This manual provides a reference for all notation that can be produced with LilyPond version 2.22.0. It assumes that the reader is familiar with the material in the Section “Learning Manual” in Learning Manual.

For more information about how this manual fits with the other documentation, or to read this manual in other formats, see Section “Manuals” in General Information. If you are missing any manuals, the complete documentation can be found at http://lilypond.org/.

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1 Musical notation

This chapter explains how to create musical notation.

1.1 Pitches

This section discusses how to specify the pitch of notes. There are three steps to this process: input, modification, and output.

1.1.1 Writing pitches

This section discusses how to input pitches. There are two different ways to place notes in octaves: absolute and relative mode. In most cases, relative mode will be more convenient.

Absolute octave entry

A pitch name is specified using lowercase letters a through g. The note names c to b are engraved in the octave below middle C.

```
{ 
clef bass
c4 d e f
g4 a b c
d4 e f g
}
```

Other octaves may be specified with a single quote (’) or comma (,) character. Each ’ raises the pitch by one octave; each , lowers the pitch by an octave.

```
Common octave marks can be entered just once on a reference pitch after \fixed placed before the music. Pitches inside \fixed only need ' or , marks when they are above or below the octave of the reference pitch.

\{ \fixed c' \{ \clef treble c'4 e' g' c'' c'4 g b c' \clef bass c,4 e, g, c c,4 g,, b,, c, \} \}

Pitches in the music expression following \fixed are unaffected by any enclosing \relative, discussed next.

See also

Snippets: Section “Pitches” in Snippets.

Relative octave entry

Absolute octave entry requires specifying the octave for every single note. Relative octave entry, in contrast, specifies each octave in relation to the last note: changing one note’s octave will affect all of the following notes.

Relative note mode has to be entered explicitly using the \relative command:
\relative startpitch musicexpr

In relative mode, each note is assumed to be as close to the previous note as possible. This means that the octave of each pitch inside musicexpr is calculated as follows:

- If no octave changing mark is used on a pitch, its octave is calculated so that the interval with the previous note is less than a fifth. This interval is determined without considering accidentals.
• An octave changing mark ' or , can be added to respectively raise or lower a pitch by an extra octave, relative to the pitch calculated without an octave mark.
• Multiple octave changing marks can be used. For example, '' and ,, will alter the pitch by two octaves.
• The pitch of the first note is relative to \textit{startpitch}. \textit{startpitch} is specified in absolute octave mode. Which choices are meaningful?

  an octave of \textit{c}

  Identifying middle C with \textit{c}’ is quite basic, so finding octaves of \textit{c} tends to be straightforward. If your music starts with \textit{gis} above \textit{c'''}, you’d write something like \texttt{\relative c''' {gis' ... }}

  an octave of the first note inside

  Writing \texttt{\relative gis''' {gis ... }} makes it easy to determine the absolute pitch of the first note inside.

  no explicit starting pitch

  The form \texttt{\relative {gis''' ... }} serves as a compact version of the previous option: the first note inside is written in absolute pitch itself. (This happens to be equivalent to choosing \textit{f} as the reference pitch.)

The documentation will usually employ the last option.

Here is the relative mode shown in action:

\begin{verbatim}
relative {
  clef bass
  c d e f
g a b c
d e f g
}
\end{verbatim}

Octave changing marks are used for intervals greater than a fourth:

\begin{verbatim}
relative {
c'' g c f,
c' a, e' c
}
\end{verbatim}

A note sequence without a single octave mark can nevertheless span large intervals:

\begin{verbatim}
relative {
c f b e
a d g c
}
\end{verbatim}
When \relative blocks are nested, the innermost \relative block starts with its own reference pitch independently of the outer \relative.

\relative { c' d e f \relative { c'' d e f } }

\relative has no effect on \chordmode blocks.

\new Staff { \relative c''' { \chordmode { c1 } } \chordmode { c1 } }

\relative is not allowed inside of \chordmode blocks.

Music inside a \transpose block is absolute unless a \relative is included.

\relative { d' e \transpose f g { d e \relative { d' e } } }

If the preceding item is a chord, the first note of the chord is used as the reference point for the octave placement of a following note or chord. Inside chords, the next note is always relative to the preceding one. Examine the next example carefully, paying attention to the c notes.

\relative { c' <c e g> }
As explained above, the octave of pitches is calculated only with the note names, regardless of any alterations. Therefore, an E-double-sharp following a B will be placed higher, while an F-double-flat will be placed lower. In other words, a double-augmented fourth is considered a smaller interval than a double-diminished fifth, regardless of the number of semitones that each interval contains.

\relative {
    c''2 fis  
c2 ges    
b2 eisis 
b2 feses
}

In complex situations, it is sometimes useful to get back to a certain pitch regardless of what happened before. This can be done using \resetRelativeOctave:

\resetRelativeOctave c''

See also

Notation Reference: [Octave checks], page 10.
Snippets: Section “Pitches” in Snippets.
Internals Reference: Section “RelativeOctaveMusic” in Internals Reference.
Chapter 1: Musical notation

Accidentals

Note: New users are sometimes confused about accidentals and key signatures. In LilyPond, note names specify pitches; key signatures and clefs determine how these pitches are displayed. An unaltered note like c means ‘C natural’, regardless of the key signature or clef. For more information, see Section “Pitches and key signatures” in Learning Manual.

A sharp pitch is made by adding is to the note name, and a flat pitch by adding es. As you might expect, a double sharp or double flat is made by adding isis or eses. This syntax is derived from Dutch note naming conventions. To use other names for accidentals, see [Note names in other languages], page 8.

\relative c'' { ais1 aes aisis aises }

A natural pitch is entered as a simple note name; no suffix is required. A natural sign will be printed when needed to cancel the effect of an earlier accidental or key signature.

\relative c'' { a4 aes a2 }

Quarter tones may be added; the following is a series of Cs with increasing pitches:

\relative c'' { ceseh1 ces ceh c cih cis cisih }

Normally accidentals are printed automatically, but you may also print them manually. A reminder accidental can be forced by adding an exclamation mark ! after the pitch. A cautionary accidental (i.e., an accidental within parentheses) can be obtained by adding the question mark ? after the pitch.

\relative c'' { cis cis cis! cis? c c c! c? }

Accidentals on tied notes are only printed at the beginning of a new system:

\relative c'' { cis1~ 1~
\break
 cis }
Selected Snippets

Hiding accidentals on tied notes at the start of a new system

This shows how to hide accidentals on tied notes at the start of a new system.

\relative c' {  
  \override Accidental.hide-tied-accidental-after-break = ##t  
  cis1~ cis~  
  \break  
  cis  
}

Preventing extra naturals from being automatically added

In accordance with traditional typesetting rules, a natural sign is printed before a sharp or flat if a previous double sharp or flat on the same note is canceled. To change this behavior to contemporary practice, set the extraNatural property to \f in the Staff context.

\relative c' {  
  aeses4 aes ais a  
  \set Staff.extraNatural = ##f  
  aeses4 aes ais a  
}

See also


Notation Reference: [Automatic accidentals], page 29, [Annotational accidentals (musica ficta)], page 457, [Note names in other languages], page 8.

Snippets: Section “Pitches” in Snippets.

Known issues and warnings

There are no generally accepted standards for denoting quarter-tone accidentals, so LilyPond’s symbols do not conform to any standard.

Note names in other languages

There are predefined sets of note and accidental names for various other languages. Selecting the note name language is usually done at the beginning of the file; the following example is written using Italian note names:

\language "italiano"

\relative {
   do' re mi sib
}

The available languages and the note names they define are:

<table>
<thead>
<tr>
<th>Language</th>
<th>Note Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>nederlands</td>
<td>c d e f g a bes b</td>
</tr>
<tr>
<td>català or</td>
<td>do re mi fa sol la sib si</td>
</tr>
<tr>
<td>catalan</td>
<td></td>
</tr>
<tr>
<td>deutsch</td>
<td>c d e f g a b h</td>
</tr>
<tr>
<td>english</td>
<td>c d e f g a bf/b-flat b</td>
</tr>
<tr>
<td>español or</td>
<td>do re mi fa sol la sib si</td>
</tr>
<tr>
<td>espanol</td>
<td></td>
</tr>
<tr>
<td>français</td>
<td>do ré/re mi fa sol la sib si</td>
</tr>
<tr>
<td>italiano</td>
<td>do re mi fa sol la sib si</td>
</tr>
<tr>
<td>norsk</td>
<td>c d e f g a b h</td>
</tr>
<tr>
<td>português or</td>
<td>do re mi fa sol la sib si</td>
</tr>
<tr>
<td>portugues</td>
<td></td>
</tr>
<tr>
<td>suomi</td>
<td>c d e f g a b h</td>
</tr>
<tr>
<td>svenska</td>
<td>c d e f g a b h</td>
</tr>
<tr>
<td>vlaams</td>
<td>do re mi fa sol la sib si</td>
</tr>
</tbody>
</table>

In addition to note names, accidental suffixes may also vary depending on the language:

<table>
<thead>
<tr>
<th>Language</th>
<th>sharp</th>
<th>flat</th>
<th>double sharp</th>
<th>double flat</th>
</tr>
</thead>
<tbody>
<tr>
<td>nederlands</td>
<td>is</td>
<td>es</td>
<td>isis</td>
<td>eses</td>
</tr>
<tr>
<td>català or</td>
<td>d/s</td>
<td>b</td>
<td>dd/ss</td>
<td>bb</td>
</tr>
<tr>
<td>catalan</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>deutsch</td>
<td>is</td>
<td>es</td>
<td>isis</td>
<td>eses</td>
</tr>
<tr>
<td>english</td>
<td>s/-sharp</td>
<td>f/-flat</td>
<td>ss/x/-sharpsharp</td>
<td>ff/-flatflat</td>
</tr>
<tr>
<td>español or</td>
<td>s</td>
<td>b</td>
<td>ss/x</td>
<td>bb</td>
</tr>
<tr>
<td>espanol</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>français</td>
<td>d</td>
<td>b</td>
<td>dd/x</td>
<td>bb</td>
</tr>
<tr>
<td>italiano</td>
<td>d</td>
<td>b</td>
<td>dd</td>
<td>bb</td>
</tr>
<tr>
<td>norsk</td>
<td>iss/is</td>
<td>ess/es</td>
<td>ississ/isis</td>
<td>essess/eses</td>
</tr>
</tbody>
</table>
In Dutch, German, Norwegian, and Finnish, \textit{aes} is contracted to \textit{as}; in Dutch and Norwegian, however, both forms are accepted by LilyPond. Exactly the same holds for \textit{es} and \textit{ees}, \textit{aeses} and \textit{ases}, and finally \textit{eeses} and \textit{eses}.

In German and Finnish, LilyPond additionally provides the more frequent form \textit{asas} for \textit{ases}.

\begin{verbatim}
\relative c' { a2 as e es a ases e eses }
\end{verbatim}

Some music uses microtones whose alterations are fractions of a ‘normal’ sharp or flat. The following table lists note name suffixes for quarter-tone accidentals; here the prefixes \textit{semi-} and \textit{sesqui-} respectively mean ‘half’ and ‘one and a half’.

<table>
<thead>
<tr>
<th>Language</th>
<th>semi-sharp</th>
<th>semi-flat</th>
<th>sesqui-sharp</th>
<th>sesqui-flat</th>
</tr>
</thead>
<tbody>
<tr>
<td>nederlands</td>
<td>ih</td>
<td>eh</td>
<td>isih</td>
<td>eseh</td>
</tr>
<tr>
<td>català or</td>
<td>qd/qs</td>
<td>qb</td>
<td>tqd/tqs</td>
<td>tqb</td>
</tr>
<tr>
<td>catalán</td>
<td>ih</td>
<td>eh</td>
<td>isih</td>
<td>eseh</td>
</tr>
<tr>
<td>english</td>
<td>qs</td>
<td>qf</td>
<td>tqs</td>
<td>tqf</td>
</tr>
<tr>
<td>español or</td>
<td>cs</td>
<td>cb</td>
<td>tcs</td>
<td>tcb</td>
</tr>
<tr>
<td>espanol</td>
<td>frances</td>
<td>sd</td>
<td>sb</td>
<td>bsb</td>
</tr>
<tr>
<td>italiano</td>
<td>sd</td>
<td>sb</td>
<td>bsb</td>
<td></td>
</tr>
<tr>
<td>norsk</td>
<td>ih</td>
<td>eh</td>
<td>issih/isih</td>
<td>eseh/eseh</td>
</tr>
<tr>
<td>português or</td>
<td>sqt</td>
<td>bqt</td>
<td>stqt</td>
<td>btqt</td>
</tr>
<tr>
<td>português</td>
<td>suomi</td>
<td>ih</td>
<td>eh</td>
<td>isih</td>
</tr>
<tr>
<td>suomi</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>svenskia</td>
<td>ih</td>
<td>eh</td>
<td>issih</td>
<td>esseh</td>
</tr>
<tr>
<td>vlaams</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In German, there are similar name contractions for microtones as with normal pitches described above.

\begin{verbatim}
\language "deutsch"
\relative c' { asah2 eh aih eisih }
\end{verbatim}

Most languages presented here are commonly associated with Western classical music, also referred to as \textit{Common Practice Period}. However, alternate pitches and tuning systems are also supported: see Section 2.10.1 [Common notation for non-Western music], page 479.
See also


Notation Reference: Section 2.10.1 [Common notation for non-Western music], page 479.

Installed Files: scm/define-note-names.scm.

Snippets: Section “Pitches” in Snippets.

1.1.2 Changing multiple pitches

This section discusses how to modify pitches.

Octave checks

In relative mode, it is easy to forget an octave changing mark. Octave checks make such errors easier to find by displaying a warning and correcting the octave if a note is found in an unexpected octave.

To check the octave of a note, specify the absolute octave after the $=$ symbol. This example will generate a warning (and change the pitch) because the second note is the absolute octave $d''$ instead of $d'$ as indicated by the octave correction.

\relative {
  c''2 d='4 d
e2 f
}

\octaveCheck c'

The octave of notes may also be checked with the \octaveCheck controlpitch command. controlpitch is specified in absolute mode. This checks that the interval between the previous note and the controlpitch is within a fourth (i.e., the normal calculation of relative mode). If this check fails, a warning is printed. While the previous note itself is not changed, future notes are relative to the corrected value.

\relative {
  c''2 d
  \octaveCheck c'
e2 f
}

Compare the two bars below. The first and third \octaveCheck checks fail, but the second one does not fail.

\relative {
  c''4 f g f
c4
  \octaveCheck c'
f
  \octaveCheck c'
}
A music expression can be transposed with \transpose. The syntax is

\transpose frompitch topitch musicexpr

This means that musicexpr is transposed by the interval between the pitches frompitch and topitch: any note with pitch frompitch is changed to topitch and any other note is transposed by the same interval. Both pitches are entered in absolute mode.

Note: Music inside a \transpose block is absolute unless a \relative is included in the block.

Consider a piece written in the key of D-major. It can be transposed up to E-major; note that the key signature is automatically transposed as well.

\transpose d e { \relative { \key d \major d'4 fis a d } } 

If a part written in C (normal concert pitch) is to be played on the A clarinet (for which an A is notated as a C and thus sounds a minor third lower than notated), the appropriate part will be produced with:

\transpose a c' { \relative { \key c \major c'4 d e g } } 

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Note that we specify \( \text{\texttt{\textbackslash key c \texttt{\textbackslash major}}} \) explicitly. If we do not specify a key signature, the notes will be transposed but no key signature will be printed.

\texttt{\textbackslash transpose} distinguishes between enharmonic pitches: both \texttt{\textbackslash transpose c cis} or \texttt{\textbackslash transpose c des} will transpose up a semitone. The first version will print sharps and the notes will remain on the same scale step, the second version will print flats on the scale step above.

\texttt{\textbackslash music = \texttt{\textbackslash relative \{ c' d e f \}}} \\
\texttt{\textbackslash new Staff \{ \textbackslash transpose c cis \{ \texttt{\textbackslash music } \} \}} \\
\texttt{\textbackslash transpose c des \{ \texttt{\textbackslash music } \} }

\texttt{\textbackslash transpose} may also be used in a different way, to input written notes for a transposing instrument. The previous examples show how to enter pitches in C (or concert pitch) and typeset them for a transposing instrument, but the opposite is also possible if you for example have a set of instrumental parts and want to print a conductor’s score. For example, when entering music for a B-flat trumpet that begins on a notated E (concert D), one would write:

\texttt{\textbackslash musicInBflat = \{ e4 ... \}} \\
\texttt{\textbackslash transpose c bes, \texttt{\textbackslash musicInBflat} }

To print this music in F (e.g., rearranging to a French horn) you could wrap the existing music with another \texttt{\textbackslash transpose}:

\texttt{\textbackslash musicInBflat = \{ e4 ... \}} \\
\texttt{\textbackslash transpose f c' \{ \textbackslash transpose c bes, \texttt{\textbackslash musicInBflat } \} }

For more information about transposing instruments, see [Instrument transpositions], page 27.

Selected Snippets

Transposing pitches with minimum accidentals ("Smart" transpose)

This example uses some Scheme code to enforce enharmonic modifications for notes in order to have the minimum number of accidentals. In this case, the following rules apply:

Double accidentals should be removed
B sharp \( \rightarrow \) C
E sharp \( \rightarrow \) F
C flat \( \rightarrow \) B
F flat \( \rightarrow \) E

In this manner, the most natural enharmonic notes are chosen.

\texttt{\textbackslash define (naturalize-pitch p)} \\
\texttt{(let ((o (ly:pitch-octave p)) \}} \\
\texttt{(a (* 4 (ly:pitch-alteration p)))) \}; alteration, a, in quarter tone steps, \} \\
\texttt{;; for historical reasons \}} \\
\texttt{(n (ly:pitch-notename p))) \} \\
\texttt{(cond \}} \\
\texttt{((and (> a 1) (or (eqv? n 6) (eqv? n 2))) \}} \\
\texttt{(set! a (- a 2)) \}
(set! n (+ n 1)))
((and (\< a \-1) (or (eqv? n 0) (eqv? n 3)))
 (set! a (+ a 2))
 (set! n (- n 1)))

(cond
 ( (> a 2) (set! a (- a 4)) (set! n (+ n 1)))
 ((\< a -2) (set! a (+ a 4)) (set! n (- n 1)))
 (if (\< n 0) (begin (set! o (- o 1)) (set! n (+ n 7))))
 (if (> n 6) (begin (set! o (+ o 1)) (set! n (- n 7))))
 (ly:make-pitch o n (/ a 4))))

#(define (naturalize music)
 (let ((es (ly:music-property music 'elements))
       (e (ly:music-property music 'element))
       (p (ly:music-property music 'pitch)))
  (if (pair? es)
      (ly:music-set-property!
       music 'elements
       (map naturalize es)))
  (if (ly:music? e)
      (ly:music-set-property!
       music 'element
       (naturalize e)))
  (if (ly:pitch? p)
      (begin
       (set! p (naturalize-pitch p))
       (ly:music-set-property! music 'pitch p))))

naturalizeMusic =
#(define-music-function (m)
 (ly:music?)
 (naturalize m))

music = \relative c' { c4 d e g }

\score {
 \new Staff {
  \transpose c ais { \music }
  \naturalizeMusic \transpose c ais { \music }
  \transpose c deses { \music }
  \naturalizeMusic \transpose c deses { \music }
 }\layout { }
}
See also

Notation Reference: [Instrument transpositions], page 27, [Inversion], page 14, [Modal transformations], page 15, [Relative octave entry], page 2, [Retrograde], page 14.

Snippets: Section “Pitches” in Snippets.


Known issues and warnings

The relative conversion will not affect \transpose, \chordmode or \relative sections in its argument. To use relative mode within transposed music, an additional \relative must be placed inside \transpose.

Triple accidentals will not be printed if using \transpose. An ‘enharmonically equivalent’ pitch will be used instead (e.g., d-flat rather than e-triple-flat).

Inversion

A music expression can be inverted and transposed in a single operation with:

\inversion around-pitch to-pitch musicexpr

The musicexpr is inverted interval-by-interval around around-pitch, and then transposed so that around-pitch is mapped to to-pitch.

music = \relative { c' d e f }
\new Staff {
\music
\inversion d' d' \music
\inversion d' ees' \music
}

Note: Motifs to be inverted should be expressed in absolute form or be first converted to absolute form by enclosing them in a \relative block.

See also

Notation Reference: [Modal transformations], page 15, [Retrograde], page 14, [Transpose], page 11.

Retrograde

A music expression can be reversed to produce its retrograde:

music = \relative { c'8. ees16( fis8. a16 b8.) gis16 f8. d16 }

\new Staff {
\music
\retrograde \music
}

Note: Motifs to be inverted should be expressed in absolute form or be first converted to absolute form by enclosing them in a \relative block.
Known issues and warnings

\texttt{retrograde} is a rather simple tool. Since many events are ‘mirrored’ rather than exchanged, tweaks and directional modifiers for opening spanners need to be added at the matching closing spanners: \texttt{`} (needs to be ended by \texttt{`)}, every \texttt{<} or \texttt{\cresc} needs to be ended by \texttt{!} or \texttt{\endcr}, every \texttt{>} or \texttt{\decr} needs to be ended by \texttt{\enddecr}. Property-changing commands/overrides with a lasting effect will likely cause surprises.

See also

Notation Reference: [Inversion], page 14, [Modal transformations], page 15, [Transpose], page 11.

Modal transformations

In a musical composition that is based on a scale, a motif is frequently transformed in various ways. It may be \textit{transposed} to start at different places in the scale or it may be \textit{inverted} around a pivot point in the scale. It may also be reversed to produce its \textit{retrograde}, see [Retrograde], page 14.

\textbf{Note:} Any note that does not lie within the given scale will be left untransformed.

Modal transposition

A motif can be transposed within a given scale with:

\begin{verbatim}
\modalTranspose from-pitch to-pitch scale motif
\end{verbatim}

The notes of \texttt{motif} are shifted within the \textit{scale} by the number of scale degrees given by the interval between \texttt{to-pitch} and \texttt{from-pitch}:

\begin{verbatim}
diatonicScale = \relative { c' d e f g a b }
motif = \relative { c'8 d e f g a b c }
\end{verbatim}

\begin{verbatim}
\new Staff {
 \motif
 \modalTranspose c f \diatonicScale \motif
 \modalTranspose c b, \diatonicScale \motif
}
\end{verbatim}

\begin{verbatim}
\new Staff {
 \motif
 \modalTranspose ges ees' \pentatonicScale \motif
}
\end{verbatim}

An ascending scale of any length and with any intervals may be specified:

\begin{verbatim}
pentatonicScale = \relative { ges aes bes des ees }
motif = \relative { ees'8 des ges,4 <ges' bes,> <ges bes,> }
\end{verbatim}

\begin{verbatim}
\new Staff {
 \motif
 \modalTranspose ges ees' \pentatonicScale \motif
}
\end{verbatim}
When used with a chromatic scale \texttt{\modalTranspose} has a similar effect to \texttt{\transpose}, but with the ability to specify the names of the notes to be used:

```latex
\begin{verbatim}
chromaticScale = \relative { c' cis d dis e f fis g gis a ais b }
motif = \relative { c'8 d e f g a b c }
\new Staff {
    \motif
    \transpose c f \motif
    \modalTranspose c f \chromaticScale \motif
}\end{verbatim}
```

**Modal inversion**

A motif can be inverted within a given scale around a given pivot note and transposed in a single operation with:

```latex
\begin{verbatim}
\modalInversion around-pitch to-pitch scale motif
\end{verbatim}
```

The notes of \texttt{motif} are placed the same number of scale degrees from the \texttt{around-pitch} note within the \texttt{scale}, but in the opposite direction, and the result is then shifted within the \texttt{scale} by the number of scale degrees given by the interval between \texttt{to-pitch} and \texttt{around-pitch}.

So to simply invert around a note in the scale use the same value for \texttt{around-pitch} and \texttt{to-pitch}:

```latex
\begin{verbatim}
octatonicScale = \relative { ees' f fis gis a b c d }
motif = \relative { c'8. ees16 fis8. a16 b8. gis16 f8. d16 }
\new Staff {
    \motif
    \modalInversion fis' fis' \octatonicScale \motif
}\end{verbatim}
```

To invert around a pivot between two notes in the scale, invert around one of the notes and then transpose by one scale degree. The two notes specified can be interpreted as bracketing the pivot point:

```latex
\begin{verbatim}
scale = \relative { c' g' }
motive = \relative { c' c g' c, }
\new Staff {
    \motive
    \modalInversion c' g' \scale \motive
}\end{verbatim}
```
The combined operation of inversion and retrograde produce the retrograde-inversion:

\begin{verbatim}
octatonicScale = \relative { ees' f fis gis a b c d }
motif = \relative { c'8. ees16 fis8. a16 b8. gis16 f8. d16 }
\end{verbatim}

\new Staff {
  \motif
  \retrograde \modalInversion c' c' \octatonicScale \motif
}

See also

Notation Reference: [Inversion], page 14, [Retrograde], page 14, [Transpose], page 11.

1.1.3 Displaying pitches

This section discusses how to alter the output of pitches.

Clef

Without any explicit command, the default clef for LilyPond is the treble (or G) clef.

\begin{verbatim}
c'2 c'
\end{verbatim}

\begin{verbatim}
\clef treble
c'2 c'
\clef alto
c'2 c'
\clef tenor
c'2 c'
\clef bass
c'2 c'
\end{verbatim}

For the full range of possible clef names see Section A.10 [Clef styles], page 710.

Specialized clefs, such as those used in Ancient music, are described in [Mensural clefs], page 453, and [Gregorian clefs], page 460. Music that requires tablature clefs is discussed in [Default tablatures], page 357, and [Custom tablatures], page 371.

For mixing clefs when using cue notes, see the \verb|\cueClef| and \verb|\cueDuringWithClef| commands in [Formatting cue notes], page 218.
By adding _8 or ^8 to the clef name, the clef is transposed one octave down or up respectively, and _15 and ^15 transpose by two octaves. Other integers can be used if required. Clef names containing non-alphabetic characters must be enclosed in quotes:
\clef "treble_8"
c'2 c'
\clef "bass^15"
c'2 c'
\clef "alto_2"
c'2 c'
\clef "G_8"
c'2 c'
\clef "F^5"
c'2 c'

Optional octavation can be obtained by enclosing the numeric argument in parentheses or brackets:
\clef "treble_(8)"
c'2 c'
\clef "bass^[15]"
c'2 c'

The pitches are displayed as if the numeric argument were given without parentheses/brackets.

By default, a clef change taking place at a line break will cause the new clef symbol to be printed at the end of the previous line, as a warning clef, as well as the beginning of the next. This warning clef can be suppressed:
\clef treble { c'2 c' } \break
\clef bass { c'2 c' } \break
\clef alto
\set Staff.explicitClefVisibility = #end-of-line-invisible { c'2 c' } \break
\unset Staff.explicitClefVisibility
\clef bass { c'2 c' } \break
By default, a clef that has previously been printed will not be re-printed if the same \clef command is issued again and will be ignored. The command \set \Staff.forceClef = ##t changes this behaviour.

\clef treble
c'1
\clef treble
c'1
\set \Staff.forceClef = ##t
c'1
\clef treble
c'1

To be more precise, it is not the \clef command itself that prints a clef. Instead, it sets or changes a property of the Clef_engraver, which then decides by its own whether to display a clef or not in the current staff. The forceClef property overrides this decision locally to re-print a clef once.

When there is a manual clef change, the glyph of the changed clef will be smaller than normal. This behaviour can be overridden.

\clef "treble"
c'1
\clef "bass"
c'1
\clef "treble"
c'1
\override \Staff.Clef.full-size-change = ##t
\clef "bass"
c'1
\clef "treble"
c'1
\revert \Staff.Clef.full-size-change
\clef "bass"
c'1
\clef "treble"
c'1
Selected Snippets

Tweaking clef properties

Changing the Clef glyph, its position, or the ottavation does not change the position of subsequent notes on the staff. To get key signatures on their correct staff lines `middleCClefPosition` must also be specified, with positive or negative values moving middle C up or down respectively, relative to the staff's center line.

For example, `\clef "treble_8"` is equivalent to setting the `clefGlyph`, `clefPosition` (the vertical position of the clef itself on the staff), `middleCPosition` and `clefTransposition`. Note that when any of these properties (except `middleCPosition`) are changed a new clef symbol is printed.

The following examples show the possibilities when setting these properties manually. On the first line, the manual changes preserve the standard relative positioning of clefs and notes, whereas on the second line, they do not.

```
{ % The default treble clef
  \key f \major
  c'1
  % The standard bass clef
  \set Staff.clefGlyph = "clefs.F"
  \set Staff.clefPosition = #2
  \set Staff.middleCPosition = #6
  \set Staff.middleCClefPosition = #6
  \key g \major
  c'1
  % The baritone clef
  \set Staff.clefGlyph = "clefs.C"
  \set Staff.clefPosition = #4
  \set Staff.middleCPosition = #4
  \set Staff.middleCClefPosition = #4
  \key f \major
  c'1
  % The standard choral tenor clef
  \set Staff.clefGlyph = "clefs.G"
  \set Staff.clefPosition = #-2
  \set Staff.clefTransposition = #-7
  \set Staff.middleCPosition = #1
  \set Staff.middleCClefPosition = #1
  \key f \major
  c'1
  % A non-standard clef
  \set Staff.clefPosition = #0
  \set Staff.clefTransposition = #0
  \set Staff.middleCPosition = #-4
  \set Staff.middleCClefPosition = #-4
  \key g \major
  c'1 \break
  % The following clef changes do not preserve
  % the normal relationship between notes, key signatures
  % and clefs:
```
\set Staff.clefGlyph = "#clefs.F"
\set Staff.clefPosition = #2
c'1
\set Staff.clefGlyph = "#clefs.G"
c'1
\set Staff.clefGlyph = "#clefs.C"
c'1
\set Staff.clefTransposition = #7
c'1
\set Staff.clefTransposition = #0
\set Staff.clefPosition = #0
c'1

% Return to the normal clef:
\set Staff.middleCPosition = #0
c'1

\new \Staff \with {
  \override Clef.color = #blue
  \override ClefModifier.color = #red
}
\clef "treble_8" c'4

See also

Notation Reference: [Mensural clefs], page 453, [Gregorian clefs], page 460, [Default tablatures], page 357, [Custom tablatures], page 371, [Formatting cue notes], page 218.

Installed Files: scm/parser-clef.scm.

Snippets: Section “Pitches” in Snippets.

Internals Reference: Section “Clef_engraver” in Internals Reference, Section “Clef” in Internals Reference, Section “ClefModifier” in Internals Reference, Section “clef-interface” in Internals Reference.

Known issues and warnings

Ottavation numbers attached to clefs are treated as separate grobs. So any \override done to the Clef will also need to be applied, as a separate \override, to the ClefModifier grob.

\new \Staff \with {
  \override Clef.color = #blue
  \override ClefModifier.color = #red
}
\clef "treble_8" c'4
Key signature

Note: New users are sometimes confused about accidentals and key signatures. In LilyPond, note names are the raw input; key signatures and clefs determine how this raw input is displayed. An unaltered note like \c means ‘C natural’, regardless of the key signature or clef. For more information, see Section “Pitches and key signatures” in Learning Manual.

The key signature indicates the tonality in which a piece is played. It is denoted by a set of alterations (flats or sharps) at the start of the staff. The key signature may be altered:

\key pitch mode

Here, mode should be \major or \minor to get a key signature of pitch-major or pitch-minor, respectively. You may also use the standard mode names, also called church modes: \ionian, \dorian, \phrygian, \lydian, \mixolydian, \aeolian, and \locrian.

\relative {
  \key g \major
  fis''1
  f
  fis
}

Additional modes can be defined, by listing the alterations for each scale step when the mode starts on C.

freygish = #'((0 . ,NATURAL) (1 . ,FLAT) (2 . ,NATURAL)
           (3 . ,NATURAL) (4 . ,NATURAL) (5 . ,FLAT) (6 . ,FLAT))

\relative {
  \key c \freygish c'4 des e f
  \bar "||" \key d \freygish d es fis g
}

Accidentals in the key signature may be printed in octaves other than their traditional positions, or in multiple octaves, by using the flat-positions and sharp-positions properties of KeySignature. Entries in these properties specify the range of staff-positions where accidentals will be printed. If a single position is specified in an entry, the accidentals are placed within the octave ending at that staff position.

\override Staff.KeySignature.flat-positions = #'((-5 . 5))
\override Staff.KeyCancellation.flat-positions = #'((-5 . 5))
\clef bass \key es \major es g bes d'
\clef treble \bar "||" \key es \major es' g' bes' d''

\override Staff.KeySignature.sharp-positions = #'(2)
Selected Snippets

Preventing natural signs from being printed when the key signature changes

When the key signature changes, natural signs are automatically printed to cancel any accidentals from previous key signatures. This may be prevented by setting to \texttt{f} the \texttt{printKeyCancellation} property in the \texttt{Staff} context.

\begin{verbatim}
\relative c' {
    \key d \major
    a4 b cis d
    \key g \minor
    a4 bes c d
    \set Staff.printKeyCancellation = ##f
    \key d \major
    a4 b cis d
    \key g \minor
    a4 bes c d
}
\end{verbatim}

Non-traditional key signatures

The commonly used \texttt{\key} command sets the \texttt{keyAlterations} property in the \texttt{Staff} context. To create non-standard key signatures, set this property directly.

The format of this command is a list:

\begin{verbatim}
\set Staff.keyAlterations = #`(((octave . step) . alter) ((octave . step) . alter) ...)
\end{verbatim}

where, for each element in the list \texttt{octave} specifies the octave (0 being the octave from middle \texttt{c} to the \texttt{b} above), \texttt{step} specifies the note within the octave (0 means \texttt{c} and 6 means \texttt{b}), and \texttt{alter} is \texttt{,SHARP ,FLAT ,DOUBLE-SHARP} etc.

Alternatively, using the more concise format for each item in the list, \texttt{(step . alter)} specifies the same alteration holds in all octaves. For microtonal scales where a “sharp” is not 100 cents, \texttt{alter} refers to the proportion of a 200-cent whole tone.

\begin{verbatim}
\include "arabic.ly"
\relative do' {
    \set Staff.keyAlterations = #`((0 . ,SEMI-FLAT)
                                (1 . ,SEMI-FLAT)
                                (2 . ,FLAT)
                                (5 . ,FLAT)
                                (6 . ,SEMI-FLAT))
%\set Staff.extraNatural = ##f
    re reb \dwn reb resd
dod dob dosd \dwn dob |
\end{verbatim}
Ottava brackets

Ottava brackets introduce an extra transposition of an octave for the staff:

```
\relative c'' {
  a2 b
  \ottava #-2
  a2 b
  \ottava #-1
  a2 b
  \ottava #0
  a2 b
  \ottava #1
  a2 b
  \ottava #2
  a2 b
}
```

By default, only a number is printed at the start of the bracket. That setting may be changed to include an abbreviated ordinal, either in superscript or in normal letters (the latter was formerly used by default); the default bold font weight of these characters may also be altered, as explained in [Selecting font and font size], page 255.

The following example demonstrates various options, as well as how to go back to the current default behavior:

```
\relative c'' {
  \ottava #1
  a'2 b
```
Selected Snippets

Changing ottava text

Internally, \ottava sets the properties ottavation (for example, to 8va or 8vb) and middleCPosition. To override the text of the bracket, set ottavation after invoking \ottava.

Short text is especially useful when a brief ottava is used.

\{c'2\ottava #1\set Staff.ottavation = #"8"c''2\ottava #0c'1\ottava #1\set Staff.ottavation = #"Text"c''1\}
Adding an ottava marking to a single voice

If you have more than one voice on the staff, setting octavation in one voice will transpose the position of notes in all voices for the duration of the ottava bracket. If the ottavation is only intended to apply to one voice, the middleCPosition and ottava bracket may be set explicitly. In this snippet, the bass clef usually has middleCPosition set to 6, six positions above the center line, so in the 8va portion middleCPosition is 7 positions (one octave) higher still.

```latex
{\clef bass
  \<< { <g d'>1~ q2 <c' e'> } \\
  \set Staff.ottavation = "8vb"
  \once \override Staff.OttavaBracket.direction = DOWN
  \set Voice.middleCPosition = 6 7
  <b,,, b,,>4 ~ |
  q2
  \unset Staff.ottavation
  \unset Voice.middleCPosition
  <c e>2
} >>
}
```

Modifying the Ottava spanner slope

It is possible to change the slope of the Ottava spanner.

```latex
\relative c' {
  \override Staff.OttavaBracket.stencil = ly:line-spanner::print
  \override Staff.OttavaBracket.bound-details = #'(left . ((Y . 0) ; Change the integer here
    (attach-dir \LEFT)
    (padding 0)
    (stencil-align-dir-y \CENTER))
  (right . ((Y . 5) ; Change the integer here
    (padding 0)
    (attach-dir \RIGHT)
    (text . ,(make-draw-dashed-line-markup
      (cons 0 -1.2))))))
  \override Staff.OttavaBracket.left-bound-info = #ly:line-spanner::calc-left-bound-info-and-text
  \override Staff.OttavaBracket.right-bound-info = #ly:line-spanner::calc-right-bound-info
  \ottava #1
  c1
}
```
Instrument transpositions

When typesetting scores that involve transposing instruments, some parts can be typeset in a different pitch than the concert pitch. In these cases, the key of the transposing instrument should be specified; otherwise the MIDI output and cues in other parts will produce incorrect pitches. For more information about quotations, see [Quoting other voices], page 215.

\transposition

The pitch to use for \transposition should correspond to the real sound heard when a c' written on the staff is played by the transposing instrument. This pitch is entered in absolute mode, so an instrument that produces a real sound which is one tone higher than the printed music should use \transposition d'. \transposition should only be used if the pitches are not being entered in concert pitch.

Here are a few notes for violin and B-flat clarinet where the parts have been entered using the notes and key as they appear in each part of the conductor’s score. The two instruments are playing in unison.

\new GrandStaff <<
\new Staff = "violin" \with {
   instrumentName = "Vln"
   midiInstrument = "violin"
}
\relative c'' {
   % not strictly necessary, but a good reminder
   \transposition c'
   \key c \major
   g4( c8) r c r c4
}
\new Staff = "clarinet" \with {
   instrumentName = \markup { Cl (B\flat) }
   midiInstrument = "clarinet"
}
\relative c' {
   \transposition bes
   \key d \major
   a4( d8) r d r d4

The \texttt{transposition} may be changed during a piece. For example, a clarinetist may be required to switch from an A clarinet to a B-flat clarinet.

\begin{verbatim}
flute = \relative c'' {
    \key f \major
    \cueDuring "clarinet" #DOWN {
        R1 _\markup{tiny "clarinet"}
        c4 f e d
    }
}
clarinet = \relative c'' {
    \key aes \major
    \transposition a
    aes4 bes c des
    R1 ^\markup{muta in B\flat}
    \key g \major
    \transposition bes
    d2 g,
}
\addQuote "clarinet" \clarinet
\end{verbatim}

\begin{verbatim}
<<
    \new Staff \with { instrumentName = "Flute" }
    \flute
    \new Staff \with { instrumentName = "Cl (A)" }
    \clarinet
>>
\end{verbatim}

\textbf{See also}


Notation Reference: [Quoting other voices], page 215, [Transpose], page 11.

Snippets: Section “Pitches” in \textit{Snippets}. 
Automatic accidentals

There are many different conventions on how to typeset accidentals. LilyPond provides a function to specify which accidental style to use. This function is called as follows:

```
\new Staff <<
    \accidentalStyle voice
    { ... }  
>>
```

The accidental style applies to the current `Staff` by default (with the exception of the styles `piano` and `piano-cautionary`, which are explained below). Optionally, the function can take a second argument that determines in which scope the style should be changed. For example, to use the same style in all staves of the current `StaffGroup`, use:

```
\accidentalStyle StaffGroup.voice
```

The following accidental styles are supported. To demonstrate each style, we use the following example:

```lilypond
musicA = {
    <<
    \relative {
        cis'8 fis, bes4 <a cis>8 f bis4 |
        cis2. <c, g'>4 |
    }
    \relative {
        ais'2 cis, |
        fis8 b a4 cis2 |
    }
    >>
}

musicB = {
    \clef bass
    \new Voice {
        \voiceTwo \relative {
            <fis a cis>8[ <fis a cis>
            \change Staff = up
            cis' cis
            \change Staff = down
            <fis, a> <fis a>]
            \showStaffSwitch
            \change Staff = up
            dis'4 |
            \change Staff = down
            <fis, a cis>4 gis <f a d>2 |
        }
    }
    
    \new PianoStaff {
        <<
        \new Staff = "up" {
            \accidentalStyle default
```
Note that the last lines of this example can be replaced by the following, as long as the same accidental style should be used in both staves.

\new PianoStaff {
<<
\new Staff = "up" {
  %%% change the next line as desired:
  \accidentalStyle Score.default
  \musicA
}
\new Staff = "down" {
  \musicB
}
>>
}

default

This is the default typesetting behavior. It corresponds to eighteenth-century common practice: accidentals are remembered to the end of the measure in which they occur and only in their own octave. Thus, in the example below, no natural signs are printed before the b in the second measure or the last c:

voice

The normal behavior is to remember the accidentals at Staff-level. In this style, however, accidentals are typeset individually for each voice. Apart from that, the rule is similar to default.

As a result, accidentals from one voice do not get canceled in other voices, which is often an unwanted result: in the following example, it is hard to determine whether the second a should be played natural or sharp. The voice option should therefore be used only if the voices are to be read solely by individual musicians. If the staff
is to be used by one musician (e.g., a conductor or in a piano score) then `modern` or `modern-cautionary` should be used instead.

![Music Example](image1)

**modern**

This rule corresponds to the common practice in the twentieth century. It omits some extra natural signs, which were traditionally prefixed to a sharp following a double sharp, or a flat following a double flat. The `modern` rule prints the same accidentals as `default`, with two additions that serve to avoid ambiguity: after temporary accidentals, cancellation marks are printed also in the following measure (for notes in the same octave) and, in the same measure, for notes in other octaves. Hence the naturals before the b and the c in the second measure of the upper staff:

![Music Example](image2)

**modern-cautionary**

This rule is similar to `modern`, but the ‘extra’ accidentals are printed as cautionary accidentals (with parentheses). They can also be printed at a different size by overriding `AccidentalCautionary`'s `font-size` property.

![Music Example](image3)

**modern-voice**

This rule is used for multivoice accidentals to be read both by musicians playing one voice and musicians playing all voices. Accidentals are typeset for each voice, but they are canceled across voices in the same Staff. Hence, the a in the last measure is canceled because the previous cancellation was in a different voice, and the d in the lower staff is canceled because of the accidental in a different voice in the previous measure:

![Music Example](image4)
modern-voice-cautionary
This rule is the same as modern-voice, but with the extra accidentals (the ones not typeset by voice) typeset as cautionaries. Even though all accidentals typeset by default are typeset with this rule, some of them are typeset as cautionaries.

This accidental style applies to the current GrandStaff or PianoStaff, hence all the cancellations of the final notes.

This rule reflects twentieth-century practice for piano notation. Its behavior is very similar to modern style, but here accidentals also get canceled across the staves in the same GrandStaff or PianoStaff.

piano-cautionary
This is the same as piano but with the extra accidentals typeset as cautionaries.

choral
This rule is a combination of the modern-voice and the piano style. It shows all accidentals required for singers that only follow their own voice, as well as additional accidentals for readers that follow all voices of an entire ChoirStaff simultaneously.

This accidental style applies to the current ChoirStaff.

choral-cautionary
This is the same as choral but with the extra accidentals typeset as cautionaries.
This rule reproduces a common practice in contemporary music: accidentals are printed like with modern, but they are printed again if the same note appears later in the same measure – except if the note is immediately repeated.

This rule is similar to neo-modern, but the ‘extra’ accidentals are printed as cautionary accidentals (with parentheses). They can also be printed at a different size by overriding AccidentalCautionary’s font-size property.

This rule is used for multivoice accidentals to be read both by musicians playing one voice and musicians playing all voices. Accidentals are typeset for each voice as with neo-modern, but they are canceled across voices in the same Staff.

This rule is similar to neo-modern-voice, but the extra accidentals are printed as cautionary accidentals.
dodecaphonic
This rule reflects a practice introduced by composers at the beginning of the 20th century, in an attempt to abolish the hierarchy between natural and non-natural notes. With this style, every note gets an accidental sign, including natural signs.

![dodecaphonic example]

dodecaphonic-no-repeat
Like with the dodecaphonic accidental style every note gets an accidental sign by default, but accidentals are suppressed for pitches immediately repeated within the same staff.

![dodecaphonic-no-repeat example]

dodecaphonic-first
Similar to the dodecaphonic accidental style every pitch gets an accidental sign, but only the first time it is encountered in a measure. Accidentals are only remembered for the actual octave but throughout voices.

![dodecaphonic-first example]

teaching
This rule is intended for students, and makes it easy to create scale sheets with automatically created cautionary accidentals. Accidentals are printed like with modern, but cautionary accidentals are added for all sharp or flat tones specified by the key signature, except if the note is immediately repeated.

![teaching example]

no-reset
This is the same as default but with accidentals lasting ‘forever’ and not only within the same measure:
forget

This is the opposite of no-reset: Accidentals are not remembered at all – and hence all accidentals are typeset relative to the key signature, regardless of what came before in the music.

See also

Snippets: Section “Pitches” in Snippets.
Internals Reference: Section “Accidental” in Internals Reference, Section “Accidental engraver” in Internals Reference, Section “GrandStaff” in Internals Reference, Section “PianoStaff” in Internals Reference, Section “Staff” in Internals Reference, Section “AccidentalSuggestion” in Internals Reference, Section “AccidentalPlacement” in Internals Reference, Section “accidental-suggestion-interface” in Internals Reference.

Known issues and warnings

Simultaneous notes are not considered in the automatic determination of accidentals; only previous notes and the key signature are considered. Forcing accidentals with ! or ? may be required when the same note name occurs simultaneously with different alterations, as in '<f! fis!>'.

Cautionary cancellation of accidentals is done by looking at previous measure. However, in the \alternative block following a \repeat volta section, one would expect the cancellation being calculated using the previous played measure, not previous printed measure. In the following example, the natural c in the second alternative does not need a natural sign:

The following work-around can be used: define a function that locally changes the accidental style to forget:

```
forget = #(define-music-function (music) (ly:music?) #{
\accidentalStyle forget
#music
\accidentalStyle modern
#})
{\accidentalStyle modern
\time 2/4
\repeat volta 2 {
  c'2
```
Ambitus

The term *ambitus* (pl. *ambitus*) denotes a range of pitches for a given voice in a part of music. It may also denote the pitch range that a musical instrument is capable of playing. Ambitus are printed on vocal parts so that performers can easily determine if it matches their capabilities.

Ambitus are denoted at the beginning of a piece near the initial clef. The range is graphically specified by two note heads that represent the lowest and highest pitches. Accidentals are only printed if they are not part of the key signature.

**Selected Snippets**

*Adding ambitus per voice*

Ambitus can be added per voice. In this case, the ambitus must be moved manually to prevent collisions.

```latex
\new Staff <<
  \new Voice \with {
    \consists "Ambitus_engraver"
  } \relative c'' {
    \override Ambitus.X-offset = #2.0
    \voiceOne
c4 a d e
    f1
  }
\new Voice \with {
  \consists "Ambitus_engraver"
  \relative c' {
    \override Ambitus.X-offset = #2.0
    \voiceOne
c4 a d e
    f1
  }
```
Ambitus with multiple voices

Adding the Ambitus_engraver to the Staff context creates a single ambitus per staff, even in the case of staves with multiple voices.

\new Staff \with {
    \consists "Ambitus_engraver"
} <<
\new Voice \relative c'' {
    \voiceOne
    c4 a d e
    f1
}
\new Voice \relative c' {
    \voiceTwo
    es4 f g as
    b1
}
>>

Changing the ambitus gap

It is possible to change the default gap between the ambitus noteheads and the line joining them.

\layout {
    \context {
        \Voice
        \consists "Ambitus_engraver"
    }
}

\new Staff {
    \time 2/4
    % Default setting
    c'4 g''
}
### Ambitus after key signature

By default, ambitus are positioned at the left of the clef. The \ambitusAfter function allows for changing this placement. Syntax is \ambitusAfter grob-interface (see Section “Graphical Object Interfaces” in Internals Reference for a list of possible values for grob-interface). A common use case is printing the ambitus between key signature and time signature.

\new Staff \with {
\consists Ambitus_engraver
} \relative {
\ambitusAfter key-signature
\key d \major
es'8 g bes cis d2
}
See also
Snippets: Section “Pitches” in Snippets.

Known issues and warnings
There is no collision handling in the case of multiple per-voice ambitus.

1.1.4 Note heads
This section suggests ways of altering note heads.

Special note heads
The appearance of note heads may be altered:

\relative c'' {
    c4 b
    \override NoteHead.style = #'cross
    c4 b
    \revert NoteHead.style
    a b
    \override NoteHead.style = #'harmonic
    a b
    \revert NoteHead.style
    c4 d e f
}

To see all note head styles, see Section A.9 [Note head styles], page 709.

The cross style is used to represent a variety of musical intentions. The following generic predefined commands modify the note head in both staff and tablature contexts and can be used to represent any musical meaning:

\relative {
    c''4 b
    \xNotesOn
    a b c4 b
    \xNotesOff
    c4 d
}

\relative {
    c''4 b
    \xNotesOn
    a b c4 b
    \xNotesOff
    c4 d
}
The music function form of this predefined command may be used inside and outside chords to generate crossed note heads in both staff and tablature contexts:

\relative { 
  c'4 b 
  \xNote { e f } 
  c b < g \xNote c f > b 
} 

As synonyms for \xNote, \xNotesOn and \xNotesOff, \deadNote, \deadNotesOn and \deadNotesOff can be used. The term dead note is commonly used by guitarists.

There is also a similar shorthand for diamond shapes:

\relative c' { 
  <c f\harmonic>2 <d a'\harmonic>4 <c g'\harmonic> f\harmonic 
} 

**Predefined commands**

\harmonic, \xNotesOn, \xNotesOff, \xNote.

**See also**

Snippets: Section “Pitches” in Snippets.

Notation Reference: Section A.9 [Note head styles], page 709, [Chorded notes], page 169, [Indicating harmonics and dampened notes], page 400.


**Easy notation note heads**

The ‘easy play’ note head includes a note name inside the head. It is used in music for beginners. To make the letters readable, it should be printed in a large font size. To print with a larger font, see Section 4.2.2 [Setting the staff size], page 561.

#(set-global-staff-size 26) 
\relative c' { 
  \easyHeadsOn 
  c2 e4 f 
  g1 
  \easyHeadsOff 
  c,1 
}
Predefined commands
\easyHeadsOn, \easyHeadsOff.

Selected Snippets

*Numbers as easy note heads*

Easy notation note heads use the `note-names` property of the `NoteHead` object to determine what appears inside the note head. By overriding this property, it is possible to print numbers representing the scale-degree.

A simple engraver can be created to do this for every note head object it sees.

```
#(define Ez_numbers_engraver
  (make-engraver
   (acknowledgers
    ((note-head-interface engraver grob source-engraver)
     (let* ((context (ly:translator-context engraver))
               (tonic-pitch (ly:context-property context 'tonic))
               (tonic-name (ly:pitch-notename tonic-pitch))
               (grob-pitch
                (ly:event-property (event-cause grob) 'pitch))
               (grob-name (ly:pitch-notename grob-pitch))
               (delta (modulo (- grob-name tonic-name) 7))
               (note-names
                (make-vector 7 (number->string (1+ delta))))))
     (ly:grob-set-property! grob 'note-names note-names))))

#(set-global-staff-size 26)

\layout {
  \ragged-right = ##t
  \context {
    \Voice
      \consists \Ez_numbers_engraver
  }
}

\relative c' {
  \easyHeadsOn
  c4 d e f
g4 a b c \break

  \key a \major
  a,4 b cis d
e4 fis gis a \break

  \key d \dorian
d,4 e f g
  a4 b c d
}
Shape note heads

In shape note head notation, the shape of the note head corresponds to the harmonic function of a note in the scale. This notation was popular in nineteenth-century American song books. Shape note heads can be produced in Sacred Harp, Southern Harmony, Funk (Harmonia Sacra), Walker, and Aiken (Christian Harmony) styles:

\relative c'' { 
  aikenHeads 
  c, d e f g2 a b1 c \break 
  aikenThinHeads 
  c,4 d e f g2 a b1 c \break 
  sacredHarpHeads 
  c,4 d e f g2 a b1 c \break 
  southernHarmonyHeads 
  c,4 d e f g2 a b1 c \break 
  funkHeads 
  c,4 d e f g2 a b1 c \break 
  walkerHeads 
  c,4 d e f g2 a b1 c \break 
}
Shapes are typeset according to the step in the scale, where the base of the scale is determined by the \key command. When writing in a minor key, the scale step can be determined from the relative major:

```
\relative c' {  
  \key a \minor  
  \aikenHeads  
  a b c d e2 f g1 a \break  
  \aikenHeadsMinor  
  a,4 b c d e2 f g1 a \break  
  \aikenThinHeadsMinor  
  a,4 b c d e2 f g1 a \break  
  \sacredHarpHeadsMinor  
  a,2 b c d \break  
  \southernHarmonyHeadsMinor  
  a2 b c d \break  
  \funkHeadsMinor  
  a2 b c d \break  
  \walkerHeadsMinor  
  a2 b c d \break  
}
```
Predefined commands
\aikenHeads, \aikenHeadsMinor, \aikenThinHeads, \aikenThinHeadsMinor, \funkHeads, \funkHeadsMinor, \sacredHarpHeads, \sacredHarpHeadsMinor, \southernHarmonyHeads, \southernHarmonyHeadsMinor, \walkerHeads, \walkerHeadsMinor.

Selected Snippets
Aiken head thin variant noteheads
Aiken head white notes get harder to read at smaller staff sizes, especially with ledger lines. Losing interior white space makes them appear as quarter notes.
\score {
\{ 
\aikenHeads
\c'\'2 \a' \c' \a

% Switch to thin-variant noteheads
\set shapeNoteStyles = ##(doThin reThin miThin
faThin sol laThin tiThin)

\c'\' \a' \c' \a
\}
% END EXAMPLE

Applying note head styles depending on the step of the scale
The \shapeNoteStyles property can be used to define various note head styles for each step of the scale (as set by the key signature or the \tonic property).

This property requires a set of symbols, which can be purely arbitrary (geometrical expressions such as \triangle, \cross, and \xcircle are allowed) or based on old American engraving tradition (some latin note names are also allowed).

That said, to imitate old American song books, there are several predefined note head styles available through shortcut commands such as \aikenHeads or \sacredHarpHeads.

This example shows different ways to obtain shape note heads, and demonstrates the ability to transpose a melody without losing the correspondence between harmonic functions and note head styles.

fragment = {
\key c \major
c2 d
e2 f
g2 a
b2 c
}

\new Staff {
\transpose c d
\relative c' {
    \set shapeNoteStyles = ##(do re mi fa
                          #f la ti)
    \fragment
}
\break
\relative c' {
    \set shapeNoteStyles = ##(cross triangle fa #f
                             mensural xcircle diamond)
    \fragment
}
}

To see all note head styles, see Section A.9 [Note head styles], page 709.

See also

Snippets: Section “Pitches” in Snippets.
Notation Reference: Section A.9 [Note head styles], page 709.
Internals Reference: Section “note-event” in Internals Reference, Section “Note_heads_engraver” in Internals Reference, Section “NoteHead” in Internals Reference, Section “note-head-interface” in Internals Reference.

Improvisation

Improvisation is sometimes denoted with slashed note heads, where the performer may choose any pitch but should play the specified rhythm. Such note heads can be created:

\new Voice \with {
    \consists "Pitch_squash_engraver"
} \relative {
    e''8 e g a a16( bes) a8 g
    \improvisationOn
    e8 ~
    2 ~ 8 f4 f8 ~
}
2
\improvisationOff
a16 (bes) a8 g e
}

Predefined commands
\improvisationOn, \improvisationOff.

See also
Snippets: Section “Pitches” in Snippets.
Internals Reference: Section “Pitch_squash_engraver” in Internals Reference, Section “Voice” in Internals Reference, Section “RhythmicStaff” in Internals Reference.

1.2 Rhythms
This section discusses rhythms, rests, durations, beaming and bars.

1.2.1 Writing rhythms

Durations

The durations of notes are entered using numbers and dots. The number entered is based on the reciprocal value of the length of the note. For example, a quarter note is designated using the numerical value of $4$ as it is a 1/4 note, a half note using $2$, an eighth using $8$ and so on. Durations as short as $1024$ notes can be entered but shorter values, while possible, can only be entered as beamed notes. Also see Section 1.2.4 [Beams], page 85.

For notes longer than a whole use the \texttt{\longa} – double breve – and \texttt{\breve} commands. A note with the duration of a quadruple breve is possible using the \texttt{\maxima} command but is only supported within ancient music notation. See Section 2.9 [Ancient notation], page 448.

$$\begin{align*}
\texttt{\relative { \\
\time 8/1 \\
\autoBeamOff \\
c'' \longa c \breve c1 c2 \\
c4 c8 c16 c32 c64 c128 c128 
}}
\end{align*}$$

Here are the same durations with automatic beaming turned off.

$$\begin{align*}
\texttt{\relative { \\
\time 8/1 \\
\autoBeamOff \\
c'' \longa c \breve c1 c2 \\
c4 c8 c16 c32 c64 c128 c128 
}}
\end{align*}$$

Isolated durations – durations without a pitch – that occur within a music sequence will take their pitch from the preceding note or chord.

$$\begin{align*}
\texttt{\relative { \\
\time 8/1 \\
c'' \longa \breve 1 2 \\
4 8 16 32 64 128 128 
}}
\end{align*}$$
Isolated pitches – pitches without a duration – that occur within a music sequence will take their duration from the preceding note or chord. If there is no preceding duration, then default for the note is always 4, a quarter note.

\relative { a' a a2 a a4 a a1 a }

Place a dot (.) after the duration to obtain ‘dotted’ note lengths. Double-dotted notes are specified by appending two dots, and so on.

\relative { a'4 b c4. b8 a4. b4.. c8. }

To avoid clashing with staff lines, dots on notes are normally moved up. In polyphonic situations however, they can be placed, manually, above or below the staff as required. See Section 5.4.2 [Direction and placement], page 637.

Some note durations cannot be represented using just numbers and dots but only by tying two or more notes together. See [Ties], page 56.

To specify durations that align the syllables of lyrics and notes together see Section 2.1 [Vocal music], page 275.

Notes can also be spaced proportionately to their duration, see Section 4.5.5 [Proportional notation], page 590.

Predefined commands
\autoBeamOn, \autoBeamOff, \dotsUp, \dotsDown, \dotsNeutral.

Selected Snippets

Alternative breve notes

Breve notes are also available with two vertical lines on each side of the notehead instead of one line and in baroque style.

\relative c' { 
  \time 4/2 
  c\breve |
  \override Staff.NoteHead.style = #'altdefault 
  b\breve 
  \override Staff.NoteHead.style = #'baroque 
  a\breve 
  \revert Staff.NoteHead.style
}
Changing the number of augmentation dots per note

The number of augmentation dots on a single note can be changed independently of the dots placed after the note.

\relative c' {
  c4.. a16 r2 |
  \override Dots.dot-count = #4
  c4.. a16 r2 |
  \override Dots.dot-count = #0
  c4.. a16 r2 |
  \revert Dots.dot-count
  c4.. a16 r2 |
}

\relative c' {
  c4.. a16 r2 |
  \override Dots.dot-count = #4
  c4.. a16 r2 |
  \override Dots.dot-count = #0
  c4.. a16 r2 |
  \revert Dots.dot-count
  c4.. a16 r2 |
}

See also


Notation Reference: Section 1.2.4 [Beams], page 85, [Ties], page 56, [Stems], page 236, Section 1.2.1 [Writing rhythms], page 47, Section 1.2.2 [Writing rests], page 59, Section 2.1 [Vocal music], page 275, Section 2.9 [Ancient notation], page 448, Section 4.5.5 [Proportional notation], page 590.

Snippets: Section “Rhythms” in Snippets.

Internals Reference: Section “Dots” in Internals Reference, Section “DotColumn” in Internals Reference.

Known issues and warnings

While there is no fundamental limit to rest durations (longest or shortest), there is a limit to the number of glyphs possible so only rests between 1024 and \maxima may be printed.

Tuplets

Tuplets are made from a music expression with the \tuplet command, multiplying the speed of the music expression by a fraction:

\relative {
  a'2 \tuplet 3/2 { b4 4 4 }
  c4 c \tuplet 3/2 { b4 a g }
}

\relative {
  a'2 \tuplet 3/2 { b4 4 4 }
  c4 c \tuplet 3/2 { b4 a g }
}

\relative {
  a'2 \tuplet 3/2 { b4 4 4 }
  c4 c \tuplet 3/2 { b4 a g }
}
When entering long passages of tuplets, having to write a separate `\tuplet` command for each group is inconvenient. It is possible to specify the duration of one tuplet group directly before the music in order to have the tuplets grouped automatically:

```latex
\relative {
  g'2 \r8 \tuplet 3/2 8 \{cis16 d e e f g g f e \}
}
```

![Tuplet example 1]

Tuplet brackets may be manually placed above or below the staff:

```latex
\relative {
  \tupletUp \tuplet 3/2 \{ c''8 d e \}
  \tupletNeutral \tuplet 3/2 \{ c8 d e \}
  \tupletDown \tuplet 3/2 \{ f,8 g a \}
  \tupletNeutral \tuplet 3/2 \{ f8 g a \}
}
```

![Tuplet example 2]

Tuplets may be nested:

```latex
\relative {
  \autoBeamOff
  c''4 \tuplet 5/4 \{ f8 e f \tuplet 3/2 \{ e f g \} \} f4
}
```

![Tuplet example 3]

Modifying nested tuplets which begin at the same musical moment must be done with `\tweak;` see Section 5.3.4 [The `\tweak` command], page 626.

Tuplet brackets may be replaced with slurs, as is preferred in many older editions:

```latex
\relative {
  \tuplet 3/2 4 \{
    \override TupletBracket.tuplet-slur = ##t
    c'4 e8 d4 f8
    \override TupletBracket.bracket-visibility = ##t
    e f g f e d
  \}
  c1
}
```

![Tuplet example 4]
By default, a bracket is only printed if all of the notes it spans are not beamed together; in some cases (for example with slurs, as in the example above) it may be preferrable to change that behavior, through the `bracket-visibility` property as detailed in one of the following snippets.

More generally, either or both the `TupletBracket` and `TupletNumber` objects may be hidden or shown as explained in Section 5.4.7 [Visibility of objects], page 644; however, a more flexible way of modifying the duration of notes without printing a tuplet bracket is also introduced in [Scaling durations], page 54.

**Predefined commands**

\tupletUp, \tupletDown, \tupletNeutral.

**Selected Snippets**

*Entering several tuplets using only one \tuplet command*

The property `tupletSpannerDuration` sets how long each of the tuplets contained within the brackets after \tuplet should last. Many consecutive tuplets can then be placed within a single \tuplet expression, thus saving typing.

There are several ways to set `tupletSpannerDuration`. The command \tupletSpan sets it to a given duration, and clears it when instead of a duration `\default` is specified. Another way is to use an optional argument with \tuplet.

```
\relative c' {
  \time 2/4
  \tupletSpan 4
  \tuplet 3/2 { c8"\tupletSpan 4" c c c c c } \tupletSpan \default
  \tuplet 3/2 { c8"\tupletSpan \default" c c c c c }
  \tuplet 3/2 4 { c8"\tuplet 3/2 4 {...}" c c c c c }
}
```

![Example notation]

*Changing the tuplet number*

By default, only the numerator of the tuplet number is printed over the tuplet bracket, i.e., the numerator of the argument to the \tuplet command.

Alternatively, `num:den` of the tuplet number may be printed, or the tuplet number may be suppressed altogether.

```
\relative c' {
  \tuplet 3/2 { c8 c c } \tuplet 3/2 { c8 c c }
  \override TupletNumber.text = #tuplet-number::calc-fraction-text
  \tuplet 3/2 { c8 c c }
  \omit TupletNumber
  \tuplet 3/2 { c8 c c }
}
```
Non-default tuplet numbers

LilyPond also provides formatting functions to print tuplet numbers different than the actual fraction, as well as to append a note value to the tuplet number or tuplet fraction.

\relative c' { 
    \once \override TupletNumber.text =
        #(tuplet-number::non-default-tuplet-denominator-text 7)
    \tuplet 3/2 { c4. c4. c4. c4. }

    \once \override TupletNumber.text =
        #(tuplet-number::non-default-tuplet-fraction-text 12 7)
    \tuplet 3/2 { c4. c4. c4. c4. }

    \once \override TupletNumber.text =
        #(tuplet-number::append-note-wrapper
            (tuplet-number::non-default-tuplet-fraction-text 12 7)
            (ly:make-duration 3 0))
    \tuplet 3/2 { c4. c4. c4. c4. }

    \once \override TupletNumber.text =
        #(tuplet-number::append-note-wrapper
            tuplet-number::calc-denominator-text
            (ly:make-duration 2 0))
    \tuplet 3/2 { c8 c8 c8 c8 c8 c8 }

    \once \override TupletNumber.text =
        #(tuplet-number::append-note-wrapper
            tuplet-number::calc-fraction-text
            (ly:make-duration 2 0))
    \tuplet 3/2 { c8 c8 c8 c8 c8 c8 }

    \once \override TupletNumber.text =
        #(tuplet-number::fraction-with-notes
            (ly:make-duration 2 1) (ly:make-duration 3 0))
    \tuplet 3/2 { c4. c4. c4. c4. }

    \once \override TupletNumber.text =
        #(tuplet-number::non-default-fraction-with-notes 12
            (ly:make-duration 3 0) 4 (ly:make-duration 2 0))
    \tuplet 3/2 { c4. c4. c4. c4. }
}
default behavior), or \#f (never print a bracket). The latter is in fact equivalent to omitting the
\code{TupletBracket} object altogether from the printed output.

\begin{verbatim}
\new Voice {
\relative c' {
  \override TupletBracket.bracket-visibility = #f
  \music s4"#f"
}
}
\end{verbatim}

Permitting line breaks within beamed tuplets

This artificial example shows how both manual and automatic line breaks may be permitted
to within a beamed tuplet. Note that such off-beat tuplets have to be beamed manually.

\begin{verbatim}
\layout {
  \context {
    \Voice {
      \override TupletBracket.bracket-visibility = #f
    }
  }
}
\end{verbatim}
% Permit line breaks within tuplets
\remove "Forbid_line_break_engraver"
% Allow beams to be broken at line breaks
\override Beam.breakable = ##t
\}
\relative c'' {
\repeat unfold 5 { \tuplet 3/2 { c[ b a ] } }
% Insert a manual line break within a tuplet
\tuplet 3/2 { c[ b \bar "" \break a ] }
\repeat unfold 5 { \tuplet 3/2 { c[ b a ] } }
c8
}
\relative c' {
a8
\repeat unfold 5 { \tuplet 3/2 { c[ b a ] } }
% Insert a manual line break within a tuplet
\tuplet 3/2 { c[ b \bar "" \break a ] }
\repeat unfold 5 { \tuplet 3/2 { c[ b a ] } }
c8
}
\rel
\frac 3 3 \frac 3 3 \frac 3 3 \frac 3 3 \frac 3 3 \frac 3 3 \frac 3 3

See also


Notation Reference: Section 5.4.2 [Direction and placement], page 637, Section 5.4.7 [Visibility of objects], page 644, [Time administration], page 121, [Scaling durations], page 54, Section 5.3.4 [The tweak command], page 626, [Polymetric notation], page 78.

Snippets: Section “Rhythms” in Snippets.


Scaling durations

The duration of single notes, rests or chords may be multiplied by a fraction N/M by appending \*N/M (or \*N if M is 1) to the duration. Factors may also be added by using Scheme expressions evaluating to a number or musical length like \*(ly:music-length music). This is convenient for scaling a duration of ‘1’ to let a note or multi-measure rest stretch to a length derived from a music variable.

Adding a factor will not affect the appearance of the notes or rests produced, but the altered duration will be used in calculating the position within the measure and setting the duration in the MIDI output. Multiplying factors may be combined like \*L\*M/N. Factors are part of the duration: if a duration is not specified for subsequent notes, the default duration taken from the preceding note will include any scaling factor.

In the following example, the first three notes take up exactly two beats, but no triplet bracket is printed.
\relative {
The duration of spacer rests may also be modified by a multiplier. This is useful for skipping many measures, e.g., s1*23.

Longer stretches of music may be compressed by a fraction in the same way, as if every note, chord or rest had the fraction as a multiplier. This leaves the appearance of the music unchanged but the internal duration of the notes will be multiplied by the given scale factor, usually num/den. Here is an example showing how music can be compressed and expanded:

\relative {
  \time 2/4
  % Normal durations
  <c'' a>4 c8 a
  % Scale music by *2/3
  \scaleDurations 2/3 {
    <c a f>4. c8 a f
  }
  % Scale music by *2
  \scaleDurations 2 {
    <c' a>4 c8 b
  }
}

One application of this command is in polymetric notation, see [Polymetric notation], page 78.

See also

Notation Reference: [Tuplets], page 49, [Invisible rests], page 61, [Polymetric notation], page 78.

Snippets: Section “Rhythms” in Snippets.

Known issues and warnings

The calculation of the position within a measure must take into account all the scaling factors applied to the notes within that measure and any fractional carry-out from earlier measures. This calculation is carried out using rational numbers. If an intermediate numerator or denominator in that calculation exceeds 2^30 the execution and typesetting will stop at that point without indicating an error.
Ties

A tie connects two adjacent note heads of the same pitch. The tie in effect extends the duration of a note.

Note: Ties should not be confused with slurs, which indicate articulation, or phrasing slurs, which indicate musical phrasing. A tie is just a way of extending a note duration, similar to the augmentation dot.

A tie is entered by appending a tilde symbol (\textasciitilde) to the first of each pair of notes being tied. This indicates that the note should be tied to the following note, which must be at the same pitch.

\{ a'\textasciitilde 4\textasciitilde 16 r r8 \}

Ties can make use of the ‘last explicit pitch’ interpretation of isolated durations:

\{ a'\textasciitilde 4\textasciitilde 16 r r8 \}

Ties are used either when the note crosses a bar line, or when dots cannot be used to denote the rhythm. Ties should also be used when note values cross larger subdivisions of the measure:

\begin{verbatim}
\relative { 
    r8 c'\textasciitilde 4 4 r4 | 
    r8\"not\" c2\textasciitilde 8 r4 
}
\end{verbatim}

If you need to tie many notes across bar lines, it may be easier to use automatic note splitting, see [Automatic note splitting], page 81. This mechanism automatically splits long notes, and ties them across bar lines.

When a tie is applied to a chord, all note heads whose pitches match are connected. When no note heads match, no ties will be created. Chords may be partially tied by placing the ties inside the chord.

\begin{verbatim}
\relative c' { 
    <c e g\textasciitilde 2 2 | 
    <c e g\textasciitilde 4 <c e g c> 
    <c\textasciitilde e g b> <c e g b> | 
}
\end{verbatim}
When a second alternative of a repeat starts with a tied note, you have to specify the repeated tie as follows:

\relative {
  \repeat volta 2 { c'' g <c e>2~ } 
  \alternative {
    % First alternative: following note is tied normally 
    { <c e>2. r4 } 
    % Second alternative: following note has a repeated tie 
    { <c e>2 \repeatTie d4 c } 
  }
}

L.v. ties (laissez vibrer) indicate that notes must not be damped at the end. It is used in notation for piano, harp and other string and percussion instruments. They can be entered as follows:

<\c' f' g'1 \laissezVibrer

Ties may be made to curve up or down manually; see Section 5.4.2 [Direction and placement], page 637.

Ties may be made dashed, dotted, or a combination of solid and dashed.

\relative c' {
  \tieDotted 
  c2~ 2 
  \tieDashed 
  c2~ 2 
  \tieHalfDashed 
  c2~ 2 
  \tieHalfSolid 
  c2~ 2 
  \tieSolid 
  c2~ 2 
}

Custom dash patterns can be specified:

\relative c' {
  \tieDashPattern #0.3 #0.75 
  c2~ 2 
  \tieDashPattern #0.7 #1.5 
}
Dash pattern definitions for ties have the same structure as dash pattern definitions for slurs. For more information about complex dash patterns, see [Slurs], page 134.

Override whiteout and layer layout properties of objects that should cause a gap in ties.

\relative {
  \override Tie.layer = #-2
  \override Staff.TimeSignature.layer = #-1
  \override Staff.KeySignature.layer = #-1
  \override Staff.TimeSignature.whiteout = ##t
  \override Staff.KeySignature.whiteout = ##t
  \time 3/4
  \key a \major
  b\'2 b~
  \repeat tremolo 8 { c32 ~ c' ~ } <c c,>1
e8 ~ c ~ a ~ f ~ <e' c a f>2
  \tieUp
c8 ~ a
  \tieDown
  \tieDotted
g8 ~ c g2
}
Engraving ties manually

Ties may be engraved manually by changing the \texttt{tie-configuration} property of the \texttt{TieColumn} object. The first number indicates the distance from the center of the staff in half staff-spaces, and the second number indicates the direction (1 = up, -1 = down).

Note that LilyPond makes a distinction between exact and inexact values for the first number. If using an exact value (i.e., either an integer or a fraction like (\texttt{\(1/4\)} 5)), the value serves as a rough vertical position that gets further tuned by LilyPond to make the tie avoid staff lines. If using an inexact value like a floating point number, it is taken as the vertical position without further adjustments.

\begin{verbatim}
\relative c' {
    <c e g>2~ <c e g>
\override TieColumn.tie-configuration = #'((0.0 . 1) (-2.0 . 1) (-4.0 . 1))
    <c e g>2~ <c e g>
\override TieColumn.tie-configuration = #'((0 . 1) (-2 . 1) (-4 . 1))
    <c e g>2~ <c e g>
}
\end{verbatim}

See also

Notation Reference: [Slurs], page 134, [Automatic note splitting], page 81.
Snippets: Section “Expressive marks” in Snippets, Section “Rhythms” in Snippets.

Known issues and warnings

Switching staves when a tie is active will not produce a slanted tie.

Changing clefs or ottavations during a tie is not really well-defined. In these cases, a slur may be preferable.

1.2.2 Writing rests

Rests are entered as part of the music in music expressions.

Rests

Rests are entered like notes with the note name \texttt{r}. Durations longer than a whole rest use the following predefined commands:

\begin{verbatim}
\new Staff {
    % These two lines are just to prettify this example
    \time 16/1
    \omit Staff.TimeSignature
    % Print a maxima rest, equal to four breves
\end{verbatim}
% Print a longa rest, equal to two breves
\longa
% Print a breve rest
\breve
r1 r2 r4 r8 r16 r32 r64 r128
}

\relative { a'4\rest d4\rest }

Whole measure rests, centered in the middle of the measure, must be entered as multi-measure rests. They can be used for a single measure as well as many measures and are discussed in [Full measure rests], page 63.

To explicitly specify a rest’s vertical position, write a note followed by \rest. A rest of the duration of the note will be placed at the staff position where the note would appear. This allows for precise manual formatting of polyphonic music, since the automatic rest collision formatter will not move these rests.

\relative { a'\rest d\rest }

Selected Snippets

Rest styles
Rests may be used in various styles.

\new Staff \relative c {
\omit Score.TimeSignature
\cadenzaOn

\override Staff.Rest.style = #'mensural
r\maxima\markup \typewriter { mensural }
\longa \breve r1 r2 r4 r8 r16 s32 s64 s128 s128 \bar ""
\break

\override Staff.Rest.style = #'neomensural
r\maxima\markup \typewriter { neomensural }
\longa \breve r1 r2 r4 r8 r16 s32 s64 s128 s128 \bar ""
\break

\override Staff.Rest.style = #'classical
r\maxima\markup \typewriter { classical }
\longa \breve r1 r2 r4 r8 r16 r32 r64 r128 s128 \bar ""
\break
\override Staff.Rest.style = #'z
r\maxima\markup \typewriter { z-style }
r\longa r\breve r1 r2 r4 r8 r16 r32 r64 r128 s128
\bar ""
\break
\override Staff.Rest.style = #'default
r\maxima\markup \typewriter { default }
r\longa r\breve r1 r2 r4 r8 r16 r32 r64 r128 s128

\relative c'' {
    c4 c s c |
    s2 c |
}

See also
Notation Reference: [Full measure rests], page 63.
Snippets: Section “Rhythms” in Snippets.
Internals Reference: Section “Rest” in Internals Reference.

Known issues and warnings
There is no fundamental limit to rest durations (both in terms of longest and shortest), but the number of glyphs is limited: there are rests from 1024th to maxima (8× whole).

Invisible rests
An invisible rest (also called a ‘spacer rest’) can be entered like a note with the note name s:
\relative c' {
    c4 c s c |
    s2 c |
}
Spacer rests are available only in note mode and chord mode. In other situations, for example, when entering lyrics, the command \skip is used to skip a musical moment. \skip requires an explicit duration, but this is ignored if the lyrics derive their durations from the notes in an associated melody through \addlyrics or \lyricsto.

<<
{ a'2 \skip2 a'2 a'2 }
\new Lyrics {
  \lyricmode {
    foo2 \skip 1 bla2
  }
}
>>

Because \skip is a command, it does not affect the default durations of following notes, unlike s.

<<
{ \repeat unfold 8 { a'4 } }
{ a'4 \skip 2 a' | 
  s2 a' }
>>

A spacer rest implicitly causes Staff and Voice contexts to be created if none exist, just like notes and rests do:

{ s1 s s }

\skip simply skips musical time; it creates no output of any kind.
% This is valid input, but does nothing
{ \skip 1 \skip1 \skip 1 }
**See also**

Notation Reference: [Hidden notes], page 232, Section 5.4.7 [Visibility of objects], page 644.
Snippets: Section “Rhythms” in *Snippets."
Internals Reference: Section “SkipMusic” in *Internals Reference.*

**Full measure rests**

Rests for one or more full measures are entered like notes with the note name uppercase ‘R’. Their duration is entered identically to the duration notation used for notes, including the ability to use duration multipliers, as explained in [Scaling durations], page 54:

```latex
% Rest measures contracted to single measure
\compressMMRests {
  R1*4
  R1*24
  R1*4
  b'2""Tutti" b'4 a'4
}
```

The example above also demonstrates how to compress multiple empty measures, as explained in [Compressing empty measures], page 223.

The duration of a multi-measure rest must always be equal to the length of one or several measures. Therefore, some time signatures require the use of augmentation dots or fractions:

```latex
\compressMMRests {
  \time 2/4
  R1 | R2 |
  \time 3/4
  R2. | R2.*2 |
  \time 13/8
  R1*13/8 | R1*13/8*12 |
  \time 10/8
  R4*5*4 |
}
```

A full-measure rest is printed as either a whole or breve rest, centered in the measure, depending on the time signature:

```latex
\time 4/4
R1 |
```
Markups can be added to multi-measure rests.

\compressMMRests { 
  \time 3/4
  R2.*10^\markup { \italic "ad lib." }
}

\text {ad lib.}

Note: Markups and articulations attached to a multi-measure rest are objects of types MultiMeasureRestText and MultiMeasureRestScript, not TextScript and Script. Overrides must be directed to the correct object, or they will be ignored. See the following example:

% This fails, as the wrong object name is specified
\override TextScript.padding = #5
\override Script.color = #blue
R1"wrong"
R1\fermata
% This is the correct object name to be specified
\override MultiMeasureRestText.padding = #5
\override MultiMeasureRestScript.color = #blue
R1"right"
R1\fermata

When a multi-measure rest immediately follows a \partial setting, resulting bar-check warnings may not be displayed.

Predefined commands
\textLengthOn, \textLengthOff, \compressMMRests.
Selected Snippets

**Multi-measure rest length control**

Multi-measure rests have length according to their total duration which is under the control of `MultiMeasureRest.space-increment`. Note that the default value is 2.0.

```latex
\relative c' {  
  \compressEmptyMeasures  
  R1*2 R1*4 R1*64 R1*16  
  \override Staff.MultiMeasureRest.space-increment = 2.5  
  R1*2 R1*4 R1*64 R1*16  
}  
```

![Multi-measure rests example](image)

**Positioning multi-measure rests**

Unlike ordinary rests, there is no predefined command to change the staff position of a multi-measure rest symbol of either form by attaching it to a note. However, in polyphonic music multi-measure rests in odd-numbered and even-numbered voices are vertically separated. The positioning of multi-measure rests can be controlled as follows:

```latex
\relative c'' {  
  % Multi-measure rests by default are set under the fourth line  
  R1  
  % They can be moved using an override  
  \override MultiMeasureRest.staff-position = #-2  
  R1  
  \override MultiMeasureRest.staff-position = #0  
  R1  
  \override MultiMeasureRest.staff-position = #2  
  R1  
  \override MultiMeasureRest.staff-position = #3  
  R1  
  \override MultiMeasureRest.staff-position = #6  
  R1  
  \revert MultiMeasureRest.staff-position  
  \break  
  % In two Voices, odd-numbered voices are under the top line  
  << { R1 } \ \ { a1 } >>  
  % Even-numbered voices are under the bottom line  
  << { a1 } \ \ { R1 } >>  
  % Multi-measure rests in both voices remain separate  
  << { R1 } \ \ { R1 } >>  
  % Separating multi-measure rests in more than two voices  
  % requires an override  
```
Multi-measure rest markup

Markups attached to a multi-measure rest will be centered above or below it. Long markups attached to multi-measure rests do not cause the measure to expand. To expand a multi-measure rest to fit the markup, use an empty chord with an attached markup before the multi-measure rest.

Text attached to a spacer rest in this way is left-aligned to the position where the note would be placed in the measure, but if the measure length is determined by the length of the text, the text will appear to be centered.
See also


Notation Reference: [Durations], page 47, [Scaling durations], page 54, [Compressing empty measures], page 223, Section 1.8 [Text], page 244, Section 1.8.2 [Formatting text], page 254, [Text scripts], page 246.

Snippets: Section “Rhythms” in Snippets.

Internals Reference: Section “MultiMeasureRest” in Internals Reference, Section “MultiMeasureRestNumber” in Internals Reference, Section “MultiMeasureRestScript” in Internals Reference, Section “MultiMeasureRestText” in Internals Reference.

Known issues and warnings

Fingerings over multi-measure rests (e.g., R1*10-4) may result in the fingering numeral colliding with the bar counter numeral.

There is no way to automatically condense multiple ordinary rests into a single multi-measure rest.

Multi-measure rests do not take part in rest collisions.

1.2.3 Displaying rhythms

Time signature

The time signature is set as follows:
\time 2/4 c'2
\time 3/4 c'2.

\relative c' {
  \time 2/4 c2 c
  \break
  c c
  \break
  \time 4/4
  c c c c
}

Mid-measure time signature changes are covered in [Upbeats], page 75.

Time signatures are printed at the beginning of a piece and whenever the time signature changes. If a change takes place at the end of a line a warning time signature sign is printed there. This default behavior may be changed, see Section 5.4.7 [Visibility of objects], page 644.

\relative c' {
  \time 2/4
  c2 c
  \break
  c c
  \break
  \time 4/4
  c c c c
}

Time signatures are set as follows:
\time 2/4
\time 3/4.
The time signature symbol that is used in 2/2 and 4/4 time can be changed to a numeric style:

\relative c' { 
  % Default style
  \time 4/4 c1
  \time 2/2 c1
  % Change to numeric style
  \numericTimeSignature
  \time 4/4 c1
  \time 2/2 c1
  % Revert to default style
  \defaultTimeSignature
  \time 4/4 c1
  \time 2/2 c1
}

Mensural time signatures are covered in [Mensural time signatures], page 454.

In addition to setting the printed time signature, the \time command also sets the values of the time-signature-based properties baseMoment, beatStructure, and beamExceptions. The predefined default values for these properties can be found in scm/time-signature-settings.scm.

The default value of beatStructure can be overridden in the \time command itself by supplying it as the optional first argument:

\score { 
  \new Staff { 
    \relative { 
      \time 2,2,3 7/8 
      \repeat unfold 7 { c'8 } | 
      \time 3,2,2 7/8 
      \repeat unfold 7 { c8 } | 
    } 
  } 
}

Alternatively, the default values of all these time-signature-based variables, including baseMoment and beamExceptions, can be set together. The values can be set independently for several different time signatures. The new values take effect when a subsequent \time command with the same value of the time signature is executed:

\score { 
  \new Staff { 
    \relative c' { 

\overrideTimeSignatureSettings
takes four arguments:

1. \texttt{timeSignatureFraction}, a fraction describing the time signature to which these values apply.
2. \texttt{baseMomentFraction}, a fraction containing the numerator and denominator of the basic timing unit for the time signature.
3. \texttt{beatStructure}, a Scheme list indicating the structure of the beats in the measure, in units of the base moment.
4. \texttt{beamExceptions}, an alist containing any beaming rules for the time signature that go beyond ending at every beat, as described in [Setting automatic beam behavior], page 88.

Changed values of default time signature properties can be restored to the original values:

\score {
\relative {\default staff {\overrideTimeSignatureSettings \time 4/4 \repeat unfold 8 { c8 } |
\revertTimeSignatureSettings \time 4/4 \repeat unfold 8 { c8 } |}
\new StaffGroup<>
}

Different values of default time signature properties can be established for different staves by moving the \texttt{Timing_translator} and the \texttt{Default_bar_line_engraver} from the \texttt{Score} context to the \texttt{Staff} context.
A further method of changing these time-signature-related variables, which avoids reprinting the time signature at the time of the change, is shown in [Setting automatic beam behavior], page 88.

**Predefined commands**

\numericTimeSignature, \defaultTimeSignature.

**Selected Snippets**

*Time signature printing only the numerator as a number (instead of the fraction)*

Sometimes, a time signature should not print the whole fraction (e.g. 7/4), but only the numerator (7 in this case). This can be easily done by using \override
Staff.TimeSignature.style = #'single-digit to change the style permanently. By using \revert Staff.TimeSignature.style, this setting can be reversed. To apply the single-digit style to only one time signature, use the \override command and prefix it with a \once.

\relative c' { 
  \time 3/4 
  c4 c c 
  % Change the style permanently 
  \override Staff.TimeSignature.style = #'single-digit 
  \time 2/4 
  c4 c 
  \time 3/4 
  c4 c c 
  % Revert to default style: 
  \revert Staff.TimeSignature.style 
  \time 2/4 
  c4 c 
  % single-digit style only for the next time signature 
  \once \override Staff.TimeSignature.style = #'single-digit 
  \time 5/4 
  c4 c c c c 
  \time 2/4 
  c4 c 
}

See also

Music Glossary: Section “time signature” in Music Glossary
Notation Reference: [Mensural time signatures], page 454, [Setting automatic beam behavior], page 88, [Time administration], page 121.
Installed Files: scm/time-signature-settings.scm.
Snippets: Section “Rhythms” in Snippets.

Metronome marks
A basic metronome mark is simple to write:

\relative { 
  \tempo 4 = 120 
  c’2 d 
  e4. d8 c2 
}

Metronome marks
Metronome marks may also be printed as a range of two numbers:

\[\text{\relative { \tempo 4 = 40 \text{-} 46 } }\]

Tempo indications with text can be used instead:

\[\text{\relative { \tempo "Allegretto" } }\]

Combining a metronome mark and text will automatically place the metronome mark within parentheses:

\[\text{\relative { \tempo "Allegro" 4 = 160 } }\]

In general, the text can be any markup object:

\[\text{\relative { \tempo \markup { \italic Faster } 4 = 132 } }\]

A parenthesized metronome mark with no textual indication may be written by including an empty string in the input:

\[\text{\relative { \tempo "" 8 = 96 } }\]
In a part for an instrument with long periods of rests (see [Full measure rests], page 63), tempo indications sometimes follow each other closely. The command \markLengthOn provides extra horizontal space to prevent tempo indications from overlapping, and \markLengthOff restores the default behavior of ignoring tempo marks for horizontal spacing.

\compressMMRests {
  \markLengthOn
  \tempo "Molto vivace"
  R1*12
  \tempo "Meno mosso"
  R1*16
  \markLengthOff
  \tempo "Tranquillo"
  R1*20
}

Selected Snippets

Printing metronome and rehearsal marks below the staff

By default, metronome and rehearsal marks are printed above the staff. To place them below the staff simply set the direction property of MetronomeMark or RehearsalMark appropriately.

\layout {
  \indent = 0
  \ragged-right = ##f
}

{%
  Metronome marks below the staff
  \override Score.MetronomeMark.direction = #DOWN
  \tempo 8. = 120
  c''1
%
  Rehearsal marks below the staff
  \override Score.RehearsalMark.direction = #DOWN
  \mark \default
  c''1
}
Changing the tempo without a metronome mark

To change the tempo in MIDI output without printing anything, make the metronome mark invisible.

\score {
    \new Staff \relative c' {
        \tempo 4 = 160
        c4 e g b
c4 b d c
        \set Score.tempoHideNote = ##t
        \tempo 4 = 96
d,4 fis a cis
d4 cis e d
    }
}

Creating metronome marks in markup mode

New metronome marks can be created in markup mode, but they will not change the tempo in MIDI output.

\relative c' {
    \tempo \markup {
        \concat {
            \smaller \general-align #Y #DOWN \note {16.} #1
            " = "
            \smaller \general-align #Y #DOWN \note {8} #1
        }
    }
    c1
c4 c' c,2
}

For more details, see Section 1.8.2 [Formatting text], page 254.
See also


Notation Reference: Section 1.8.2 [Formatting text], page 254, Section 3.5 [Creating MIDI output], page 533, [Full measure rests], page 63.

Snippets: Section “Staff notation” in Snippets.

Internals Reference: Section “MetronomeMark” in Internals Reference.

Upbeats

Partial or pick-up measures, such as an anacrusis or an upbeat, are entered using the \partial command:

\partial duration

When \partial is used at the beginning of a score, duration is the length of the music preceding the first bar.

\relative {
  \time 3/4
  \partial 4.
  r4 e'8 | a4 c8 b c4 |
}

The \partial command is required when the time signature changes in mid measure, but it may also be used alone.

\relative {
  \set Score.barNumberVisibility = #all-bar-numbers-visible
  \override Score.BarNumber.break-visibility = #end-of-line-invisible
  \time 6/8
  \partial 8
}
The \texttt{\partial} command sets the \texttt{Timing.measurePosition} property, which is a rational number that indicates how much of the measure has passed.

See also

Music Glossary: Section “anacrusis” in \textit{Music Glossary}.

Notation Reference: [Grace notes], page 115.

Snippets: Section “Rhythms” in \textit{Snippets}.

Internal Reference: Section “Timing translator” in \textit{Internals Reference}.

\textbf{Unmetered music}

In metered music bar lines are inserted and bar numbers are calculated automatically. In unmetered music (i.e., cadenzas), this is not desirable and can be ‘switched off’ using the command \texttt{\cadenzaOn}, then ‘switched back on’ at the appropriate place using \texttt{\cadenzaOff}.

\begin{verbatim}
\relative c'' {
  c4 d e d
  \cadenzaOn
  c4 c d8[ d d] f4 g4.
  \cadenzaOff
  \bar "||"
  d4 e d c}
\end{verbatim}

Bar numbering is resumed at the end of the cadenza.

\begin{verbatim}
\relative c'' {
  \% Show all bar numbers
  \override Score.BarNumber.break-visibility = #all-visible
  c4 d e d
  \cadenzaOn
  c4 c d8[ d d] f4 g4.
  \cadenzaOff
  \bar "||"
  d4 e d c}
\end{verbatim}
Inserting a \bar command within a cadenza does not start a new measure, even if a bar line is printed. So any accidentals – which are usually assumed to remain in force until the end of the measure – will still be valid after the bar line printed by \bar. If subsequent accidentals should be printed, forced accidentals or reminder accidentals need to be inserted manually, see [Accidentals], page 6.

\relative c'' {
    c4 d e d  
cadenzaOn  
cis4 d cis d  
\bar "|"  
% First cis is printed without alteration even if it's after a \bar  
cis4 d cis! d  
cadenzaOff  
\bar "|"  
}

Automatic beaming is disabled by \cadenzaOn. Therefore, all beaming in cadenzas must be entered manually. See [Manual beams], page 96.

\relative {
    \repeat unfold 8 { c''8 }  
cadenzaOn  
cis8 c c c c  
\bar"|"  
c8 c c  
cadenzaOff  
\repeat unfold 8 { c8 }  
}

These predefined commands affect all staves in the score, even when placed in just one Voice context. To change this, move the Timing_translator from the Score context to the Staff context. See [Polymetric notation], page 78.

Predefined commands
\cadenzaOn, \cadenzaOff.

See also
Notation Reference: Section 5.4.7 [Visibility of objects], page 644, [Polymetric notation], page 78, [Manual beams], page 96, [Accidentals], page 6.
Snippets: Section “Rhythms” in Snippets.
**Known issues and warnings**

Automatic line and page breaks are inserted only at bar lines, so ‘invisible’ bar lines will need to be inserted manually in long stretches of unmetered music to permit breaking:

\bar "" 

**Polymetric notation**

Polymetric notation is supported explicitly or by manually modifying the visible time signature symbol and/or scaling note durations.

**Different time signatures with equal-length measures**

Set a common time signature for each staff, and set the \timeSignatureFraction to the desired fraction. Then use the \scaleDurations function to scale the durations of the notes in each staff to the common time signature.

In the following example, music with the time signatures of 3/4, 9/8 and 10/8 are used in parallel. In the second staff, shown durations are multiplied by 2/3 (because 2/3 \times 9/8 = 3/4) and in the third staff, the shown durations are multiplied by 3/5 (because 3/5 \times 10/8 = 3/4). It may be necessary to insert beams manually, as the duration scaling will affect the autobeaming rules.

\relative <<
\new Staff {
  \time 3/4
  c'4 c c |
  c4 c c |
}
\new Staff {
  \time 3/4
  \set Staff.timeSignatureFraction = 9/8
  \scaleDurations 2/3
  \repeat unfold 6 { c8[ c c] }
}
\new Staff {
  \time 3/4
  \set Staff.timeSignatureFraction = 10/8
  \scaleDurations 3/5 {
    \repeat unfold 2 { c8[ c c] }
    \repeat unfold 2 { c8[ c] } |
    c4. c \tuplet 3/2 { c8[ c c] } c4
  }
}
>>
Different time signatures with unequal-length measures

Each staff can be given its own independent time signature by moving the Timing_translator and the Default_bar_line_engraver to the Staff context.

\layout {
  \context {\Score
    \remove "Timing_translator"
    \remove "Default_bar_line_engraver"
  }
  \context {\Staff
    \consists "Timing_translator"
    \consists "Default_bar_line_engraver"
  }
}

% Now each staff has its own time signature.

relative <<
  \new Staff {\time 3/4
c'4 c c |
c4 c c |
}
  \new Staff {\time 2/4
c4 c |
c4 c |
c4 c |
}
  \new Staff {\time 3/8
c4. |
c8 c c |
c4. |
c8 c c |
}>>

\relative <<
  \new Staff {\time 3/4
c'4 c c |
c4 c c |
}
  \new Staff {\time 2/4
c4 c |
c4 c |
c4 c |
}
  \new Staff {\time 3/8
c4. |
c8 c c |
c4. |
c8 c c |
}>>
**Compound time signatures**

These are created using the `\compoundMeter` function. The syntax for this is:

```
\compoundMeter #'(list of lists)
```

The simplest construction is a single list, where the *last* number indicates the bottom number of the time signature and those that come before it, the top numbers.

```
(relative {
  \compoundMeter #'((2 2 2 8))
  \repeat unfold 6 c'8 \repeat unfold 12 c16
})
```

![Example notation 1]

More complex meters can be constructed using additional lists. Also, automatic beaming settings will be adjusted depending on the values.

```
(relative {
  \compoundMeter #'((1 4) (3 8))
  \repeat unfold 5 c'8 \repeat unfold 10 c16
})

(relative {
  \compoundMeter #'((1 2 3 8) (3 4))
  \repeat unfold 12 c'8
})
```

![Example notation 2]

![Example notation 3]

See also


Notation Reference: [Automatic beams], page 85, [Manual beams], page 96, [Time signature], page 67, [Scaling durations], page 54.

Snippets: Section “Rhythms” in Snippets.

Internals Reference: Section “TimeSignature” in Internals Reference, Section “Timing_translator” in Internals Reference, Section “Default_bar_line_ engraver” in Internals Reference, Section “Staff” in Internals Reference.
Known issues and warnings

Although notes that occur at the same moment in each of the different staves will be placed at the same horizontal location, bar lines (in each staff) may cause inconsistent spacing within each of the different time signatures.

Using a midi block with polymetric notation may cause unexpected barcheck warnings. In this case move the `Timing_translator` from the `Score` context to the `Staff` context within the midiblock.

\midi {
  \context {
    \Score
    \remove "Timing_translator"
  }
  \context {
    \Staff
    \consists "Timing_translator"
  }
}

Automatic note splitting

Long notes which overrun bar lines can be converted automatically to tied notes. This is done by replacing the `Note_heads_engraver` with the `Completion_heads_engraver`. Similarly, long rests which overrun bar lines are split automatically by replacing the `Rest_engraver` with the `Completion_rest_engraver`. In the following example, notes and rests crossing the bar lines are split, notes are also tied.

\new Voice \with {
  \remove "Note_heads_engraver"
  \consists "Completion_heads_engraver"
  \remove "Rest_engraver"
  \consists "Completion_rest_engraver"
}
\relative {
  c'2. c8 d4 e f g a b c8 c2 b4 a g16 f4 e d c8. c2 r1*2
}

These engravers split all running notes and rests at the bar line, and inserts ties for notes. One of its uses is to debug complex scores: if the measures are not entirely filled, then the ties show exactly how much each measure is off.

The property `completionUnit` sets a preferred duration for the split notes.

\new Voice \with {
  \remove "Note_heads_engraver"
  \consists "Completion_heads_engraver"
} \relative {
  \time 9/8 g\breve. d''4. \bar "||"
  \set completionUnit = #(ly:make-moment 3 8)
  g\breve. d4.
}
These engravers split notes with scaled duration, such as those in tuplets, into notes with the same scale-factor as in the input note.

\new Voice \with {
\remove "Note_heads_engraver"
\consists "Completion_heads_engraver"
} \relative {
\time 2/4 r4
\tuplet 3/2 {g'4 a b}
\scaleDurations 2/3 {g a b}
g4*2/3 a b
\tuplet 3/2 {g4 a b}
\relative
r4
}\new RhythmicStaff {
\new Voice = "myRhythm" \relative {
\time 4/4
c'4 e8 f g2
r4 g g f
g1
}}

See also

Music Glossary: Section “tie” in Music Glossary


Snippets: Section “Rhythms” in Snippets.

Internals Reference: Section “Note_heads_engraver” in Internals Reference, Section “Completion_heads_engraver” in Internals Reference, Section “Rest_engraver” in Internals Reference, Section “Completion_rest_engraver” in Internals Reference, Section “Forbid_line_break_engraver” in Internals Reference.

Known issues and warnings

For consistency with previous behavior, notes and rests with duration longer than a measure, such as c1*2, are split into notes without any scale factor, \{ c1 c1 \}. The property completionFactor controls this behavior, and setting it to \#f cause split notes and rests to have the scale factor of the input durations.

Showing melody rhythms

Sometimes you might want to show only the rhythm of a melody. This can be done with the rhythmic staff. All pitches of notes on such a staff are squashed, and the staff itself has a single line

<<
\new RhythmicStaff {
\new Voice = "myRhythm" \relative {
\time 4/4
c'4 e8 f g2
r4 g g f
g1
}}
>>
\new Lyrics {
  \lyricsto "myRhythm" {
    This is my song
    I like to sing
  }
}

This is my song       I like to sing

Guitar chord charts often show the strumming rhythms. This can be done with the Pitch_squash_engraver and \improvisationOn.

\new ChordNames {
  \chordmode {
    c1 f g c
  }
}

\new Voice \with {
  \consists "Pitch_squash_engraver"
} \relative c'' {
  \improvisationOn
  c4 c8 c c4 c8 c
  f4 f8 f f4 f8 f
  g4 g8 g g4 g8 g
  c4 c8 c c4 c8 c
}

Music containing chords can also be used as input to RhythmicStaff and for use with the Pitch_squash_engraver if the chords are first reduced to single notes with the \reduceChords music function:

\new RhythmicStaff {
  \time 4/4
  \reduceChords {
    <c>2
    <e>2
    <c e g>2
    <c e g>4
    <c e g>4
  }
}

Music containing chords can also be used as input to RhythmicStaff and for use with the Pitch_squash_engraver if the chords are first reduced to single notes with the \reduceChords music function:
Predefined commands
\improvisationOn, \improvisationOff, \reduceChords.

Selected Snippets

_Guitar strum rhythms_

For guitar music, it is possible to show strum rhythms, along with melody notes, chord names and fret diagrams.

\include "predefined-guitar-fretboards.ly"
<<
\new ChordNames {
  \chordmode {
    c1 | f | g | c
  }
}
\new FretBoards {
  \chordmode {
    c1 | f | g | c
  }
}
\new Voice \with {
  \consists "Pitch_squash_engraver"
} {
  \relative c' {
    \improvisationOn
    c4 c8 c4 c8 c
    f4 f8 f f4 f8 f
    g4 g8 g g4 g8 g
    c4 c8 c c4 c8 c
  }
}
\new Voice = "melody" {
  \relative c' {
    c2 e4 e4
    f2. r4
    g2. a4
    e4 c2.
  }
}
\new Lyrics {
  \lyricsto "melody" {
    This is my song.
    I like to sing.
  }
}
>>
See also

Snippets: Section “Rhythms” in Snippets.

Internals Reference: Section “RhythmicStaff” in Internals Reference, Section “Pitch_squash_engraver” in Internals Reference.

1.2.4 Beams

Automatic beams

By default, beams are inserted automatically:

```
\relative c' {  
  \time 2/4 c8 c c c 
  \time 6/8 c8 c c c. c16 c8 
}
```

If these automatic decisions are not satisfactory, beaming can be entered explicitly; see [Manual beams], page 96. Beams must be entered manually if beams are to be extended over rests.

If automatic beaming is not required, it may be turned off with \autoBeamOff and on with \autoBeamOn:

```
\relative c' {  
  c4 c8 c8. c16 c8. c16 c8 \autoBeamOff  
  c4 c8 c8. c16 c8. \autoBeamOn  
  c16 c8
```
If beams are used to indicate melismata in songs, then automatic beaming should be switched off with \autoBeamOff and the beams indicated manually. Using \partCombine with \autoBeamOff can produce unintended results. See the snippets for more information.

Beaming patterns that differ from the automatic defaults can be created; see [Setting automatic beam behavior], page 88.

Predefined commands
\autoBeamOff, \autoBeamOn.

Selected Snippets

**Beams across line breaks**

Line breaks are normally forbidden when beams cross bar lines. This behavior can be changed as shown:

```latex
\relative c'' {
    \override Beam.breakable = ##t
    c8 c[ c] c[ c] c[ c] c[ \break
    c8] c[ c] c[ c] c[ c] c
}
```

**Changing beam knee gap**

Kneed beams are inserted automatically when a large gap is detected between the note heads. This behavior can be tuned through the auto-knee-gap property. A kneed beam is drawn if the gap is larger than the value of auto-knee-gap plus the width of the beam object (which depends on the duration of the notes and the slope of the beam). By default auto-knee-gap is set to 5.5 staff spaces.

```latex
{ 
    f8 f''8 f8 f''8
    \override Beam.auto-knee-gap = #6
    f8 f''8 f8 f''8
}
Partcombine and autoBeamOff

The function of \autoBeamOff when used with \partCombine can be difficult to understand. It may be preferable to use

\set Staff.autoBeaming = ##f

instead, to ensure that autobeaming will be turned off for the entire staff.

\partCombine apparently works with 3 voices – stem up single, stem down single, stem up combined.

An \autoBeamOff call in the first argument to partcombine will apply to the voice that is active at the time the call is processed, either stem up single or stem up combined. An \autoBeamOff call in the second argument will apply to the voice that is stem down single.

In order to use \autoBeamOff to stop all autobeaming when used with \partCombine, it will be necessary to use three calls to \autoBeamOff.

\begin{verbatim}
{ %\set Staff.autoBeaming = ##f % turns off all autobeaming
  \partCombine
  { \autoBeamOff % applies to split up stems
    \repeat unfold 4 a'16
    %\autoBeamOff % applies to combined up stems
    \repeat unfold 4 a'8
    \repeat unfold 4 a'16
  }
  { \autoBeamOff % applies to down stems
    \repeat unfold 4 f'8
    \repeat unfold 8 f'16 |
  }
}
\end{verbatim}

See also

Notation Reference: [Manual beams], page 96, [Setting automatic beam behavior], page 88.

Installed Files: scm/auto-beam.scm.

Snippets: Section “Rhythms” in Snippets.


Known issues and warnings

The properties of a beam are determined at the start of its construction and any additional beam-property changes that occur before the beam has been completed will not take effect until the next, new beam starts.
Setting automatic beam behavior

When automatic beaming is enabled, the placement of automatic beams is determined by three context properties: \texttt{baseMoment}, \texttt{beatStructure}, and \texttt{beamExceptions}. The default values of these variables may be overridden as described below, or alternatively the default values themselves may be changed as explained in [Time signature], page 67.

If a \texttt{beamExceptions} rule is defined for the time signature in force, that rule alone is used to determine the beam placement; the values of \texttt{baseMoment} and \texttt{beatStructure} are ignored.

If no \texttt{beamExceptions} rule is defined for the time signature in force, the beam placement is determined by the values of \texttt{baseMoment} and \texttt{beatStructure}.

\textbf{Beaming based on baseMoment and beatStructure}

By default, \texttt{beamExceptions} rules are defined for most common time signatures, so the \texttt{beamExceptions} rules must be disabled if automatic beaming is to be based on \texttt{baseMoment} and \texttt{beatStructure}. The \texttt{beamExceptions} rules are disabled by

\begin{verbatim}
\set Timing.beamExceptions = #'()
\end{verbatim}

When \texttt{beamExceptions} is set to \texttt{#'()}, either due to an explicit setting or because no \texttt{beamExceptions} rules are defined internally for the time signature in force, the ending points for beams are on beats as specified by the context properties \texttt{baseMoment} and \texttt{beatStructure}. \texttt{beatStructure} is a scheme list that defines the length of each beat in the measure in units of \texttt{baseMoment}. By default, \texttt{baseMoment} is one over the denominator of the time signature. By default, each unit of length \texttt{baseMoment} is a single beat.

Note that there are separate \texttt{beatStructure} and \texttt{baseMoment} values for each time signature. Changes to these variables apply only to the time signature that is currently in force, hence those changes must be placed after the \texttt{\time} command which starts a new time signature section, not before it. New values given to a particular time signature are retained and reinstated whenever that time signature is re-established.

\begin{verbatim}
\relative c' { 
 \time 5/16 
 c16"default" c c c c | 
 % beamExceptions are unlikely to be defined for 5/16 time, 
 % but let's disable them anyway to be sure 
 \set Timing.beamExceptions = #'() 
 \set Timing.beatStructure = 2,3 
 c16"(2+3)" c c c c | 
 \set Timing.beatStructure = 3,2 
 c16"(3+2)" c c c c | 
}

\relative {
 \time 4/4 
 a'8"default" a a a a a a 
 % Disable beamExceptions because they are definitely 
 % defined for 4/4 time 
 \set Timing.beamExceptions = #'() 
 \set Timing.baseMoment = #(ly:make-moment 1/4) 
 \set Timing.beatStructure = 1,1,1,1
\end{verbatim}
Beam setting changes can be limited to specific contexts. If no setting is included in a lower-level context, the setting of the enclosing context will apply.

\new Staff {
\time 7/8
\set Staff.beatStructure = 2,3,2
<<
\new Voice = one {
\relative {
 a'8 a a a a a a
 }
}
\new Voice = two {
\relative {
 \voiceTwo
 \set Voice.beatStructure = 1,3,3
 f'8 f f f f f f
 }
}
>>
}

When multiple voices are used the Staff context must be specified if the beaming is to be applied to all voices in the staff:

\time 7/8
\set beatStructure = 3,1,1,2
<< \relative {a'8 a a a16 a a a a8 a} \relative {f'4. f8 f f f} >>

% Works correctly with context Staff specified
\set Staff.beatStructure = 3,1,1,2
<< \relative {a'8 a a a16 a a a a8 a} \relative {f'4. f8 f f f} >>
The value of `baseMoment` can be adjusted to change the beaming behavior, if desired. When this is done, the value of `beatStructure` must be set to be compatible with the new value of `baseMoment`.

```
\time 5/8
% No need to disable beamExceptions
% as they are not defined for 5/8 time
\set Timing.baseMoment = #(ly:make-moment 1/16)
\set Timing.beatStructure = 7,3
\repeat unfold 10 { a'16 }
```

`baseMoment` is a `moment`; a unit of musical duration. A quantity of type `moment` is created by the scheme function `ly:make-moment`. For more information about this function, see [Time administration], page 121.

By default `baseMoment` is set to one over the denominator of the time signature. Any exceptions to this default can be found in `scm/time-signature-settings.scm`.

### Beaming based on beamExceptions

Special autobeaming rules (other than ending a beam on a beat) are defined in the `beamExceptions` property.

The value for `beamExceptions`, a somewhat complex Scheme data structure, is easiest generated with the `\beamExceptions` function. This function is given one or more manually beamed measure-length rhythmic patterns (measures have to be separated by a bar check | since the function has no other way to discern the measure length). Here is a simple example:

```
\relative c'' {
  \time 3/16
  \set Timing.beatStructure = 2,1
  \set Timing.beamExceptions =
  c16 c c |
  \repeat unfold 6 { c32 } |
}
```

![Note: A beamExceptions value must be complete exceptions list. That is, every exception that should be applied must be included in the setting. It is not possible to add, remove, or change only one of the exceptions. While this may seem cumbersome, it means that the current beaming settings need not be known in order to specify a new beaming pattern.]

When the time signature is changed, default values of `Timing.baseMoment`, `Timing.beatStructure`, and `Timing.beamExceptions` are set. Setting the time signature will reset the automatic beaming settings for the `Timing` context to the default behavior.

```
\relative a' {
```
The default automatic beaming settings for a time signature are determined in `scm/time-signature-settings.scm`. Changing the default automatic beaming settings for a time signature is described in [Time signature], page 67.

Many automatic beaming settings for a time signature contain an entry for `beamExceptions`. For example, 4/4 time tries to beam the measure in two if there are only eighth notes. The `beamExceptions` rule can override the `beatStructure` setting if `beamExceptions` is not reset.

```
\time 4/4
\set Timing.baseMoment = #(ly:make-moment 1/8)
\set Timing.beatStructure = 3,3,2
% This won't beam (3 3 2) because of beamExceptions
\repeat unfold 8 {c'8} |
% This will beam (3 3 2) because we clear beamExceptions
\set Timing.beamExceptions = #'()
\repeat unfold 8 {c'8}
```

In a similar fashion, eighth notes in 3/4 time are beamed as a full measure by default. To beam eighth notes in 3/4 time on the beat, reset `beamExceptions`.

```
\time 3/4
% by default we beam in (6) due to beamExceptions
\repeat unfold 6 {a'8} |
% This will beam (1 1 1) due to default baseMoment and beatStructure
\set Timing.beamExceptions = #'()
\repeat unfold 6 {a'8}
```

In engraving from the Romantic and Classical periods, beams often begin midway through the measure in 3/4 time, but modern practice is to avoid the false impression of 6/8 time (see Gould, p. 153). Similar situations arise in 3/8 time. This behavior is controlled by the context property `beamHalfMeasure`, which has effect only in time signatures with 3 in the numerator:

```
\relative a' {
How automatic beaming works

When automatic beaming is enabled, the placement of automatic beams is determined by the context properties `baseMoment`, `beatStructure`, and `beamExceptions`.

The following rules, in order of priority, apply when determining the appearance of beams:

- If a manual beam is specified with `...` set the beam as specified, otherwise
- if a beam-ending rule is defined in `beamExceptions` for the beam-type, use it to determine the valid places where beams may end, otherwise
- if a beam-ending rule is defined in `beamExceptions` for a longer beam-type, use it to determine the valid places where beams may end, otherwise
- use the values of `baseMoment` and `beatStructure` to determine the ends of the beats in the measure, and end beams at the end of beats.

In the rules above, the `beam-type` is the duration of the shortest note in the beamed group.

The default beaming rules can be found in `scm/time-signature-settings.scm`.

Selected Snippets

Subdividing beams

The beams of consecutive 16th (or shorter) notes are, by default, not subdivided. That is, the three (or more) beams stretch unbroken over entire groups of notes. This behavior can be modified to subdivide the beams into sub-groups by setting the property `subdivideBeams`. When set, multiple beams will be subdivided at intervals defined by the current value of `baseMoment` by reducing the multiple beams to the number of beams that indicates the metric value of the subdivision. If the group following the division is shorter than the current metric value (usually because the beam is incomplete) the number of beams reflects the longest possible subdivision group. However, if there is only one note left after the division this restriction isn’t applied. Note that `baseMoment` defaults to one over the denominator of the current time signature if not set explicitly. It must be set to a fraction giving the duration of the beam sub-group using the `ly:make-moment` function, as shown in this snippet. Also, when `baseMoment` is changed, `beatStructure` should also be changed to match the new `baseMoment`:

```
c32[ c c c c c c c]  % Set beam sub-group length to an eighth note
\set baseMoment = #(ly:make-moment 1/8)
\set beatStructure = 2,2,2
```
\set baseMoment = #(ly:make-moment 1/16)
\set beatStructure = 4,4,4,4
\relative c'2 {
\time 6/8
a8. a16 a a
\set strictBeatBeaming = ##t
a8. a16 a a
}

\relative c'' {
\time 6/8
a8. a16 a a
\set strictBeatBeaming = ##t
a8. a16 a a

Strict beat beaming

Beamlets can be set to point in the direction of the beat to which they belong. The first beam avoids sticking out flags (the default); the second beam strictly follows the beat.

Conducting signs, measure grouping signs

Beat grouping within a measure is controlled by the context property beatStructure. Values of beatStructure are established for many time signatures in scm/time-signature-settings.scm. Values of beatStructure can be changed or set with \set. Alternatively, \time can be used to both set the time signature and establish the beat structure. For this, you specify the internal grouping of beats in a measure as a list of numbers (in Scheme syntax) before the time signature.

\time applies to the Timing context, so it will not reset values of beatStructure or baseMoment that are set in other lower-level contexts, such as Voice.

If the Measure_grouping_ engraver is included in one of the display contexts, measure grouping signs will be created. Such signs ease reading rhythmically complex modern music. In the example, the 9/8 measure is grouped in two different patterns using the two
different methods, while the 5/8 measure is grouped according to the default setting in `scm/time-signature-settings.scm`:

\score {
 \new Voice \relative c'' {
 \time 9/8
 g8 g d d g g a( bes g) |
 \set Timing.beatStructure = 2,2,2,3
 g8 g d d g g a( bes g) |
 \time 4,5 9/8
 g8 g d d g g a( bes g) |
 \time 5/8
 a4. g4 |
 }
 \layout {
 \context {
 \Staff
 \consists "Measure_grouping_engraver"
 }
 }
}

 Beam endings in Score context

Beam-ending rules specified in the `Score` context apply to all staves, but can be modified at both `Staff` and `Voice` levels:

\relative c' {
 \time 5/4
 \% Set default beaming for all staves
 \set Score.baseMoment = #(ly:make-moment 1/8)
 \set Score.beatStructure = 3,4,3
 <<
 \new Staff {
 c8 c c c c c c c c c
 }
 \new Staff {
 \% Modify beaming for just this staff
 \set Staff.beatStructure = 6,4
 c8 c c c c c c c c c
 }
 \new Staff {
 \% Inherit beaming from Score context
 <<
See also

Notation Reference: [Time signature], page 67.

Installed Files: scm/time-signature-settings.scm.

Snippets: Section “Rhythms” in Snippets.


Known issues and warnings

If a score ends while an automatic beam has not been ended and is still accepting notes, this last beam will not be typeset at all. The same holds for polyphonic voices, entered with << ... \ \ ... >>. If a polyphonic voice ends while an automatic beam is still accepting notes, it is not typeset. The workaround for these problems is to manually beam the last beam in the voice or score.

By default, the Timing translator is aliased to the Score context. This means that setting the time signature in one staff will affect the beaming of the other staves as well. Thus, a time signature setting in a later staff will reset custom beaming that was set in an earlier staff. One way to avoid this problem is to set the time signature in only one staff.

<<
\new Staff {
\time 3/4
\set Timing.baseMoment = #(ly:make-moment 1/8)
\set Timing.beatStructure = 1,5
\set Timing.beamExceptions = #'()
\repeat unfold 6 { a'8 }
}
\new Staff {
  \repeat unfold 6 { a'8 }
}

The default beam settings for the time signature can also be changed, so that the desired beaming will always be used. Changes in automatic beaming settings for a time signature are described in [Time signature], page 67.

\new Staff {
  \overrideTimeSignatureSettings
  3/4 % timeSignatureFraction
  1/8 % baseMomentFraction
  1,5 % beatStructure
  #'() % beamExceptions
  \time 3/4
  \repeat unfold 6 { a'8 }
}
\new Staff {
  \time 3/4
  \repeat unfold 6 { a'8 }
}

Manual beams

In some cases it may be necessary to override the automatic beaming algorithm. For example, the autobeamer will not put beams over rests or bar lines, and in choral scores the beaming is often set to follow the meter of the lyrics rather than the notes. Such beams can be specified manually by marking the begin and end point with [ and ].

\relative { r4 r8[ g' a r] r g[ | a] r }

\new Staff { r4 r8[ g' a r] r g[ | a] r }
Beaming direction can be set manually using direction indicators:
\relative { c''8 [d e] c,_[d e f g] }

Individual notes may be marked with \noBeam to prevent them from being beamed:
\relative {
  \time 2/4
c''8 c \noBeam c c
}

Grace note beams and normal note beams can occur simultaneously. Unbeamed grace notes are not put into normal note beams.
\relative {
  c''4 d8[
  \grace {e32 d c d}
e8] e [e
  \grace {f16}
e8 e]
}

Even more strict manual control with the beams can be achieved by setting the properties stemLeftBeamCount and stemRightBeamCount. They specify the number of beams to draw on the left and right side, respectively, of the next note. If either property is set, its value will be used only once, and then it is erased. In this example, the last f is printed with only one beam on the left side, i.e., the eighth-note beam of the group as a whole.
\relative a' {
  a8[ r16 f g a]
a8[ r16
  \set stemLeftBeamCount = #2
  \set stemRightBeamCount = #1
  f16
  \set stemLeftBeamCount = #1
g16 a]
}
Predefined commands
\noBeam.

Selected Snippets

Flat flags and beam nibs

Flat flags on lone notes and beam nibs at the ends of beamed figures are both possible with a combination of \stemLeftBeamCount, \stemRightBeamCount and paired [] beam indicators.

For right-pointing flat flags on lone notes, use paired [] beam indicators and set \stemLeftBeamCount to zero (see Example 1).

For left-pointing flat flags, set \stemRightBeamCount instead (Example 2).

For right-pointing nibs at the end of a run of beamed notes, set \stemRightBeamCount to a positive value. And for left-pointing nibs at the start of a run of beamed notes, set \stemLeftBeamCount instead (Example 3).

Sometimes it may make sense for a lone note surrounded by rests to carry both a left- and right-pointing flat flag. Do this with paired [] beam indicators alone (Example 4).

(Note that \stemLeftBeamCount is always equivalent to \once \set. In other words, the beam count settings are not “sticky”, so the pair of flat flags attached to the lone 16[] in the last example have nothing to do with the \set two notes prior.)

\score {
  \new RhythmicStaff {
    \set stemLeftBeamCount = #0
    c16[]
    r8.
  }
  \set stemRightBeamCount = #0
  \new RhythmicStaff {
    r8.
    16[]
  }
  \set stemLeftBeamCount = #2
  \set stemRightBeamCount = #2
  \new RhythmicStaff {
    16 16
    16 r r
    16 16 16
  }
  \set stemLeftBeamCount = #2
  \set stemRightBeamCount = #2
  \new RhythmicStaff {
    16 16
    16 r16
    16[]
    r16
    16
  }
}
Chapter 1: Musical notation

Feathered beams

Feathered beams are used to indicate that a small group of notes should be played at an increasing (or decreasing) tempo, without changing the overall tempo of the piece. The extent of the feathered beam must be indicated manually using [ and ], and the beam feathering is turned on by specifying a direction to the \Beam\ property grow-direction.

If the placement of the notes and the sound in the MIDI output is to reflect the ritardando or accelerando indicated by the feathered beam the notes must be grouped as a music expression delimited by braces and preceded by a featherDurations command which specifies the ratio between the durations of the first and last notes in the group.

The square brackets show the extent of the beam and the braces show which notes are to have their durations modified. Normally these would delimit the same group of notes, but this is not required: the two commands are independent.

In the following example the eight 16th notes occupy exactly the same time as a half note, but the first note is one half as long as the last one, with the intermediate notes gradually lengthening. The first four 32nd notes gradually speed up, while the last four 32nd notes are at a constant tempo.

\relative c' {
    \override Beam\grow-direction = #LEFT
    \featherDurations \#(ly:make-moment 2/1)
    \{ c16[ c c c c c c c] \}
    \override Beam\grow-direction = #RIGHT
    \featherDurations \#(ly:make-moment 2/3)
    \{ c32[ d e f] \}
    % revert to non-feathered beams
    \override Beam\grow-direction = #()'
The spacing in the printed output represents the note durations only approximately, but the MIDI output is exact.

**Predefined commands**

\featherDurations.

**See also**

Snippets: Section “Rhythms” in Snippets.

**Known issues and warnings**

The \featherDurations command only works with very short music snippets, and when numbers in the fraction are small.

1.2.5 Bars

**Bar lines**

Bar lines delimit measures, and are also used to indicate repeats. Normally, simple bar lines are automatically inserted into the printed output at places based on the current time signature.

The simple bar lines inserted automatically can be changed to other types with the \bar command. For example, a closing double bar line is usually placed at the end of a piece:

\relative { e'4 d c2 \bar "|." }  

It is not invalid if the final note in a measure does not end on the automatically entered bar line: the note is assumed to carry over into the next measure. But if a long sequence of such carry-over measures appears the music can appear compressed or even flowing off the page. This is because automatic line breaks happen only at the end of complete measures, i.e., where all notes end before the end of a measure.

**Note:** An incorrect duration can cause line breaks to be inhibited, leading to a line of highly compressed music or music that flows off the page.

Line breaks are also permitted at manually inserted bar lines even within incomplete measures. To allow a line break without printing a bar line, use the following:

\bar ""

This will insert an invisible bar line and allow (but not force) a line break to occur at this point. The bar number counter is not increased. To force a line break see Section 4.3.1 [Line breaking], page 562.

This and other special bar lines may be inserted manually at any point. When they coincide with the end of a measure they replace the simple bar line which would have been inserted there.
automatically. When they do not coincide with the end of a measure the specified bar line is inserted at that point in the printed output.

Note that manual bar lines are purely visual. They do not affect any of the properties that a normal bar line would affect, such as measure numbers, accidentals, line breaks, etc. They do not affect the calculation and placement of subsequent automatic bar lines. When a manual bar line is placed where a normal bar line already exists, the effects of the original bar line are not altered.

Two types of simple bar lines and five types of double bar lines are available for manual insertion:

\relative {
  f'1 \bar "|"
  f1 \bar "."
  g1 \bar "||"
  a1 \bar ".|
  b1 \bar ".
  c1 \bar "|.|
  d1 \bar ".|
  e1
}

\begin{music}
\relative {\clef bass}
\new staff
\ nue \tuplet {\tuplets 2} \rest\rest\rest\rest\rest\rest\rest \quarterNote \rest \quarterNote \rest \quarterNote \rest \quarterNote \rest \quarterNote \rest \quarterNote \rest \quarterNote
\end{music}

together with dotted and dashed bar lines:

\relative {
  f'1 \bar ";"
  g1 \bar "!"
  a1
}

\begin{music}
\relative {\clef bass}
\new staff
\ nue \dottedTuplet {\dottedTuplets 2} \rest\rest\rest\rest\rest\rest\rest \quarterNote \rest \quarterNote \rest \quarterNote \rest \quarterNote \rest \quarterNote \rest \quarterNote
\end{music}

and nine types of repeat bar lines:

\relative {
  f'1 \bar ".:|
  g1 \bar ":..:
  a1 \bar ":.|:
  b1 \bar ":.::
  c1 \bar ":.::
  d1 \bar ":[|:
  e1 \bar [:][;:
  f1 \bar [:][;
  g1 \bar ":.:
  a1
}

\begin{music}
\relative {\clef bass}
\new staff
\ nue \tuplet {\tuplets 3} \rest\rest\rest\rest\rest\rest\rest \quarterNote \rest \quarterNote \rest \quarterNote \rest \quarterNote \rest \quarterNote \rest \quarterNote
\end{music}
Additionally, a bar line can be printed as a simple tick:
\[ f'1 \bar "'" g'1 \]

However, as such ticks are typically used in Gregorian chant, it is preferable to use \divisioMinima there instead, described in the section [Divisiones], page 461, in Gregorian chant.

LilyPond supports kievan notation and provides a special kievan bar line:
\[ f'1 \bar "k" \]

Further details of this notation are explained in Section 2.9.5 [Typesetting Kievian square notation], page 469.

For in-line segno signs, there are three types of bar lines which differ in their behavior at line breaks:
\[
\textbf{\texttt{relative c'} } \{ \\
\texttt{c4 c c c} \\
\texttt{\bar "S"} \\
\texttt{c4 c c c \break} \\
\texttt{\bar "S"} \\
\texttt{c4 c c c} \\
\texttt{\bar "S-1"} \\
\texttt{c4 c c c \break} \\
\texttt{\bar "S-1"} \\
\texttt{c4 c c c} \\
\texttt{\bar "S-S"} \\
\texttt{c4 c c c \break} \\
\texttt{\bar "S-S"} \\
\texttt{c1} \\
\}\n\]
Although the bar line types signifying repeats may be inserted manually they do not in themselves cause LilyPond to recognize a repeated section. Such repeated sections are better entered using the various repeat commands (see Section 1.4 [Repeats], page 152), which automatically print the appropriate bar lines.

In addition, you can specify ".|:-||", which is equivalent to ".|:" except at line breaks, where it gives a double bar line at the end of the line and a start repeat at the beginning of the next line.

\begin{verbatim}
\relative c' { 
  c4 c c c  
  \bar ".|:-||" 
  c4 c c c \break  
  \bar ".|:-||" 
  c4 c c c
}
\end{verbatim}

For combinations of repeats with the segno sign, there are six different variations:

\begin{verbatim}
\relative c' { 
  c4 c c c  
  \bar ":|.|:S"  
  c4 c c c \break  
  \bar ":|.|:S"  
  c4 c c c  
  \bar ":|.|:S-S"  
  c4 c c c \break  
  \bar ":|.|:S-S"  
  c4 c c c  
  \bar "S.|:-S"  
  c4 c c c \break  
  \bar "S.|:-S"  
  c4 c c c  
  \bar ":|.|:S.|:"  
  c4 c c c \break  
  \bar ":|.|:S.|:"  
  c4 c c c  
  \bar ":|.|:S.|:-S"  
  c4 c c c \break  
  \bar ":|.|:S.|:-S"
}
\end{verbatim}
Additionally there is an \texttt{\inStaffSegno} command which creates a segno bar line in conjunction with an appropriate repeat bar line when used with a \texttt{\repeat volta} command, see [Normal repeats], page 152.

New bar line types can be defined with \texttt{\defineBarLine}:

\texttt{\defineBarLine \textit{bartype} #'(end begin span)}

In addition to \textit{bartype} (the character string that will then be used to refer to that new bar line), it takes three values: the first two determine the bar line's appearance when it occurs at a line break, in which case the first and second given glyphs are printed respectively at the \textit{end} of the system and at the \textit{begin}ning of the next one. The third given glyph is only relevant in multi-staff systems (see [Grouping staves], page 194), where it is used as \textit{span} bar, printed between staves.

The \texttt{\defineBarLine} variables can include the ‘empty’ string ",", which is equivalent to an invisible bar line being printed. Or they can be set to \texttt{#f} which prints no bar line at all.

After the definition, the new bar line can be used by \texttt{\bar \textit{bartype}}.

There are currently ten bar line elements available:

\texttt{\defineBarLine ",": #'("": ",": ")}  
\texttt{\defineBarLine "," : #'("": ",": ")}  
\texttt{\defineBarLine ",": #'("": ",": ")}
The "=" bar line provides the double span bar line, used in combination with the segno sign. Using it as a standalone double thin bar line is not recommended; in most cases, \bar "||" is preferred.

The "-" sign starts annotations to bar lines which are useful to distinguish those with identical appearance but different behavior at line breaks and/or different span bars. The part following the "-" sign is not used for building up the bar line.

Furthermore, the space character " " serves as a placeholder for defining span bars correctly aligned to the main bar lines:
\defineBarLine ":.-right" ":.-wrong"
\defineBarLine "||-advancedDashSpan" "||-dashEverywhere"

New bar line types defined using \defineBarLine may even, in turn, be used in a second bar line definition. Such 'nested' definitions make it possible to use customized glyphs in places where it would not be otherwise possible, such as system ends:

\defineBarLine "||-dashEverywhere" "||-advancedDashSpan"

If additional elements are needed, LilyPond provides a simple way to define them. For more information on modifying or adding bar lines, see file scm/bar-line.scm.
In scores with many staves, a \texttt{\bar} command in one staff is automatically applied to all staves. The resulting bar lines are connected between different staves of a \texttt{StaffGroup}, \texttt{PianoStaff}, or \texttt{GrandStaff}.

\begin{verbatim}
<<
\new StaffGroup <<
\new Staff \relative { 
e'4 d  
\bar "||"  
f4 e  }
\new Staff \relative { \clef bass c'4 g e g }
>>
\new Staff \relative { \clef bass c'2 c2 }
>>
\end{verbatim}

The command \texttt{\bar bartype} is a shortcut for \texttt{\set Timing\_whichBar = bartype}. A bar line is created whenever the \texttt{whichBar} property is set.

The default bar type used for automatically inserted bar lines is "||". This may be changed at any time with \texttt{\set Timing\_defaultBarType = bartype}.

**See also**

Notation Reference: Section 4.3.1 [Line breaking], page 562, Section 1.4 [Repeats], page 152, [Grouping staves], page 194.

Installed Files: \texttt{scm/bar-line.scm}.

Snippets: Section “Rhythms” in Snippets.

Internals Reference: Section “BarLine” in Internals Reference (created at \texttt{Staff} level), Section “SpanBar” in Internals Reference (across staves), Section “Timing\_translator” in Internals Reference (for Timing properties).

**Bar numbers**

Bar numbers are typeset by default at the start of every line except the first line. The number itself is stored in the \texttt{currentBarNumber} property, which is normally updated automatically for every measure. It may also be set manually:

\begin{verbatim}
\relative c' { 
c1 c c c 
\break 
\set Score.currentBarNumber = #50 
c1 c c c 
}
\end{verbatim}
Bar numbers can be typeset at regular intervals instead of just at the beginning of every line. To do this the default behavior must be overridden to permit bar numbers to be printed at places other than the start of a line. This is controlled by the \texttt{break-visibility} property of \texttt{BarNumber}. This takes three values which may be set to \texttt{#t} or \texttt{#f} to specify whether the corresponding bar number is visible or not. The order of the three values is \texttt{end of line visible, middle of line visible, beginning of line visible}. In the following example bar numbers are printed at all possible places:

\begin{verbatim}
\relative c' {
    \override Score.BarNumber.break-visibility = ##(#t #t #t)
    \set Score.currentBarNumber = #11
    \% Permit first bar number to be printed
    \bar ""
    c1 | c | c | c |
    \break
    c1 | c | c | c |
}
\end{verbatim}

\begin{verbatim}
\layout {
    indent = 0
    ragged-right = ##t
}
\relative c' {
    \set Score.barNumberVisibility = #all-bar-numbers-visible
    \bar ""
    c1 | d | e | f \break
    g1 | e | d | c
}
\end{verbatim}

\textbf{Selected Snippets}

\textit{Printing the bar number for the first measure}

By default, the first bar number in a score is suppressed if it is less than or equal to ‘1’. By setting \texttt{barNumberVisibility} to \texttt{all-bar-numbers-visible}, any bar number can be printed for the first measure and all subsequent measures. Note that an empty bar line must be inserted before the first note for this to work.
Printing bar numbers at regular intervals

Bar numbers can be printed at regular intervals by setting the property barNumberVisibility. Here the bar numbers are printed every two measures except at the end of the line.

\relative c' {
\override Score.BarNumber.break-visibility = #end-of-line-invisible
\set Score.currentBarNumber = #11
% Permit first bar number to be printed
\bar ""
% Print a bar number every second measure
\set Score.barNumberVisibility = #(every-nth-bar-number-visible 2)
c1 | c | c | c | c
\break
c1 | c | c | c | c
}

Printing bar numbers with changing regular intervals

The bar number interval can be changed by changing the context function \{set-bar-number-visibility\}.

\relative c' {
\override Score.BarNumber.break-visibility = #end-of-line-invisible
\context Score \applyContext #(set-bar-number-visibility 4)
\repeat unfold 10 c'1
\context Score \applyContext #(set-bar-number-visibility 2)
\repeat unfold 10 c
}
Printing bar numbers inside boxes or circles

Bar numbers can also be printed inside boxes or circles.

\relative c' { 
    \override Score.BarNumber.break-visibility = #end-of-line-invisible 
    \set Score.barNumberVisibility = #(every-nth-bar-number-visible 4) 

    \set Score.BarNumber.font-size = #2 

    \override Score.BarNumber.stencil 
    = #(make-stencil-boxer 0.1 0.25 ly:text-interface::print) 
    \repeat unfold 5 { c1 } 

    \set Score.BarNumber.stencil 
    = #(make-stencil-circler 0.1 0.25 ly:text-interface::print) 
    \repeat unfold 4 { c1 } \bar "|." 
} 

Alternative bar numbering

Two alternative methods for bar numbering can be set, especially for when using repeated music.

\relative c' { 
    \set Score.alternativeNumberingStyle = #'numbers 
    \repeat volta 3 { c4 d e f | } 
    \alternative { 
        { c4 d e f | c2 d \break } 
        { f4 g a b | f4 g a b | f2 a | \break } 
        { c4 d e f | c2 d } 
    } 
    c1 \break 
    \set Score.alternativeNumberingStyle = #'numbers-with-letters 
    \repeat volta 3 { c,4 d e f | } 
    \alternative { 
        { c4 d e f | c2 d \break } 
        { f4 g a b | f4 g a b | f2 a | \break } 
        { c4 d e f | c2 d } 
    } 
    c1
Aligning bar numbers

Bar numbers by default are right-aligned to their parent object. This is usually the left edge of a line or, if numbers are printed within a line, the left hand side of a bar line. The numbers may also be positioned directly over the bar line or left-aligned to the bar line.

\relative c' {
\set Score.currentBarNumber = #111
\override Score.BarNumber.break-visibility = #all-visible
% Increase the size of the bar number by 2
\override Score.BarNumber.font-size = #2
% Print a bar number every second measure
\set Score.barNumberVisibility = #(every-nth-bar-number-visible 2)
c1 | c1
% Center-align bar numbers
\override Score.BarNumber.self-alignment-X = #CENTER
c1 | c1
% Left-align bar numbers
\override Score.BarNumber.self-alignment-X = #LEFT
c1 | c1
}"
Removing bar numbers from a score

Bar numbers can be removed entirely by removing the Bar_number_engraver from the Score context.

\\layout {
  \context {
    \Score
    \omit BarNumber
    % or:
    %\remove "Bar_number_engraver"
  }
}
\relative c'' {
  c4 c c c \break
  c4 c c c
}

See also

Snippets: Section “Rhythms” in Snippets.
Internals Reference: Section “BarNumber” in Internals Reference, Section “Bar_number_engraver” in Internals Reference.

Known issues and warnings

Bar numbers may collide with the top of the StaffGroup bracket, if there is one. To solve this, the padding property of BarNumber can be used to position the number correctly. See Section “StaffGroup” in Internals Reference and Section “BarNumber” in Internals Reference for more.

Bar and bar number checks

Bar checks help detect errors in the entered durations. A bar check may be entered using the bar symbol, |, at any place where a bar line is expected to fall. If bar check lines are encountered at other places, a list of warnings is printed in the log file, showing the line numbers and lines in which the bar checks failed. In the next example, the second bar check will signal an error.

\time 3/4 c2 e4 | g2 |
An incorrect duration can result in a completely garbled score, especially if the score is polyphonic, so a good place to start correcting input is by scanning for failed bar checks and incorrect durations.

If successive bar checks are off by the same musical interval, only the first warning message is displayed. This allows the warning to focus on the source of the timing error.

Bar checks can also be inserted in lyrics:
\lyricmode {
\time 2/4
Twin -- kle | Twin -- kle |
}

Note that bar check marks in lyrics are evaluated at the musical moment when the syllable following the check mark is processed. If the lyrics are associated with the notes of a voice which has a rest at the beginning of a bar, then no syllable can be located at the start of that bar and a warning will be issued if a bar check mark is placed in the lyrics at that position.

It is also possible to redefine the action taken when a bar check or pipe symbol, |, is encountered in the input, so that it does something other than a bar check. This is done by assigning a music expression to "|". In the following example | is set to insert a double bar line wherever it appears in the input, rather than checking for end of bar.

"|" = \bar "||"
{
  c'2 c' |
  c'2 c'
  c'2 | c'
  c'2 c'
}

When copying large pieces of music, it can be helpful to check that the LilyPond bar number corresponds to the original that you are entering from. This can be checked with \barNumberCheck, for example,
\barNumberCheck #123
will print a warning if the currentBarNumber is not 123 when it is processed.

See also
Snippets: Section “Rhythms” in Snippets.

Rehearsal marks
To print a rehearsal mark, use the \mark command.
\relative c' { 
  \mark \default
  c1 \mark \default
  c1 \mark \default
  c1 \mark \default
  c1 \mark \default
}

The mark is incremented automatically if you use \mark \default, but you can also use an integer argument to set the mark manually. The value to use is stored in the property rehearsalMark.
\relative c' { 
  \mark \default
  c1 \mark \default

The letter ‘I’ is skipped in accordance with engraving traditions. If you wish to include the letter ‘I’, then use one of the following commands, depending on which style of rehearsal mark you want (letters only, letters in a hollow box, or letters in a hollow circle).

\set Score.markFormatter = #format-mark-alphabet
\set Score.markFormatter = #format-mark-box-alphabet
\set Score.markFormatter = #format-mark-circle-alphabet

The style is defined by the property \texttt{markFormatter}. It is a function taking the current mark (an integer) and the current context as argument. It should return a markup object. In the following example, \texttt{markFormatter} is set to a pre-defined procedure. After a few measures, it is set to a procedure that produces a boxed number.

\set Score.markFormatter = #format-mark-numbers
\set Score.markFormatter = #format-mark-box-numbers
\set Score.markFormatter = #format-mark-circle-numbers
\set Score.markFormatter = #format-mark-circle-letters
The file `scm/translation-functions.scm` contains the definitions of `format-mark-letters` (the default format), `format-mark-box-letters`, `format-mark-numbers` and `format-mark-box-numbers`. These can be used as inspiration for other formatting functions.

You may use `format-mark-barnumbers`, `format-mark-box-barnumbers`, and `format-mark-circle-barnumbers` to get bar numbers instead of incremented numbers or letters.

Other styles of rehearsal mark can be specified manually:

\mark "A1"

Note that `Score.markFormatter` does not affect marks specified in this manner. However, it is possible to apply a \markup to the string.

\mark \markup { \box A1 }

Music glyphs (such as the segno sign) may be printed inside a \mark

\relative c' {  
c1 \mark \markup { \musicglyph "scripts.segno" }  
c1 \mark \markup { \musicglyph "scripts.coda" }  
c1 \mark \markup { \musicglyph "scripts.ufermata" }  
c1
}

![Music glyphs examples]

See Section A.8 [The Emmentaler font], page 687, for a list of symbols which may be printed with \musicglyph.

For common tweaks to the positioning of rehearsal marks, see Section 1.8.2 [Formatting text], page 254. For more precise control, see `break-alignable-interface` in Section 5.5.1 [Aligning objects], page 653.

The file `scm/translation-functions.scm` contains the definitions of `format-mark-numbers` and `format-mark-letters`. They can be used as inspiration for other formatting functions.

**See also**

Notation Reference: Section A.8 [The Emmentaler font], page 687, Section 1.8.2 [Formatting text], page 254, Section 5.5.1 [Aligning objects], page 653.

Installed Files: `scm/translation-functions.scm`.

Snippets: Section “Rhythms” in Snippets.

Internals Reference: Section “MarkEvent” in Internals Reference, Section “Mark_engraver” in Internals Reference, Section “RehearsalMark” in Internals Reference.

### 1.2.6 Special rhythmic concerns

**Grace notes**

Grace notes are musical ornaments, printed in a smaller font, that take up no additional logical time in a measure.

\relative {  
  c'4 \grace b16 a4(  
  \grace { b16 c16 } a2)
There are three other types of grace notes possible; the *acciaccatura* – an unmeasured grace note indicated by a slurred note with a slashed stem – and the *appoggiatura*, which takes a fixed fraction of the main note it is attached to and prints without the slash. It is also possible to write a grace note with a slashed stem, like the *acciaccatura* but without the slur, so as to place it between notes that are slurred themselves, using the `\slashedGrace` function.

\relative {
  \acciaccatura d''8 c4
  \appoggiatura e8 d4
  \acciaccatura { g16 f } e2
  \slashedGrace a,8 g4
  \slashedGrace b16 a4(\slashedGrace b8 a2)
}

The placement of grace notes is synchronized between different staves. In the following example, there are two sixteenth grace notes for every eighth grace note

\new Staff \relative { e''2 \grace { c16 d e f } e2 }
\new Staff \relative { c''2 \grace { g8 b } c2 }

If you want to end a note with a grace, use the `\afterGrace` command. It takes two arguments: the main note, and the grace notes following the main note.

\relative { c'1 \afterGrace d1 \{ c16[ d ] } c1 }

This will place the grace notes *after* the start of the main note. The point of time where the grace notes are placed is a given fraction of the main note’s duration. The default setting of

`afterGraceFraction = 3/4`

may be redefined at top level. Individual `\afterGrace` commands may have the fraction specified right after the command itself instead.
The following example shows the results from setting with the default space, setting it at 15/16, and finally at 1/2 of the main note.

```
<<
\new Staff \relative {
  c''1 \afterGrace d1 \{ c16[ d ] \} c1
}
\new Staff \relative {
  c''1 \afterGrace 15/16 d1 \{ c16[ d ] \} c1
}
\new Staff \relative {
  c''1 \afterGrace 1/2 d1 \{ c16[ d ] \} c1
}
>>
```

The effect of \afterGrace can also be achieved using spacers. The following example places the grace note after a space lasting 7/8 of the main note.

```
\new Voice \relative {
  <<
  \{ d''1^\text{\trill_\( )} \}
  \{ s2 s4. \grace \{ c16 d \} \}
>>
c1)
}
```

A \grace music expression will introduce special typesetting settings, for example, to produce smaller type, and set directions. Hence, when introducing layout tweaks to override the special settings, they should be placed inside the grace expression. The overrides should also be reverted inside the grace expression. Here, the grace note’s default stem direction is overridden and then reverted.

```
\new Voice \relative {
  \acciaccatura {
    \stemDown
    f''16->
    \stemNeutral
  }
  g4 e c2
}
```
Selected Snippets

Using grace note slashes with normal heads
The slash through the stem found in acciaccaturas can be applied in other situations.
\relative c'' {
    \override Flag.stroke-style = #'grace
    c8( d2) e8( f4)
}

Tweaking grace layout within music
The layout of grace expressions can be changed throughout the music using the functions add-grace-property and remove-grace-property.

The following example undefines the Stem direction for this grace, so that stems do not always point up, and changes the default note heads to crosses.
\relative c'' {
    \new Staff {
        $(remove-grace-property 'Voice 'Stem 'direction)
        $(add-grace-property 'Voice 'NoteHead 'style 'cross)
        \new Voice {
            \acciaccatura { f16 } g4
            \grace { d16 e } f4
            \appoggiatura { f,32 g a } e2
        }
    }
}

Redefining grace note global defaults
The global defaults for grace notes are stored in the identifiers startGraceMusic, stopGraceMusic, startAcciaccaturaMusic, stopAcciaccaturaMusic, startAppoggiaturaMusic and stopAppoggiaturaMusic, which are defined in the file ly/grace-init.ly. By redefining them other effects may be obtained.

startAcciaccaturaMusic = {
    <>(
        \override Flag.stroke-style = #'grace
        \slurDashed
    )
}

stopAcciaccaturaMusic = {
    \revert Flag.stroke-style
    \slurSolid
    <>)
Positioning grace notes with floating space

Setting the property ‘strict-grace-spacing’ makes the musical columns for grace notes ‘floating’, i.e., decoupled from the non-grace notes: first the normal notes are spaced, then the (musical columns of the) graces are put left of the musical columns for the main notes.

\relative c' {
  \override Score.SpacingSpanner.strict-grace-spacing = ##t
  \new Staff \new Voice {
    \afterGrace c4 { c16[ c8 c16] }
    c8[ \grace { b16 d } c8] c4 r
  }
  \new Staff {
    c16 c c c c c c c c4 r
  }
  >>
}

See also


Notation Reference: [Scaling durations], page 54, [Manual beams], page 96.

Installed Files: ly/grace-init.ly.

Snippets: Section “Rhythms” in Snippets.

Internals Reference: Section “GraceMusic” in Internals Reference, Section “Grace_beam_engraver” in Internals Reference, Section “Grace_auto_beam_engraver” in Internals Reference, Section “Grace_engraver” in Internals Reference, Section “Grace_spacing_engraver” in Internals Reference.
Known issues and warnings

A multi-note beamed *acciaccatura* is printed without a slash, and looks exactly the same as a multi-note beamed *appoggiatura*.

Grace note synchronization can also lead to surprises. Staff notation, such as key signatures, bar lines, etc., are also synchronized. Take care when you mix staves with grace notes and staves without, for example,

\[
\begin{align*}
\new Staff \relative { e''4 \bar ".|:" \grace c16 d2. } \\
\new Staff \relative { c''4 \bar ".|:" d2. }
\end{align*}
\]

This can be remedied by inserting grace skips of the corresponding durations in the other staves. For the above example

\[
\begin{align*}
\new Staff \relative { e''4 \bar ".|:" \grace s16 d2. } \\
\new Staff \relative { c''4 \bar ".|:" \grace s16 d2. }
\end{align*}
\]

Please make sure that you use the \texttt{\grace} command for the spacer part, even if the visual part uses \texttt{\acciaccatura} or \texttt{\appoggiatura} because otherwise an ugly slur fragment will be printed, connecting the invisible grace note with the following note.

Grace sections should only be used within sequential music expressions. Nesting or juxtaposing grace sections is not supported, and might produce crashes or other errors.

Each grace note in MIDI output has a length of 1/4 of its actual duration. If the combined length of the grace notes is greater than the length of the preceding note a “Going back in MIDI time” error will be generated. Either make the grace notes shorter in duration, for example:

\[
c'8 \acciaccatura \{ c'8[ \text{ d' e' f' g'} \} 
\]

becomes:

\[
c'8 \acciaccatura \{ c'16[ \text{ d' e' f' g'} \} 
\]

Or explicitly change the musical duration:

\[
c'8 \acciaccatura \{ \scaleDurations 1/2 \{ c'8[ \text{ d' e' f' g'} \} \} 
\]

See [Scaling durations], page 54.
Aligning to cadenzas

In an orchestral context, cadenzas present a special problem: when constructing a score that includes a measured cadenza or other solo passage, all other instruments should skip just as many notes as the length of the cadenza, otherwise they will start too soon or too late.

One solution to this problem is to use the functions `mmrest-of-length` and `skip-of-length`. These Scheme functions take a defined piece of music as an argument and generate a multi-measure rest or a `\skip` exactly as long as the piece.

```scheme
MyCadenza = \relative {
  c'4 d8 e f g g4
  f2 g4 g
}

\new GrandStaff <<
\new Staff {
  \MyCadenza c'1
  \MyCadenza c'1
}
\new Staff {
  #(mmrest-of-length MyCadenza)
  c'1
  #(skip-of-length MyCadenza)
  c'1
}
>>
```

See also

Snippets: Section “Rhythms” in *Snippets*.

Time administration

Time is administered by the `Timing_translator`, which by default is to be found in the `Score` context. An alias, `Timing`, is added to the context in which the `Timing_translator` is placed. To ensure that the `Timing` alias is available, you may need to explicitly instantiate the containing context (such as `Voice` or `Staff`).

The following properties of `Timing` are used to keep track of timing within the score.

`currentBarNumber`

The current measure number. For an example showing the use of this property see [Bar numbers], page 107.

`measureLength`

The length of the measures in the current time signature. For a 4/4 time this is 1, and for 6/8 it is 3/4. Its value determines when bar lines are inserted and how automatic beams should be generated.
measurePosition
The point within the measure where we currently are. This quantity is reset by subtracting measureLength whenever measureLength is reached or exceeded. When that happens, currentBarNumber is incremented.

timing If set to true, the above variables are updated for every time step. When set to false, the engraver stays in the current measure indefinitely.

Timing can be changed by setting any of these variables explicitly. In the next example, the default 4/4 time signature is printed, but measureLength is set to 5/4. At 4/8 through the third measure, the measurePosition is advanced by 1/8 to 5/8, shortening that bar by 1/8. The next bar line then falls at 9/8 rather than 5/4.

\new Voice \relative {
  \set Timing.measureLength = #(ly:make-moment 5/4)
  c'1 c4 | 
  c1 c4 | 
  c4 c |
  \set Timing.measurePosition = #(ly:make-moment 5/8)
  b4 b b8 | 
  c4 c1 |
}

As the example illustrates, ly:make-moment n/m constructs a duration of n/m of a whole note. For example, ly:make-moment 1/8 is an eighth note duration and ly:make-moment 7/16 is the duration of seven sixteenths notes.

See also
Notation Reference: [Bar numbers], page 107, [Unmetered music], page 76.
Snippets: Section “Rhythms” in Snippets.
Internals Reference: Section “Timing translator” in Internals Reference, Section “Score” in Internals Reference.

1.3 Expressive marks

RONDO
Allegro
This section lists various expressive marks that can be created in a score.

1.3.1 Expressive marks attached to notes

This section explains how to create expressive marks that are attached to notes: articulations, ornamentations, and dynamics. Methods to create new dynamic markings are also discussed.

Articulations and ornamentations

A variety of symbols that denote articulations, ornamentations, and other performance indications can be attached to a note using this syntax:

```
\relative {
  \note[name]{c'4-\staccato c\mordent b2\turn c1\fermata }
}
```

Some of these articulations have shorthands for easier entry. Shorthands are appended to the note name, and their syntax consists of a dash - followed by a symbol signifying the articulation. Predefined shorthands exist for marcato, stopped, tenuto, staccatissimo, accent, staccato, and portato. Their corresponding output appears as follows:

```
\relative {
  \note{c'4-- c+ c-- c-! c4-> c-. c2-- }
}
```

The rules for the default placement of articulations are defined in `scm/script.scm`. Articulations and ornamentations may be manually placed above or below the staff; see Section 5.4.2 [Direction and placement], page 637.
Articulations are Script objects. Their properties are described more fully in Section “Script” in Internals Reference.

Articulations can be attached to rests and multi-measure rests as well as notes. Attaching an articulation to a multi-measure rest creates a MultiMeasureRestScript object.

\override Script.color = #red
\override MultiMeasureRestScript.color = #blue
a'2\fermata r\fermata
R1\fermata

In addition to articulations, text and markups can be attached to notes. See [Text scripts], page 246.

For more information about the ordering of Scripts and TextScripts that are attached to the notes, see Section “Placement of objects” in Learning Manual.

Selected Snippets

Modifying default values for articulation shorthand notation

The shorthands are defined in 'ly/script-init.ly', where the variables dashHat, dashPlus, dashDash, dashBang, dashLarger, dashDot, and dashUnderscore are assigned default values. The default values for the shorthands can be modified. For example, to associate the -+ (dashPlus) shorthand with the trill symbol instead of the default + symbol, assign the value trill to the variable dashPlus:

\relative c'' { c1-+ }
dashPlus = "trill"

\relative c'' { c1+- }

Controlling the vertical ordering of scripts

The vertical ordering of scripts is controlled with the ‘script-priority’ property. The lower this number, the closer it will be put to the note. In this example, the TextScript (the sharp symbol) first has the lowest priority, so it is put lowest in the first example. In the second, the prall trill (the Script) has the lowest, so it is on the inside. When two objects have the same priority, the order in which they are entered determines which one comes first.

\relative c''' {
  \once \override TextScript.script-priority = #-100
  a2\prall\markup { \sharp }
}

\once \override Script.script-priority = #-100
Creating a delayed turn

Creating a delayed turn, where the lower note of the turn uses the accidental, requires several overrides. The `outside-staff-priority` property must be set to `#f`, as otherwise this would take precedence over the `avoid-slur` property. Changing the fractions \( \frac{2}{3} \) and \( \frac{1}{3} \) adjusts the horizontal position.

\begin{verbatim}
\relative c'' {
  c2*2/3 ( s2*1/3\turn d4) r
  { c4. ( d8) }
  { s4 s\turn }
  >>

\transpose c d \relative c'' <<
  { c4. ( d8) }
  { s4 }
  \once \set suggestAccidentals = ##t
  \once \override AccidentalSuggestion.outside-staff-priority = ##f
  \once \override AccidentalSuggestion.avoid-slur = #'inside
  \once \override AccidentalSuggestion.font-size = -3
  \once \override AccidentalSuggestion.script-priority = -1
  \single \hideNotes
  b8-\turn \noBeam
  s8
  >>
}
\end{verbatim}

See also


Notation Reference: [Text scripts], page 246, Section 5.4.2 [Direction and placement], page 637, Section A.14 [List of articulations], page 772, [Trills], page 149.

Installed Files: scm/script.scm.

Snippets: Section “Expressive marks” in Snippets.

Internals Reference: Section “Script” in Internals Reference, Section “TextScript” in Internals Reference.
Dynamics

Absolute dynamic marks are specified using a command after a note, such as c4\ff. The available dynamic marks are \pppp, \pppp, \pp, \pp, \p, \mp, \mf, \f, \ff, \fff, \ffff, \ffff, \fp, \sf, \sff, \sp, \spp, \sfz, \rfz, and \n. Dynamic marks may be manually placed above or below the staff; see Section 5.4.2 [Direction and placement], page 637.

A crescendo mark is started with \< and terminated with \!, an absolute dynamic, or an additional crescendo or decrescendo mark. A decrescendo mark is started with \> and is also terminated with \!, an absolute dynamic, or another crescendo or decrescendo mark. \cr and \decr may be used instead of \< and \>; \endcr and \enddecr maybe used instead of \! to end a crescendo or decrescendo mark, respectively. Hairpins are engraved by default using this notation.

A hairpin that is terminated with \! will end at the right edge of the note that has the \! assigned to it. In the case where it is terminated with the start of another crescendo or decrescendo mark, it will end at the centre of the note that has the next \< or \> assigned to it. The next hairpin will then start at the right edge of the same note instead of the usual left edge had it been terminated with \! before. A hairpin ending on a downbeat will stop at the preceding bar line.
Hairpins that are terminated with absolute dynamic marks instead of \! will also be engraved in a similar way. However, the length of the absolute dynamic itself can alter where the preceding hairpin ends.

\relative {
  c''1< | c4 a c\mf a | c1< | c4 a c\fff a
}

![Musical notation example](image)

Spacer rests are needed to engrave multiple marks on one note. This is particularly useful when adding a crescendo and decrescendo to the same note:

\relative {
  c''4< c\! d\> e\!
  << f1 \{ s4 s4< s4\> s4\! \} >>
}

![Musical notation example](image)

The \espressivo command can be used to indicate a crescendo and decrescendo on the same note. However, be warned that this is implemented as an articulation, not a dynamic.

\relative {
  c''2 b4 a
  g1\espressivo
}

![Musical notation example](image)

Textual crescendo marks begin with \cresc. Textual decrescendos begin with \decresc or \dim. Extender lines are engraved as required.

\relative {
  g'8\cresc a b c b c d e\mf |
  f8\decresc e d c e\> d c b |
  a1\dim - |
  a2. r4\! |}

![Musical notation example](image)

Textual marks for dynamic changes can also replace hairpins:

\relative c' {
  \crescTextCresc
}
c4<br d e f | \dimTextDecresc
g4<br e d c | \dimTextDecr
e4<br d c b | \dimTextDim
d4<br c b a | \crescHairpin
\dimHairpin
c4<br d | e<br d |}

To create new absolute dynamic marks or text that should be aligned with dynamics, see [New dynamic marks], page 132.

Vertical positioning of dynamics is handled by Section “DynamicLineSpanner” in Internals Reference.

A Dynamics context is available to engrave dynamics on their own horizontal line. Use spacer rests to indicate timing. (Notes in a Dynamics context will also take up musical time, but will not be engraved.) The Dynamics context can usefully contain some other items such as text scripts, text spanners, and piano pedal marks.

<<<
\new Staff \relative {
c'2 d4 e |
c4 e e,2 |
g'4 a g a |
c1 |
}
\new Dynamics {
s1<br |
s1\f |
s2\dim s2-"rit." |
s1\p |
}
>>>

Predefined commands
\dynamicUp, \dynamicDown, \dynamicNeutral, \crescTextCresc, \dimTextDim,
\dimTextDecr, \dimTextDecresc, \crescHairpin, \dimHairpin.
Selected Snippets

Setting hairpin behavior at bar lines

If the note which ends a hairpin falls on a downbeat, the hairpin stops at the bar line immediately preceding. This behavior can be controlled by overriding the 'to-barline' property.

```
\relative c'' {  
e4\< e2.  
e1\!
\override Hairpin.to-barline = ##f  
e4\< e2.  
e1\!
}
```

Setting the minimum length of hairpins

If hairpins are too short, they can be lengthened by modifying the minimum-length property of the Hairpin object.

```
\relative c'' {  
c4\< c! d\> e\!  
<< f1 { s4 s\< s\> s\! } >>  
\override Hairpin.minimum-length = #5  
<< f1 { s4 s\< s\> s\! } >>
}
```

Moving the ends of hairpins

The ends of hairpins may be offset by setting the shorten-pair property of the Hairpin object. Positive values move endpoints to the right, negative to the left. Unlike the minimum-length property, this property only affects the appearance of the hairpin; it does not adjust horizontal spacing (including the position of bounding dynamics). This method is thus suitable for fine-tuning a hairpin within its allotted space.

```
{  
c'1~\<  
c'2~ c'\!  
\once \override Hairpin.shorten-pair = #'(2 . 2)  
c'1~\<  
c'2~ c'\!  
\once \override Hairpin.shorten-pair = #'(-2 . -2)  
c'1~\<  
c'2~ c'\!  
c'1~\p-\tweak shorten-pair #'(2 . 0)\<  
c'2~ c'\ffff
}
```
Printing hairpins using \textit{al niente} notation

Hairpin dynamics may be printed with a circled tip ("\textit{al niente}" notation) by setting the `circled-tip` property of the \texttt{Hairpin} object to \#t.

\begin{verbatim}
\relative c'' {
  \override Hairpin.circled-tip = ##t
  c2< c\!
  c4\> c\< c2\!
}
\end{verbatim}

Printing hairpins in various styles

Hairpin dynamics may be created in a variety of styles.

\begin{verbatim}
\relative c'' {
  \override Hairpin.stencil = #flared-hairpin
  a4\< a a \f
  a4\p\< a a \ff
  a4\sfz\< a a \!
  \override Hairpin.stencil = #constante-hairpin
  a4\< a a \f
  a4\p\< a a \ff
  a4\sfz\< a a \!
  \override Hairpin.stencil = #flared-hairpin
  a4\> a a \f
  a4\p\> a a \ff
  a4\sfz\> a a \!
  \override Hairpin.stencil = #constante-hairpin
  a4\> a a \f
  a4\p\> a a \ff
  a4\sfz\> a a \!
}
\end{verbatim}

Vertically aligned dynamics and textscripts

All \texttt{DynamicLineSpanner} objects (hairpins and dynamic texts) are placed with their reference line at least `'staff-padding` from the staff, unless other notation forces them to be farther. Setting `'staff-padding` to a sufficiently large value aligns the dynamics.
The same idea, together with \textLengthOn, is used to align the text scripts along their baseline.

\begin{verbatim}
music = \relative c' {
  a'2\p b\f
  e4\p f'f\> g, b\p
  c2\markup { \huge gorgeous } c\markup { \huge fantastic }
}

\musicbreak
\override DynamicLineSpanner.staff-padding = #3
\textLengthOn
\override TextScript.staff-padding = #1
\music

Hiding the extender line for text dynamics

Text style dynamic changes (such as cresc. and dim.) are printed with a dashed line showing their extent. This line can be suppressed in the following way:

\begin{verbatim}
\relative c'' {
  \override DynamicTextSpanner.style = #'none
  \crescTextCresc
  c1\< | d | b | c!
}
\end{verbatim}

Changing text and spanner styles for text dynamics

The text used for crescendos and decrescendos can be changed by modifying the context properties crescendoText and decrescendoText.

The style of the spanner line can be changed by modifying the 'style property of DynamicTextSpanner. The default value is 'dashed-line, and other possible values include 'line, 'dotted-line and 'none.

\begin{verbatim}
\relative c' {
  \set crescendoText = \markup { \italic { cresc. poco } } \\
  \set crescendoSpanner = #'text
}\end{verbatim}
\override DynamicTextSpanner.style = #'dotted-line
a2\< a
a\ a
a2 a
a2 a\mf
}

See also


Notation Reference: Section 5.4.2 [Direction and placement], page 637, [New dynamic marks], page 132, Section 3.5.9 [Enhancing MIDI output], page 544, Section 3.5.4 [Controlling MIDI dynamics], page 535.

Snippets: Section “Expressive marks” in Snippets.


New dynamic marks

The easiest way to create dynamic indications is to use \markup objects.

\markup { \center-align \concat { \bold { \italic ( } \dynamic f \bold { \italic ) } } }

\relative {
\< d' e>16 \moltoF <d e>
\< d e>2..
}

In markup mode, editorial dynamics (within parentheses or square brackets) can be created. The syntax for markup mode is described in Section 1.8.2 [Formatting text], page 254.

\markup \{ \bracket { \dynamic f } \}
\relative {
c'1 \roundF
c1 \boxF
}
Simple, centered dynamic marks are easily created with the \texttt{make-dynamic-script} function.

\begin{verbatim}
\sfzp = #(make-dynamic-script "sfzp")
\relative {
   c'4 c c\sfzp c
}
\end{verbatim}

In general, \texttt{make-dynamic-script} takes any markup object as its argument. The dynamic font only contains the characters f,m,p,r,s and z, so if a dynamic mark that includes plain text or punctuation symbols is desired, markup commands that reverts font family and font encoding to normal text should be used, for example \texttt{\normal-text}. The interest of using \texttt{make-dynamic-script} instead of an ordinary markup is ensuring the vertical alignment of markup objects and hairpins that are attached to the same note head.

\begin{verbatim}
roundF = \markup { \center-align \concat {
   \normal-text { \bold { \italic ( } }
   \dynamic f
   \normal-text { \bold { \italic ) } } }
boxF = \markup { \bracket { \dynamic f } }
mfEspress = \markup { \center-align \line {
   \hspace #3.7 mf \normal-text \italic espress. } }
roundFdynamic = #(make-dynamic-script roundF)
boxFdynamic = #(make-dynamic-script boxF)
mfEspressDynamic = #(make-dynamic-script mfEspress)
\relative {
   c'4\roundFdynamic<d e f
   g,1\boxFdynamic>
   g1
   g'1\mfEspressDynamic
   g1
}
\end{verbatim}

The Scheme form of markup mode may be used instead. Its syntax is explained in Section “Markup construction in Scheme” in \textit{Extending}.

\begin{verbatim}
moltoF = #(make-dynamic-script
   (markup #:normal-text "molto"
      #:dynamic "f"))
\relative {
   <d' e>16 <d e>
   <d e>2..\moltoF
}\end{verbatim}
To left-align the dynamic text rather than centering it on a note use a `\tweak`:

```lilypond
\tweak DynamicText.self-alignment-X \#LEFT
\relative {
<\d' e>16 <\d e>
<\d e>2..\tweakF <\d e>1
}
```

Font settings in markup mode are described in [Selecting font and font size], page 255.

**See also**

- Notation Reference: Section 1.8.2 [Formatting text], page 254, [Selecting font and font size], page 255, Section 3.5.9 [Enhancing MIDI output], page 544, Section 3.5.4 [Controlling MIDI dynamics], page 535.
- Extending LilyPond: Section “Markup construction in Scheme” in *Extending*.
- Snippets: Section “Expressive marks” in *Snippets*.

### 1.3.2 Expressive marks as curves

This section explains how to create various expressive marks that are curved: normal slurs, phrasing slurs, breath marks, falls, and doits.

**Slurs**

*Slurs* are entered using parentheses:

```lilypond
\relative {
\f''4( g a) a8 b(
 a4 g2 f4)
<c e>2( <b d>2)
}
```

**Note:** In polyphonic music, a slur must be terminated in the same voice it began.
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Slurs may be manually placed above or below the staff; see Section 5.4.2 [Direction and placement], page 637.

Simultaneous or overlapping slurs require special attention. Most occurrences of outer slurs actually indicate phrasing, and phrasing slurs may overlap a regular slur, see [Phrasing slurs], page 137. When multiple regular slurs are needed in a single Voice, matching slur starts and ends need to be labelled by preceding them with `\=' followed by an identifying key (a symbol or non-negative integer).

```
\fixed c' {
   <c~ f\=1( g\=2( >2 <c e\=1) a\=2) >
}
```

Slurs can be solid, dotted, or dashed. Solid is the default slur style:

```
\relative {
   c'4( e g2) \slurDashed
g4( e c2) \slurDotted
c4( e g2) \slurSolid
g4( e c2)
}
```

Slurs can also be made half-dashed (the first half dashed, the second half solid) or half-solid (the first half solid, the second half dashed):

```
\relative {
   c'4( e g2) \slurHalfDashed
g4( e c2) \slurHalfSolid
c4( e g2) \slurSolid
g4( e c2)
}
```

Custom dash patterns for slurs can be defined:

```
\relative {
   c'4( e g2) \slurDashPattern #0.7 #0.75
```

g4( e c2)
\slurDashPattern #0.5 #2.0
c4( e g2)
\slurSolid
g4( e c2)
}

Predefined commands
\slurUp, \slurDown, \slurNeutral, \slurDashed, \slurDotted, \slurHalfDashed, \slurHalfSolid, \slurDashPattern, \slurSolid.

Selected Snippets

Using double slurs for legato chords
Some composers write two slurs when they want legato chords. This can be achieved by setting doubleSlurs.
\relative c' {  
\set doubleSlurs = ##t  
<\c e>4( <d f> <\c e> <d f>)  
}

Positioning text markups inside slurs
Text markups need to have the outside-staff-priority property set to false in order to be printed inside slurs.
\relative c'' {  
\override TextScript.avoid-slur = #'inside  
\override TextScript.outside-staff-priority = ##f  
c2(\markup { \halign #-10 \natural } d4.) c8  
}

Making slurs with complex dash structure
Slurs can be made with complex dash patterns by defining the dash-definition property. dash-definition is a list of dash-elements. A dash-element is a list of parameters defining the dash behavior for a segment of the slur.

The slur is defined in terms of the bezier parameter t which ranges from 0 at the left end of the slur to 1 at the right end of the slur. dash-element is a list (start-t stop-t dash-fraction dash-period). The region of the slur from start-t to stop-t will have a
fraction *dash-fraction* of each *dash-period* black. *dash-period* is defined in terms of staff spaces. *dash-fraction* is set to 1 for a solid slur.

\relative c' {
    \once \override Slur.dash-definition = #'((0 0.3 0.1 0.75)  
             (0.3 0.6 1 1)  
             (0.65 1.0 0.4 0.75))
    c4( d e f)
    \once \override Slur.dash-definition = #'((0 0.25 1 1)  
             (0.3 0.7 0.4 0.75)  
             (0.75 1.0 1 1))
    c4( d e f)
}

\[\begin{align*}
\text{\relative c' { }
    \once \override Slur.dash-definition = #'((0 0.3 0.1 0.75)  
             (0.3 0.6 1 1)  
             (0.65 1.0 0.4 0.75))
    c4( d e f)
    \once \override Slur.dash-definition = #'((0 0.25 1 1)  
             (0.3 0.7 0.4 0.75)  
             (0.75 1.0 1 1))
    c4( d e f)
}\end{align*}\]

See also

Notation Reference: Section 5.4.2 [Direction and placement], page 637, [Phrasing slurs], page 137.
Snippets: Section “Expressive marks” in *Snippets*.
Internals Reference: Section “Slur” in *Internals Reference*.

Phrasing slurs

*Phrasing slurs* (or phrasing marks) that indicate a musical sentence are written using the commands \( and \) respectively:

\relative {
    c'4\( d( e) f(  
    e2) d\)
}

\[\begin{align*}
\text{\relative c'4\( d( e) f(  
    e2) d\)}
\end{align*}\]

Typographically, a phrasing slur behaves almost exactly like a normal slur. However, they are treated as different objects; a \slurUp will have no effect on a phrasing slur. Phrasing may be manually placed above or below the staff; see Section 5.4.2 [Direction and placement], page 637.

Simultaneous or overlapping phrasing slurs are entered using \= as with regular slurs, see [Slurs], page 134.

Phrasing slurs can be solid, dotted, or dashed. Solid is the default style for phrasing slurs:

\relative {
    c'4\( e g2\)
    \phrasingSlurDashed
Phrasing slurs can also be made half-dashed (the first half dashed, the second half solid) or half-solid (the first half solid, the second half dashed):

```
relative {
    c'4\( e g2\)
    \phrasingSlurHalfDashed
    g4\( e c2\)
    \phrasingSlurHalfSolid
    c4\( e g2\)
    \phrasingSlurSolid
    g4\( e c2\)
}
```

Custom dash patterns for phrasing slurs can be defined:

```
relative {
    c'4\( e g2\)
    \phrasingSlurDashPattern #0.7 #0.75
    g4\( e c2\)
    \phrasingSlurDashPattern #0.5 #2.0
    c4\( e g2\)
    \phrasingSlurSolid
    g4\( e c2\)
}
```

Dash pattern definitions for phrasing slurs have the same structure as dash pattern definitions for slurs. For more information about complex dash patterns, see the snippets under [Slurs], page 134.

**Predefined commands**

\phrasingSlurUp, \phrasingSlurDown, \phrasingSlurNeutral, \phrasingSlurDashed, \phrasingSlurDotted, \phrasingSlurHalfDashed, \phrasingSlurHalfSolid, \phrasingSlurDashPattern, \phrasingSlurSolid.
See also
Notation Reference: Section 5.4.2 [Direction and placement], page 637, [Slurs], page 134.
Snippets: Section “Expressive marks” in Snippets.
Internals Reference: Section “PhrasingSlur” in Internals Reference.

Breath marks
Breath marks are entered using `\breathe`:

```plaintext
{ c''2. \breathe d''4 }
```

Unlike other expressive marks, a breath mark is not associated with the preceding note but is a separate music event. So all the expressive marks which are attached to the preceding note, any square brackets indicating manual beams, and any brackets indicating slurs and phrasing slurs must be placed before `\breathe`.

A breath mark will end an automatic beam; to override this behavior, see [Manual beams], page 96.

```plaintext
\relative { c''8 \breathe d e f g2 }
```

Musical indicators for breath marks in ancient notation, divisiones, are supported. For details, see [Divisiones], page 461.

Selected Snippets

Changing the breath mark symbol
The glyph of the breath mark can be tuned by overriding the `text` property of the `BreathingSign` layout object with any markup text.

```plaintext
\relative c' {  
c2  
\override BreathingSign.text =  
  \markup { \musicglyph "scripts.rvarcomma" }  
\breathe  
d2  
}
```

Using a tick as the breath mark symbol
Vocal and wind music frequently uses a tick mark as a breathing sign. This indicates a breath that subtracts a little time from the previous note rather than causing a short pause, which is
indicated by the comma breath mark. The mark can be moved up a little to take it away from the stave.

\relative c'' {  
c2  
\breathe  
d2  
\override BreathingSign.Y-offset = #2.6  
\override BreathingSign.text =  
\markup { \musicglyph "scripts.tickmark" }  
c2  
\breathe  
d2  }

\relative c'' {  
\override BreathingSign.Y-offset = #2.6  
\override BreathingSign.text =  
\markup { \musicglyph "scripts.tickmark" }  
c2  
\breathe  
d2  }

Inserting a caesura
Caesura marks can be created by overriding the 'text property of the BreathingSign object. A curved caesura mark is also available.

\relative c'' {  
\override BreathingSign.text = \markup {  
\musicglyph "scripts.caesura.straight"  
}  
c8 e4. \breathe g8. e16 c4  
\override BreathingSign.text = \markup {  
\musicglyph "scripts.caesura.curved"  
}  
g8 e'4. \breathe g8. e16 c4  }

See also
Notation Reference: [Divisiones], page 461.
Snippets: Section “Expressive marks” in Snippets.

Falls and doits
Falls and doits can be added to notes using the \bend\textAfter command. The direction of the fall or doit is indicated with a plus or minus (up or down). The number indicates the pitch interval that the fall or doit will extend beyond the main note.

\relative c'' {  

c2\bendAfter #+4
c2\bendAfter #-4
c2\bendAfter#+6.5
c2\bendAfter#-6.5
c2\bendAfter#+8
c2\bendAfter#-8
}

\relative c'' {  
    \override Score.SpacingSpanner.shortest-duration-space = #4.0
    c2-\bendAfter #5
    c2-\bendAfter #-4.75
    c2-\bendAfter #8.5
    c2-\bendAfter #6
}

Selected Snippets

Adjusting the shape of falls and doits

The shortest-duration-space property may be tweaked to adjust the shape of falls and doits.

\relative c' {  
    \override Score.SpacingSpanner.shortest-duration-space = #4.0
    c2-\bendAfter #5
    c2-\bendAfter #-4.75
    c2-\bendAfter #8.5
    c2-\bendAfter #6
}

See also

Snippets: Section “Expressive marks” in Snippets.

1.3.3 Expressive marks as lines

This section explains how to create various expressive marks that follow a linear path: glissandos, arpeggios, and trills.

Glissando

A glissando is created by appending \glissando to a note:

\relative {  
    g'2\glissando g'
    c2\glissando c,
    \afterGrace f,1\glissando f'16
}
A glissando can connect notes across staves:

```latex
\new PianoStaff <<
\new Staff = "right" {
   e''''2\glissando
\change Staff = "left"
   a,,4\glissando
\change Staff = "right"
   b''8 r |
}
\new Staff = "left" {
   \clef bass
   s1
}
>>
```

A glissando can connect notes in chords. If anything other than a direct one-to-one pairing of the notes in the two chords is required the connections between the notes are defined by setting `\glissandoMap`, where the notes of a chord are assumed to be numbered from zero in the order in which they appear in the input `.ly` file.

```latex
\relative {
   <c' e>1\glissando g' |
   <c, e>1\glissando |
   <g' b> |
   \break
   \set glissandoMap = #'((0 . 1) (1 . 0))
   <c, g'>1\glissando |
   <d a'> |
   \set glissandoMap = #'((0 . 0) (0 . 1) (0 . 2))
   c1\glissando |
   <d f a> |
   \set glissandoMap = #'((2 . 0) (1 . 0) (0 . 1))
   <f d a'>1\glissando |
   <c c'> |
}
```
Different styles of glissandi can be created. For details, see Section 5.4.8 [Line styles], page 651.

Selected Snippets

Contemporary glissando

A contemporary glissando without a final note can be typeset using a hidden note and cadenza timing.

```latex
\relative c'' {
    \time 3/4
    \override Glissando.style = #'zigzag
c4 c
    \cadenzaOn
c4 \glissando
    \hideNotes
c,,4
    \unHideNotes
    \cadenzaOff
    \bar "|"
}
```

Adding timing marks to long glissandi

Skipped beats in very long glissandi are sometimes indicated by timing marks, often consisting of stems without noteheads. Such stems can also be used to carry intermediate expression markings.

If the stems do not align well with the glissando, they may need to be repositioned slightly.

```latex
\glissandoSkipOn = {
    \override NoteColumn.glissando-skip = ##t
    \hide NoteHead
    \override NoteHead.no-ledgers = ##t
}
\glissandoSkipOff = {
    \revert NoteColumn.glissando-skip
    \undo \hide NoteHead
    \revert NoteHead.no-ledgers
}
\relative c'' {
    r8 f8 \glissando
    \glissandoSkipOn
    f4 g a a8 \noBeam
    \glissandoSkipOff
    a8
    r8 f8 \glissando
    \glissandoSkipOn
```
Making glissandi breakable

Setting the `breakable` property to \#t in combination with `after-line-breaking` allows a glissando to break if it occurs at a line break:

```
glissandoSkipOn = {
    \override NoteColumn.glissando-skip = ##t
    \hide NoteHead
    \override NoteHead.no-ledgers = ##t
}
```

```
\relative c'' {
    \override Glissando.breakable = ##t
    \override Glissando.after-line-breaking = ##t
    f1\glissando | break a4 r2. | f1\glissando \once \glissandoSkipOn break a2 a4 r4 |
}
```

Extending glissandi across repeats

A glissando which extends into several \alternative blocks can be simulated by adding a hidden grace note with a glissando at the start of each \alternative block. The grace note
should be at the same pitch as the note which starts the initial glissando. This is implemented here with a music function which takes the pitch of the grace note as its argument.

Note that in polyphonic music the grace note must be matched with corresponding grace notes in all other voices.

```latex
\begin{verbatim}
repeatGliss = #(define-music-function (grace)
    (ly:pitch?)
    #{}
    % the next two lines ensure the glissando is long enough
    % to be visible
    \once \override Glissando.springs-and-rods
        = #ly:spanner::set-spacing-rods
    \once \override Glissando.minimum-length = #3.5
    \once \hideNotes
    \grace $grace \glissando
    #})

\score {
    \relative c'' {
        \repeat volta 3 { c4 d e f\glissando }
        \alternative {
            { g2 d }
            { \repeatGliss f g2 e }
            { \repeatGliss f e2 d }
        }
    }
}

music = \relative c' {
    \voiceOne
    \repeat volta 2 {
        g a b c\glissando
    }
    \alternative {
        { d1 }
        { \repeatGliss c \once \omit StringNumber e1\2 }
    }
}

\score {
    \new StaffGroup <<
        \new Staff <<
            \new Voice { \clef "G_8" \music }
        >>
        \new TabStaff <<
            \new TabVoice { \clef "moderntab" \music }
        >>
    >>
}
\end{verbatim}
```
See also

Notation Reference: Section 5.4.8 [Line styles], page 651.
Snippets: Section “Expressive marks” in Snippets.
Internals Reference: Section “Glissando” in Internals Reference.

Known issues and warnings

Printing text over the line (such as gliss.) is not supported.

Arpeggio

An arpeggio on a chord (also known as a broken chord) is denoted by appending \arpeggio to the chord construct:

```
\relative { <c' e g c>1\arpeggio }
```

Different types of arpeggios may be written. \arpeggioNormal reverts to a normal arpeggio:

```
\relative {
  <c' e g c>2\arpeggio
  \arpeggioArrowUp
  <c e g c>2\arpeggio
  \arpeggioArrowDown
  <c e g c>2\arpeggio
  \arpeggioNormal
  <c e g c>2\arpeggio
}
```

These predefined commands internally modify the 'arpeggio-direction property; see their full definition in the ly/property-init.ly file.
Special *bracketed* arpeggio symbols can be created:

\begin{verbatim}
\relative { 
  \arpeggioBracket 
  \arpeggioParenthesis 
  \arpeggioParenthesisDashed 
  \arpeggioNormal
}
\end{verbatim}

These predefined commands internally override the *Arpeggio* object’s `stencil` property, and may also adapt its `X-extent` (that is, the horizontal dimension it takes not to collide with other objects).

The dash properties of the parenthesis arpeggio are controlled with the `dash-definition` property, which is described at [Slurs], page 134.

Arpeggios can be explicitly written out with ties. For more information, see [Ties], page 56.

**Predefined commands**

\arpeggio, \arpeggioArrowUp, \arpeggioArrowDown, \arpeggioNormal, \arpeggioBracket, \arpeggioParenthesis, \arpeggioParenthesisDashed.

**Selected Snippets**

*Creating cross-staff arpeggios in a piano staff*

In a PianoStaff, it is possible to let an arpeggio cross between the staves by setting the property PianoStaff.connectArpeggios.

\begin{verbatim}
\new PianoStaff \relative c'' { << 
  \set PianoStaff.connectArpeggios = ##t 
  \new Staff { 
    \arpeggio 
    \arpeggio 
    \arpeggio 
    \arpeggio 
  } 
  \new Staff { 
    \clef bass 
    \repeat unfold 4 { 
      \arpeggio 
    } 
  } 
}
\end{verbatim}
Creating cross-staff arpeggios in other contexts

Cross-staff arpeggios can be created in contexts other than GrandStaff, PianoStaff and StaffGroup if the Span_arpeggio_engraver is included in the Score context.

```latex
\score {
  \new ChoirStaff {
    \set Score.connectArpeggios = ##t
    <<
      \new Voice \relative c' {
        <c e>2\arpeggio
        <d f>2\arpeggio
        <c e>1\arpeggio
      }
      \new Voice \relative c {
        \clef bass
        <c g'>2\arpeggio
        <b g'>2\arpeggio
        <c g'>1\arpeggio
      }
    >>
  }
  \layout {
    \context {
      \Score
      \consists "Span_arpeggio_engraver"
    }
  }
}
```

Creating arpeggios across notes in different voices

An arpeggio can be drawn across notes in different voices on the same staff if the Span_arpeggio_engraver is added to the Staff context:

```latex
\new Staff \with {
  \consists "Span_arpeggio_engraver"
}
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\relative c' {
  \set Staff.connectArpeggios = ##t
  <<
    { <e' g>4\arpeggio <d f> <d f>2 }
    \\n    { <d, f>2\arpeggio <g b>2 }
  >>
}

\[\begin{array}{c}
  \text{\scriptsize Clef: G} \\
  \text{\scriptsize Time: C4} \\
  \end{array}\]

\(\text{\scriptsize Noteheads: s.2, s.1, s.1, s.2, s.2}\)

\(\text{\scriptsize Noteheads: s.1, s.1, s.1, s.2, s.2}\)

\(\text{\scriptsize Clefs: G, G}\)

See also

- Notation Reference: [Slurs], page 134, [Ties], page 56.
- Installed Files: ly/property-init.ly.
- Snippets: Section “Expressive marks” in Snippets.
- Internals Reference: Section “Arpeggio” in Internals Reference, Section “Slur” in Internals Reference, Section “PianoStaff” in Internals Reference.

Known issues and warnings

Predefined commands such as \arpeggioArrowUp only apply to the current context, and thus will not affect arpeggios spanning several voices or staves. In such cases, these commands need to be used in a \context block within \layout, or in a \with block, as explained in Section 5.1.5 [Changing context default settings], page 610. Alternatively, rather than using predefined shortcuts, it may be advisable to directly override the relevant properties for the Arpeggio object in the appropriate context; for example:

\override Staff.Arpeggio.stencil = #ly:arpeggio::brew-chord-bracket

\override PianoStaff.Arpeggio.arpeggio-direction = #UP

to print cross-voice arpeggio brackets at the Staff level, or
to print cross-staff arrowed arpeggios (pointing upwards) in a PianoStaff context.

It is not possible to mix connected arpeggios and unconnected arpeggios in one PianoStaff at the same point in time.

The simple way of setting parenthesis-style arpeggio brackets does not work for cross-staff arpeggios; see [Cross-staff stems], page 346.

Trills

Short trills without an extender line are printed with \trill; see [Articulations and ornaments], page 123.

Longer trills with an extender line are made with \startTrillSpan and \stopTrillSpan:

\relative { 
  d''1\startTrillSpan 
  d1 
  c2\stopTrillSpan 
  r2 
}
A trill spanner crossing a line break will restart exactly above the first note on the new line.

\relative {
  d''1\startTrillSpan
  \break
  d1
  c2\stopTrillSpan
  r2
}

Consecutive trill spans will work without explicit \stopTrillSpan commands, since successive trill spanners will automatically become the right bound of the previous trill.

\relative {
  d''1\startTrillSpan
  d1
  b1\startTrillSpan
  d2\stopTrillSpan
  r2
}

Trills can also be combined with grace notes. The syntax of this construct and the method to precisely position the grace notes are described in [Grace notes], page 115.

\relative {
  d''1\afterGrace
  d1\startTrillSpan { c32[ d]\stopTrillSpan }
  c2 r2
}

Trills that require an auxiliary note with an explicit pitch can be typeset with the \pitchedTrill command. The first argument is the main note, and the second is the trilled note, printed as a stemless note head in parentheses.

\relative {
  \pitchedTrill
The Accidental of the first pitched trill in a measure is always printed, even for naturals.

Subsequent accidentals (of the same note in the same measure) will need to be added manually.

Predefined commands
\startTrillSpan, \stopTrillSpan.
See also

Notation Reference: [Articulations and ornamentations], page 123, [Grace notes], page 115.
Snippets: Section “Expressive marks” in *Snippets*.
Internals Reference: Section “TrillSpanner” in *Internals Reference*.

### 1.4 Repeats

Repetition is a central concept in music, and multiple notations exist for repetitions. LilyPond supports the following kinds of repeats:

- **volta**  The repeated music is not written out but enclosed between repeat bar lines. If the repeat is at the beginning of a piece, a repeat bar line is only printed at the end of the repeat. Alternative endings (volte) are printed left to right with brackets. This is the standard notation for repeats with alternatives.

- **unfold**  The repeated music is fully written out, as many times as specified by `repeatcount`. This is useful when entering repetitious music.

- **percent**  These are beat or measure repeats. They look like single slashes or percent signs.

- **tremolo**  This is used to write tremolo beams.

#### 1.4.1 Long repeats

This section discusses how to input long (usually multi-measure) repeats. The repeats can take two forms: repeats enclosed between repeat signs; or written-out repeats, used to input repetitious music. Repeat signs can also be controlled manually.

**Normal repeats**

The syntax for a normal repeat is

```
\repeat volta repeatcount musicexpr
```

where `musicexpr` is a music expression.
A single repeat without an alternate ending:
\relative {
\repeat volta 2 { c''4 d e f } 
  c2 d
\repeat volta 2 { d4 e f g }
}

An ‘opening’ repeat mark is not, by default, printed in the first full measure. However it is possible to add one by using \bar ".|:" before the first note.
\relative {
\repeat volta 2 { \bar ".|:" c''4 d e f } 
  c2 d
\repeat volta 2 { d4 e f g }
}

Alternative endings can be produced using \alternative. Each group of alternatives must be themselves, enclosed in a set of braces.
\repeat volta \repeatcount musicexpr
\alternative {
  { musicexpr }
}

where musicexpr is a music expression.

If there are more repeats than there are alternate endings, the earliest repeats are given the first alternative.

A single repeat with one alternate ending:
\relative {
\repeat volta 2 { c''4 d e f | } 
\alternative {
  { c2 e | }
  { f2 g | }
}
  c1
}

Multiple repeats with one alternate ending:
\relative {
\repeat volta 4 { c''4 d e f | } 
\alternative {

Multiple repeats with more than one alternate ending:
\relative { \repeat volta 3 { c''4 d e f | } \alternative { \{ c2 e | \} \{ f2 g | \} \{ a2 g | \} } c1 }

Note: If there are two or more alternatives, nothing should appear between the closing brace of one and the opening brace of the next in an \alternative block, otherwise you will not get the expected number of endings.

Note: If you include \relative inside a \repeat without explicitly instantiating the Voice context, extra (unwanted) staves will appear. See Section “An extra staff appears” in Application Usage.

If a repeat that has no alternate endings starts in the middle of a measure, it will usually end at a corresponding place in the middle of a later measure (so that the two ends add up to one complete measure). In this case the repeat signs are not ‘true’ bar lines so neither bar checks nor \partial commands should be placed there:
\repeat volta 4 { c'4 e g e4 | c2 e | g4 g g g4 | a2 a | g1 |
If a repeat that has no alternate endings starts with a partial measure, then the same principles apply, except that a `\partial` command is required at the start of the measure:

\begin{verbatim}
\partial 4
\repeat volta 4 {
  e'4 |
  c2 e |
  g4 g g
}
  g4 |
  a2 a |
  g1 |
\end{verbatim}

Ties may be added to a second ending:

\begin{verbatim}
\relative {
  c'"1
  \repeat volta 2 { c4 d e f~ }
  \alternative {
    { f2 d }
    { f2\repeatTie f, }
  }
}
\end{verbatim}

The `\inStaffSegno` command can be used to generate a composite bar line incorporating the segno symbol with the appropriate repeat bar line when used with the `\repeat volta` command. The correct type of repeat bar line, viz. start repeat, end repeat or double repeat, is selected automatically. Note that the corresponding “D.S.” mark must be added manually.

Away from a repeat:

\begin{verbatim}
\relative {
  e'1
  \inStaffSegno
  f2 g a b
  c1_"D.S."
  \bar "|.
}\end{verbatim}

At the start of a repeat:

\begin{verbatim}
\relative {
\end{verbatim}
At the end of a repeat:
\relative {
  e'1
  \repeat volta 2 {
    f2 g a b
  }
  c1_"D.S." \bar "."
}

Between two repeats:
\relative {
  e'1
  \repeat volta 2 {
    f2 g a b
  }
  \inStaffSegno % double repeat
  \repeat volta 2 {
    f2 g a b
  }
  c1_"D.S." \bar "."
}

Alternative bar line symbols can be obtained by setting (in the Score context) the properties segnoType, startRepeatSegnoType, endRepeatSegnoType or doubleRepeatSegnoType to the required bar line type. The alternative bar line types must be selected from the pre-defined types or types previously defined with the \defineBarLine command (see [Bar lines], page 100).
\defineBarLine ":.S" ":(" "S[" "]"
\defineBarLine ":S" ":(" "]"
\relative {
Selected Snippets

**Shortening volta brackets**

By default, the volta brackets will be drawn over all of the alternative music, but it is possible to shorten them by setting `voltaSpannerDuration`. In the next example, the bracket only lasts one measure, which is a duration of 3/4.

```plaintext
\relative c' { 
  \time 3/4
  c4 c c 
  \set Score.voltaSpannerDuration = #(ly:make-moment 3/4) 
  \repeat volta 5 { d4 d d } 
  \alternative { 
    { 
      e4 e e 
      f4 f f 
    } 
    { g4 g g } 
  } 
}
```

*Adding volta brackets to additional staves*

The `Volta_engraver` by default resides in the `Score` context, and brackets for the repeat are thus normally only printed over the topmost staff. This can be adjusted by adding the `Volta_engraver` to the `Staff` context where the brackets should appear; see also the “Volta multi staff” snippet.

```
<< 
  \new Staff { \repeat volta 2 { c'1 } } \alternative { c' } } 
  \new Staff { \repeat volta 2 { c'1 } } \alternative { c' } } 
  \new Staff \with { \consists "Volta_engraver" } { c'2 g' e' a' } 
  \new Staff { \repeat volta 2 { c'1 } } \alternative { c' } } 
>>
```
Setting the double repeat default for volte

There are three different styles of double repeats for volte, that can be set using `doubleRepeatType`.

\relative c'' {
\repeat volta 1 { c1 }
\set Score.doubleRepeatType = #"..."
\repeat volta 1 { c1 }
\set Score.doubleRepeatType = #":.|.:"
\repeat volta 1 { c1 }
\set Score.doubleRepeatType = #":|.|:
\repeat volta 1 { c1 }
}

Alternative bar numbering

Two alternative methods for bar numbering can be set, especially for when using repeated music.

\relative c' {
\set Score.alternativeNumberingStyle = '#'numbers
\repeat volta 3 { c4 d e f | }
\alternative {
  { c4 d e f | c2 d \break }
  { f4 g a b | f4 g a b | f2 a | \break }
  { c4 d e f | c2 d }
}
c1 \break
\set Score.alternativeNumberingStyle = '#'numbers-with-letters
\repeat volta 3 { c,4 d e f | }
\alternative {
  { c4 d e f | c2 d \break }
  { f4 g a b | f4 g a b | f2 a | \break }
  { c4 d e f | c2 d }
}
c1
}
See also


Notation Reference: [Bar lines], page 100, Section 5.1.4 [Modifying context plug-ins], page 608, [Modifying ties and slurs], page 659, [Time administration], page 121.

Installed Files: ly/engraver-init.ly.

Snippets: Section “Repeats” in Snippets.


Known issues and warnings

Slurs that span from a \repeat block into an \alternative block will only work for the first alternative ending. The visual appearance of a continuing slur in other alternative blocks may be simulated with \repeatTie if the slur extends into only one note in the alternative block, although this method does not work in TabStaff. Other methods which may be tailored to indicate continuing slurs over several notes in alternative blocks, and which also work in TabStaff contexts, are shown in [Modifying ties and slurs], page 659.

Also, slurs cannot wrap around from the end of one alternative back to the beginning of the repeat.

Glissandi that span from a \repeat block into an \alternative block will only work for the first alternative ending. The visual appearance of a continuing glissando in other alternative blocks may be indicated by coding a glissando starting on a hidden grace note. For an example, see “Extending glissandi across repeats” under Selected Snippets in [Glissando], page 141.
If a repeat that begins with an incomplete measure has an `\alternative` block that contains modifications to the `measureLength` property, using `\unfoldRepeats` will result in wrongly-placed bar lines and bar check warnings.

A nested repeat like

```latex
\repeat ...
\repeat ...
\alternative
```

is ambiguous, since it is not clear to which `\repeat` the `\alternative` belongs. This ambiguity is resolved by always having the `\alternative` belong to the inner `\repeat`. For clarity, it is advisable to use braces in such situations.

**Manual repeat marks**

| Note: These methods are only used for displaying unusual repeat constructs, and may produce unexpected behavior. In most cases, repeats should be created using the standard `\repeat` command or by printing the relevant bar lines. For more information, see [Bar lines], page 100. |

The property `repeatCommands` can be used to control the layout of repeats. Its value is a Scheme list of repeat commands.

**start-repeat**

Print a `.|:` bar line.

```latex
\relative { 
  c''1
\set Score.repeatCommands = #'(start-repeat)
  d4 e f g
  c1 
}
```

As per standard engraving practice, repeat signs are not printed at the beginning of a piece.

**end-repeat**

Print a `:|.` bar line:

```latex
\relative { 
  c''1
  d4 e f g
\set Score.repeatCommands = #'(end-repeat)
  c1 
}
```
(volta number) ... (volta #f)

Create a new volta with the specified number. The volta bracket must be explicitly terminated, or it will not be printed.

```latex
relative {
  f''4 g a b
  \set Score.repeatCommands = #'((volta "2"))
  g4 a g a
  \set Score.repeatCommands = #'((volta #f))
  c1
}
```

![Example notation with volta bracket]

Multiple repeat commands may occur at the same point:

```latex
relative {
  f''4 g a b
  \set Score.repeatCommands = #'((volta "2, 5") end-repeat)
  g4 a g a
  c1
  \set Score.repeatCommands = #'((volta #f) (volta "95") end-repeat)
  b1
  \set Score.repeatCommands = #'((volta #f))
}
```

![Example notation with multiple volta brackets]

Text can be included with the volta bracket. The text can be a number or numbers or markup text, see Section 1.8.2 [Formatting text], page 254. The simplest way to use markup text is to define the markup first, then include the markup in a Scheme list.

```latex
voltaAdLib = \markup { 1. 2. 3... \text \italic { ad lib. } }

relative {
  c''1
  \set Score.repeatCommands =
    #(list(list 'volta voltaAdLib) 'start-repeat)
  c4 b d e
  \set Score.repeatCommands = #'((volta #f) (volta "4.")) end-repeat)
  f1
  \set Score.repeatCommands = #'((volta #f))
}
```

![Example notation with text in volta bracket]
See also

Notation Reference: [Bar lines], page 100, Section 1.8.2 [Formatting text], page 254.
Snippets: Section “Repeats” in Snippets.

Written-out repeats

By using the unfold command, repeats can be used to simplify the writing out of repetitious music. The syntax is

\repeat unfold repeatcount musicexpr

where musicexpr is a music expression and repeatcount is the number of times musicexpr is repeated.

\relative {
    \repeat unfold 2 { c''4 d e f }
    c1
}

\timesig.C44
\relative
\clef.g

In some cases, especially in a \relative context, the \repeat unfold function is not the same as writing out the music expression multiple times. E.g,

\repeat unfold 2 { a'4 b c }

is not equivalent to

a'4 b c | a'4 b c

Unfold repeats can be made with alternate endings.

\relative {
    \repeat unfold 2 { c''4 d e f }
    \alternative {
        { c2 g' }
        { e2 d }
    }
    c1
}

If there are more repeats than there are alternate endings, the first alternative is applied multiple times until the remaining alternatives make up the total number of repeats.

\relative {
    \repeat unfold 4 { c''4 d e f }
    \alternative {
        { c2 g' }
        { c,2 b }
        { e2 d }
    }
}
If there are more alternate endings than repeats then only the first alternatives are applied. The remaining alternatives will be ignored and not printed.

\relative {
  \repeat unfold 2 { c''4 d e f }
  \alternative {
    { c2 g' }
    { c,2 b }
    { e2 d }
  }
  c1
}

It is also possible to nest multiple unfold functions (with or without alternate endings).

\relative {
  \repeat unfold 2 {
    \repeat unfold 2 { c''4 d e f }
    \alternative {
      { c2 g' }
      { c,2 b }
    }
  }
  c1
}

Chord constructs can be repeated by the chord repetition symbol \( q \). See [Chord repetition], page 171.

**Note:** If you include \relative inside a \repeat without explicitly instantiating the Voice context, extra (unwanted) staves will appear. See Section “An extra staff appears” in Application Usage.

See also

Notation Reference: [Chord repetition], page 171.
Snippets: Section “Repeats” in Snippets.
1.4.2 Short repeats

This section discusses how to input short repeats. Short repeats can take two forms: slashes or percent signs to represent repeats of a single note, a single measure or two measures, and tremolos otherwise.

Percent repeats

Repeated short patterns are printed once, and the repeated pattern is replaced with a special sign.

The syntax is

\repeat percent number musicexpr

where musicexpr is a music expression.

Patterns that are shorter than one measure are replaced by slashes.

\relative {  
\repeat percent 4 { c128 d e f }  
\repeat percent 4 { c64 d e f }  
\repeat percent 5 { c32 d e f }  
\repeat percent 4 { c16 d e f }  
\repeat percent 4 { c8 d }  
\repeat percent 4 { c4 }  
\repeat percent 2 { c2 }  
}

Patterns of one or two measures are replaced by percent-like symbols.

\relative {  
\repeat percent 2 { c4 d e f }  
\repeat percent 2 { c2 d }  
\repeat percent 2 { c1 }  
}

\relative {  
\repeat percent 3 { c''4 d e f c2 g' }  
}

\relative {  
\repeat percent 2 { c'4 d e f }  
\repeat percent 2 { c2 d }  
\repeat percent 2 { c1 }  
}\n
\relative {  
\repeat percent 3 { c''4 d e f c2 g' }  
}
Patterns that are shorter than one measure but contain mixed durations use a double-percent symbol.

\relative { 
\repeat percent 4 { c''8. <d f>16 } 
\repeat percent 2 { \tuplet 3/2 { r8 c d } e4 } 
}

Selected Snippets

Percent repeat counter

Measure repeats of more than two repeats can get a counter when the convenient property is switched, as shown in this example:

\relative c'' { 
\set countPercentRepeats = ##t 
\repeat percent 4 { c1 } 
}

Percent repeat count visibility

Percent repeat counters can be shown at regular intervals by setting the context property repeatCountVisibility.

\relative c'' { 
\set countPercentRepeats = ##t 
\set repeatCountVisibility = #(every-nth-repeat-count-visible 5) 
\repeat percent 10 { c1 } \break 
\set repeatCountVisibility = #(every-nth-repeat-count-visible 2) 
\repeat percent 6 { c1 d1 } 
}

Isolated percent repeats

Isolated percents can also be printed.

makePercent = 
#(define-music-function (note) (ly:music?) 
"Make a percent repeat the same length as NOTE." 
(make-music 'PercentEvent
\relative c' { 
 \makePercent s1
 }

\repeat percent 3 { \time 5/4 c2. 2 \time 4/4 2 2 }

\repeat unfold 3 { \time 5/4 s4*5 \time 4/4 s1 }

Any meter changes or \partial commands need to occur in parallel passages outside of any percent repeat, e.g. in a separate timing track.

\repeat percent 3 { c2. 2 2 2 }

\repeat unfold 3 { \time 5/4 s4*5 \time 4/4 s1 }

\repeat percent 3 { c2. 2 2 2 }

\repeat unfold 3 { \time 5/4 s4*5 \time 4/4 s1 }

\repeat percent 3 { c2. 2 2 2 }

\repeat unfold 3 { \time 5/4 s4*5 \time 4/4 s1 }

\repeat percent 3 { c2. 2 2 2 }

\repeat unfold 3 { \time 5/4 s4*5 \time 4/4 s1 }

\repeat percent 3 { c2. 2 2 2 }

\repeat unfold 3 { \time 5/4 s4*5 \time 4/4 s1 }

\repeat percent 3 { c2. 2 2 2 }

\repeat unfold 3 { \time 5/4 s4*5 \time 4/4 s1 }

\repeat percent 3 { c2. 2 2 2 }

\repeat unfold 3 { \time 5/4 s4*5 \time 4/4 s1 }

\repeat percent 3 { c2. 2 2 2 }

\repeat unfold 3 { \time 5/4 s4*5 \time 4/4 s1 }

\repeat percent 3 { c2. 2 2 2 }

\repeat unfold 3 { \time 5/4 s4*5 \time 4/4 s1 }

\repeat percent 3 { c2. 2 2 2 }

\repeat unfold 3 { \time 5/4 s4*5 \time 4/4 s1 }
Tremolo repeats

Tremolos can take two forms: alternation between two chords or two notes, and rapid repetition of a single note or chord. Tremolos consisting of an alternation are indicated by adding beams between the notes or chords being alternated, while tremolos consisting of the rapid repetition of a single note are indicated by adding beams or slashes to a single note.

To place tremolo marks between notes, use \repeat with tremolo style:

```latex
\relative c'' {
   \repeat tremolo 8 { c16 d }
   \repeat tremolo 6 { c16 d }
   \repeat tremolo 2 { c16 d }
}
```

The \repeat tremolo syntax expects exactly two notes within the braces, and the number of repetitions must correspond to a note value that can be expressed with plain or dotted notes. Thus, \repeat tremolo 7 is valid and produces a double dotted note, but \repeat tremolo 9 is not.

The duration of the tremolo equals the duration of the braced expression multiplied by the number of repeats: \repeat tremolo 8 { c16 d16 } gives a whole note tremolo, notated as two whole notes joined by tremolo beams.

There are two ways to put tremolo marks on a single note. The \repeat tremolo syntax is also used here, in which case the note should not be surrounded by braces:

```latex
\repeat tremolo 4 c'16
```

The same output can be obtained by adding :N after the note, where N indicates the duration of the subdivision (it must be at least 8). If N is 8, one beam is added to the note’s stem. If N is omitted, the last value is used:

```latex
\relative {
   c''2:8 c:32
   c: c:
}
```

Selected Snippets

Cross-staff tremolos

Since \repeat tremolo expects exactly two musical arguments for chord tremolos, the note or chord which changes staff within a cross-staff tremolo should be placed inside curly braces together with its \change Staff command.

\new PianoStaff <<
\new Staff = "up" \relative c' { 
  \key a \major 
  \time 3/8 
  s4. 
} 
\new Staff = "down" \relative c' { 
  \key a \major 
  \time 3/8 
  \voiceOne 
  \repeat tremolo 6 { 
    <a e'>32 
    { 
      \change Staff = "up" 
      \voiceTwo 
      <cis a' dis>32 
    } 
  } 
} 
>>

See also
Snippets: Section “Repeats” in Snippets.

1.5 Simultaneous notes
Polyphony in music refers to having more than one voice occurring in a piece of music. Polyphony in LilyPond refers to having more than one voice on the same staff.

1.5.1 Single voice

This section discusses simultaneous notes inside the same voice.

Chorded notes

A chord is formed by enclosing a set of pitches between < and >. A chord may be followed by a duration just like simple notes.

```
\relative {
  <a' c e>1 <a c e>2 <f a c e>4 <a c>8. <g c e>16
}
```

Chords may also be followed by articulations, again just like simple notes.

```
\relative {
  <a' c e>1 \fermata <a c e>2-> <f a c e>4 \prall <a c>8. ^! <g c e>16-.
}
```

The notes within the chord themselves can also be followed by articulation and ornamentation.

```
\relative {
  <a' c \prall e>1 <a-> c<- e>2 <f-. a c-. e-.>4
}
```
However some notation, such as dynamics and hairpins must be attached to the chord rather than to notes within the chord, otherwise they will not print. Other notation like fingerings and slurs will get placed markedly different when attached to notes within a chord rather than to whole chords or single notes.

A chord acts merely as a container for its notes, its articulations and other attached elements. Consequently, a chord without notes inside does not actually have a duration. Any attached articulations will happen at the same musical time as the next following note or chord and be combined with them (for more complex possibilities of combining such elements, see [Simultaneous expressions], page 173):

Relative mode can be used for pitches in chords. The first note of each chord is always relative to the first note of the chord that came before it, or in the case where no preceding chord exists, the pitch of the last note that came before the chord. All remaining notes in the chord are relative to the note that came before it within the same chord.

For more information about chords, see Section 2.7 [Chord notation], page 425.
See also
Notation Reference: Section 2.7 [Chord notation], page 425, [Articulations and ornamentations], page 123, [Relative octave entry], page 2, Section 1.5.2 [Multiple voices], page 174.
Snippets: Section “Simultaneous notes” in Snippets.

Known issues and warnings
Chords containing more than two pitches within a staff space, such as ‘<e f! fis!>’, create overlapping noteheads. Depending on the situation, better representations might involve
• temporary use of Section 1.5.2 [Multiple voices], page 174, ‘<< f! \ <e fis! >>’,
• enharmonic transcription of one or more pitches, ‘<e f ges>’, or
• [Clusters], page 174.

Chord repetition
In order to save typing, a shortcut can be used to repeat the preceding chord. The chord repetition symbol is q:
\relative {
   <a' c e>1 q <f a c>2 q
}\n
As with regular chords, the chord repetition symbol can be used with durations, articulations, markups, slurs, beams, etc., as only the pitches of the previous chord are duplicated.
\relative {
   <a' c e>1\p"text" q2<( q8)[-! q8.]\! q16-1-2-3 q8\prall
}\n
The chord repetition symbol always remembers the last instance of a chord so it is possible to repeat the most recent chord even if other non-chorded notes or rests have been added since.
\relative {
   <a' c e>1 c'4 q2 r8 q8 |
   q2 c, |
}\n
However, the chord repetition symbol does not retain any dynamics, articulation or ornamentation within, or attached to, the previous chord.

\begin{verbatim}
relative {
  \chordRepeats #'articulation-event
  \relative
  \chordRepeats #'articulation-event
  { <a'-. c\prall e>\sfz c'4 q2 r8 q8-. } |
  q2 c', |
}
\end{verbatim}

To have some of them retained, the \chordRepeats function can be be called explicitly with an extra argument specifying a list of event types to keep unless events of that type are already present on the q chord itself.

\begin{verbatim}
relative {
  \chordRepeats #'articulation-event
  \relative
  \chordRepeats #'articulation-event
  { <a'-. c\prall e>\sfz c'4 q2 r8 q8-. } |
  q2 c', |
}
\end{verbatim}

Here using \chordRepeats inside of a \relative construction produces unexpected results: once chord events have been expanded, they are indistinguishable from having been entered as regular chords, making \relative assign an octave based on their current context.

Since nested instances of \relative don’t affect one another, another \relative inside of \chordRepeats can be used for establishing the octave relations before expanding the repeat chords. In that case, the whole content of the inner \relative does not affect the outer one; hence the different octave entry of the final note in this example.

\begin{verbatim}
relative {
  \chordRepeats #'articulation-event
  \relative
  \chordRepeats #'articulation-event
  \relative
  { <a'-. c\prall e>\sfz c'4 q2 r8 q8-. } |
  q2 c'' |
}
\end{verbatim}

Interactions with \relative occur only with explicit calls of \chordRepeats: the implicit expansion at the start of typesetting is done at a time where all instances of \relative have already been processed.
Simultaneous expressions

One or more music expressions enclosed in double angle brackets are taken to be simultaneous. If the first expression begins with a single note or if the whole simultaneous expression appears explicitly within a single voice, the whole expression is placed on a single staff; otherwise the elements of the simultaneous expression are placed on separate staves.

The following examples show simultaneous expressions on one staff:

\new Voice { % explicit single voice
  << \relative { a'4 b g2 } \\
    \relative { d'4 g c,2 } >>
}

\relative {
  % single first note
  a' << \relative { a'4 b g } \\
    \relative { d'4 g c, } >>
}

This can be useful if the simultaneous sections have identical rhythms, but attempts to attach notes with different durations to the same stem will cause errors. Notes, articulations, and property changes in a single 'Voice' are collected and engraved in musical order:

\relative {
  <a' c>4-. <>-. << c a >> << { c-. <c a> } { a s-. } >>
}

Multiple stems or beams or different note durations or properties at the same musical time require the use of multiple voices.

The following example shows how simultaneous expressions can generate multiple staves implicitly:

% no single first note
<< \relative { a'4 b g2 } \\
    \relative { d'4 g2 c,4 } >>
Here different rhythms cause no problems because they are interpreted in different voices.

**Known issues and warnings**

If notes from two or more voices, with no shifts specified, have stems in the same direction, the message

```
warning: This voice needs a \voiceXx or \shiftXx setting
```

will appear during compilation. This message can be suppressed by:

```
\override NoteColumn.ignore-collision = ##t
```

However, this not only suppresses the warning but will prevent any collision resolution whatsoever and may have other unintended effects (also see *Known Issues* in [Collision resolution], page 179).

**Clusters**

A cluster indicates a continuous range of pitches to be played. They can be denoted as the envelope of a set of notes. They are entered by applying the function `\makeClusters` to a sequence of chords, e.g.,

```
\relative \makeClusters { <g' b>2 <c g'> }
```

Ordinary notes and clusters can be put together in the same staff, even simultaneously. In such a case no attempt is made to automatically avoid collisions between ordinary notes and clusters.

**See also**

- Snippets: Section “Simultaneous notes” in *Snippets*.

**Known issues and warnings**

Clusters look good only if they span at least two chords; otherwise they appear too narrow.

Clusters do not have a stem and cannot indicate durations by themselves, but the length of the printed cluster is determined by the durations of the defining chords. Separate clusters need a separating rest between them.

Clusters do not produce MIDI output.

**1.5.2 Multiple voices**

This section discusses simultaneous notes in multiple voices or multiple staves.

**Single-staff polyphony**
Explicitly instantiating voices

The basic structure needed to achieve multiple independent voices in a single staff is illustrated in the following example:

\new Staff <<
  \new Voice = "first"
  \relative { \voiceOne r8 r16 g'' e8. f16 g8[ c,] f e16 d }
  \new Voice= "second"
  \relative { \voiceTwo d''16 c d8~ 16 b c8~ 16 b c8~ 16 b8. }
>>

Here, voices are instantiated explicitly and are given names. The \voiceOne ... \voiceFour commands set up the voices so that first and third voices get stems up, second and fourth voices get stems down, third and fourth voice note heads are horizontally shifted, and rests in the respective voices are automatically moved to avoid collisions. The \oneVoice command returns all the voice settings to the neutral default directions.

Temporary polyphonic passages

A temporary polyphonic passage can be created with the following construct:

<< { \voiceOne ... } \new Voice { \voiceTwo ... } >> \oneVoice

Here, the first expression within a temporary polyphonic passage is placed into the Voice context which was in use immediately before the polyphonic passage, and that same Voice context continues after the temporary section. Other expressions within the angle brackets are assigned to distinct temporary voices. This allows lyrics to be assigned to one continuing voice before, during and after a polyphonic section:

\relative <<
  \new Voice = "melody" {
    a'4 <<
    { \voiceOne g f }
  } \new Voice {
    \voiceTwo d2
  }
  >> \oneVoice e4
\new Lyrics \lyricsto "melody" {
  This is my song.
}
>>
Here, the `\voiceOne` and `\voiceTwo` commands are required to define the settings of each voice.

### The double backslash construct

The `<< {...} \ {...} >>` construct, where the two (or more) expressions are separated by double backslashes, behaves differently to the similar construct without the double backslashes: all the expressions within this construct are assigned to new `Voice` contexts. These new `Voice` contexts are created implicitly and are given the fixed names "1", "2", etc.

The first example could be typeset as follows:

```
<<
  \relative { r8 r16 g'' e8. f16 g8[ c,] f e16 d }
  \relative { d''16 c d8~ 16 b c8~ 16 b c8~ 16 b8. }
>>
```

This syntax can be used where it does not matter that temporary voices are created and then discarded. These implicitly created voices are given the settings equivalent to the effect of the `\voiceOne`...`\voiceFour` commands, in the order in which they appear in the code.

In the following example, the intermediate voice has stems up, therefore we enter it in the third place, so it becomes voice three, which has the stems up as desired. Spacer rests are used to avoid printing doubled rests.

```
<<
  \relative { r8 g'' g g g f16 ees f8 d }
  \relative { ees'8 r ees r d r d r }
  \relative { d''8 s c s bes s a s }
>>
```

In all but the simplest works it is advisable to create explicit `Voice` contexts as explained in Section “Contexts and engravers” in Learning Manual and Section “Explicitly instantiating voices” in Learning Manual.

### Voice order

When entering multiple voices in the input file, use the following order:

- Voice 1: highest
- Voice 2: lowest
- Voice 3: second highest
Voice 4: second lowest
Voice 5: third highest
Voice 6: third lowest
etc.

Though this may seem counterintuitive, it simplifies the automatic layout process. Note that the odd-numbered voices are given upstems, and the even-numbered voices are given downstems:

\new Staff <<
\time 2/4
{ f''2 } % 1: highest
\%
{ c'2 } % 2: lowest
\%
{ d''2 } % 3: second-highest
\%
{ e'2 } % 4: second-lowest
\%
{ b'2 } % 5: third-highest
\%
{ g'2 } % 6: third-lowest
>>

When a different voice entry order is desired, the command \voices may be convenient:

\new Staff \voices 1,3,5,6,4,2 <<
\time 2/4
{ f''2 } % 1: highest
\%
{ d''2 } % 3: second-highest
\%
{ b'2 } % 5: third-highest
\%
{ g'2 } % 6: third-lowest
\%
{ e'2 } % 4: second-lowest
\%
{ c'2 } % 2: lowest
>>

Note: Lyrics and spanners (such as slurs, ties, hairpins, etc.) cannot be created ‘across’ voices.
**Identical rhythms**

In the special case that we want to typeset parallel pieces of music that have the same rhythm, we can combine them into a single Voice context, thus forming chords. To achieve this, enclose them in a simple simultaneous music construct within an explicit voice:

\new Voice <<
  \relative { e''4 f8 d e16 f g8 d4 }
  \relative { c''4 d8 b c16 d e8 b4 }
>>

This method leads to strange beamings and warnings if the pieces of music do not have the same rhythm.

**Predefined commands**

\voiceOne, \voiceTwo, \voiceThree, \voiceFour, \oneVoice.

**See also**


Notation Reference: [Percussion staves], page 406, [Invisible rests], page 61, [Stems], page 236.

Snippets: Section “Simultaneous notes” in *Snippets*.

**Voice styles**

Voices may be given distinct colors and shapes, allowing them to be easily identified:

<<
  \relative { \voiceOneStyle d''4 c2 b4 }
  \relative { \voiceTwoStyle e'2 e }
  \relative { \voiceThreeStyle b2. c4 }
  \relative { \voiceFourStyle g'2 g }
>>

The \voiceNeutralStyle command is used to revert to the standard presentation.

**Predefined commands**

\voiceOneStyle, \voiceTwoStyle, \voiceThreeStyle, \voiceFourStyle, \voiceNeutralStyle.

**See also**


Snippets: Section “Simultaneous notes” in *Snippets*. 
Collision resolution

The note heads of notes in different voices with the same pitch, same note head and opposite stem direction are automatically merged, but notes with different note heads or the same stem direction are not. Rests opposite a stem in a different voice are shifted vertically. The following example shows three different circumstances, on beats 1 and 3 in bar 1 and beat 1 in bar 2, where the automatic merging fails.

Notes with different note heads may be merged as shown below. In this example the note heads on beat 1 of bar 1 are now merged:

Quarter and half notes are not merged in this way, since it would be difficult to tell them apart.
Note heads with different dots as shown in beat 3 of bar 1 may be also be merged:

\relative {
 \mergeDifferentlyHeadedOn
 \mergeDifferentlyDottedOn
 c''8 d e d c d c4
 g'2 fis
}

\relative {
 c''2 c8. b16 c4
 e,2 r
}

\relative {
 \oneVoice
 s1
 e'8 a b c d2
}

The half note and eighth note at the start of the second measure are incorrectly merged because the automatic merge cannot successfully complete the merge when three or more notes line up in the same note column, and in this case the merged note head is incorrect. To allow the merge to select the correct note head a \shift must be applied to the note that should not be merged. Here, \shiftOn is applied to move the top g out of the column, and \mergeDifferentlyHeadedOn then works properly.

\relative {
 \mergeDifferentlyHeadedOn
 \mergeDifferentlyDottedOn
 c''8 d e d c d c4
 \shiftOn
 g'2 fis
}

\relative {
 c''2 c8. b16 c4
 e,2 r
}

\relative {
 \oneVoice
 s1
 e'8 a b c d2
}

\relative {
 \mergeDifferentlyHeadedOn
 \mergeDifferentlyDottedOn
 c''8 d e d c d c4
 \shiftOn
 g'2 fis
}
The \shiftOn command allows (but does not force) the notes in a voice to be shifted. When \shiftOn is applied to a voice, a note or chord in that voice is shifted only if its stem would otherwise collide with a stem from another voice, and only if the colliding stems point in the same direction. The \shiftOff command prevents this type of shifting from occurring.

By default, the outer voices (normally voices one and two) have \shiftOff specified, while the inner voices (three and above) have \shiftOn specified. When a shift is applied, voices with upstems (odd-numbered voices) are shifted to the right, and voices with downstems (even-numbered voices) are shifted to the left.

Here is an example to help you visualize how an abbreviated polyphonic expression would be expanded internally.

```latex
\new Staff \relative { 
  \%% abbreviated entry
  \<< 
    \{ f''2 \} \ % 1: highest 
    \\ 
    \{ g,2 \} \ % 2: lowest 
    \\ 
    \{ d'2 \} \ % 3: upper middle 
    \\ 
    \{ b2 \} \ % 4: lower middle 
  \>> 
  \%% internal expansion of the above
  \<< 
    \new Voice = "1" \ { \voiceOne \shiftOff f'2 } 
    \new Voice = "2" \ { \voiceTwo \shiftOff g,2 } 
    \new Voice = "3" \ { \voiceThree \shiftOn d'2 \ % shifts right 
      \new Voice = "4" \ { \voiceFour \shiftOn b2 \ % shifts left
  \>> 
}
```

Two additional commands, \shiftOnn and \shiftOnnn provide further shift levels which may be specified temporarily to resolve collisions in complex situations – see Section “Real music example” in Learning Manual.

Notes are only merged if they have opposing stem directions (as they have, for example, in voices one and two by default or when the stems are explicitly set in opposite directions).

**Predefined commands**

\mergeDifferentlyDottedOn, \mergeDifferentlyDottedOff, \mergeDifferentlyHeadedOn, \mergeDifferentlyHeadedOff.

\shiftOn, \shiftOnn, \shiftOnnn, \shiftOff.
Selected Snippets

Additional voices to avoid collisions

In some instances of complex polyphonic music, additional voices are necessary to prevent collisions between notes. If more than four parallel voices are needed, additional voices can be added by defining a variable using the Scheme function `context-spec-music`.

```
voiceFive = #(context-spec-music (make-voice-props-set 4) 'Voice)
```

---

Moving dotted notes in polyphony

When a dotted note in the upper voice is moved to avoid a collision with a note in another voice, the default is to move the upper note to the right. This behaviour can be over-ridden by using the `prefer-dotted-right` property of `NoteCollision`.

```
\new Staff \relative c' <<
  f2. f4
```
Forcing horizontal shift of notes

When the typesetting engine cannot cope, the following syntax can be used to override typesetting decisions. The units of measure used here are staff spaces.

\relative c' <<
  {<d g>2 <d g>}
  \
  {<b f'>2
    \once \override NoteColumn.force-hshift = #1.7
    <b f'>2}
>>

See also


Snippets: Section “Simultaneous notes” in Snippets.

Internals Reference: Section “NoteColumn” in Internals Reference, Section “NoteCollision” in Internals Reference, Section “RestCollision” in Internals Reference.

Known issues and warnings

Using \override NoteColumn.ignore-collision = ##t will cause differently headed notes in different voices to merge incorrectly.

\mergeDifferentlyHeadedOn
<< \relative { c'16 a' b a } \relative { c'2 } >>
\override NoteColumn.ignore-collision = ##t
<< \relative { c'16 a' b a } \relative { c'2 } >>
Chapter 1: Musical notation

Merging rests

When using multiple voices it is common to merge rests which occur in both parts. This can be accomplished using \texttt{Merge\_rests\_engraver}.

\begin{verbatim}
voiceA = \relative { d''4 r d2 | R1 | }
voiceB = \relative { fis'4 r g2 | R1 | }
\score {
<
  \new Staff \with {
    instrumentName = "unmerged"
  }
  \new Voice { \voiceOne \voiceA }
  \new Voice { \voiceTwo \voiceB }
>
\new Staff \with {
  instrumentName = "merged"
  \consists "Merge\_rests\_engraver"
}
<
  \new Voice { \voiceOne \voiceA }
  \new Voice { \voiceTwo \voiceB }
>
}
\end{verbatim}

Setting the context property \texttt{suspendRestMerging} to \texttt{##t} allows for turning off rest merging temporarily.

Automatic part combining

Automatic part combining is used to merge two separate parts of music onto a single staff. This can be especially helpful when typesetting orchestral scores. A single \texttt{Voice} is printed while the two parts of music are the same, but in places where they differ, a second \texttt{Voice} is printed. Stem directions are set up & down accordingly while Solo and a due parts are also identified and marked appropriately.

The syntax for automatic part combining is:

\texttt{\partCombine musicexpr1 musicexpr2}

The following example demonstrates the basic functionality, putting parts on a single staff as polyphony and setting stem directions accordingly. The same variables are used for the independent parts and the combined staff.

\begin{verbatim}
instrumentOne = \relative {
  c'4 d e f |
\end{verbatim}
Both parts have identical notes in the third measure, so only one instance of the notes is printed. Stem, slur, and tie directions are set automatically, depending on whether the parts are playing solo or in unison. When needed in polyphony situations, the first part (with context called one) gets “up” stems, while the second (called two) always gets “down” stems. In solo situations, the first and second parts get marked with “Solo” and “Solo II”, respectively. The unison (a due) parts are marked with the text “a2”.

By default, the partCombiner merges two notes of the same pitch as an a due note, combines notes with the same rhythm less than a ninth apart as chords and separates notes more than a ninth apart (or when the voices cross) into separate voices. This can be overridden with an optional argument of a pair of numbers after the \partCombine command: the first specifies the interval where notes start to be combined (the default is zero) and the second where the notes are split into separate voices. Setting the second argument to zero means that the partCombiner splits notes with an interval of a second or more, setting it to one splits notes of a third or more, and so on.

Both parts have identical notes in the third measure, so only one instance of the notes is printed. Stem, slur, and tie directions are set automatically, depending on whether the parts are playing solo or in unison. When needed in polyphony situations, the first part (with context called one) gets “up” stems, while the second (called two) always gets “down” stems. In solo situations, the first and second parts get marked with “Solo” and “Solo II”, respectively. The unison (a due) parts are marked with the text “a2”.

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Both parts have identical notes in the third measure, so only one instance of the notes is printed. Stem, slur, and tie directions are set automatically, depending on whether the parts are playing solo or in unison. When needed in polyphony situations, the first part (with context called one) gets “up” stems, while the second (called two) always gets “down” stems. In solo situations, the first and second parts get marked with “Solo” and “Solo II”, respectively. The unison (a due) parts are marked with the text “a2”.

By default, the partCombiner merges two notes of the same pitch as an a due note, combines notes with the same rhythm less than a ninth apart as chords and separates notes more than a ninth apart (or when the voices cross) into separate voices. This can be overridden with an optional argument of a pair of numbers after the \partCombine command: the first specifies the interval where notes start to be combined (the default is zero) and the second where the notes are split into separate voices. Setting the second argument to zero means that the partCombiner splits notes with an interval of a second or more, setting it to one splits notes of a third or more, and so on.
Both arguments to `\partCombine` will be interpreted as separate Voice contexts, so if the music is being specified in relative mode then both parts must contain a `\relative` function, i.e.,

```latex
\partCombine
  \relative ... musicexpr1
  \relative ... musicexpr2
```

A `\relative` section that encloses a `\partCombine` has no effect on the pitches of `musicexpr1` or `musicexpr2`.

In professional scores, voices are often kept apart from each other for long passages of music even if some of the notes are the same in both voices, and could just as easily be printed as unison. Combining notes into a chord, or showing one voice as solo is, therefore, not ideal as the `\partCombine` function considers each note separately. In this case the `\partCombine` function can be overridden with one of the following commands. All of the commands may be preceded with `\once` in order to have them only apply to the next note in the music expression.

- `\partCombineApart` keeps the notes as two separate voices, even if they can be combined into a chord or unison.
- `\partCombineChords` combines the notes into a chord.
- `\partCombineUnisono` combines both voices as “unison”.
- `\partCombineSoloI` prints only voice one, and marks it as a “Solo”.
- `\partCombineSoloII` prints only voice two and marks it as a “Solo”.
- `\partCombineAutomatic` ends the functions of the commands above, and reverts back to the standard `\partCombine` functionality.
Chapter 1: Musical notation

\begin{verbatim}
instrumentTwo = \relative {
  c'2 c |
  e2 e |
  a,2 c |
  c2 c' |
  c2 c |
  c2 c |
}

<< \new Staff { \instrumentOne }
\new Staff { \instrumentTwo }
\new Staff { \partCombine \instrumentOne \instrumentTwo }
>>

\begin{verbatim}

Using \partCombine with lyrics

The \partCombine command is not designed to work with lyrics; if one of the voices is explicitly named in order to attach lyrics to it, the partCombiner will stop working. However, this effect can be achieved using a NullVoice context. See [Polyphony with shared lyrics], page 305.

Selected Snippets

Combining two parts on the same staff

The part combiner tool (\partCombine command) allows the combination of several different parts on the same staff. Text directions such as “solo” or “a2” are added by default; to remove them, simply set the property \PrintPartCombineTexts to f. For vocal scores (hymns), there is no need to add “solo/a2” texts, so they should be switched off. However, it might be better not to use it if there are any solos, as they won’t be indicated. In such cases, standard polyphonic notation may be preferable.

This snippet presents the three ways two parts can be printed on a same staff: standard polyphony, \partCombine without texts, and \partCombine with texts.

%% Combining pedal notes with clef changes

musicUp = \relative c'' {
  \time 4/4
  a4 c4.( g8) a4 |
  g4 e' g,.( a8 b) |
  c b a2.
\end{verbatim}
Changing partcombine texts

When using the automatic part combining feature, the printed text for the solo and unison sections may be changed:

```latex
\new Staff <<
\set Staff.soloText = #"girl"
\set Staff.soloIIText = #"boy"
```
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\set Staff.aDueText = #"together"
\partCombine
  \relative c'' {
    g4 g r r
    a2 g
  }
  \relative c'' {
    r4 r a( b)
    a2 g
  }

See also
Notation Reference: Section 1.6.3 [Writing parts], page 211.
Snippets: Section “Simultaneous notes” in Snippets.

Known issues and warnings
All \partCombine... functions can only accept two voices.
\partCombine... functions cannot be placed inside a \tuplet or \relative block.
If printPartCombineTexts is set and the two voices play the same notes “on and off”, in the same measure, the part combiner may typeset a2 more than once in that measure.
\partCombine only knows when a note starts in a Voice; it cannot, for example, remember if a note in one Voice has already started when combining notes that have just started in the other Voice. This can lead to a number of unexpected issues including “Solo” or “Unison” marks being printed incorrectly.
\partCombine keeps all spanners (slurs, ties, hairpins, etc.) in the same Voice so that if any such spanners start or end in a different Voice, they may not be printed properly or at all.
If the \partCombine function cannot combine both music expressions (i.e., when both voices have different durations), it will give the voices, internally, its own custom names: one and two respectively. This means if there is any “switch” to a differently named Voice context, the events in that differently named Voice will be ignored.
Refer also to Known issues and warnings when using \partCombine with tablature in [Default tablatures], page 357, and the Note in [Automatic beams], page 85, when using automatic beaming.

Writing music in parallel
Music for multiple parts can be interleaved in input code. The function \parallelMusic accepts a list with the names of a number of variables to be created, and a musical expression. The content of alternate measures from the expression become the value of the respective variables, so you can use them afterwards to print the music.
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\begin{chunk}
\begin{verbatim}
\parallelMusic voiceA,voiceB,voiceC {
  % Bar 1
  r8 g'16 c' e' g' c' e' r8 g'16 c' e' g' c' e' |
  r16 e'8.~ 4 r16 e'8.~ 4 |
  c'2 c'2 |

  % Bar 2
  r8 a'16 d' f' a' d' f' r8 a'16 d' f' a' d' f' |
  r16 d'8.~ 4 r16 d'8.~ 4 |
  c'2 c'2 |
}
\end{verbatim}
\begin{verbatim}
\new StaffGroup <<
  \new Staff << \relative c'' \voiceA \ \relative c' \voiceB >>
  \new Staff { \clef bass \voiceC }
>>
\end{verbatim}
\end{chunk}

Relative mode may be used. Note that the \texttt{\relative} command is not used inside \texttt{\parallelMusic} itself. The notes are relative to the preceding note in the voice, not to the previous note in the input – in other words, relative notes for \texttt{voiceA} ignore the notes in \texttt{voiceB}.
This works quite well for piano music. This example maps four consecutive measures to four variables:

```latex
\begin{verbatim}
global = {
    \key g \major \\
    \time 2/4
}
\parallelMusic voiceA,voiceB,voiceC,voiceD {
    \% Bar 1
    a8 b c d |
    d4 e |
    c16 d e fis d e fis g |
    a4 a |
    \% Bar 2
    e8 fis g a |
    fis4 g |
    e16 fis g a fis g a b |
    a4 a |
    \% Bar 3 ...
}
\score {
    \new PianoStaff <<
    \new Staff {
        \global <<
        \relative c'\prime \voiceA \\
        \relative c' \voiceB
    }>
    \new Staff {
        \global \clef bass <<
        \relative c \voiceC \\
        \relative c \voiceD
    }>
}
\end{verbatim}
```

This works quite well for piano music. This example maps four consecutive measures to four variables:
See also

Snippets: Section “Simultaneous notes” in Snippets.

1.6 Staff notation

This section explains how to influence the appearance of staves, how to print scores with more than one staff, and how to add tempo indications and cue notes to staves.

1.6.1 Displaying staves

This section describes the different methods of creating and grouping staves.

Instantiating new staves

*Staves* (singular: *staff*) are created with the \new or \context commands. For details, see Section 5.1.2 [Creating and referencing contexts], page 602.

The basic staff context is *Staff*:

\new Staff \relative { c'4 d e f }
The **DrumStaff** context creates a five-line staff set up for a typical drum set. Each instrument is shown with a different symbol. The instruments are entered in drum mode following a `\drummode` command, with each instrument specified by name. For details, see [Percussion staves], page 406.

```latex
\new DrumStaff {
  \drummode { cymc hh ss tomh }
}
```

**RhythmicStaff** creates a single-line staff that only displays the rhythmic values of the input. Real durations are preserved. For details, see [Showing melody rhythms], page 82.

```latex
\new RhythmicStaff { c4 d e f }
```

**TabStaff** creates a tablature with six strings in standard guitar tuning. For details, see [Default tablatures], page 357.

```latex
\new TabStaff \relative { c''4 d e f }
```

There are two staff contexts specific for the notation of ancient music: **MensuralStaff** and **VaticanaStaff**. They are described in [Pre-defined contexts], page 450.

The **GregorianTranscriptionStaff** context creates a staff to notate modern Gregorian chant. It does not show bar lines.

```latex
\new GregorianTranscriptionStaff \relative { c''4 d e f e d }
```

New single staff contexts may be defined. For details, see Section 5.1.6 [Defining new contexts], page 615.

**See also**


Notation Reference: Section 5.1.2 [Creating and referencing contexts], page 602, [Percussion staves], page 406, [Showing melody rhythms], page 82, [Default tablatures], page 357, [Pre-defined contexts], page 450, [Staff symbol], page 200, [Gregorian chant contexts], page 459, [Mensural contexts], page 452, Section 5.1.6 [Defining new contexts], page 615.

Snippets: Section “Staff notation” in *Snippets*.

Grouping staves

Various contexts exist to group single staves together in order to form multi-staff systems. Each grouping context sets the style of the system start delimiter and the behavior of bar lines.

If no context is specified, the default properties will be used: the group is started with a vertical line, and the bar lines are not connected.

```
<<
\new Staff \relative { c''1 c }
\new Staff \relative { c''1 c }
>>
```

In the StaffGroup context, the group is started with a bracket and bar lines are drawn through all the staves.

```
\new StaffGroup <<
\new Staff \relative { c''1 c }
\new Staff \relative { c''1 c }
>>
```

In a ChoirStaff, the group starts with a bracket, but bar lines are not connected.

```
\new ChoirStaff <<
\new Staff \relative { c''1 c }
\new Staff \relative { c''1 c }
>>
```

In a GrandStaff, the group begins with a brace, and bar lines are connected between the staves.

```
\new GrandStaff <<
\new Staff \relative { c''1 c }
\new Staff \relative { c''1 c }
>>
```
The PianoStaff is identical to a GrandStaff, except that it supports printing the instrument name directly. For details, see [Instrument names], page 211.

```
\new PianoStaff \with { instrumentName = "Piano" }
<<
\new Staff \relative { c''1 c }
\new Staff \relative { \clef bass c1 c }
>>
```

Each staff group context sets the property `systemStartDelimiter` to one of the following values: `SystemStartBar`, `SystemStartBrace`, or `SystemStartBracket`. A fourth delimiter, `SystemStartSquare`, is also available, but it must be explicitly specified.

New staff group contexts may be defined. For details, see Section 5.1.6 [Defining new contexts], page 615.

**Selected Snippets**

*Use square bracket at the start of a staff group*

The system start delimiter `SystemStartSquare` can be used by setting it explicitly in a StaffGroup or ChoirStaff context.

```
\score {
  \new StaffGroup { <<
    \set StaffGroup.systemStartDelimiter = #'SystemStartSquare
    \new Staff { c'4 d' e' f' }
    \new Staff { c'4 d' e' f' }
  >> }
}
```

*Display bracket with only one staff in a system*

If there is only one staff in one of the staff types ChoirStaff or StaffGroup, by default the bracket and the starting bar line will not be displayed. This can be changed by overriding `collapse-height` to set its value to be less than the number of staff lines in the staff.
Note that in contexts such as PianoStaff and GrandStaff where the systems begin with a brace instead of a bracket, another property has to be set, as shown on the second system in the example.

\score {
  \new StaffGroup <<
    \% Must be lower than the actual number of staff lines
    \override StaffGroup.SystemStartBracket.collapse-height = #4
    \override Score.SystemStartBar.collapse-height = #4
    \new Staff {
      c'1
    }
  >>
}

\score {
  \new PianoStaff <<
    \override PianoStaff.SystemStartBrace.collapse-height = #4
    \override Score.SystemStartBar.collapse-height = #4
    \new Staff {
      c'1
    }
  >>
}

\begin{music}
\begin{music}
\end{music}
\end{music}

\begin{music}
\begin{music}
\end{music}
\end{music}

\textit{Mensurstriche layout (bar lines between the staves)}

The mensurstriche-layout where the bar lines do not show on the staves but between staves can be achieved with a StaffGroup instead of a ChoirStaff. The bar line on staves is blanked out using \hide.

\begin{music}
\begin{music}
\end{music}
\end{music}

\begin{music}
\begin{music}
\end{music}
\end{music}

\begin{music}
\begin{music}
\end{music}
\end{music}

global = {
  \hide Staff.BarLine
  \s1 s
  \% the final bar line is not interrupted
  \undo \hide Staff.BarLine
  \bar "|.
}
See also


Notation Reference: [Instrument names], page 211, Section 5.1.6 [Defining new contexts], page 615.

Snippets: Section “Staff notation” in Snippets.

Internals Reference: Section “Staff” in Internals Reference, Section “StaffGroup” in Internals Reference, Section “ChoirStaff” in Internals Reference, Section “GrandStaff” in Internals Reference, Section “PianoStaff” in Internals Reference, Section “SystemStartBar” in Internals Reference, Section “SystemStartBrace” in Internals Reference, Section “SystemStartBracket” in Internals Reference, Section “SystemStartSquare” in Internals Reference.

Nested staff groups

Staff-group contexts can be nested to arbitrary depths. In this case, each child context creates a new bracket adjacent to the bracket of its parent group.

\new StaffGroup <<
  \new Staff \relative { c''2 c | c2 c }
\new StaffGroup <<
  \new Staff \relative { g'2 g | g2 g }
  \new StaffGroup \with {
    systemStartDelimiter = #'SystemStartSquare
  }
  <<
    \new Staff \relative { e'2 e | e2 e }
    \new Staff \relative { c'2 c | c2 c }
  >>
>>

New nested staff group contexts can be defined. For details, see Section 5.1.6 [Defining new contexts], page 615.
Selected Snippets

Nesting staffs

The property `systemStartDelimiterHierarchy` can be used to make more complex nested staff groups. The command \set StaffGroup.systemStartDelimiterHierarchy takes an alphabetical list of the number of staves produced. Before each staff a system start delimiter can be given. It has to be enclosed in brackets and takes as much staves as the brackets enclose. Elements in the list can be omitted, but the first bracket takes always the complete number of staves. The possibilities are `SystemStartBar`, `SystemStartBracket`, `SystemStartBrace`, and `SystemStartSquare`.

\new StaffGroup
\relative c' <<
\override StaffGroup.SystemStartSquare.collapse-height = #4
\set StaffGroup.systemStartDelimiterHierarchy
= #'(SystemStartSquare (SystemStartBrace (SystemStartBracket a
(SystemStartSquare b) ) c ) d)
\new Staff { c1 }
\new Staff { c1 }
\new Staff { c1 }
\new Staff { c1 }
\new Staff { c1 }

\>

See also

Notation Reference: [Grouping staves], page 194, [Instrument names], page 211, Section 5.1.6 [Defining new contexts], page 615.

Snippets: Section “Staff notation” in Snippets.

Internals Reference: Section “StaffGroup” in Internals Reference, Section “ChoirStaff” in Internals Reference, Section “SystemStartBar” in Internals Reference, Section “SystemStartBrace” in Internals Reference, Section “SystemStartBracket” in Internals Reference, Section “SystemStartSquare” in Internals Reference.
Separating systems

If the number of systems per page changes from page to page it is customary to separate the systems by placing a system separator mark between them. By default the system separator is blank, but can be turned on with a \paper option.

\book {
  \score {
    \new StaffGroup <<
      \new Staff {
        \relative {
          c''4 c c c
          \break
c4 c c c
        }
      }
      \new Staff {
        \relative {
          c''4 c c c
          \break
c4 c c c
        }
      }
    >>
  }
  \paper {
    system-separator-markup = \slashSeparator
    % following commands are needed only to format this documentation
    paper-width = 100\mm
    paper-height = 100\mm
    tagline = ##f
  }
}

\image{music.png}

See also

Notation Reference: Section 4.1 [Page layout], page 548.
Snippets: Section “Staff notation” in Snippets.
1.6.2 Modifying single staves

This section explains how to change specific attributes of one staff: for example, modifying the number of staff lines or the staff size. Methods to start and stop staves and set ossia sections are also described.

Staff symbol

The \stopStaff and \startStaff commands can be used to stop or (re)start the staff lines respectively, from being printed at any point within a score.

\relative {
  \stopStaff f''4 d \startStaff g, e
  f'4 d \stopStaff g, e
  f'4 d \startStaff g, e
}

Predefined commands

\startStaff, \stopStaff. The lines of a staff belong to the StaffSymbol grob (including ledger lines) and can be modified using StaffSymbol properties, but these modifications must be made before the staff is (re)started.

The number of staff lines can be altered:

\relative {
  f''4 d \stopStaff
  \override Staff.StaffSymbol.line-count = #2
  \startStaff g, e |

  f'4 d \stopStaff
  \override Staff.StaffSymbol.line-positions = #'(1 3 5 -1 -3)
  \startStaff g, e |
}

The position of each staff line can also be altered. A list of numbers sets each line’s position. 0 corresponds to the normal center line, and the normal line positions are (-4 -2 0 2 4). A single staff line is printed for every value entered so that the number of staff lines, as well as their position, can be changed with a single override.

\relative {
  f''4 d \stopStaff
  \override Staff.StaffSymbol.line-positions = #'(1 3 5 -1 -3)
  \startStaff g, e |
  f'4 d \stopStaff
  \override Staff.StaffSymbol.line-positions = #'(8 6.5 -6 -8 -0.5)
  \startStaff g, e |
}
To preserve typical stem directions (in the bottom half of the staff stems point up, in the top half they point down), align the center line (or space) of the customized staff with the position of the normal center line (0). The clef position and the position of middle C may need to be adjusted accordingly to fit the new lines. See [Clef], page 17.

Staff line thickness can be altered. Ledger lines and note stems, by default, are also affected.

\new Staff \with {
  \override StaffSymbol.thickness = #3
} \relative {
  f''4 d, g, e
}

It is also possible to set ledger line thickness independently of staff lines.

\new Staff \with {
  \override StaffSymbol.thickness = #2
  \override StaffSymbol.ledger-line-thickness = #'(0.5 . 0.4)
} \relative {
  f'''4 a, a,, f
}

The first value is multiplied by the staff line thickness, the second by the staff space and then the two values are added together to give the new thickness of the ledger line.

The vertical positions of ledger lines can be altered,

\new Staff \with {
  \override StaffSymbol.ledger-positions = #'(-3 -2 -1 2 5 6)
} \relative {
  f''''4 a, a,, f
}

Additional ledger lines can be made to appear above or below note heads depending on the current position relative to other note heads that also have their own ledger lines.

\new Staff \with {
  \override StaffSymbol.ledger-extra = #4
} \relative {
  f''''4 a, d, f,
Ledger lines can also be made to appear inside the staff where custom staff lines are required. The example shows the default position of ledger lines when the explicit ledger-position is and is not set. The \stopStaff is needed in the example to revert the \override for the whole StaffSymbol.

\relative d' { 
  \override Staff.StaffSymbol.line-positions = #'(-8 0 2 4)
  d4 e f g
  \stopStaff
  \startStaff
  \override Staff.StaffSymbol.ledger-positions = #'(-8 -6 (-4 -2) 0)
  d4 e f g
}

The distance between staff lines can be altered. This affects ledger line spacing as well.

\new Staff \with { 
  \override StaffSymbol.staff-space = #1.5
} \relative {
  f''4 d, g, e,
}

Selected Snippets

Making some staff lines thicker than the others

For educational purposes, a staff line can be thickened (e.g., the middle line, or to emphasize the line of the G clef). This can be achieved by adding extra lines very close to the line that should be emphasized, using the line-positions property of the StaffSymbol object.

{ 
  \override Staff.StaffSymbol.line-positions = 
    #'(-4 -2 -0.2 0 0.2 2 4)
  d'4 e' f' g'
}
Ossia staves

Ossia staves can be set by creating a new simultaneous staff in the appropriate location:

\new Staff \relative {
  c''4 b d c
  c4 b d c
  \new Staff { e4 d f e }
  c4 b c2
}
If many isolated ossia staves are needed, creating an empty Staff context with a specific context id may be more appropriate; the ossia staves may then be created by calling this context and using \startStaff and \stopStaff at the desired locations. The benefits of this method are more apparent if the piece is longer than the following example.

\new Staff = "ossia" \with {
  \remove "Time_signature_engraver"
  \hide Clef
  \magnifyStaff #2/3
}
{ \stopStaff s1*6 }
\new Staff \relative {
  c'4 b c2
  \context Staff = "ossia" {
    \startStaff e4 g8 f e2 \stopStaff
  }
  g4 a g2 \break
c4 b c2
  \context Staff = "ossia" {
    \startStaff g4 e8 f g2 \stopStaff
  }
  e4 d c2
}

Using the \RemoveAllEmptyStaves command to create ossia staves may be used as an alternative. This method is most convenient when ossia staves occur immediately following a line break. For more information about \RemoveAllEmptyStaves, see [Hiding staves], page 206.
Selected Snippets

*Vertically aligning ossias and lyrics*

This snippet demonstrates the use of the context properties `alignBelowContext` and `alignAboveContext` to control the positioning of lyrics and ossias.

```latex
\paper {
  ragged-right = ##t
}
```

```latex
\relative c' <<
\new Staff = "1" { c4 c s2 }
\new Staff = "2" { c4 c s2 }
\new Staff = "3" { c4 c s2 }
{ \skip 2
  \lyrics {
    \set alignBelowContext = #"1"
    lyrics4 below
  }
  \new Staff \with {
```
alignAboveContext = #'3''
fontSize = #'-2
\override StaffSymbol.staff-space = #(magstep -2)
\remove "Time_signature_engraver"

\tuplet 6/4 {
  \override TextScript.padding = #3
c8["ossia above" d e d e f]
}

\new Staff \with {
  \remove "Staff_symbol_engraver"
}
relative { a''8 f e16 d c b a2 }

See also


Notation Reference: [Hiding staves], page 206.
Snippets: Section “Staff notation” in Snippets.
Internals Reference: Section “StaffSymbol” in Internals Reference.

Hiding staves

Staff lines can be hidden by removing the Staff_symbol_engraver from the Staff context. As an alternative, \stopStaff may be used.

\new Staff \with {
  \remove "Staff_symbol_engraver"
}
relative { a''8 f e16 d c b a2 }

Empty staves can be hidden (for a so-called ‘Frenched Score’) by applying the \RemoveEmptyStaves command on a context, which can be done globally (in a \layout block)
as well as for specific staves only (in a `\with` block). This command removes all empty staves in a score except for those in the first system. If you want those in the first system to be hidden also, use `\RemoveAllEmptyStaves`.

\layout {
  \context {
    \Staff
    \RemoveEmptyStaves
  }
}

\relative <<
  \new Staff {
    e'4 f g a \break
    b1 \break
    a4 b c2
  }
  \new Staff {
    c,4 d e f \break
    R1 \break
    f4 g c,2
  }
  >>

A staff is considered empty when it contains only multi-measure rests, rests, skips, or a combination of these elements. All other musical objects (that cause a staff not to be considered as empty) are listed in the `keepAliveInterfaces` context property, as initially set in the `ly/engraver-init.ly` file.

`\RemoveEmptyStaves` and `\RemoveAllEmptyStaves` are both predefined shortcuts that set such properties as `remove-empty` and `remove-first` for the `VerticalAxisGroup` object, as explained in Section A.20 [Context modification identifiers], page 825.

The `keep_alive_together_engraver` allows groups of staves to only be removed together and not individually. By default, it is part of the `PianoStaff` context: a piano part will only be
hidden when both of its staves are empty. Similarly, a common engraving practice in orchestral scores is to remove empty groups of staves rather than individual staves; that can be achieved by adding the `Keep_alive_together_engraver` to the relevant staff-grouping context, as explained Section 5.1.4 [Modifying context plug-ins], page 608, (see [Grouping staves], page 194, for the context names).

```
\layout {
  \context {
    \StaffGroup
    \RemoveEmptyStaves
    \consists "Keep_alive_together_engraver"
  }
}
```

In the following example, staves devoted to wind instruments are removed in the second system; however, the double bass is not, because it is part of the larger group of fretted strings, which is playing.
The \textit{Keep\_alive\_together\_engraver} internally uses the \texttt{remove-layer} property of a staff’s \texttt{VerticalAxisGroup} to decide whether to print it or not when it is considered empty. That property may also be set directly, in which case it acts as a priority index: values closest to zero take precedence over higher numbers, and thus staves whose \texttt{remove-layer} is higher will be masked in favor of staves of a lower number.

This is particularly useful for ‘divisi’ staves, where some individual parts (see Section 1.6.3 [Writing parts], page 211) occasionally need to be expanded to more than one staff. In the following example, two parts are routed to three staves; however, all three staves are never printed at the same time:

- in the first systems, only a single one of them is shown, as the \texttt{keepAliveInterfaces} property has been set to an empty list – therefore the other two staves are considered empty and thus hidden, regardless of what they may contain;
- when that property gets unset (and thus reverts to its default setting), it is no longer preventing the two other staves from being printed; however, as their \texttt{remove-layer} setting is lower than the single staff’s, these two staves are now printed in its place.

Such substitutions are applied not just to notes, chords and other musical events that occur immediately after the new setting, but to the whole system where it takes place.

\begin{verbatim}
\layout {
  short-indent = 2\cm
  indent = 3\cm
\context {
  \Staff
    keepAliveInterfaces = #'()}
}
\context {
  \Staff
    keepAliveInterfaces = #'()}
}
\context {
  \Staff
    keepAliveInterfaces = #'()}
}
\context {
  \Staff
    keepAliveInterfaces = #'()}
}
\context {
  \Staff
    keepAliveInterfaces = #'()}
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    keepAliveInterfaces = #'()}
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    keepAliveInterfaces = #'()}
}
\context {
  \Staff
    keepAliveInterfaces = #'()}
}
\context {
  \Staff
    keepAliveInterfaces = #'()}
}
\context {
  \Staff
    keepAliveInterfaces = #'()}
}
\context {
  \Staff
    keepAliveInterfaces = #'()}
}
\repeat unfold 24 { g4 }
<g d'>2
\repeat unfold 14 { g4 }
\bar "|." 
}

\new StaffGroup \with { \consists "Keep_alive_together_engraver" } <<
\new Staff \with {
  instrumentName = "Violins"
  shortInstrumentName = "V I & II"
  \override VerticalAxisGroup.remove-layer = 2
} << \violI \ \\violII >>
\new Staff \with {
  instrumentName = "Violin I"
  shortInstrumentName = "V I"
  \RemoveAllEmptyStaves
  \override VerticalAxisGroup.remove-layer = 1
} \violI
\new Staff \with {
  instrumentName = "Violin II"
  shortInstrumentName = "V II"
  \RemoveAllEmptyStaves
  \override VerticalAxisGroup.remove-layer = 1
} \violII
>>

\RemoveAllEmptyStaves can also be used to create ossia sections for a staff. For details, see [Ossia staves], page 203.
Predefined commands
\RemoveEmptyStaves, \RemoveAllEmptyStaves.

See also
Music Glossary: Section “Frenched staff” in Music Glossary.
Notation Reference: Section 5.1.5 [Changing context default settings], page 610, [Staff symbol], page 200, [Ossia staves], page 203, [Hidden notes], page 232, [Invisible rests], page 61, Section 5.4.7 [Visibility of objects], page 644, Section A.20 [Context modification identifiers], page 825, [Grouping staves], page 194, Section 5.1.4 [Modifying context plug-ins], page 608.

Installed Files: ly/engraver-init.ly.

Snippets: Section “Staff notation” in Snippets.

Internals Reference: Section “ChordNames” in Internals Reference, Section “FiguredBass” in Internals Reference, Section “Lyrics” in Internals Reference, Section “Staff” in Internals Reference, Section “VerticalAxisGroup” in Internals Reference, Section “Staff_symbol_engraver” in Internals Reference, Section “Axis_group_engraver” in Internals Reference, Section “Keep_alive_together_engraver” in Internals Reference.

Known issues and warnings
Removing Staff_symbol_engraver also hides bar lines. If bar line visibility is forced, formatting errors may occur. In this case, use the following overrides instead of removing the engraver:
\omit StaffSymbol
\override NoteHead.no-ledgers = ##t

For the Known issues and warnings associated with \RemoveEmptyStaves see Section 5.1.5 [Changing context default settings], page 610.

1.6.3 Writing parts
This section explains how to prepare parts for orchestral or ensemble music, which often requires to insert instrument names into the score. Methods to quote other voices and to format cue notes are also described, as well as a way to contract multiple consecutive empty measures in individual parts.

Additionally, a method for printing divisi staves, sometimes used in individual or desk parts, can be found in [Hiding staves], page 206.

Instrument names
Instrument names can be printed on the left side of staves in the Staff, PianoStaff, StaffGroup, GrandStaff and ChoirStaff contexts. The value of instrumentName is used for the first staff, and the value of shortInstrumentName is used for all succeeding staves.

\new Staff \with {
    instrumentName = "Violin"
    shortInstrumentName = "Vln."
} \relative {
    c'4.. g'16 c4.. g'16 \break | c1 |
}
\markup can be used to create more complex instrument names:

\new Staff \with {
    instrumentName = \markup {
        \column { "Clarinetti"
            \line { "in B" \smaller \flat }
    }
}
\relative {
c''4 c,16 d e f g2
}

\new Staff \with {
    instrumentName = \markup {
        \center-column { "Clarinet"
            \line { "in B" \smaller \flat }
    }
}
\relative { c''4 c,16 d e f g2
}

When two or more staff contexts are grouped together, the instrument names and short instrument names are centered by default. To center multi-line instrument names, \center-column must be used:

<<
\new Staff \with {
    instrumentName = "Flute"
} \relative {
    f''2 g4 f
}
\new Staff \with {
    instrumentName = \markup {
        \center-column { "Clarinet"
            \line { "in B" \smaller \flat }
    }
}
\relative { c''4 b c2 }
>>

However, if the instrument names are longer, the instrument names in a staff group may not be centered unless the indent and short-indent settings are increased. For details about these settings, see [\paper variables for shifts and indents], page 555.
To add instrument names to other contexts (such as \texttt{ChordNames} or \texttt{FiguredBass}), \texttt{Instrument\_name\_engraver} must be added to that context. For details, see Section 5.1.4 [Modifying context plug-ins], page 608.

The \texttt{shortInstrumentName} may be changed in the middle of a piece, along with other settings as needed for the new instrument. However, only the first instance of \texttt{instrumentName} will be printed and subsequent changes will be ignored:

\begin{verbatim}
prepPiccolo = <>"\markup \italic { muta in Piccolo }

prepFlute = <>"\markup \italic { muta in Flauto }

setPiccolo = {
    <>"\markup \bold { Piccolo }
    \transposition c''
}

setFlute = {
    <>"\markup \bold { Flute }
    \transposition c'
}
\end{verbatim}
\new Staff \with {
    instrumentName = "Flute"
    shortInstrumentName = "Flt."
}
\relative {
    g'1 g g g \break
g1 g \prepPiccolo R R \break
    \set Staff.instrumentName = "Piccolo"
    \set Staff.shortInstrumentName = "Picc."
    \setPiccolo
g1 g g \break
g1 g \prepFlute R R \break
    \set Staff.instrumentName = "Flute"
    \set Staff.shortInstrumentName = "Flt."
    \setFlute
g1 g g g
}

\begin{music}
\flute[\c]{C c c c c c}

\begin{music}
5 \flute[\c]{\textit{muta in Piccolo}}

\begin{music}
9 \piccolo[\c]{\textit{muta in Flauto}}

\begin{music}
17 \flute[\c]{C c c c c c}
\end{music}
\end{music}
\end{music}

\begin{music}
\piccolo[\c]{C c c c c c}
\end{music}
\end{music}

\begin{music}
\flute[\c]{C c c c c c}
\end{music}
\end{music}

\begin{music}
\piccolo[\c]{\textit{muta in Flauto}}
\end{music}
\end{music}

\begin{music}
\flute[\c]{\textit{muta in Piccolo}}
\end{music}
\end{music}

\begin{music}
\piccolo[\c]{\textit{muta in Flauto}}
\end{music}
\end{music}

See also

Notation Reference: [\paper variables for shifts and indents], page 555, Section 5.1.4 [Modifying context plug-ins], page 608.

Snippets: Section “Staff notation” in Snippets.

Internals Reference: Section “InstrumentName” in Internals Reference, Section “PianoStaff” in Internals Reference, Section “Staff” in Internals Reference.
Quoting other voices

It is very common for one voice to use the same notes as those from another voice. For example, first and second violins playing the same phrase during a particular passage of the music. This is done by letting one voice *quote* the other, without having to re-enter the music all over again for the second voice.

The `\addQuote` command, used in the top level scope, defines a stream of music from which fragments can be quoted.

The `\quoteDuring` command is used to indicate the point where the quotation begins. It is followed by two arguments: the name of the quoted voice, as defined with `\addQuote`, and a music expression for the duration of the quote.

```latex
fluteNotes = \relative {
  a'4 gis g gis | b4"quoted" r8 ais\p a4( f)
}

oboeNotes = \relative {
  c''4 cis c b \quoteDuring "flute" { s1 }
}

\addQuote "flute" { \fluteNotes }
```

\score {
  \new Staff \with { instrumentName = "Flute" } \fluteNotes
  \new Staff \with { instrumentName = "Oboe" } \oboeNotes
}

If the music expression used in `\quoteDuring` contains notes instead of spacer or multimeasure rests then the quote will appear as polyphony and may produce unexpected results.

```latex
fluteNotes = \relative {
  a'4 gis g gis | b4"quoted" r8 ais\p a4( f)
}

oboeNotes = \relative {
  c''4 cis c b \quoteDuring "flute" { e4 r8 ais b4 a }
}

\addQuote "flute" { \fluteNotes }
```

\score {
  \new Staff \with { instrumentName = "Flute" } \fluteNotes
}
If an \unfoldRepeats command in a music expression is required to be printed when using \quoteDuring, then it too must also contain its own \unfoldRepeats command;

\begin{verbatim}
fluteNotes = \relative {
  \repeat volta 2 { a'4 gis g gis }
}

oboeNotesDW = \relative {
  \repeat volta 2 \quoteDuring "incorrect" { s1 }
}

oboeNotesW = \relative {
  \repeat volta 2 \quoteDuring "correct" { s1 }
}

\addQuote "incorrect" { \fluteNotes }
\addQuote "correct" { \unfoldRepeats \fluteNotes }
\score {
  \unfoldRepeats
  <<
    \new Staff \with { instrumentName = "Flute" }
    \fluteNotes
  \new Staff \with { instrumentName = "Oboe (incorrect)" }
  \oboeNotesDW
  \new Staff \with { instrumentName = "Oboe (correct)" }
  \oboeNotesW
  >>
}
\end{verbatim}

The \quoteDuring command uses the \transposition settings of both quoted and quoting parts to produce notes for the quoting part that have the same sounding pitch as those in the quoted part.

\begin{verbatim}
clarinetNotes = \relative c'' { 
  \transposition bes \key d \major 
  b4 ais a ais | cis4^"quoted" r8 bis\p b4\f}
}
oboeNotes = \relative { 
  c''4 cis c b \quoteDuring "clarinet" { s1 }
}
\addQuote "clarinet" { \clarinetNotes }
\end{verbatim}

\begin{verbatim}
\score { 
  \new Staff \with { instrumentName = "Clarinet" } \clarinetNotes 
  \new Staff \with { instrumentName = "Oboe" } \oboeNotes 
}
\end{verbatim}

By default quoted music will include all articulations, dynamics, markups, etc., in the quoted expression. It is possible to choose which of these objects from the quoted music are displayed by using the quotedEventTypes context property.

\begin{verbatim}
fluteNotes = \relative { 
  a'2 g2 | 
  b4\"quoted" r8 ais a4\f( c->)
}
}
oboeNotes = \relative { 
  c'"2. b4 | 
  \quoteDuring "flute" { s1 }
}
\end{verbatim}
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\addQuote "flute" { \fluteNotes }

\score {
  \set Score.quotedEventTypes = #'(note-event articulation-event
crescendo-event rest-event
slur-event dynamic-event)

  \new Staff \with { instrumentName = "Flute" } \fluteNotes
  \new Staff \with { instrumentName = "Oboe" } \oboeNotes
}

Quotes can also be tagged, see [Using tags], page 523.

See also

Notation Reference: [Instrument transpositions], page 27, [Using tags], page 523.

Installed Files: scm/define-event-classes.scm.

Snippets: Section “Staff notation” in Snippets.

Internals Reference: Section “Music classes” in Internals Reference, Section “QuoteMusic” in Internals Reference, Section “Voice” in Internals Reference.

Known issues and warnings

Only the contents of the first Voice occurring in an \addQuote command will be considered for quotation, so if the music expression contains \new or \context Voice statements, their contents will not be quoted. Quoting grace notes is unsupported and may cause LilyPond to crash whereas quoting nested triplets may result in poor notation.

Formatting cue notes

The simplest way to format cue notes is to explicitly create a CueVoice context within the part.

\relative {
  \R1
  <<
    \{ e'2\rest r4. e8 \}
    \new CueVoice {
      \stemUp d'8""flute" c d e fis2
    }
  >>
  d,4 r a r
}

\addQuote "flute" { \fluteNotes }

\score {
  \set Score.quotedEventTypes = #'(note-event articulation-event
crescendo-event rest-event
slur-event dynamic-event)

  \new Staff \with { instrumentName = "Flute" } \fluteNotes
  \new Staff \with { instrumentName = "Oboe" } \oboeNotes
}

Quotes can also be tagged, see [Using tags], page 523.

See also

Notation Reference: [Instrument transpositions], page 27, [Using tags], page 523.

Installed Files: scm/define-event-classes.scm.

Snippets: Section “Staff notation” in Snippets.

Internals Reference: Section “Music classes” in Internals Reference, Section “QuoteMusic” in Internals Reference, Section “Voice” in Internals Reference.

Known issues and warnings

Only the contents of the first Voice occurring in an \addQuote command will be considered for quotation, so if the music expression contains \new or \context Voice statements, their contents will not be quoted. Quoting grace notes is unsupported and may cause LilyPond to crash whereas quoting nested triplets may result in poor notation.

Formatting cue notes

The simplest way to format cue notes is to explicitly create a CueVoice context within the part.

\relative {
  \R1
  <<
    \{ e'2\rest r4. e8 \}
    \new CueVoice {
      \stemUp d'8""flute" c d e fis2
    }
  >>
  d,4 r a r
}
The \texttt{\textbackslash cueClef} command can also be used with an explicit \texttt{CueVoice} context if a change of clef is required and will print an appropriately sized clef for the cue notes. The \texttt{\textbackslash cueClefUnset} command can then be used to switch back to the original clef, again with an appropriately sized clef.

\begin{verbatim}
\relative {
    \clef "bass"
    R1
    <<
    { e'2 \rest r4. \texttt{\textbackslash cueClefUnset} e,8 } \new \texttt{CueVoice} {
        \texttt{\textbackslash cueClef "treble" \stemUp d'\textasciitilde"\textbackslash flute" c d e fis2
    }
    >>
    d,,4 r a r
}
\end{verbatim}

For more complex cue note placement, e.g. including transposition, or inserting cue notes from multiple music sources the \texttt{\textbackslash cueDuring} or \texttt{\textbackslash cueDuringWithClef} commands can be used. These are more specialized form of \texttt{\textbackslash quoteDuring}, see [Quoting other voices], page 215, in the previous section.

The syntax is:

\begin{verbatim}
\texttt{\textbackslash cueDuring \textit{quotename} \#direction \textit{music}}
\end{verbatim}

and

\begin{verbatim}
\texttt{\textbackslash cueDuringWithClef \textit{quotename} \#direction \#\textit{clef} \textit{music}}
\end{verbatim}

The music from the corresponding measures of the \textit{quote name} is added as a \texttt{CueVoice} context and occurs simultaneously with the \textit{music}, which then creates a polyphonic situation. The \texttt{direction} takes the argument \texttt{UP} or \texttt{DOWN}, and corresponds to the first and second voices respectively, determining how the cue notes are printed in relation to the other voice.

\begin{verbatim}
fluteNotes = \relative {
    r2. c'\textasciitilde'4 | d8 c d e fis2 | g2 d |}
\end{verbatim}
It is possible to adjust which aspects of the music are quoted with \textbackslash cueDuring by setting the \texttt{quotedCueEventTypes} property. Its default value is '(note-event rest-event tie-event beam-event tuplet-span-event)', which means that only notes, rests, ties, beams and tuplets are quoted, but not articulations, dynamic marks, markup, etc.

\textbf{Note:} When a \texttt{Voice} starts with \textbackslash cueDuring, as in the following example, the \texttt{Voice} context must be explicitly declared, or else the entire music expression would belong to the \texttt{CueVoice} context.

Markup can be used to show the name of the quoted instrument. If the cue notes require a change in clef, this can be done manually but the original clef should also be restored manually at the end of the cue notes.
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r2. c'"4 d8 c d e fis2 g2 d2

bassoonNotes = \relative c {
clef bass
R1
clef treble
<>\markup \tiny { flute }
cueDuring "flute" #UP { R1 }
clef bass
g4. b8 d2
}
\addQuote "flute" { \fluteNotes }
\new Staff {
    \bassoonNotes
}

Alternatively, the \cueDuringWithClef function can be used instead. This command takes an extra argument to specify the change of clef that needs to be printed for the cue notes but will automatically print the original clef once the cue notes have finished.

fluteNotes = \relative {
r2. c'"4 d8 c d e fis2 g2 d2
}

bassoonNotes = \relative c {
clef bass
R1
<>\markup \tiny "flute"
\cueDuringWithClef "flute" #UP "treble" { R1 }
g4. b8 d2
}
\addQuote "flute" { \fluteNotes }
\new Staff {
    \bassoonNotes
}

Like \quoteDuring, \cueDuring takes instrument transpositions into account. Cue notes are produced at the pitches that would be written for the instrument receiving the cue to produce the sounding pitches of the source instrument.
To transpose cue notes differently, use \transposedCueDuring. This command takes an extra argument to specify (in absolute mode) the printed pitch that you want to represent the sound of a concert middle C. This is useful for taking cues from an instrument in a completely different register.

```
\addQuote "piccolo" \{ \piccoloNotes \}

<<
\new Staff \piccoloNotes
\new Staff \bassClarinetNotes
>>
```

The \killCues command removes cue notes from a music expression, so the same music expression can be used to produce the instrument part with cues and the score. The \killCues command removes only the notes and events that were quoted by \cueDuring. Other markup associated with cues, such as clef changes and a label identifying the source instrument, can be tagged for selective inclusion in the score; see [Using tags], page 523.

```
\fluteNotes = \relative { 
  r2. c'4 d8 c d e fis2 g2 d2 }
```

```
\bassoonNotes = \relative c { 
  \clef bass 
  \tag #'part { 
    \clef treble 
    <>\markup \tiny { flute } 
  } 
  \cueDuring "flute" #UP { R1 } 
  \tag #'part \clef bass
```
\addQuote "flute" \fluteNotes

\new Staff {
  \bassoonNotes
}

\new StaffGroup <<
  \new Staff {
    \fluteNotes
  }
  \new Staff {
    \removeWithTag #'part { \killCues { \bassoonNotes } }
  }
>>

See also

Notation Reference: [Quoting other voices], page 215, [Instrument transpositions], page 27, [Instrument names], page 211, [Clef], page 17, [Musical cues], page 321, [Using tags], page 523.

Snippets: Section “Staff notation” in Snippets.

Internals Reference: Section “CueVoice” in Internals Reference, Section “Voice” in Internals Reference.

Known issues and warnings

Collisions can occur with rests, when using \cueDuring, between Voice and CueVoice contexts. When using \cueDuringWithClef or \transposedCueDuring the extra argument required for each case must come after the quote and the direction.

Compressing empty measures

By default, all measures are printed even if they are empty – which can happen if a rhythmic event (such as notes, rests or invisible rests) is so long as to span several measures. This behaviour can be changed by contracting all empty measures into a single one, as illustrated here (the second part of this example, with expanded measures, actually reverts back to the default behavior):

\override Score.BarNumber.break-visibility = ##(#f #t #t)
\time 2/4
Although that notation is syntactically correct, it may be confusing from a musical point of view, as illustrated in the previous example; hence the need for measure numbers to be explicitly printed, using the syntax described in [Using break-visibility], page 646.

Where such a notation may become more useful is when applied to [Full measure rests], page 63. A multi-measure rest will then be shown as a single measure containing a multi-measure rest symbol, with the number of measures of rest printed above the measure:

```latex
% Default behavior
\time 3/4 r2. | R2.*2 |
\time 2/4 R2 |
\time 4/4
% Rest measures contracted to single measure
\compressEmptyMeasures
r1 | R1*17 | R1*4 |
\expandEmptyMeasures
% Rest measures expanded again
\time 3/4
R2.*2 |
```

Unlike \compressEmptyMeasures, the music function \compressMMRests will only apply to rests, leaving any other events uncompressed. As a function rather than a property setting, its syntax differs slightly in that it must be followed by a music expression:

```latex
\compressMMRests {
  % Rests are compressed...
  R1*7
  % ... but notes can still span multiple measures.
  g'1 a'1*2 d'1
  R1*2
}
```

All of the commands described in this section actually rely on the skipBars internal property, which is set in the Score context as explained in Section 5.3.2 [The set command], page 623.
Predefined commands
\compressEmptyMeasures, \expandEmptyMeasures, \compressMMRests.

Selected Snippets

Numbering single measure rests
Multi measure rests show their length by a number except for single measures. This can be changed by setting restNumberThreshold.

\begin{verbatim}
\compressEmptyMeasures
R1 R1*10 R1*11 \bar "||"
\set restNumberThreshold = 0
R1 R1*10 R1*11 \bar "||"
\set restNumberThreshold = 10
R1 R1*10 R1*11
\end{verbatim}

Changing form of multi-measure rests
If there are ten or fewer measures of rests, a series of longa and breve rests (called in German “Kirchenpausen” - church rests) is printed within the staff; otherwise a simple line is shown. This default number of ten may be changed by overriding the expand-limit property.

\begin{verbatim}
\relative c'' {
\compressMMRests {
   R1*2 | R1*5 | R1*9
   \override MultiMeasureRest.expand-limit = #3
   R1*2 | R1*5 | R1*9
}
}
\end{verbatim}

See also
Notation Reference: [Using break-visibility], page 646, [Full measure rests], page 63, Section 5.3.2 [The set command], page 623.
Internals Reference: Section “MultiMeasureRest” in Internals Reference, Section “MultiMeasureRestNumber” in Internals Reference, Section “MultiMeasureRestScript” in Internals Reference, Section “MultiMeasureRestText” in Internals Reference.
1.7 Editorial annotations

This section discusses the various ways to change the appearance of notes and add analysis or educational emphasis.

1.7.1 Inside the staff
This section discusses how to add emphasis to elements that are inside the staff.

Selecting notation font size

![Musical notation example](image)

To change the size of the notation without changing the staff size, specify a magnification factor with the \(\texttt{magnifyMusic}\) command:

```latex
\new Staff <<
\new Voice \relative {
  \voiceOne
  <e' e'>4 <f f'>8. <g g'>16 <f f'>8 <e e'>4 r8
}
\new Voice \relative {
  \voiceTwo
  \magnifyMusic 0.63 {
    \override Score.SpacingSpanner.spacing-increment = #(* 1.2 0.63)
    r32 c' a c a c r c a c a c a c
  }
}
>>
```

The \(\texttt{override}\) in the example above is a bug workaround. See the “Known issues and warnings” at the end of this section.
If a normal sized note head is merged with a smaller one, the size of the smaller note may need to be reset (with \once \normalsize) so that the stems and accidentals align properly:

\begin{verbatim}
\new Staff <<
  \key fis \minor
  \mergeDifferentlyDottedOn
  \new Voice \relative {
    \voiceOne
    \magnifyMusic 0.63 {
      \override Score.SpacingSpanner.spacing-increment =
      #(* 1.2 0.63)
      \once \normalsize cis'32( cis' gis b a fis
      \once \normalsize d d'
      \once \normalsize cis, cis' gis b a gis
      \once \normalsize fis fis'
      \once \normalsize fis, fis' ais, cis b gis
      \once \normalsize eis eis'
      \once \normalsize a, a' bis, d cis b
      \once \normalsize gis gis')
    }
  }

\new Voice \relative {
  \voiceTwo
  cis'8. d16 cis8. fis16 fis8. eis16 a8. gis16
}
\end{verbatim}

The \magnifyMusic command is not intended for cue notes, grace notes, or ossia staves—there are more appropriate methods of entering each of those constructs. Instead, it is useful when the notation size changes in a single instrumental part on one staff, and where grace notes are not appropriate, such as in cadenza-like passages or in cases such as the above examples. Setting the \magnifyMusic value to 0.63 duplicates the dimensions of the CueVoice context.

\begin{tcolorbox}[colback=gray!10]
\textbf{Note:} The \magnifyMusic command should \textit{not} be used when also resizing the staff. See Section 4.2.2 [Setting the staff size], page 561.
\end{tcolorbox}

\textbf{Resizing individual layout objects}

An individual layout object can be resized by using the \tweak or \override commands to adjust its \texttt{font-size} property:

\begin{verbatim}
\relative {
  \% resize a note head
  <f' \tweak font-size -4 b e>-5
  \% resize a fingering
  bes-\tweak font-size 0 -3
  \% resize an accidental
\end{verbatim}
The default font-size value for each layout object is listed in the Internals Reference. The font-size property can only be set for layout objects that support the font-interface layout interface. If font-size is not specified in the object’s ‘Standard settings’ list, its value is 0. See Section “All layout objects” in Internals Reference.

**Understanding the fontSize property**

The fontSize context property adjusts the relative size of all glyph-based notational elements in a context:

```latex
\relative { \time 3/4
d'4---5 c8( b a g) |
\set fontSize = -6
e'4-- c!8-4( b a g) |
\set fontSize = 0
fis4---3 e8( d) fis4 |
g2. }
```

The fontSize value is a number indicating the size relative to the standard size for the current staff height. The default fontSize is 0; adding 6 to any fontSize value doubles the printed size of the glyphs, and subtracting 6 halves the size. Each step increases the size by approximately 12%.

The scheme function `magnification->font-size` is provided for convenience since the logarithmic units of the font-size property are not entirely intuitive. For example, to adjust the musical notation to 75% of the default size, use:

```latex
\set fontSize = #(magnification->font-size 0.75)
```

The scheme function `magstep` does the opposite: it converts a fontSize value into a magnification factor.

The fontSize property will only affect notational elements that are drawn with glyphs, such as noteheads, accidentals, scripts, etc. It will not affect the size of the staff itself, nor will it scale stems, beams, or horizontal spacing. To scale stems, beams, and horizontal spacing along with the notation size (without changing the staff size), use the \magnifyMusic command discussed above. To scale everything, including the staff size, see Section 4.2.2 [Setting the staff size], page 561.

Whenever the fontSize context property is set, its value is added to the value of the font-size grob property for individual layout objects, before any glyphs are printed. This
can cause confusion when setting individual `fontSize` properties while `fontSize` is already set:

\%
% the default font-size for NoteHead is 0
% the default font-size for Fingering is -5
c''4-3

\set fontSize = -3
% the effective font size for NoteHead is now -3
% the effective font size for Fingering is now -8
c''4-3

\override Fingering.font-size = 0
% the effective font size for Fingering is now -3
c''4-3

The following shorthand commands are also available:

<table>
<thead>
<tr>
<th>Command</th>
<th>Equivalent to</th>
<th>Relative size</th>
</tr>
</thead>
<tbody>
<tr>
<td>\teeny</td>
<td>\set fontSize = -3</td>
<td>71%</td>
</tr>
<tr>
<td>\tiny</td>
<td>\set fontSize = -2</td>
<td>79%</td>
</tr>
<tr>
<td>\small</td>
<td>\set fontSize = -1</td>
<td>89%</td>
</tr>
<tr>
<td>\normalsize</td>
<td>\set fontSize = 0</td>
<td>100%</td>
</tr>
<tr>
<td>\large</td>
<td>\set fontSize = 1</td>
<td>112%</td>
</tr>
<tr>
<td>\huge</td>
<td>\set fontSize = 2</td>
<td>126%</td>
</tr>
</tbody>
</table>

\relative c' { \teeny c4. -> d8---3 \tiny c4. -> d8---3 \small c4. -> d8---3 \normalsize c4. -> d8---3 \large c4. -> d8---3 \huge c4. -> d8---3 }

Font size changes are achieved by scaling the design size that is closest to the desired size. The standard font size (for `fontSize = 0`) depends on the standard staff height. For a 20pt staff, an 11pt font is selected.

**Predefined commands**

\magnifyMusic, \teeny, \tiny, \small, \normalsize, \large, \huge.
See also

Notation Reference: [Selecting font and font size], page 255, Section 4.2.2 [Setting the staff size], page 561, [Formatting cue notes], page 218, [Ossia staves], page 203.


Snippets: Section “Editorial annotations” in Snippets.

Internals Reference: Section “font-interface” in Internals Reference.

Known issues and warnings

There are currently two bugs that are preventing proper horizontal spacing when using \magnifyMusic. There is only one available workaround, and it is not guaranteed to work in every case. In the example below, replace the mag variable with your own value. You may also try removing one or both of the \newSpacingSection commands, and/or the \override and \revert commands:

\magnifyMusic mag {
  \newSpacingSection
  \override Score.SpacingSpanner.spacing-increment = #(\times 1.2 mag)
  [music]
  \newSpacingSection
  \revert Score.SpacingSpanner.spacing-increment
}\n
Fingering instructions

Fingering instructions can be entered using ‘note-digit’:

\relative { c'4-1 d-2 f-4 e-3 }

[Diagram of fingering instructions]

Markup texts or strings may be used for finger changes.

\relative { c'4-1 d-2 f\finger \markup \tied-lyric "4~3" c\finger "2 - 3" }

[Diagram of markup texts for finger changes]

A thumb fingering can be added (e.g., cello music) to indicate that a note should be played with the thumb.

\relative { <a'_\thumb a'-3>2 <b_\thumb b'-3> }

[Diagram of thumb fingering]

Fingerings for chords can also be added to individual notes by adding them after the pitches.

\relative {
  <c'-1 e-2 g-3 b-5>2 <d-1 f-2 a-3 c-5>
Fingering instructions may be manually placed above or below the staff, see Section 5.4.2 [Direction and placement], page 637.

Selected Snippets

Controlling the placement of chord fingerings

The placement of fingering numbers can be controlled precisely. For fingering orientation to apply, it must be used within a chord construct $\langle$, even for single notes. Orientation for string numbers and right-hand fingerings may be set in a similar way.

\relative c' {
    \set fingeringOrientations = #'(left)
    <c-1 e-3 a-5>4
    \set fingeringOrientations = #'(down)
    <c-1 e-3 a-5>4
    \set fingeringOrientations = #'(down right up)
    <c-1 e-3 a-5>4
    \set fingeringOrientations = #'(up)
    <c-1 e-3 a-5>4
    \set fingeringOrientations = #'(left)
    <c-1>2
    \set stringNumberOrientations = #'(up left down)
    <f\3 a\2 c\1>1
    \set strokeFingerOrientations = #'(down right up)
    <c\rightHandFinger #1 e\rightHandFinger #2 c\rightHandFinger #4 >
}

Allowing fingerings to be printed inside the staff

By default, vertically oriented fingerings are positioned outside the staff; that behavior, however, may be disabled. Attention needs to be paid to situations where fingerings and stems are in the same direction: by default, fingerings will avoid only beamed stems. That setting can be changed to avoid no stems or all stems; the following example demonstrates these two options, as well as how to go back to the default behavior.

\relative c' {
    <c-1 e-2 g-3 b-5>2
    \override Fingering.staff-padding = #'()
}
See also

Notation Reference: Section 5.4.2 [Direction and placement], page 637.
Snippets: Section “Editorial annotations” in Snippets.

Hidden notes

Hidden (or invisible or transparent) notes can be useful in preparing theory or composition exercises.

\relative {  
  c'4 d  
  \hideNotes  
  e4 f  
  \unHideNotes  
  g a  
  \hideNotes  
  b  
  \unHideNotes  
  c  
}

Note heads, stems, and flags, and rests are invisible. Beams are invisible if they start on a hidden note. Objects that are attached to invisible notes are still visible.

\relative c' {  
  e8(\p f g a)--  
  \hideNotes  
  e8(\p f g a)--  
}
Predefined commands
\hideNotes, \unHideNotes.

See also
Notation Reference: [Invisible rests], page 61, Section 5.4.7 [Visibility of objects], page 644, [Hiding staves], page 206.
Snippets: Section “Editorial annotations” in Snippets.
Internals Reference: Section “Note_spacing_ engraver” in Internals Reference, Section “NoteSpacing” in Internals Reference.

Coloring objects
Individual objects may be assigned colors. Valid color names are listed in the Section A.7 [List of colors], page 685.

\override NoteHead.color = #red
c''4 c''
\override NoteHead.color = #(x11-color 'LimeGreen)
d''
\override Stem.color = "deepskyblue"
e''

\override NoteHead.color = "lightsalmon"
\override Flag.color = "#E30074"
\override Beam.color = "#5e45ad"
\override Rest.color = "#3058"
g'8 \huge r4 a'16 f'

In addition to a limited set of simple colors available as predefined variables (see ‘Normal colors’ in Section A.7 [List of colors], page 685), any color may be entered as a string. That string may be either a CSS (https://www.wikipedia.org/Style/CSS/)-style predefined color name, or a hexadecimal color code prefixed by the # character (inside the double quotes):

\override NoteHead.color = "lightsalmon"
\override Flag.color = "#E30074"
\override Beam.color = "#5e45ad"
\override Rest.color = "#3058"
g'8 \huge r4 a'16 f'

If that color code includes an alpha channel for semi-transparency, by using an eight-character code "#RRGGBBAA" or its shorthand form "#RGBA", it will be used in SVG output but not in PostScript/PDF output. In the previous example, the rest can be seen through only if the code is compiled with the SVG backend, as explained in Section 3.4.3 [Alternative output formats], page 531.

In a different way, the full range of colors defined for X11 (https://en.wikipedia.org/wiki/X11_color_names) can be accessed by using the Scheme function x11-color. That function takes one argument, which can be a symbol, such as 'DarkSeaGreen4, or a string, such as
"DarkSeaGreen4". The first form is quicker to write and slightly more efficient; however, the second form also makes it possible to specify X11 colors as multiple words: in this instance, "dark sea green 4".

If x11-color cannot make sense of the parameter, then the color returned defaults to black.

\new Staff \with {  
  instrumentName = \markup {  
    \with-color #(x11-color 'red) "Clarinet"  
  }  
}  
\relative c'' {  
  \override Staff.StaffSymbol.color = #(x11-color 'SlateBlue2)  
gis8 a  
  \override Beam.color = #(x11-color "medium turquoise")  
gis a  
  \override Accidental.color = #(x11-color 'DarkRed)  
gis a  
  \override NoteHead.color = #(x11-color "LimeGreen")  
gis a  
  % this is deliberate nonsense; note that the stems remain black  
  \override Stem.color = #(x11-color 'Boggle)  
b2 cis  
}

Exact RGB colors can be specified using the Scheme function rgb-color. This function takes three arguments used respectively for the red, green and blue channels, and an optional alpha number for semi-transparency. (All values must be numbers from 0 to 1.) Again, transparency is only supported in SVG output; for example, in the following fragment the staff’s clef can be seen through when rendered in SVG.

\new Staff \with {  
  instrumentName = \markup {  
    \with-color #(x11-color 'red) "Clarinet"  
  }  
}  
\relative c'' {  
  \override Staff.StaffSymbol.color = #(x11-color 'SlateBlue2)  
  \override Stem.color = #(rgb-color 0 0 0)  
gis8 a  
  \override Stem.color = #(rgb-color 1 1 1)  
gis8 a  
  \override Stem.color = #(rgb-color 0 0 0.5)  
gis4 a  
}

Clarinet
See also

Notation Reference: Section A.7 [List of colors], page 685, Section 5.3.4 [The tweak command], page 626.

Snippets: Section “Editorial annotations” in Snippets.

Known issues and warnings

An X11 color is not necessarily exactly the same shade as a similarly named normal color.

Not all X11 colors are distinguishable in a web browser, i.e., a web browser might not display a difference between LimeGreen and ForestGreen. For web use CSS colors are recommended, as detailed in Section A.7 [List of colors], page 685.

Notes in a chord cannot be separately colored with \override; use \tweak or the equivalent \single\override before the respective note instead, see Section 5.3.4 [The tweak command], page 626.

Parentheses

Objects may be parenthesized by prefixing \parenthesize to the music event. When prefixed to a chord, it parenthesizes every note. Individual notes inside a chord may also be parenthesized.

\relative {
   c''2 \parenthesize d
   c2 \parenthesize <c e g>
   c2 <c \parenthesize e g>
}

Non-note objects may be parenthesized as well. For articulations, a hyphen is needed before the \parenthesize command.

\relative {
   c''2-\parenthesize -. d
   c2 \parenthesize r
}

See also

Snippets: Section “Editorial annotations” in Snippets.

Internals Reference: Section “Parenthesis_engraver” in Internals Reference, Section “ParenthesesItem” in Internals Reference, Section “parentheses-interface” in Internals Reference.

Known issues and warnings

Parenthesizing a chord prints parentheses around each individual note, instead of a single large parenthesis around the entire chord.
Stems
Whenever a note is found, a Stem object is created automatically. For whole notes and rests, they are also created but made invisible.

Stems may be manually placed to point up or down; see Section 5.4.2 [Direction and placement], page 637.

Predefined commands
\stemUp, \stemDown, \stemNeutral.

Selected Snippets

**Default direction of stems on the center line of the staff**

The default direction of stems on the center line of the staff is set by the Stem property neutral-direction.

```lilypond
\relative c' { 
a4 b c b
\override Stem.neutral-direction = #up
a4 b c b
\override Stem.neutral-direction = #down
a4 b c b
}
```

**Automatically changing the stem direction of the middle note based on the melody**

LilyPond can alter the stem direction of the middle note on a staff so that it follows the melody, by adding the Melody_engraver to the Voice context and overriding the neutral-direction of Stem.

```lilypond
\relative c' { 
\time 3/4
a8 b g f b g |
c b d c b c |
}

\layout {
\context { 
\Voice
\consists "Melody_engraver"
\autoBeamOff
\override Stem.neutral-direction = #'()
}
}
```
See also

Notation Reference: Section 5.4.2 [Direction and placement], page 637.
Snippets: Section “Editorial annotations” in Snippets.
Internals Reference: Section “Stem_engraver” in Internals Reference, Section “Stem” in Internals Reference, Section “stem-interface” in Internals Reference.

1.7.2 Outside the staff

This section discusses how to add emphasis to elements in the staff from outside of the staff.

Note names

Note names can be printed as text, by using the NoteNames context. When used simultaneously with a regular staff, that makes it possible to synchronize each note with its name, printed above or below the Staff.

```
\language "italiano"
melody = \relative do'' {
    fad2 si,8 dod re mi fad4. re8 fad2
}

<<
\new NoteNames { \melody }
\new Staff { \key si \minor \melody }
\new NoteNames {
    \set printNotesLanguage = "deutsch"
    \set printAccidentalNames = ##f
    \melody
}
>>
```

```
\new NoteNames {
    \set printOctaveNames = ##t
    \set printAccidentalNames = #'lily
    \melody
}
```

By default, note names are printed in the same language used for music entry; however, the printNotesLanguage property allows to select any other language available (see [Note names in other languages], page 8). Whether accidentals should be printed or not is determined through the printAccidentalNames property.

By setting both that property to a symbol and printOctaveNames to ##t, note names can be obtained that closely resemble LilyPond entry syntax. If a more generalistic result is desired, ‘scientific’ octave names may also be obtained.

```
melody = \relative c'' {
    fis2 b,8 cis d e fis4. d8 fis2
}
```

```
\new NoteNames {
    \set printOctaveNames = ##t
    \set printAccidentalNames = #'lily
    \melody
}
```
The `noteNameSeparator` property defines how chords will be printed. Other formatting functions may be defined as `noteNameFunction`; such a function must expect a pitch and a context argument, even if one of these can then be ignored.

```
somechords = \relative c' {
    <b d fis>2 <b cis e g> <b d fis> q
}
```

See also

Notation Reference: [Note names in other languages], page 8.

Internals Reference: Section “NoteName” in Internals Reference, Section “NoteNames” in Internals Reference, Section “Note_name_engraver” in Internals Reference.

**Balloon help**

Elements of notation can be marked and named with the help of a square balloon. The primary purpose of this feature is to explain notation.

```
\new Voice \with { \consists "Balloon_engraver" }
```
There are two music functions, \balloonGrobText and \balloonText; the former is used like \once \override to attach text to any grob, and the latter is used like \tweak, typically within chords, to attach text to an individual note.

Balloon text does not influence note spacing, but this can be altered:

\begin{verbatim}
\new Voice \with { \consists "Balloon_engraver" }
\relative c' {
  \balloonGrobText #'Stem #(3 . 4) \markup { "I'm a Stem" } a8
  \balloonGrobText #'Rest #(-4 . -4) \markup { "I'm a rest" } r
  <c, g'-'\balloonText #(-2 . -2) \markup { "I'm a note head" } c>2.
}
\end{verbatim}

Predefined commands

\balloonLengthOn, \balloonLengthOff.

\section*{See also}

Snippets: Section “Editorial annotations” in Snippets.
Internals Reference: Section “Balloon_engraver” in Internals Reference, Section “Balloon-TextItem” in Internals Reference, Section “balloon-interface” in Internals Reference.

\section*{Grid lines}

Vertical lines can be drawn between staves synchronized with the notes.

The Grid_point_engraver must be used to create the end points of the lines, while the Grid_line_span_engraver must be used to actually draw the lines. By default this centers grid lines horizontally below and to the left side of each note head. Grid lines extend from the middle lines of each staff. The gridInterval must specify the duration between the grid lines.

\begin{verbatim}
\layout {
\end{verbatim}
\context {
  \Staff
  \consists "Grid_point_engraver"
  gridInterval = #(ly:make-moment 1/4)
}
\context {
  \Score
  \consists "Grid_line_span_engraver"
}

\score {
  \new ChoirStaff <<
    \new Staff \relative {
      \stemUp
      c''4. d8 e8 f g4
    }
    \new Staff \relative {
      \clef bass
      \stemDown
      c4 g' f e
    }
  >>
}

Selected Snippets

Grid lines: changing their appearance

The appearance of grid lines can be changed by overriding some of their properties.
\score {
  \new ChoirStaff <<
    \new Staff {
      \relative c'' {
        \stemUp
        c'4. d8 e8 f g4
      }
    }
    \new Staff {
      \relative c {
        % this moves them up one staff space from the default position
        \override Score/GridLine.extra-offset = #'(0.0 . 1.0)
        \stemDown
        \clef bass
        \once \override Score/GridLine.thickness = #5.0
    }
Analysis brackets

Brackets are used in musical analysis to indicate structure in musical pieces. Simple horizontal brackets are supported.

```latex
\layout {
  \context {
    \Voice 
    \consists "Horizontal_bracket_engraver"
  }
}
```

See also

- Snippets: Section “Editorial annotations” in Snippets.
- Internals Reference: Section “Grid_line_span_engraver” in Internals Reference, Section “Grid_point_engraver” in Internals Reference, Section “GridLine” in Internals Reference, Section “GridPoint” in Internals Reference, Section “grid-line-interface” in Internals Reference, Section “grid-point-interface” in Internals Reference.
Analysis brackets may be nested.

\layout {
    \context {
        \Voice
        \consists "Horizontal_bracket_engraver"
    }
}
\relative {
    c''2\startGroup
d\stopGroup
}
\relative {
    c''4\startGroup\startGroup
d4\stopGroup\stopGroup
e4\startGroup
d4\stopGroup\stopGroup
}

Selected Snippets

*Analysis brackets above the staff*

Simple horizontal analysis brackets are added below the staff by default. The following example shows a way to place them above the staff instead.

\layout {
    \context {
        \Voice
        \consists "Horizontal_bracket_engraver"
    }
}
\relative c'' {
    \once \override HorizontalBracket.direction = #UP
c2\startGroup
d2\stopGroup
}
\relative c'' {
Analysis brackets with labels

Text may be added to analysis brackets through the text property of the HorizontalBracketText grob. Adding different texts to brackets beginning at the same time requires the \tweak command. Bracket text will be parenthesized after a line break.

\layout {
  \context {
    \Voice
    \consists "Horizontal_bracket_engraver"
    \override HorizontalBracket.direction = #UP
  }
}

{\once \override HorizontalBracketText.text = "a"
  c'\startGroup d'\stopGroup
  \once \override HorizontalBracketText.text = "a'"
  e'\startGroup d'\stopGroup |
  c'\-\tweak HorizontalBracketText.text
    \markup \bold \huge "b" \startGroup
    \-\tweak HorizontalBracketText.text "a" \startGroup
    d'\stopGroup
  e'\-\tweak HorizontalBracketText.text "a'" \startGroup
  d'\stopGroup\stopGroup |
  c'\-\tweak HorizontalBracketText.text foo \startGroup
    d' e' f' \break
  g' a' b' c'\stopGroup
}

See also

This section explains how to include text (with various formatting) in music scores.

### 1.8.1 Writing text

This section introduces different ways of adding text to a score.

**Note:** To write accented and special text (such as characters from other languages), simply insert the characters directly into the LilyPond file. The file must be saved as UTF-8. For more information, see [Text encoding], page 527.

**Text objects overview**

Text objects are entered either as simple strings between double quotes, or as \texttt{\textbackslash markup} blocks that can accept a variety of advanced text formatting and graphical enhancements, as detailed in Section 1.8.2 [Formatting text], page 254.

As such, markup blocks may be used:

- in any TextScript object (attached to notes with −, ^ or _); see [Text scripts], page 246;
- as ‘spanners’, when some indications are prolonged over several beats or bars; see [Text spanners], page 248;
- in any mark printed above the score, such as RehearsalMark or MetronomeMark objects respectively introduced with the \texttt{\textbackslash mark} or \texttt{\textbackslash tempo} keywords; see [Text marks], page 250;
• as standalone markup blocks, entered at the top level outside of any \score block (in this specific case the \markup {...} command is mandatory, and cannot be omitted in favor of a simple text string between double quotes); see [Separate text], page 252;
• in any definition inside the \header block (e.g., title, subtitle, composer), or in specific elements defined inside the \paper block such as evenHeaderMarkup for page numbers. This is explained in Section 3.2 [Titles and headers], page 494.

Many other text-based objects may be entered as markup blocks, even if that is not their primary use.
• Fingerings may easily be replaced with markup blocks, if introduced with the \finger command; see [Fingering instructions], page 230.
• Lyric syllables may be formatted through the \markup command; see Section 2.1.1 [Common notation for vocal music], page 275.
• Chord names are in fact defined as markup blocks, and therefore may be redefined in the same way for customizing chord modifiers or chord exceptions; see Section 2.7.2 [Displaying chords], page 431.
• Dynamics are usually entered in a simple way; however it is possible to define [New dynamic marks], page 132, as markup objects. Some dynamics such as crescendo are printed as spanners and may be redefined through properties such as crescendoText; see [Dynamics], page 126.
• Less common objects are also made of markup blocks, such as [Balloon help], page 238, indications.

In fact, it is possible to use \markup to customize the appearance of virtually any graphical object (or ‘grob’), by overriding either its text property if it has one, or its stencil property. Some of the logic that makes this a possibility is explained in Section “Flexible architecture” in Essay.

The following example illustrates the ubiquity of markup blocks, not only as some of the objects listed above, but also by replacing musical objects with text objects through various methods.

\header { title = \markup "Header" } 

\markup \box "Top-level markup"

\score { 
  \new ChordNames 
  \with { 
    majorSevenSymbol = \markup "majorSevenSymbol"
  } 
  \chordmode { c1:maj7 } 
  \new Staff { 
    \tempo \markup "MetronomeMark" 
    \mark \markup \smaller "RehearsalMark"
    \once \override TupletNumber.text = \markup "TupletNumber"
    \tuplet 3/2 { 
      \once \override NoteHead.stencil = 
      \markup "NoteHead" 
      \once \override StaffFrame.door = \markup "StaffFrame"
    } 
  } 
}
Header

Top-level markup

\relative { a'8^"pizz." g f e a4-"scherz." f }
This syntax is actually a shorthand; more complex text formatting may be added to a note by explicitly using a \markup block, as described in Section 1.8.2 [Formatting text], page 254.

\relative {
    a'8^"pizz.\" g f e
    a4_"scherzando\" f
}

By default, text indications do not influence the note spacing. However, their widths can be taken into account: in the following example, the first text string does not affect spacing, whereas the second one does.

\relative {
    a'8\markup { \italic pizz. } g f e
    a4_\markup { \tiny scherz. \bold molto } f
}

In addition to text scripts, articulations can be attached to notes. For more information, see [Articulations and ornamentations], page 123.

For more information about the relative ordering of text scripts and articulations, see Section “Placement of objects” in Learning Manual.

Predefined commands
\textLengthOn, \textLengthOff.

See also

Notation Reference: Section 1.8.2 [Formatting text], page 254, Section 5.4.2 [Direction and placement], page 637, [Articulations and ornamentations], page 123.

Snippets: Section “Text” in Snippets.

Internals Reference: Section “TextScript” in Internals Reference.

Known issues and warnings
Checking to make sure that text scripts and lyrics are within the margins requires additional calculations. In cases where slightly faster performance is desired, use

\override Score.PaperColumn.keep-inside-line = ##f
Text spanners

Some performance indications, e.g., rallentando or accelerando, are written as text and are extended over multiple notes with dotted lines. Such objects, called “spanners”, may be created from one note to another using the following syntax:

\relative {
  \override TextSpanner.bound-details.left.text = "rit."
  b'1\startTextSpan
  e,\stopTextSpan
}

\text {rit.} - -

The string to be printed is set through object properties. By default it is printed in italic characters, but different formatting can be obtained using \markup blocks, as described in Section 1.8.2 [Formatting text], page 254.

\relative {
  \override TextSpanner.bound-details.left.text = \markup { \upright "rit." }
  b'1\startTextSpan c
  e,\stopTextSpan
}

\text {rit.} - - -

The line style, as well as the text string, can be defined as an object property. This syntax is described in Section 5.4.8 [Line styles], page 651.

Predefined commands
\textSpannerUp, \textSpannerDown, \textSpannerNeutral.

Known issues and warnings
LilyPond is only able to handle one text spanner per voice.

Selected Snippets

Dynamics text spanner postfix

Custom text spanners can be defined and used with hairpin and text crescendos. < and > produce hairpins by default, \cresc etc. produce text spanners by default.

% Some sample text dynamic spanners, to be used as postfix operators
crpoco =
#(make-music 'CrescendoEvent
 'span-direction START
 'span-type 'text
 'span-text "cresc. poco a poco")

\relative c' {
  c4\cresc d4 e4 f4 |
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Dynamics custom text spanner postfix

Postfix functions for custom crescendo text spanners. The spanners should start on the first note of the measure. One has to use -\mycresc, otherwise the spanner start will rather be assigned to the next note.

\% Two functions for (de)crescendo spanners where you can explicitly give the spanner text.
mycresc =
\%(define-music-function (mymarkup) (markup?))
 (make-music 'CrescendoEvent
  'span-direction START
  'span-type 'text
  'span-text mymarkup))
mydecresc =
\%(define-music-function (mymarkup) (markup?))
 (make-music 'DecrescendoEvent
  'span-direction START
  'span-type 'text
  'span-text mymarkup))

\relative c' {
  c4-\mycresc "custom cresc" c4 c4 c4 |
  c4 c4 c4 c4 |
  c4-\mydecresc "custom decresc" c4 c4 c4 |
  c4 c4! c4 c4 |
}

See also

Notation Reference: Section 5.4.8 [Line styles], page 651, [Dynamics], page 126, Section 1.8.2 [Formatting text], page 254.

Snippets: Section “Text” in Snippets, Section “Expressive marks” in Snippets.

Internals Reference: Section “TextSpanner” in Internals Reference.
Text marks

Various text elements may be added to a score using the syntax described in [Rehearsal marks], page 113:

\relative {
    \mark "Verse"
    c'2 g'
    \bar "||"
    \mark "Chorus"
    g2 c,
    \bar "|."
}

This syntax makes it possible to put any text on a bar line; more complex text formatting may be added using a \markup block, as described in Section 1.8.2 [Formatting text], page 254:

\relative {
    <c' e>1
    \mark \markup { \italic { colla parte } }
    <d f>2 <e g>
    <c f aes>1
}

This syntax also allows to print special signs, like coda, segno or fermata, by specifying the appropriate symbol name as explained in [Music notation inside markup], page 265:

\relative {
    <bes' f>2 <aes d>
    \mark \markup { \musicglyph "scripts.ufermata" }
    <e g>1
}

Such objects are only typeset above the top staff of the score; depending on whether they are specified at the end or the middle of a bar, they can be placed above the bar line or between notes. When specified at a line break, the mark will be printed at the beginning of the next line.
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Predefined commands
\markLengthOn, \markLengthOff.

Selected Snippets

Printing marks at the end of a line
Marks can be printed at the end of the current line, instead of the beginning of the following line. In such cases, it might be preferable to align the right end of the mark with the bar line.
\relative c'' {
    g2 c
d,2 a'
\once \override Score.RehearsalMark.break-visibility = #end-of-line-visible
\once \override Score.RehearsalMark.self-alignment-X = #RIGHT
\mark "D.C. al Fine"
\break
    g2 b,
    c1 \bar "||"
}

Printing marks on every staff
Although text marks are normally only printed above the topmost staff, they may also be printed on every staff.
\score {
    \context {
        \Score
        \remove "Mark_engraver"
        \remove "Staff_collecting_engraver"
    }
}
\context {
  \Staff
  \consists "Mark_engraver"
  \consists "Staff_collecting_engraver"
}\context {
  \Staff
  \consists "Mark_engraver"
  \consists "Staff_collecting_engraver"
}\context {
  \Staff
  \consists "Mark_engraver"
  \consists "Staff_collecting_engraver"
}

\markup \text	Today, and tomorrow, and tomorrow...

\score {c'1}
\markup \text	Today, and tomorrow, and tomorrow...

\score {c'1}
\markup \text	Today, and tomorrow, and tomorrow...

\score {c'1}

\text	Today, and tomorrow, and tomorrow...
Separate text blocks can be spread over multiple pages, making it possible to print text documents or books entirely within LilyPond. This feature, and the specific syntax it requires, are described in [Multi-page markup], page 268.

Predefined commands

\markup, \markuplist.

Selected Snippets

Stand-alone two-column markup

Stand-alone text may be arranged in several columns using \markup commands:

\markup {
  \fill-line {
    \hspace #1
    \column {
      \line { O sacrum convivium }
      \line { in quo Christus sumitur, }
      \line { recolitur memoria passionis ejus, }
      \line { mens impletur gratia, }
      \line { futurae gloriae nobis pignus datur. }
      \line { Amen. }
    }
    \hspace #2
    \column \italic {
      \line { O sacred feast }
      \line { in which Christ is received, }
      \line { the memory of His Passion is renewed, }
      \line { the mind is filled with grace, }
      \line { and a pledge of future glory is given to us. }
      \line { Amen. }
    }
    \hspace #1
  }
}

O sacrum convivium
in quo Christus sumitur,
recolitur memoria passionis ejus,
mens impletur gratia,
futurae gloriae nobis pignus datur.
Amen.

O sacred feast
in which Christ is received,
the memory of His Passion is renewed,
the mind is filled with grace,
and a pledge of future glory is given to us.
Amen.

See also

Notation Reference: Section 1.8.2 [Formatting text], page 254, Section 3.1.5 [File structure], page 492, Section 3.1.2 [Multiple scores in a book], page 489, [Multi-page markup], page 268.

Snippets: Section “Text” in Snippets.

Internals Reference: Section “TextScript” in Internals Reference.
1.8.2 Formatting text

This section presents basic and advanced text formatting, using the \markup mode specific syntax.

Text markup introduction

A \markup block is used to typeset text with an extensible syntax called “markup mode”. Such blocks may be used anywhere, as explained in [Text objects overview], page 244.

The markup syntax is similar to LilyPond’s usual syntax: a \markup expression is enclosed in curly braces {...}. A single word is regarded as a minimal expression, and therefore does not need to be enclosed with braces.

Unlike simple “quoted text” indications, \markup blocks may contain nested expressions or markup commands, entered using the backslash \ character. Such commands only affect the first following expression.

\relative {
  a'1-\markup intenso
  a2-\markup { poco \italic piú forte }
  c e1
  d2,\markup { \italic "string. assai" }
  e
  b1\markup { \bold { molto \italic agitato } }
  c
}

\graphic{intenso}{\graphic{poco piú forte}{\graphic{molto agitato}{string. assai}}}

A \markup block may also contain quoted text strings. Such strings are treated as minimal text expressions, and therefore any markup command or special character (such as \ and #) will be printed verbatim without affecting the formatting of the text. Double quotation marks themselves may be printed by preceding them with backslashes.

\relative {
  a'1-"\italic markup..."
  a,\markup { \italic "... prints "italic\" letters!" }
  a a
}

\graphic{italic markup...}{... prints "italic” letters!}

To be treated as a distinct expression, a list of words needs to be enclosed with double quotes or preceded by a command. The way markup expressions are defined affects how these expressions will be stacked, centered and aligned; in the following example, the second \markup expression is treated the same as the first one:

\relative c' {
  c1\markup { \center-column { a bbb c } }
  c1,\markup { \center-column { a { bbb c } } }
  c1\markup { \center-column { a \line { bbb c } } }
}
Chapter 1: Musical notation

Markups can be stored in variables. Such variables may be directly attached to notes:

```lilypond
allegro = \markup { \bold \large Allegro }
```

```lilypond
{ 
  d''8. \allegro 
  d'16 d'4 r2 
}
```

An exhaustive list of \markup-specific commands can be found in Section A.11 [Text markup commands], page 715. The inner workings of these commands, and how to implement new ones, is explained in Section “Markup functions” in Extending.

**See also**

- Notation Reference: [Text objects overview], page 244, Section A.11 [Text markup commands], page 715.
- Extending LilyPond: Section “Markup functions” in Extending.
- Snippets: Section “Text” in Snippets.
- Installed Files: scm/markup.scm.

**Known issues and warnings**

Syntax error messages for markup mode can be confusing.

**Selecting font and font size**

Basic font switching is supported in markup mode:

```lilypond
\relative { 
  d''1 \markup { 
    \bold { Più mosso } 
    \italic { non troppo \underline Vivo } 
  }
  r2 r4 r8 
  d, \markup { \italic quasi \smallCaps Tromba } 
  f1 d2 r 
}
```

**Più mosso non troppo Vivo**

```lilypond
\relative { 
  d''1 \markup { 
    \bold { Più mosso } 
    \italic { non troppo \underline Vivo } 
  }
  r2 r4 r8 
  d, \markup { \italic quasi \smallCaps Tromba } 
  f1 d2 r 
}
```

**quasi TROMBA**
The font size can be altered, relative to the global staff size, in a number of different ways.

It can be set to predefined size.

\relative b' {
  b1_\markup { \huge Sinfonia }
  b1^\markup { \teeny da }
  b1-\markup { \normalsize camera }
}

\relative b' {
  b1_\markup { \larger Sinfonia }
  b1^\markup { \smaller da }
  b1-\markup { \magnify #0.6 camera }
}

\relative b' {
  b1_\markup { \fontsize #-2 Sinfonia }
  b1^\markup { \fontsize #1 da }
  b1-\markup { \fontsize #3 camera }
}

\relative b' {
  b1_\markup { \abs-fontsize #20 Sinfonia }
  b1^\markup { \abs-fontsize #8 da }
  b1-\markup { \abs-fontsize #14 camera }
}

If the text includes spaces, then it is best to put it all inside quote marks, so that the size of each space is appropriate for the size of the other characters.

\markup fontsize #6 \bold { Sinfonia da camera }
\markup fontsize #6 \bold { "Sinfonia da camera" }
Sinfonia da camera

Text may be printed as subscript or superscript. By default these are printed in a smaller size, but a normal size can be used as well:

\markup {
\column {
  \line { 1 \super st movement }
  \line { 1 \normal-size-super st movement
    \sub { (part two) } }
}
\}

1\textsuperscript{st} movement
1\textsuperscript{st} movement (part two)

The markup mode provides an easy way to select alternate font families. The default serif font, of roman type, is automatically selected unless specified otherwise; on the last line of the following example, there is no difference between the first and the second word.

\markup {
\column {
  \line { Act \number 1 }
  \line { \sans \{ Scene I. \} }
  \line { \typewriter \{ Verona. An open place. \} }
  \line { Enter \roman Valentine and Proteus. }
}
\}

Act 1
Scene I.
Verona. An open place.
Enter Valentine and Proteus.

Some of these font families, used for specific items such as numbers or dynamics, do not provide all characters, as mentioned in [New dynamic marks], page 132, and [Manual repeat marks], page 160.

When used inside a word, some font-switching or formatting commands may produce an unwanted blank space. This can easily be solved by concatenating the text elements together:

\markup {
\column {
  \line { \concat { 1 \super st } movement }
  \line { \concat { \dynamic p , } \italic { con dolce espressione } }
}
\}


1st movement
\textit{p, con dolce espressione}

An exhaustive list of font switching commands and custom font usage commands can be found in Section A.11.1 [Font], page 715.

Defining custom font sets is also possible, as explained in Section 1.8.3 [Fonts], page 269.

**Predefined commands**
\texttt{\textbackslash teeny, \textbackslash tiny, \textbackslash small, \textbackslash normalsize, \textbackslash large, \textbackslash huge, \textbackslash smaller, \textbackslash larger}.

**See also**
Notation Reference: Section A.11.1 [Font], page 715, [New dynamic marks], page 132, [Manual repeat marks], page 160, Section 1.8.3 [Fonts], page 269.
Installed Files: \texttt{scm/define-markup-commands.scm}.
Snippets: Section “Text” in Snippets.
Internals Reference: Section “TextScript” in Internals Reference.

**Known issues and warnings**
Using the font sizing commands \texttt{\textbackslash teeny, \textbackslash tiny, \textbackslash small, \textbackslash normalsize, \textbackslash large, and \textbackslash huge} will lead to inconsistent line spacing compared to using \texttt{\textbackslash fontsize}.

**Text alignment**
This subsection discusses how to place text in markup mode. Markup objects can also be moved as a whole, using the syntax described in Section “Moving objects” in Learning Manual.

Markup objects may be aligned in different ways. By default, a text indication is aligned on its left edge: in the following example, there is no difference between the first and the second markup. That example also demonstrates various syntactically correct ways of placing the alignment commands:

\begin{verbatim}
\relative {
  d''1-\markup { poco }
  f
  d-\markup { \left-align poco }
  f
  d-\markup { \center-align { poco } }
  f
  d-\markup \right-align { poco }
}
\end{verbatim}

Horizontal alignment may be fine-tuned using a numeric value:

\begin{verbatim}
\relative {
  a'1-\markup { \halign #-1 poco }
  e'
  a,-\markup { \halign #0 poco }
}
\end{verbatim}
Lastly, words and any other objects may be moved by preceding them with padding. Negative padding is also supported, and will move any objects that follow in the opposite direction. Although padding is normally invisible, in the following example some commands have been added to make it appear more clearly:

\relative {
  d''1-\markup { poco }
  f
  d-\markup { \with-color #darkred \box \hspace #4 poco }
  f
  d-\markup { \with-color #darkred \box \hspace #-4 poco }
  f
  d-\markup { \with-color #darkred \box \hspace #10 poco }
}

Some objects may have alignment procedures of their own, and therefore are not affected by these commands. It is possible to move such markup objects as a whole, as shown for instance in [Text marks], page 250.

Vertical alignment can be set in a similar way. As stated above, markup objects can be moved as a whole; however, it is also possible to move specific elements inside a markup block.

\relative {
  d'2\markup {
    Acte I
    \raise #2 { Scène 1 }
  }
  a'
  g\markup {
    \lower #4 \bold { Très modéré }
  }
  a
  d,\markup \raise #4 \italic {
    Une forêt.
  }
  a'4 a g2 a
}
Some commands can affect both the horizontal and vertical alignment of text objects in markup mode:

\relative {  
d'^2\markup {  
  Acte I  
  \translate #'(-1 . 2) "Scène 1"
}  
\general-align #Y #3.2 \bold "Très modéré"
}  
da  
d,\markup \translate-scaled #'(-1 . 2) \teeny {  
  "Une forêt."
}  
a'4 a g2 a
}

Here again, padding (either positive or negative) is a convenient way of positioning objects vertically, when inserted into markup columns:

\relative {  
d'^2\markup {  
  Acte I  
  \column {  
    \with-color #darkred \box \vspace #-1  
    "Scène 1"
  }
}  
\general-align #Y #3.2 \bold "Très modéré"
}  
da  
d,\markup \translate-scaled #'(-1 . 2) \teeny {  
  "Une forêt."
}  
a'4 a g2 a
}
A markup object may include several lines of text. In the following example, each element or expression is placed on its own line, either left-aligned or centered:

```
\markup {
  \column {
    a
    "b c"
    \line { d e f }
  }
  \hspace #10
  \center-column {
    a
    "b c"
    \line { d e f }
  }
}
```

```
\markup {
  \fill-line {
    \line { William S. Gilbert }
    \center-column {
      \huge \smallCaps "The Mikado"
      or
      \smallCaps "The Town of Titipu"
    }
    \line { Sir Arthur Sullivan }
  }
}
```

Similarly, a list of elements or expressions may be spread to fill the entire horizontal line width (if there is only one element, it will be centered on the page). These expressions can, in turn, include multi-line text or any other markup expression:

```
\markup {
  \fill-line {
    \line { William S. Gilbert }
    \center-column {
      \huge \smallCaps "The Mikado"
      or
      \smallCaps "The Town of Titipu"
    }
    \line { Sir Arthur Sullivan }
  }
}
```

```
William S. Gilbert \THE MIKADO \Sir Arthur Sullivan
or\THE TOWN OF TITIPU
```

1885
Elements may be spread to fill any specified width by overriding the `line-width` property. By default it is set to `#f` which indicates the entire line:

\markup {
  \column {
    \fill-line { left center right }
    \null
    \override #'(line-width . 30)
    \fill-line { left center right }
  }
}

Long text indications can also be automatically wrapped accordingly to the given line width. These will be either left-aligned or justified, as shown in the following example.

\markup {
  \column {
    \line \smallCaps { La vida breve }
    \line \bold { Acto I }
    \wordwrap \italic {
      (La escena representa el corral de una casa de gitanos en el Albaicín de Granada. Al fondo una puerta por la que se ve el negro interior de una Fragua, iluminado por los rojos resplandores del fuego.)
    }
    \hspace #0
    \line \bold { Acto II }
    \override #'(line-width . 50)
    \justify \italic {
      (Calle de Granada. Fachada de la casa de Carmela y su hermano Manuel con grandes ventanas abiertas a través de las que se ve el patio donde se celebra una alegre fiesta)
    }
  }
}
LA VIDA BREVE

Acto I
(La escena representa el corral de una casa de gitanos en el Albaicín de Granada. Al fondo una puerta por la que se ve el negro interior de una Fragua, iluminado por los rojos resplandores del fuego.)

Acto II
(Calle de Granada. Fachada de la casa de Carmela y su hermano Manuel con grandes ventanas abiertas a través de las que se ve el patio donde se celebra una alegre fiesta)

An exhaustive list of text alignment commands can be found in Section A.11.2 [Align], page 725.

See also
Notation Reference: Section A.11.2 [Align], page 725, [Text marks], page 250.
Installed Files: scm/define-markup-commands.scm.
Snippets: Section “Text” in Snippets.
Internals Reference: Section “TextScript” in Internals Reference.

Graphic notation inside markup
Various graphic objects may be added to a score, using markup commands.

Some markup commands allow decoration of text elements with graphics, as demonstrated in the following example.

\markup \fill-line {
  \center-column {
    \circle Jack
    \box "in the box"
    \null
    \line {
      Erik Satie
      \hspace #3
      \bracket "1866 - 1925"
    }
    \null
    \rounded-box \bold Prelude
  }
}

Jack

in the box

Erik Satie [1866 - 1925]

Prelude

Some commands may require an increase in the padding around the text; this is achieved with some markup commands exhaustively described in Section A.11.2 [Align], page 725.

\markup \fill-line {
Charles Ives (1874 - 1954)

THE UNANSWERED QUESTION

A Cosmic Landscape

Largo to Presto

String quartet keeps very even time.

Other graphic elements or symbols may be printed without requiring any text. As with any markup expression, such objects can be combined.
Advanced graphic features include the ability to include external image files converted to the Encapsulated PostScript format (.eps), or to directly embed graphics into the input file, using native PostScript code. In such a case, it may be useful to explicitly specify the size of the drawing, as demonstrated below:

```
c'1"\markup {
\combine
\epsfile #X #10 "./context-example.eps"
\with-dimensions #'(0 . 6) #'(0 . 10)
\postscript "
-2 3 translate
2.7 2 scale
newpath
2 -1 moveto
4 -2 4 1 1 arct
4 2 3 3 1 arct
0 4 0 3 1 arct
0 0 1 -1 1 arct
closepath
stroke"
}
c'
```

An exhaustive list of graphics-specific commands can be found in Section A.11.3 [Graphic], page 740.

See also

Notation Reference: Section A.11.2 [Align], page 725, Section 5.4.4 [Dimensions], page 639, Section 1.7 [Editorial annotations], page 226, Section A.11.3 [Graphic], page 740.

Installed Files: `scm/define-markup-commands.scm`, `scm/stencil.scm`.

Snippets: Section “Text” in Snippets.

Internals Reference: Section “TextScript” in Internals Reference.

Music notation inside markup

Various musical notation elements may be added to a score, inside a markup object.

Notes and accidentals can be entered using markup commands:

```
a'2 a"\markup {
\note {4} #1
=
\note-by-number #1 #1 #1.5
}
b'1_\markup {
\natural \semiflat \flat
\sesquiflat \doubleflat
```
\glissando
\markup {\natural \semisharp \sharp
\sesquisharp \doublesharp}
\glissando b'

Other notation objects may also be printed in markup mode:

\relative {
  g1 bes
  ees.finger \markup {\tied-lyric "4~1"}
  fis.\markup {\dynamic rf}
  bes~\markup {
    \beam #8 #0.1 #0.5
  }
  cis
d=\markup {
    \markalphabet #8
    \markletter #8
  }
}

More generally, any available musical symbol may be included separately in a markup object, as demonstrated below; an exhaustive list of these symbols and their names can be found in Section A.8 [The Emmentaler font], page 687.

\relative {
  c''2
  c'' \markup {\musicglyph "eight"}
  c,4
  c,8. \markup {\musicglyph "clefs.G_change"}
  c16
  c2\markup {\musicglyph "timesig.neomensural94"}
}
Another way of printing non-text glyphs is described in [Fonts explained], page 269. This is useful for printing braces of various sizes.

The markup mode also supports diagrams for specific instruments:

\relative {
  \relative {c'1} \markup {
    \fret-diagram-terse "x;x;o;2;3;2;"
  }
  \relative {c} \markup {
    \harp-pedal "^-v|--ov^-"
  }
  \relative {c} \markup {
    \combine
    \musicglyph "accordion.discant"
    \combine
    \raise #0.5 \musicglyph "accordion.dot"
    \raise #1.5 \musicglyph "accordion.dot"
  }
}

Such diagrams are documented in Section A.11.5 [Instrument Specific Markup], page 754.

A whole score can even be nested inside a markup object:

\relative {
  \relative {c'4 d} \markup {
    \score {
      \relative {c'4 d e f}
    }
  }
  e f |
  c d e f
}

An exhaustive list of music notation related commands can be found in Section A.11.4 [Music], page 748.
See also

Notation Reference: Section A.11.4 [Music], page 748, Section A.8 [The Emmentaler font], page 687, [Fonts explained], page 269.

Installed Files: scm/define-markup-commands.scm, scm/fret-diagrams.scm, scm/harp-pedals.scm.

Snippets: Section “Text” in Snippets.

Internals Reference: Section “TextScript” in Internals Reference.

Known issues and warnings

Vertical spacing of a \score inside a markup object is controlled by baseline-skip. Any \paper settings are ignored.

Multi-page markup

Although standard markup objects are not breakable, a specific syntax makes it possible to enter lines of text that can spread over multiple pages:

\markuplist {
  \justified-lines {
    A very long text of justified lines.
    ...
  }
  \wordwrap-lines {
    Another very long paragraph.
    ...
  }
  ...
}

A very long text of justified lines. ...

Another very long paragraph. ...

...

This syntax accepts a list of markups, that can be

• the result of a markup list command,
• a list of markups,
• a list of markup lists.

An exhaustive list of markup list commands can be found in Section A.12 [Text markup list commands], page 769.

See also

Notation Reference: Section A.12 [Text markup list commands], page 769.

Extending LilyPond: Section “New markup list command definition” in Extending.

Installed Files: scm/define-markup-commands.scm.

Snippets: Section “Text” in Snippets.

Internals Reference: Section “TextScript” in Internals Reference.
Predefined commands
\markuplist.

1.8.3 Fonts

This section presents the way fonts are handled, and how they may be changed in scores.

Fonts explained

Fonts are handled through several libraries. FontConfig is used to detect available fonts; the selected fonts are rendered using Pango.

In addition to any font already installed on the operating system, additional fonts may be added to the set detected by FontConfig (and thus available in LilyPond scores) through the following commands:

```lilypond
#(ly:font-config-add-font "path/to/font-file.otf")
#(ly:font-config-add-directory "path/to/directory/"
```

Both of these commands accept either absolute or relative paths, which makes it possible to compile a score on any system by simply copying the relevant font files alongside the source code.

Having been detected, fonts must then be selected using the methods described in [Single entry fonts], page 272, and [Entire document fonts], page 273. As it prints the complete list of available fonts in the console log, the command `#(ly:font-config-display-fonts)` may be of use to verify which fonts are indeed detected, and under which names (as these may differ from the file names themselves).

Music notation fonts can be described as a set of specific glyphs, ordered in several families. The following syntax allows LilyPond’s various Feta glyphs to be used directly in markup mode:

```lilypond
a'1"\markup {
\vcenter {
\override #'(font-encoding . fetaBraces)
\lookup "brace120"
\override #'(font-encoding . fetaText)
\column { 1 3 sf }
\override #'(font-encoding . fetaMusic)
\lookup "noteheads.s0petrucci"
}
}
```

```
\timesig.C4
\timesig.C4
\timesig.C4
```

However, all these glyphs except the braces of various sizes contained in `fetaBraces` are available using the simpler syntax described in [Music notation inside markup], page 265.

When using the glyphs contained in `fetaBraces`, the size of the brace is specified by the numerical part of the glyph name, in arbitrary units. Any integer from 0 to 575 inclusive may be specified, 0 giving the smallest brace. The optimum value must be determined by trial and error. These glyphs are all left braces; right braces may be obtained by rotation, see Section 5.4.9 [Rotating objects], page 651.
Three families of text fonts are made available: the *roman* (serif) font, the *sans* font, and the *typewriter* font.

For svg backend:

<table>
<thead>
<tr>
<th>Family</th>
<th>Default font</th>
<th>Alias definition lists</th>
</tr>
</thead>
<tbody>
<tr>
<td>roman</td>
<td>serif</td>
<td>C059, Century SchoolBook URW, Century School-book L, TeX Gyre Schola, DejaVu Serif, ..., serif</td>
</tr>
<tr>
<td>sans</td>
<td>sans-serif</td>
<td>Nimbus Sans, Nimbus Sans L, TeX Gyre Heros, DejaVu Sans, ..., sans-serif</td>
</tr>
<tr>
<td>typewriter</td>
<td>monospace</td>
<td>Nimbus Mono PS, Nimbus Mono, Nimbus Mono L, TeX Gyre Cursor, DejaVu Sans Mono, ..., monospace</td>
</tr>
</tbody>
</table>

Note that the URW fonts distributed with LilyPond (‘C059’, ‘Nimbus Mono PS’, and ‘Nimbus Sans’) have a peculiarity: By default, in addition to the standard ligatures like ‘fl’ or ‘ffi’, they substitute the string ‘Nr.’ with the Numero Sign (U+2116) if the ‘latn’ script is selected. To circumvent this locally, insert a zero-width non-joiner character (ZWNJ, U+200C) between the ‘N’ and ‘r’ characters. To circumvent this globally, use the following code to make LilyPond always insert a ZWNJ character.

```
\paper {
  #(add-text-replacements!
    `(("Nr." . , (format #f "N\text{"ar.}" (ly:wide-char->utf-8 #x200C)))))
}
```

LilyPond Serif, LilyPond Sans Serif, and LilyPond Monospace are font aliases defined in the LilyPond dedicated FontConfig configuration file 00-lilypond-fonts.conf. Where a character doesn’t exist in the first font listed, the next font listed will be used instead for that character. For details of alias definitions, please see to 00-lilypond-fonts.conf under the installed directory.

Each family may include different shapes and series. The following example demonstrates the ability to select alternate families, shapes, series and sizes. The value supplied to `font-size` is the required change from the default size.

```
\override Score.RehearsalMark.font-family = #'typewriter
\mark \markup {Ouverture}
\override Voice.TextScript.font-shape = #'italic
\override Voice.TextScript.font-series = #'bold
\override Voice.TextScript.font-size = #-3
\override Voice.TextScript.font-family = #'roman
\override Score.Clef.font-family = #'roman
\override Score.TimeSignature.font-family = #'roman
\override Staff nota eheads.s1 = "Allegro"
\override Staff nota eheads.s2 = "Allegro"
\override Staff.s1 = "smaller"
\override Staff.s2 = "smaller"
\override Staff.\clef = "G"
\override Staff.\timeSignature = "C44/dots.dot"
```

![Ouverture Allegro](image)
A similar syntax may be used in markup mode; however in this case it is preferable to use the simpler syntax explained in [Selecting font and font size], page 255:

\markup {
\column {
\line {
\override #'((font-shape . italic) (font-size . 4))
Idomeneo,
}
\line {
\override #'(font-family . typewriter)
{
\override #'(font-series . bold)
re
di
}\override #'(font-family . sans)
Creta
}
}
}

\textit{Idomeneo,}
\textit{re\ di Creta}

When using OpenType fonts, font features can be used. OpenType font scripts and languages can not be specified. Note: Not all OpenType fonts have all features. If you request a feature that doesn’t exist in the chosen font, then the feature is simply ignored. These examples use TeX Gyre Schola.

% True small caps
\markup { \override #'(font-name . "TeX Gyre Schola")
Normal Style: Hello HELLO }
\markup { \override #'(font-name . "TeX Gyre Schola")
\caps { Small Caps: Hello } }
\markup { \override #'(font-name . "TeX Gyre Schola")
\override #'(font-features . ("smcp"))
{ True Small Caps: Hello } }

% Number styles
\markup { \override #'(font-name . "TeX Gyre Schola")
Normal Number Style: 0123456789 }
\markup { \override #'(font-name . "TeX Gyre Schola")
\override #'(font-features . ("onum"))
{ Old Number Style: 0123456789 } }

% Stylistic Alternates
\markup { \override #'(font-name . "TeX Gyre Schola")
\override #'(font-features . ("salt 0"))
{ Stylistic Alternates 0: $\epsilon\phi\rho\theta$ } }
\markup { \override #'(font-name . "TeX Gyre Schola")
\override #'(font-features . ("salt 1"))
{ Stylistic Alternates 1: $\epsilon\phi\rho\theta$ } }

% Multiple features
\markup { \override #'(font-name . "TeX Gyre Schola")
  \override #'(font-features . ("onum" "smcp" "salt 1"))
  \ Multiple features: Hello 0123456789 ϵϕπρθ }

Normal Style: Hello HELLO

SMALL CAPS: HELLO

TRUE SMALL CAPS: HELLO

Normal Number Style: 0123456789

Old Number Style: 0123456789

Stylistic Alternates 0: εφπρθ

Stylistic Alternates 1: εφωφθ

M ULTIPLE FEATURES: Hello 0123456789 εφωφθ

For the full OpenType font feature list please see: https://www.microsoft.com/typography/otspec/featurelist.htm

For identifying features of OpenType fonts please see: http://lists.gnu.org/archive/html/lilypond-devel/2017-08/msg00004.html

Although it is easy to switch between preconfigured fonts, it is also possible to use other fonts, as explained in the following sections: [Single entry fonts], page 272, and [Entire document fonts], page 273.

See also

Notation Reference: Section A.8 [The Emmentaler font], page 687, [Music notation inside markup], page 265, Section 5.4.9 [Rotating objects], page 651, [Selecting font and font size], page 255, Section A.11.1 [Font], page 715.

Single entry fonts

Any font that is installed on the operating system and recognized by FontConfig may be used in a score, using the following syntax:

\override Staff.TimeSignature.font-name = "Bitstream Charter"
\override Staff.TimeSignature.font-size = #2
\time 3/4

a'1_\markup {
  \override #'(font-name .
    "Bitstream Vera Sans, sans-serif, Oblique Bold")
  \ Vera Oblique Bold 
}
font-name can be described using a comma-separated list of ‘fonts’ and a white-space separated list of ‘styles’. As long as the ‘font’ in the list is installed and contains requested glyph, it will be used, otherwise the next font in the list will be used instead.

Running lilypond with the following option displays a list of all available fonts on the operating system:

lilypond -dshow-available-fonts

See also

Notation Reference: [Fonts explained], page 269, [Entire document fonts], page 273.
Snippets: Section “Text” in Snippets.

Entire document fonts

It is possible to change the fonts to be used as the default fonts in the roman, sans and typewriter font families by specifying them, in that order, as shown in the example below, which automatically scales the fonts with the value set for the global staff size. Similar to [Single entry fonts], page 272, it can be described using a comma-separated list of ‘fonts’. However, font ‘styles’ can not be described. For an explanation of fonts, see [Fonts explained], page 269.

\paper {
    #(define fonts
        (make-pango-font-tree "Times New Roman"
            "Nimbus Sans,Nimbus Sans L"
            "Luxi Mono"
            (/ staff-height pt 20)))
    }

\relative c'{
    c1-\markup {
        roman, sans, typewriter. } }

Note: make-pango-font-tree resets the notation fonts to default of Emmentaler.

The following syntax allows you to change the specific fonts, leaving others to the default values. The following example has the same effect as the above make-pango-font-tree example. The same as make-pango-font-tree, you can specify a comma-separated list of ‘fonts’ for roman, sans, and typewriter categories. If you don’t change the staff size from the default of 20 pt, #:factor (/ staff-height pt 20) is unnecessary.

\paper {
    #(define fonts
        (set-global-fonts
            #:roman "Times New Roman"
            #:sans "Nimbus Sans,Nimbus Sans L"
            #:typewriter "Luxi Mono"
It also can specify the notation fonts. The following example also has the same effect as the above examples, because it sets the notation fonts as the default. For more information, see Section 3.4.4 [Replacing the notation font], page 531.

\paper {
  #(define fonts
    (set-global-fonts
      #:music "emmentaler" ; default
      #:brace "emmentaler" ; default
      #:roman "Times New Roman"
      #:sans "Nimbus Sans,Nimbus Sans L"
      #:typewriter "Luxi Mono"
      ; unnecessary if the staff size is default
      #:factor (/ staff-height pt 20)
    ))
  }

Note: Each call to \set-global-fonts completely resets both the main notation and text fonts. If any category is left unspecified, then the default font will be used for that category. Each call of \set-global-fonts affects each \book blocks that follow it. If there are multiple \book blocks and you want to use different fonts for each, simply call \set-global-fonts again, like this:

\paper {
  #(define fonts
    (set-global-fonts
      ...
    ))
} \book {
  ...
}

\paper {
  #(define fonts
    (set-global-fonts
      ...
    ))
} \book {
  ...
}

\paper {
  #(define fonts
    (set-global-fonts
      ...
    ))
} \book {
  ...
}

See also

Notation Reference: [Fonts explained], page 269, [Single entry fonts], page 272, [Selecting font and font size], page 255, Section A.11.1 [Font], page 715, Section 3.4.4 [Replacing the notation font], page 531.
2 Specialist notation

This chapter explains how to create musical notation for specific types of instrument or in specific styles.

Orchestral and ensemble music is not addressed in a separate section; however, several notions commonly useful in orchestral scores are found in [References for opera and stage musicals], page 319.

2.1 Vocal music

This section explains how to typeset vocal music, and make sure that the lyrics will be aligned with the notes of their melody.

2.1.1 Common notation for vocal music

This section discusses issues common to most types of vocal music.

References for vocal music

This section indicates where to find details of notation issues that may arise in any type of vocal music.

- Most styles of vocal music use written text as lyrics. An introduction to this notation is to be found in Section “Setting simple songs” in Learning Manual.
- Vocal music is likely to require the use of markup mode, either for lyrics or for other text elements (characters’ names, etc.). This syntax is described in [Text markup introduction], page 254.
- Ambitus may be added at the beginning of vocal staves, as explained in [Ambitus], page 36.
- Dynamic markings by default are placed below the staff, but in choral music they are usually placed above the staff in order to avoid the lyrics, as explained in [Score layouts for choral], page 316.
See also

Notation Reference: [Text markup introduction], page 254, [Ambitus], page 36, [Score layouts for choral], page 316.
Snippets: Section “Vocal music” in *Snippets*.

**Entering lyrics**

Lyrics are entered in a special input mode, which can be introduced by the keyword `\lyricmode`, or by using `\addlyrics` or `\lyricsto`. In this special input mode, the input `d` is not parsed as the pitch `D`, but rather as a one-letter syllable of text. In other words, syllables are entered like notes but with pitches replaced by text.

For example:

```
\lyricmode { Three4 blind mice,2 three4 blind mice2 }
```

There are two main methods for specifying the horizontal placement of the syllables, either by specifying the duration of each syllable explicitly, as in the example above, or by leaving the lyrics to be aligned automatically to a melody or other voice of music, using `\addlyrics` or `\lyricsto`. The former method is described below in [Manual syllable durations], page 281. The latter method is described in [Automatic syllable durations], page 279.

A word or syllable of lyrics begins with an alphabetic character (plus some other characters, see below) and is terminated by any white space or a digit. Later characters in the syllable can be any character that is not a digit or white space.

Because any character that is not a digit or white space is regarded as part of the syllable, a word is valid even if it ends with `}`, which often leads to the following mistake:

```
\lyricmode { lah lah lah}
```

In this example, the `}` is included in the final syllable, so the opening brace is not balanced and the input file will probably not compile. Instead, braces should always be surrounded with white space:

```
\lyricmode { lah lah lah }
```

Punctuation, lyrics with accented characters, characters from non-English languages, or special characters (such as the heart symbol or slanted quotes), may simply be inserted directly into the input file, providing it is saved with UTF-8 encoding. For more information, see Section 3.3.3 [Special characters], page 527.

```
relative { d'8 c16 a bes8 f ees' d c4 }
\addlyrics { "Schad' um das schöne grüne Band, }
```

Normal quotes may be used in lyrics, but they have to be preceded with a backslash character and the whole syllable has to be enclosed between additional quotes. For example,

```
relative { \time 3/4 e'4 e4. e8 d4 e d c2. }
\addlyrics { ""I" am so lonely -- "ly,\"" said she }
```

"I am so lonely," said she
The full definition of a word start in lyrics mode is somewhat more complex. A word in lyrics mode is one that begins with an alphabetic character, _, ?, !, ;, ', the control characters ^A through ^F, ^Q through ^W, ^Y, ^^, any 8-bit character with an ASCII code over 127, or a two-character combination of a backslash followed by one of `, ', " or ".

Great control over the appearance of lyrics comes from using \markup inside the lyrics themselves. For explanation of many options, see Section 1.8.2 [Formatting text], page 254.

**Selected Snippets**

*Formatting lyrics syllables*

Markup mode may be used to format individual syllables in lyrics.

```latex
\new Voice = melody \mel
\new Lyrics \lyricsto melody \lyr
```

Lyrics can contain Markup!

**See also**


Notation Reference: [Automatic syllable durations], page 279, Section 1.8.3 [Fonts], page 269, Section 1.8.2 [Formatting text], page 254, Section 5.4.1 [Input modes], page 635, [Manual syllable durations], page 281, Section 3.3.3 [Special characters], page 527.

Internals Reference: Section “LyricText” in Internals Reference.

Snippets: Section “Text” in Snippets.

**Aligning lyrics to a melody**

Lyrics are interpreted in \lyricmode and printed in a Lyrics context, see Section 5.1.1 [Contexts explained], page 600.

\new Lyrics \lyricmode { ... }

Two variants of \lyricmode additionally set an associated context used to synchronise the lyric syllables to music. The more convenient \addlyrics immediately follows the musical content of the Voice context with which it should be synchronised, implicitly creating a Lyrics context of its own. The more versatile \lyricsto requires both specifying the associated Voice context by name and explicitly creating a containing Lyrics context. For details see [Automatic syllable durations], page 279.

Lyrics can be aligned with melodies in two main ways:

- Lyrics can be aligned automatically, with the durations of the syllables being taken from another voice of music or (in special circumstances) an associated melody, using \addlyrics,
\lyricsto, or by setting the \texttt{associatedVoice} property. For more details, see [Automatic syllable durations], page 279.

\begin{verbatim}
<< 
\new Staff <<
\time 2/4
\new Voice = "one" \relative {
  \voiceOne
c''4 b8. a16 g4. r8 a4 ( b ) c2
}
\new Voice = "two" \relative {
  \voiceTwo
  s2 s4. f'8 e4 d c2
}
>>

% takes durations and alignment from notes in "one"
\new Lyrics \lyricsto "one" {
  Life is ___ love, live ___ life.
}

% takes durations and alignment from notes in "one" initially
% then switches to "two"
\new Lyrics \lyricsto "one" {
  No more let
  \set associatedVoice = "two" % must be set one syllable early
  sins and sor ___ rows grow.
}

\end{verbatim}

The first stanza shows the normal way of entering lyrics.

The second stanza shows how the voice from which the lyric durations are taken can be changed. This is useful if the words to different stanzas fit the notes in different ways and all the durations are available in Voice contexts. For more details, see Section 2.1.3 [Stanzas], page 307.

- Lyrics can be aligned independently of the duration of any notes if the durations of the syllables are specified explicitly, and entered with \texttt{\lyricemode}.

\begin{verbatim}
<<
\new Voice = "one" \relative {
  \time 2/4
c''4 b8. a16 g4. f8 e4 d c2
}

% uses previous explicit duration of 2;
\new Lyrics \lyricmode {

\end{verbatim}
Joy to the earth!

% explicit durations, set to a different rhythm
\new Lyrics \lyricmode {
  Life4 is love,2. live4 life.2
}

Joy to the earth!
Life is love, live life.

The first stanza is not aligned with the notes because the durations were not specified, and the previous value of 2 is used for each word.

The second stanza shows how the words can be aligned quite independently from the notes. This is useful if the words to different stanzas fit the notes in different ways and the required durations are not available in a music context. For more details see [Manual syllable durations], page 281. This technique is also useful when setting dialogue over music; for examples showing this, see [Dialogue over music], page 325.

See also


Notation Reference: Section 5.1.1 [Contexts explained], page 600, [Automatic syllable durations], page 279, Section 2.1.3 [Stanzas], page 307, [Manual syllable durations], page 281, [Dialogue over music], page 325, [Manual syllable durations], page 281.

Internals Reference: Section “Lyrics” in Internals Reference.

Automatic syllable durations

Lyrics can be automatically aligned to the notes of a melody in three ways:

- by specifying the named Voice context containing the melody with \lyricsto,
- by introducing the lyrics with \addlyrics and placing them immediately after the Voice context containing the melody,
- by setting the associatedVoice property, the alignment of the lyrics may be switched to a different named Voice context at any musical moment.

In all three methods hyphens can be drawn between the syllables of a word and extender lines can be drawn beyond the end of a word. For details, see [Extenders and hyphens], page 287.

The Voice context containing the melody to which the lyrics are being aligned must not have “died”, or the lyrics after that point will be lost. This can happen if there are periods when that voice has nothing to do. For methods of keeping contexts alive, see Section 5.1.3 [Keeping contexts alive], page 605.

Using \lyricsto

Lyrics can be aligned under a melody automatically by specifying the named Voice context containing the melody with \lyricsto:

<<
  \new Voice = "melody" \relative {
\new Lyrics \lyricsto "melody" {
    These are the words
}

These are the words

This aligns the lyrics to the notes of the named \texttt{Voice} context, which must already exist. Therefore normally the \texttt{Voice} context is specified first, followed by the \texttt{Lyrics} context. The lyrics themselves follow the \texttt{\lyricsto} command. The \texttt{\lyricsto} command invokes lyric mode automatically. By default, the lyrics are placed underneath the notes. For other placements, see [Placing lyrics vertically], page 290.

\textbf{Using} \texttt{\addlyrics}

The \texttt{\addlyrics} command is just a convenient shortcut that can sometimes be used instead of having to set up the lyrics through a more complicated LilyPond structure.

\begin{verbatim}
{ MUSIC }
\addlyrics { LYRICS }
\end{verbatim}

is the same as

\begin{verbatim}
\new Voice = "blah" { MUSIC }
\new Lyrics \lyricsto "blah" { LYRICS }
\end{verbatim}

Here is an example,

\begin{verbatim}
{ 
    \time 3/4
    \relative { c'2 e4 g2. }
    \addlyrics { play the game }
}
\end{verbatim}

play the game

More stanzas can be added by adding more \texttt{\addlyrics} sections:

\begin{verbatim}
{ 
    \time 3/4
    \relative { c'2 e4 g2. }
    \addlyrics { play the game }
    \addlyrics { speel het spel }
    \addlyrics { joue le jeu }
}
\end{verbatim}
The command \addlyrics cannot handle polyphonic settings. Also, it cannot be used to associate lyrics to a TabVoice. For these cases one should use \lyricsto.

Using associatedVoice

The melody to which the lyrics are being aligned can be changed by setting the associatedVoice property,
\set associatedVoice = "lala"

The value of the property (here: "lala") should be the name of a Voice context. For technical reasons, the \set command must be placed one syllable before the one to which the change in voice is to apply.

Here is an example demonstrating its use:

<<
\new Staff <<
\time 2/4
\new Voice = "one" \relative {
  \voiceOne
c' 1'4 b8. a16 g4. r8 a4 ( b ) c2
}
\new Voice = "two" \relative {
  \voiceTwo
  s2 s4. f'8 e8 d4. c2
}
>>
% takes durations and alignment from notes in "one" initially
% then switches to "two"
\new Lyrics \lyricsto "one" {
  No more let
  \set associatedVoice = "two"  % must be set one syllable early
  sins and sor -- rows grow.
}
>>

Throw the game
speel het spel
joue le jeu

See also

Notation Reference: [Extenders and hyphens], page 287, Section 5.1.3 [Keeping contexts alive], page 605, [Placing lyrics vertically], page 290.

Manual syllable durations

In some complex vocal music, it may be desirable to place lyrics completely independently of notes. In this case do not use \lyricsto or \addlyrics and do not set associatedVoice.
Syllables are entered like notes – but with pitches replaced by text – and the duration of each syllable is entered explicitly after the syllable.

Hyphenated lines may be drawn between syllables as usual, but extender lines cannot be drawn when there is no associated voice.

Here are two examples:

```latex
<< \new Voice = "melody" \relative {
c'2 a f f e e 
}
\new Lyrics \lyricmode {
c4. -- a -- f -- f -- e2. -- e 
}
>>
```

This technique is useful when writing dialogue over music, see [Dialogue over music], page 325.

To change syllable alignment, simply override the `self-alignment-X` property:

```latex
<< \new Voice = "melody" \relative {
\time 3/4
```
Multiple syllables to one note

In order to assign more than one syllable to a single note with spaces between the syllables, you can surround the phrase with quotes or use a _ character. Alternatively, you can use the tilde symbol (~) to get a lyric tie.

```
{ 
  \relative {
    \autoBeamOff
    r8 b' c fis, fis c' b e,
  }
\addlyrics
{ 
  % Ensure hyphens are visible
  \override LyricHyphen.minimum-distance = #1.0
  Che_in ques -- ta_e_in quel -- l'al -- tr'on -- da
}
\addlyrics { "Che in" ques -- "ta e in" quel -- l'al -- tr'on -- da }
\addlyrics { Che\¬in ques -- ta\¬e\¬in quel -- l'al -- tr'on -- da }
}
```

See also

Multiple notes to one syllable

Sometimes, particularly in Medieval and baroque music, several notes are sung on one syllable; this is called melisma, see Section “melisma” in Music Glossary. The syllable to a melisma is usually left-aligned with the first note of the melisma.

When a melisma occurs on a syllable other than the last one in a word, that syllable is usually joined to the following one with a hyphenated line. This is indicated by placing a double hyphen, --, immediately after the syllable.

Alternatively, when a melisma occurs on the last or only syllable in a word an extender line is usually drawn from the end of the syllable to the last note of the melisma. This is indicated by placing a double underscore, __, immediately after the word.

There are five ways in which melismata can be indicated:

• Melismata are created automatically over notes which are tied together:

```
\new Voice = "melody" \relative {
  \time 3/4
  f''4 g2 ~ | 
  4 e2 ~ |
  8 }
\new Lyrics \lyricsto "melody" {
  Ky -- ri -- e __
}
```

```
\new Voice = "melody" \relative {
  \time 3/4
  f''4 g8 ( f e f )
  e8 ( d e2 )
}
\new Lyrics \lyricsto "melody" {
  Ky -- ri -- e __
}
```

Note that phrasing slurs do not affect the creation of melismata.

• Notes are considered a melisma if they are manually beamed, providing automatic beaming is switched off. See [Setting automatic beam behavior], page 88.

```
<<
\new Voice = "melody" \relative {
  \time 3/4
  f''4 g2 ~ | 
  4 e2 ~ |
  8 }
\new Lyrics \lyricsto "melody" {
  Ky -- ri -- e __
}
```

```
\new Voice = "melody" \relative {
  \time 3/4
  f''4 g8 ( f e f )
  e8 ( d e2 )
}
\new Lyrics \lyricsto "melody" {
  Ky -- ri -- e __
}
```

Note that phrasing slurs do not affect the creation of melismata.

• Notes are considered a melisma if they are manually beamed, providing automatic beaming is switched off. See [Setting automatic beam behavior], page 88.
Clearly this is not suited to melismata over notes which are longer than eighth notes.

- An unslurred group of notes will be treated as a melisma if they are bracketed between \melisma and \melismaEnd.

- A melisma can be defined entirely in the lyrics by entering a single underscore character, _, for every extra note that has to be added to the melisma.
It is possible to have ties, slurs and manual beams in the melody without their indicating melismata. To do this, set `melismaBusyProperties`:

```tex
<<
\new Voice = "melody" \relative {
    \time 3/4
    \set melismaBusyProperties = #'()
    c'4 d ( e )
    g8 [ f ] f4 ~ 4
}
\new Lyrics \lyricsto "melody" {
    Ky -- ri -- e e -- le -- i -- son
}
>>
```

Other settings for `melismaBusyProperties` can be used to selectively include or exclude ties, slurs, and beams from the automatic detection of melismata; see `melismaBusyProperties` in Section “Tunable context properties” in Internals Reference.

Alternatively, if all melismata indications are to be ignored, `ignoreMelismata` may be set true; see [Stanzas with different rhythms], page 309.

If a melisma is required during a passage in which `melismaBusyProperties` is active, it may be indicated by placing a single underscore in the lyrics for each note which should be included in the melisma:

```tex
<<
\new Voice = "melody" \relative {
    \time 3/4
    \set melismaBusyProperties = #'()
    c'4 d ( e )
    g8 [ f ] ~ 4 ~ f
}
\new Lyrics \lyricsto "melody" {
    Ky -- ri -- _ e _ _ _ _
}
>>
```

Predefined commands
\autoBeamOff, \autoBeamOn, \melisma, \melismaEnd.
See also

Notation Reference: [Aligning lyrics to a melody], page 277, [Automatic syllable durations], page 279, [Setting automatic beam behavior], page 88, [Stanzas with different rhythms], page 309.
Internals Reference: Section “Tunable context properties” in Internals Reference.

Known issues and warnings

Extender lines under melismata are not created automatically; they must be inserted manually with a double underscore.

Extenders and hyphens

In the last syllable of a word, melismata are sometimes indicated with a long horizontal line starting in the melisma syllable, and ending in the next one. Such a line is called an extender line, and it is entered as ‘_ _’ (note the spaces before and after the two underscore characters).

Note: Melismata are indicated in the score with extender lines, which are entered as one double underscore; but short melismata can also be entered by skipping individual notes, which are entered as single underscore characters; these do not make an extender line to be typeset by default.

Centered hyphens are entered as ‘--’ between syllables of a same word (note the spaces before and after the two hyphen characters). The hyphen will be centered between the syllables, and its length will be adjusted depending on the space between the syllables.

In tightly engraved music, hyphens can be removed. Whether this happens can be controlled with the minimum-distance (minimum distance between two syllables) and the minimum-length (threshold below which hyphens are removed) properties of LyricHyphen.

By default a hyphen is not repeated after a system break when the next line begins with a new syllable. Setting the after-line-breaking property to #t allows hyphens to be drawn in such situations.

See also

Internals Reference: Section “LyricExtender” in Internals Reference, Section “LyricHyphen” in Internals Reference.

Gradual changes of vowel

Vowel transitions (gradual changes of vowel or sustained consonant), which may be indicated by arrows between syllables, are entered with the command \vowelTransition (see Gould pp. 452–453). The arrow shows the length of the transition, and it is by default always drawn (space is added if necessary in tightly engraved music). Ties between notes of unchanged pitch or slurs show that there is no new articulation, despite a change of vowel. The minimum length of the arrows may be adjusted with the minimum-length property of VowelTransition.

\{ 
c'2 c'
\set melismaBusyProperties = #'()
c'2 ~ c'
\time 3/2 \}
d'4( e' f' e' f'2
e'2.)
}\addlyrics
{
  Ah \vowelTransition oh,
ah \vowelTransition oh,
ah \vowelTransition _ _ _
oh.
}

\begin{music}
\begin{staff}
\relative {c'4 b8. a16 g4. f8 e4 d c2}
\end{staff}
\end{music}

\begin{music}
\begin{staff}
\relative {c'4 b8. a16 g4. f8 e4 d c2}
\end{staff}
\end{music}

Ah•oh, ah•oh, ah____•oh.

See also
Internals Reference: Section “VowelTransition” in Internals Reference.

2.1.2 Techniques specific to lyrics

Working with lyrics and variables
Variables containing lyrics can be created, but the lyrics must be entered in lyric mode:

\begin{music}
\begin{staff}
\relative {c'4 b8. a16 g4. f8 e4 d c2}
\end{staff}
\end{music}

\begin{music}
\begin{staff}
\relative {c'4 b8. a16 g4. f8 e4 d c2}
\end{staff}
\end{music}

Joy to the world, the Lord is come.

\begin{music}
\begin{staff}
\relative {c'4 b8. a16 g4. f8 e4 d c2}
\end{staff}
\end{music}

Joy to the world, the Lord is come.

Durations do not need to be added if the variable is to be invoked with \addlyrics or \lyricsto.

For different or more complex orderings, the best way is to define the music and lyric variables first, then set up the hierarchy of staves and lyrics, omitting the lyrics themselves, and then add
the lyrics using \context underneath. This ensures that the voices referenced by \lyricsto have always been defined earlier. For example:

```latex
sopranoMusic = \relative { c''4 c c c } 
contraMusic = \relative { a'4 a a a } 
sopranoWords = \lyricmode { Sop -- ra -- no words } 
contraWords = \lyricmode { Con -- tral -- to words }
```

\score { 
\new ChoirStaff << 
\new Staff { 
\new Voice = "sopranos" { 
\sopranoMusic 
} 
\new Lyrics = "sopranos" 
\new Lyrics = "contraltos" 
\new Staff { 
\new Voice = "contraltos" { 
\contraMusic 
} 
\context Lyrics = "sopranos" { 
\lyricsto "sopranos" { 
\sopranoWords 
} 
\context Lyrics = "contraltos" { 
\lyricsto "contraltos" { 
\contraWords 
} 
} 
>> 
}
```

See also

Notation Reference: [Placing lyrics vertically], page 290.

Placing lyrics vertically

Depending on the type of music, lyrics may be positioned above the staff, below the staff, or between staves. Placing lyrics below the associated staff is the easiest, and can be achieved by simply defining the Lyrics context below the Staff context:

```
\score {
  <<
    \new Staff {
      \new Voice = "melody" {
        \relative { c'4 c c c }
      }
    }
    \new Lyrics {
      \lyricsto "melody" {
        Here are the words
      }
    }
  >>
}
```

Here are the words

Lyrics may be positioned above the staff using one of two methods. The simplest (and preferred) method is to use the same syntax as above and explicitly specify the position of the lyrics:

```
\score {
  <<
    \new Staff = "staff" {
      \new Voice = "melody" {
        \relative { c'4 c c c }
      }
    }
    \new Lyrics \with { alignAboveContext = "staff" } {
      \lyricsto "melody" {
        Here are the words
      }
    }
  >>
}
```

Here are the words

Alternatively, a two-step process may be used. First the Lyrics context is declared (without any content) before the Staff and Voice contexts, then the \lyricsto command is placed after the Voice declaration it references by using \context, as follows:

```
\score {
  <<
```
When there are two voices on separate staves the lyrics may be placed between the staves using either of these methods. Here is an example of the second method:

\score {
  \new ChoirStaff <<
  \new Staff {
    \new Voice = "sopranos" {
      \relative { c'4 c c c }
    }
  }
  \new Lyrics = "sopranos"
  \new Lyrics = "contraltos" \with {
    % lyrics above a staff should have this override
    \override VerticalAxisGroup.staff-affinity = #DOWN
  }
  \new Staff {
    \new Voice = "contraltos" {
      \relative { a'4 a a a }
    }
  }
  \context Lyrics = "sopranos" {
    \lyricsto "sopranos" {
      Sop -- ra -- no words
    }
  }
  \context Lyrics = "contraltos" {
    \lyricsto "contraltos" {
      Con -- tral -- to words
    }
  }
  >>
}
Other combinations of lyrics and staves may be generated by elaborating these examples, or by examining the templates in the Learning Manual, see Section “Vocal ensembles templates” in Learning Manual.

Selected Snippets

Obtaining 2.12 lyrics spacing in newer versions

The vertical spacing engine changed since version 2.14. This can cause lyrics to be spaced differently.

It is possible to set properties for Lyric and Staff contexts to get the spacing engine to behave as it did in version 2.12.

```latex
\begin{verbatim}
\global = {
  \key d \major
  \time 3/4
}

sopMusic = \relative c' {
  % VERSE ONE
  fis4 fis fis \break
  fis4. e8 e4
}

altoMusic = \relative c' {
  % VERSE ONE
  d4 d d |
  d4. b8 b4 |
}

tenorMusic = \relative c' {
  a4 a a |
  b4. g8 g4 |
}

bassMusic = \relative c {
  d4 d d |
  g,4. g8 g4 |
}

words = \lyricmode {
  Great is Thy faith -- ful -- ness,
}
\end{verbatim}
```

\begin{verbatim}
\score {
  \new ChoirStaff {
    \new Lyrics = sopranos
    \new Staff = women
  }
}
\end{verbatim}
\new Voice = "sopranos" { 
  \voiceOne
  \global \sopMusic
}
\new Voice = "altos" { 
  \voiceTwo
  \global \altoMusic
}
\new Lyrics = "altos"
\new Lyrics = "tenors"
\new Staff = men <<
  \clef bass
\new Voice = "tenors" { 
  \voiceOne
  \global \tenorMusic
}
\new Voice = "basses" { 
  \voiceTwo  \global \bassMusic
}
\new Lyrics = basses
\context Lyrics = sopranos \lyricsto sopranos \words
\context Lyrics = altos \lyricsto altos \words
\context Lyrics = tenors \lyricsto tenors \words
\context Lyrics = basses \lyricsto basses \words
\layout {
  \context {
    \Lyrics
    \override VerticalAxisGroup.staff-affinity = ##f
    \override VerticalAxisGroup.staff-staff-spacing = '#((basic-distance . 0)
      (minimum-distance . 2)
      (padding . 2))
  }
  \context {
    \Staff
    \override VerticalAxisGroup.staff-staff-spacing = '#((basic-distance . 0)
      (minimum-distance . 2)
      (padding . 2))
  }
}
See also


Notation Reference: Section 5.1.7 [Context layout order], page 617, Section 5.1.2 [Creating and referencing contexts], page 602.

Placing syllables horizontally

To increase the spacing between lyrics, set the \texttt{minimum-distance} property of \texttt{LyricSpace}.

```
\relative c' {
  c c c c
  \override Lyrics.LyricSpace.minimum-distance = #1.0
  c c c c
}
```

```text
longtext longtext longtext longtext
longtext longtext longtext longtext
```
To make this change for all lyrics in the score, set the property in the `\layout` block.

```
\score {
  \relative {
    c' c c c
    c c c c
  }
  \addlyrics {
    longtext longtext longtext longtext
    longtext longtext longtext longtext
  }
  \layout {
    \context {
      \Lyrics
      \override LyricSpace.minimum-distance = #1.0
    }
  }
}
```

```
\score {
  \relative {
    c' c c c
    c c c c
  }
  \addlyrics {
    longtext longtext longtext longtext
    longtext longtext longtext longtext
  }
  \layout {
    \context {
      \Lyrics
      \override LyricSpace.minimum-distance = #1.0
    }
  }
}
```

Selected Snippets

**Lyrics alignment**

Horizontal alignment for lyrics can be set by overriding the `self-alignment-X` property of the `LyricText` object. `-1` is left, `0` is center and `1` is right; however, you can use `#LEFT`, `#CENTER` and `#RIGHT` as well.

```
\layout { ragged-right = ##f }
\relative c'' {
  c1
  c1
  c1
}
\addlyrics {
  \once \override LyricText.self-alignment-X = #LEFT
  "This is left-aligned"
  \once \override LyricText.self-alignment-X = #CENTER
  "This is centered"
  \once \override LyricText.self-alignment-X = #1
  "This is right-aligned"
}
```
Known issues and warnings

Checking to make sure that text scripts and lyrics are within the margins requires additional calculations. To speed up processing slightly, this feature can be disabled:

```
\override Score.PaperColumn.keep-inside-line = ##f
```

To make lyrics avoid bar lines as well, use

```
\layout {
  \context {
    \Lyrics
    \consists "Bar_engraver"
    \consists "Separating_line_group_engraver"
    \hide BarLine
  }
}
```

Lyrics and repeats

Simple repeats

Repeats in music are fully described elsewhere; see Section 1.4 [Repeats], page 152. This section explains how to add lyrics to repeated sections of music.

Lyrics to a section of music that is repeated should be surrounded by exactly the same repeat construct as the music, if the words are unchanged.

```
\score {
  \new Staff {
    \new Voice = "melody" {
      \relative {
        a'4 a a a
        \repeat volta 2 { b4 b b b }
      }
    }
  }
  \new Lyrics {
    \lyricsto "melody" {
      Not re--peat--ed.
      \repeat volta 2 { Re--peat--ed twice. }
    }
  }
}
```

The words will then be correctly expanded if the repeats are unfolded.

```
\score {
  \unfoldRepeats {
    \repeat volta 2 { b4 b b b }
    \repeat volta 2 { Re--peat--ed twice. }
  }
}
```
If the repeated section is to be unfolded and has different words, simply enter all the words:
\score {
  \new Staff {  
    \new Voice = "melody" {  
      \relative {  
        a'4 a a a  
        \repeat unfold 2 { b4 b b b }  
      }  
    }  
  }  
  \new Lyrics {  
    \lyricsto "melody" {  
      Not re--peat--ed.  
      \repeat volta 2 { Re--peat--ed twice. }  
    }  
  }  
}

Not repeated. The first time words. Second time words.

When the words to a repeated volta section are different, the words to each repeat must be entered in separate \Lyrics contexts, correctly nested in parallel sections:
\score {

More verses may be added in a similar way:

\score {<<
  \new Staff {
    \new Voice = "singleVoice" {
      \relative {
        a'4 a a a
        \repeat volta 3 { b4 b b b }
      }
    }
  }
  \new Lyrics \lyricsto "singleVoice" {
    Not re--peat--ed.
    <<
      { The first time words. }
      \new Lyrics {
        \set associatedVoice = "melody"
        Sec--ond time words.
      }
    >>
  }
  >>
}

Not repeated. The first time words.

Sec-ond time words.
However, if this construct is embedded within a multi-staff context such as a ChoirStaff the lyrics of the second and third verses will appear beneath the bottom staff.

To position them correctly use \alignBelowContext:

\score {
  \new Staff {
    \new Voice = "melody" {
      \relative {
        a\'4 a a a 
        \repeat volta 3 { b4 b b b }
        c4 c c c
      }
    }
  }
  \new Lyrics = "firstVerse" \lyricsto "melody" {
    Not repeated. The first time words.}
  \with { \alignBelowContext = "firstVerse" } {
    \set associatedVoice = "melody"
    Second time words.
  }
  \new Lyrics = "secondVerse"
  \with { \alignBelowContext = "secondVerse" } {
    \set associatedVoice = "melody"
    The third time words.
  }
  The end section.
}
\new Voice = "harmony" {
  \relative {
    f'4 f f f \repeat volta 2 { g8 g4 g2 } a4 a8. a16 a2
  }
}

Repeats with alternative endings

If the words of the repeated section are the same, and none of the `\alternative` blocks start with a rest, exactly the same structure can be used for both the lyrics and music. This has the advantage that `\unfoldRepeats` will expand both music and lyrics correctly.

```latex
\score {
\new Staff {
\time 2/4
\new Voice = "melody" {
\relative {
 a'4 a a a
\repeat volta 2 { b4 b }
\alternative { { b b } { b c } }
}
}
\new Lyrics {
\lyricsto "melody" {
Not re\-peat\-ed.
\repeat volta 2 { Re\-peat\-ed. }
\alternative { { ed twice. } { ed twice. } }
}
}
}
```

But when the repeated section has different words, or when one of the `\alternative` blocks starts with a rest, a repeat construct cannot be used around the words and `\skip` commands have to be inserted manually to skip over the notes in the alternative sections which do not apply.

Note: do not use an underscore, `_`, to skip notes – an underscore indicates a melisma, causing the preceding syllable to be left-aligned.

**Note:** The `\skip` command must be followed by a number, but this number is ignored in lyrics which derive their durations from the notes in an associated melody through `\addlyrics` or `\lyricsto`. Each `\skip` skips a single note of any value, irrespective of the value of the following number.
When a note is tied over into two or more alternative endings a tie is used to carry the note into the first alternative ending and a \texttt{\repeatTie} is used in the second and subsequent endings. This structure causes difficult alignment problems when lyrics are involved and increasing the length of the alternative sections so the tied notes are contained wholly within them may give a more acceptable result.

The tie creates a melisma into the first alternative, but not into the second and subsequent alternatives, so to align the lyrics correctly it is necessary to disable the automatic creation of melismata over the volta section and insert manual skips.
\alternative \{ { b b } \{ b \repeatTie c } \} \\
\unset melismaBusyProperties \\
c4 c \\
\}

\new Lyrics { \\
\lyricsto "melody" { \\
\repeat volta 2 \{ Here's a _ _ \} \\
\alternative { \\
\{ \skip 1 verse \} \\
\{ \skip 1 sec \} \\
} \\
ond one. \\
} \\
>> \\
}

\score { \\
<< \\
\new Staff { \\
\time 2/4 \\
\new Voice = "melody" { \\
\relative { \\
\repeat volta 2 \{ b'4 b ~\} \\
\alternative \{ \{ b b \} \{ b \repeatTie c } \} \} \\
c4 c \\
} \\
} \\
\new Lyrics { \\
\lyricsto "melody" { \\
Here's a _ _ verse. \\
\repeat unfold 2 \{ \skip 1 } \\
} \\
} \\
\new Lyrics { \\
\lyricsto "melody" { \\
Here's one \\
\repeat unfold 2 \{ \skip 1 \} \\
more to sing.

Note that if \unfoldRepeats is used around a section containing \repeatTie, the \repeatTie should be removed to avoid both types of tie being printed.

When the repeated section has different words a \repeat cannot be used around the lyrics and \skip commands need to be inserted manually, as before.

Here's a _ _ verse  second one.
If you wish to show extenders and hyphens into and out of alternative sections these must be inserted manually.

```latex
\score { <<
  \new Staff { 
    \time 2/4 
    \new Voice = "melody" { 
      \relative { 
        \repeat volta 2 { b'4 b ~} 
        \alternative { { b b } { b \repeatTie c } } 
        c4 c 
      } 
    } 
  } 
  \new Lyrics { 
    \lyricsto "melody" { 
      Here's a _ _ verse. 
      \repeat unfold 2 { \skip 1 } 
    } 
  } 
  \new Lyrics { 
    \lyricsto "melody" { 
      Here's "a_" 
      \skip 1 
      "_" sec -- ond one. 
    } 
  } 
>>
}
```

See also

Notation Reference: Section 5.1.3 [Keeping contexts alive], page 605, Section 1.4 [Repeats], page 152.
Divisi lyrics

When just the words and rhythms of the two parts differ with the pitches remaining the same, temporarily turning off the automatic detection of melismata and indicating the melisma in the lyrics may be the appropriate method to use:

\begin{verbatim}
\score { 
  \new Voice = "melody" {
    \relative c' {
      \set melismaBusyProperties = #'()
      \slurDown
      \slurDashed
      e4 e8 ( e ) c4 c |
      \unset melismaBusyProperties
      c 
    }
  }
  \new Lyrics \lyricsto "melody" {
    They shall not o--ver--come
  }
  \new Lyrics \lyricsto "melody" {
    We will
  }
}
\end{verbatim}

They shall not o-ver-come
We will

When both music and words differ it may be better to display the differing music and lyrics by naming voice contexts and attaching lyrics to those specific contexts:

\begin{verbatim}
\score { 
  <<
  \new Voice = "melody" {
    \relative {
      <<
        { \voiceOne 
          e'4 e8 e 
        }
        \new Voice = "splitpart" {
          \voiceTwo 
          c4 c 
        }
      }
      \oneVoice 
      c4 c |
      c 
    }
}
\end{verbatim}
Chapter 2: Specialist notation

\new Lyrics \lyricsto "melody" {
  They shall not o--ver--come
}
\new Lyrics \lyricsto "splitpart" {
  We will
}

They shall not o-vercome
We will

It is common in choral music to have a voice part split for several measures. The << {...} \ {...} >> construct, where the two (or more) musical expressions are separated by double backslashes, might seem the proper way to set the split voices. This construct, however, will assign all the expressions within it to NEW Voice contexts which will result in no lyrics being set for them since the lyrics will be set to the original voice context – not, typically, what one wants. The temporary polyphonic passage is the proper construct to use, see section Temporary polyphonic passages in [Single-staff polyphony], page 174.

Polyphony with shared lyrics

When two voices with different rhythms share the same lyrics, aligning the lyrics to one of the voices may lead to problems in the other voice. For example, the second lyric extender below is too short, since the lyrics are aligned only to the top voice:

soprano = \relative { b'8( c d c) d2 }
alto = \relative { g'2 b8( a g a) }
words = \lyricmode { la __ la __ }

\new Staff <<
\new Voice = "sopranoVoice" { \voiceOne \soprano }
\new Voice { \voiceTwo \alto }
\new Lyrics \lyricsto "sopranoVoice" \words
>>

To get the desired result, align the lyrics to a new NullVoice context containing a suitable combination of the two voices. The notes of the NullVoice context do not appear on the printed page, but can be used to align the lyrics appropriately:

soprano = \relative { b'8( c d c) d2 }
alto = \relative { g'2 b8( a g a) }
aligner = \relative { b'8( c d c) b( a g a) }
words = \lyricmode { la __ la __ }
This method also can be used with the `\partCombine` function, which does not allow lyrics on its own:

\begin{verbatim}
\new Staff <<
\new Voice { \partCombine \soprano \alto }
\new Voice { \voiceTwo \alto }
\new NullVoice = "aligner" \aligner
\new Lyrics \lyricsto "aligner" \words
>>
\end{verbatim}

\begin{verbatim}
\new Staff <<
\new Voice \partCombine \soprano \alto 
\new NullVoice = "aligner" \aligner 
\new Lyrics \lyricsto "aligner" \words
>>
\end{verbatim}

**Known issues and warnings**

The `\addlyrics` function only works with Voice lyrics and so cannot be used with NullVoice.

The `\partCombine` function is described in [Automatic part combining], page 184.

Lastly, this method can be used even when the voices are in different staves, and is not limited to only two voices:

\begin{verbatim}
soprano = \relative { b'8( c d c) d2 }
sopranoOne = \relative { g'2 b8( a g a) }
sopranoTwo = \relative { d'2 g4( fis8 g) }
aligner = \relative { b'8( c d c) b( a g a) }
words = \lyricmode { la __ la __ }
\new ChoirStaff \with {\accepts NullVoice } <<
\new Staff \soprano 
\new NullVoice = "aligner" \aligner 
\new Lyrics \lyricsto "aligner" \words
\new Staff \partCombine \altoOne \altoTwo
>>
\end{verbatim}
2.1.3 Stanzas

Adding stanza numbers

Stanza numbers can be added by setting `stanza`, e.g.,
\begin{verbatim}
\new Voice \relative {
   \time 3/4 g'2 e4 a2 f4 g2.
}\addlyrics {
   \set stanza = "1."
   Hi, my name is Bert.
}\addlyrics {
   \set stanza = "2."
   Oh, ché -- ri, je t'aime
}
\end{verbatim}

These numbers are put just before the start of the first syllable. Two lines of a stanza can also
be grouped together, for example in case of a repeat with different lyrics:

\begin{verbatim}
leftbrace = \markup {
\override #'(font-encoding . fetaBraces)
\lookup "brace80"
}

\set stanzaOneOne = \lyricmode {
\column \vspace #.33 "1."
leftbrace
}
\set stanzaOneThree = \lyricmode {
Child, you're mine and I love you.
Lend thine ear to what I say.
}

\new Voice {
\repeat volta 2 {
  c'8 c' c' c' c' c' c' c'4
  c'8 c' c' c' c' c' c' c'4
}\end{verbatim}
Adding dynamics marks to stanzas

Stanzas differing in loudness may be indicated by putting a dynamics mark before each stanza. In LilyPond, everything coming in front of a stanza goes into the StanzaNumber object; dynamics marks are no different. For technical reasons, you have to set the stanza outside \lyricmode:

```latex
\new Voice = "tune" {
  \time 3/4
  g'4 c'2
} \addlyrics {
  \text { text = {
    \set stanza = \markup { \dynamic "ff" "1. " }
    \lyricmode {
      Big bang
    }
  }
}
```

```
\ff 1. Big bang
```

Adding singers’ names to stanzas

Names of singers can also be added. They are printed at the start of the line, just like instrument names. They are created by setting vocalName. A short version may be entered as shortVocalName.

```latex
\new Voice \relative {
  \time 3/4 g'2 e4 a2 f4 g2.
} \addlyrics {
```
\set vocalName = "Bert 
Hi, my name is Bert.
} \addlyrics {
\set vocalName = "Ernie 
Oh, ché -- ri, je t'aime

Bert
Ernie

Stanzas with different rhythms
Often, different stanzas of one song are put to one melody in slightly differing ways. Such variations can still be captured with \lyricsto.

Ignoring melismata
One possibility is that the text has a melisma in one stanza, but multiple syllables in another. One solution is to make the faster voice ignore the melisma. This is done by setting ignoreMelismata in the Lyrics context.

\set Staff.autoBeaming = ##f
c'4
\slurDotted
f8.\[( g16)]
a4
\new Lyrics \lyricsto "lahlah" {
more slow -- ly
}
\new Lyrics \lyricsto "lahlah" {
go
\set ignoreMelismata = ##t
fas -- ter
\unset ignoreMelismata
still
}

Known issues and warnings
Unlike most \set commands, \set ignoreMelismata does not work if prefixed with \once. It is necessary to use \set and \unset to bracket the lyrics where melismata are to be ignored.
Adding syllables to grace notes

By default, grace notes (e.g., via `\grace`) do not get assigned syllables when using `\lyricsto`, but this behavior can be changed:

```
\new Voice = melody \relative {
  f'4 \appoggiatura a32 b4
  \grace { f16 a16 } b2
  \afterGrace b2 { f16[ a16] }
  \appoggiatura a32 b4
  \acciaccatura a8 b4
}
\new Lyrics
\lyricsto melody {
  normal
  \set includeGraceNotes = ##t
  case,
  gra -- ce case,
  after -- grace case,
  \set ignoreMelismata = ##t
  app. case,
  acc. case.
}
```

Known issues and warnings

Like `associatedVoice`, `includeGraceNotes` needs to be set at latest one syllable before the one which is to be put under a grace note. In the case of a grace note at the very beginning of a piece of music, using a `\with`, or a `\context` block within `\layout`, is recommended:

```
\new Voice = melody \relative c' {
  \grace { c16( d e f )
     gi) f
}
\new Lyrics \with { includeGraceNotes = ##t }
\lyricsto melody {
  Ah __ fa
}
```
Switching to an alternative melody

More complex variations in setting lyrics to music are possible. The melody to which the lyrics are being set can be changed from within the lyrics by setting the `associatedVoice` property:

```latex
<< 
\relative \new Voice = "lahlah" {
  \set Staff.autoBeaming = ##f
  c'4
  <<
  \new Voice = "alternative" {
    \voiceOne
    \tuplet 3/2 {
      % show associations clearly.
      \override NoteColumn.force-hshift = #-3
      f8 f g
    }
  }
  \voiceTwo
  f8. [ g16]
  \oneVoice
} >>
\new Lyrics \lyricsto "lahlah" {
  Ju -- ras -- sic Park
}
\new Lyrics \lyricsto "lahlah" {
  Ty -- ran -- no -- sau -- rus Rex
} >>
\relative Clef = G {
  \ postpone \time 4/4
  J
  \Cy
  \Cy
  \Cy
  \Cy
  \Cy
  \Cy
  Ju - ras - sic Park
  Tyran - nosau - rus Rex
}
\set associatedVoice = "alternative" % applies to "ran"
Ty --
rans --
no --
\set associatedVoice = "lahlah" % applies to "rus"
sau -- rus Rex

The text for the first stanza is set to the melody called ‘lahlah’ in the usual way, but the second stanza is set initially to the `lahlah` context and is then switched to the `alternative` melody for the syllables ‘ran’ to ‘sau’ by the lines:

\set associatedVoice = "alternative" % applies to "ran"
Ty --
rans --
no --
\set associatedVoice = "lahlah" % applies to "rus"
sau -- rus Rex

Here, alternative is the name of the Voice context containing the triplet.

Note the placement of the set associatedVoice command – it appears to be one syllable too early, but this is correct.

Note: The set associatedVoice command must be placed one syllable before the one at which the switch to the new voice is to occur. In other words, changing the associated Voice happens one syllable later than expected. This is for technical reasons, and it is not a bug.

Printing stanzas at the end

Sometimes it is appropriate to have one stanza set to the music, and the rest added in verse form at the end of the piece. This can be accomplished by adding the extra verses into a \markup section outside of the main score block. Notice that there are two different ways to force linebreaks when using \markup.

```latex
melody = \relative { e' d c d | e e e e |
d d e d | c1 |
}

text = \lyricmode {
\set stanza = "1." Mary had a little lamb,
its fleece was white as snow.
}

\score {
<<
  \new Voice = "one" { \melody }
  \new Lyrics \lyricsto "one" \text
>>
  \layout { }
}
\markup {
  \column {
    \line { Verse 2. }
    \line { All the children laughed and played }
    \line { To see a lamb at school. }
  }
}
\markup {
  \wordwrap-string "
  Verse 3.

  Mary took it home again,

  It was against the rule."
}
Verse 2.
All the children laughed and played
To see a lamb at school.

Verse 3.
Mary took it home again,
It was against the rule.

Printing stanzas at the end in multiple columns
When a piece of music has many verses, they are often printed in multiple columns across the page. An outdented verse number often introduces each verse. The following example shows how to produce such output in LilyPond.

\begin{verbatim}
\melody = \relative { c'4 c c c | d d d d }
\text = \lyricmode {
  \set stanza = "1." This is verse one.
  It has two lines.
}
\score {
  \new Voice = "one" { \melody }
  \new Lyrics \lyricsto "one" \text
  \layout { }
}
\markup {
  \fill-line {
    \hspace #0.1
    \column { \bold "2." 
      \column { "This is verse two."
        "It has two lines." }
    }
  }
  \vspace #0.1
  \line { \bold "3." 
    \column { "This is verse three."
      "It has two lines." }
  }
}
\end{verbatim}
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}  
}  
% adds horizontal spacing between columns  
\hspace #0.1  
\column {  
  \line { \bold "4."  
  \column {  
    "This is verse four."  
    "It has two lines."  
  }  
}  
}  
% adds vertical spacing between verses  
\combine \null \vspace #0.1  
\line { \bold "5."  
  \column {  
    "This is verse five."  
    "It has two lines."  
  }  
}  
}  
% gives some extra space on the right margin;  
% can be removed if page space is tight  
\hspace #0.1  
}  
}  
|\  \c|\ \|\ |\ |\  |\ |\  |
|---|---|---|---|---|---|---|---|---|---|
\hspace #0.1

1. This is verse one. It has two lines.

2. This is verse two.  
   It has two lines.

3. This is verse three.  
   It has two lines.

4. This is verse four.  
   It has two lines.

5. This is verse five.  
   It has two lines.

See also

Internals Reference: Section “LyricText” in Internals Reference, Section “StanzaNumber” in Internals Reference.

2.1.4 Songs

References for songs

Songs are usually written on three staves with the melody for the singer on the top staff and two staves of piano accompaniment at the bottom. The lyrics of the first stanza are printed immediately underneath the top staff. If there are just a small number of further stanzas these can be printed immediately under the first one, but if there are more stanzas than can be easily accommodated there the second and subsequent stanzas are printed after the music as stand-alone text.

All the notational elements needed to write songs are fully described elsewhere:

- For constructing the staff layout, see Section 1.6.1 [Displaying staves], page 192.
• For writing piano music, see Section 2.2 [Keyboard and other multi-staff instruments], page 339.

• For writing the lyrics to a melody line, see Section 2.1.1 [Common notation for vocal music], page 275.

• For placing the lyrics, see [Placing lyrics vertically], page 290.

• For entering stanzas, see Section 2.1.3 [Stanzas], page 307.

• Songs are frequently printed with the chording indicated by chord names above the staves. This is described in Section 2.7.2 [Displaying chords], page 431.

• To print fret diagrams of the chords for guitar accompaniment or accompaniment by other fretted instruments, see “Fret diagram markups” in Section 2.4.1 [Common notation for fretted strings], page 355.

See also


Notation Reference: Section 2.1.1 [Common notation for vocal music], page 275, Section 2.7.2 [Displaying chords], page 431, Section 1.6.1 [Displaying staves], page 192, Section 2.2 [Keyboard and other multi-staff instruments], page 339, [Placing lyrics vertically], page 290, Section 2.1.3 [Stanzas], page 307.

Snippets: Section “Vocal music” in Snippets.

Lead sheets

Lead sheets may be printed by combining vocal parts and ‘chord mode’; this syntax is explained in Section 2.7 [Chord notation], page 425.

Selected Snippets

Simple lead sheet

When put together, chord names, a melody, and lyrics form a lead sheet:

<<
\chords { c2 g:sus4 f e }
\new Staff \relative c'' { 
a4 e c8 e r4 
b2 c4( d) 
}\addlyrics { One day this shall be free __ } 
>>

See also

Notation Reference: Section 2.7 [Chord notation], page 425.

2.1.5 Choral

This section discusses notation issues that relate most directly to choral music. This includes anthems, part songs, oratorio, etc.
References for choral

Choral music is usually notated on two, three or four staves within a ChoirStaff group. Accompaniment, if required, is placed beneath in a PianoStaff group, which is usually reduced in size for rehearsal of a cappella choral works. The notes for each vocal part are placed in a Voice context, with each staff being given either a single vocal part (i.e., one Voice) or a pair of vocal parts (i.e., two Voices).

Words are placed in Lyrics contexts, either underneath each corresponding music staff, or one above and one below the music staff if this contains the music for two parts.

Several common topics in choral music are described fully elsewhere:

- An introduction to creating an SATB vocal score can be found in the Learning Manual, see Section “Four-part SATB vocal score” in Learning Manual. There is also a built-in template which simplifies the entry of SATB vocal music, see Section “Built-in templates” in Learning Manual.
- Several templates suitable for various styles of choral music can also be found in the Learning Manual, see Section “Vocal ensembles templates” in Learning Manual.
- For information about ChoirStaff and PianoStaff see [Grouping staves], page 194.
- Shape note heads, as used in Sacred Harp and similar notation, are described in [Shape note heads], page 42.
- When two vocal parts share a staff the stems, ties, slurs, etc., of the higher part will be directed up and those of the lower part down. To do this, use \voiceOne and \voiceTwo. See [Single-staff polyphony], page 174.
- When a vocal part temporarily splits, you should use Temporary polyphonic passages (see [Single-staff polyphony], page 174).

Predefined commands

\oneVoice, \voiceOne, \voiceTwo.

See also


Notation Reference: Section 5.1.7 [Context layout order], page 617, [Grouping staves], page 194, [Shape note heads], page 42, [Single-staff polyphony], page 174.

Snippets: Section “Vocal music” in Snippets.

Internals Reference: Section “ChoirStaff” in Internals Reference, Section “Lyrics” in Internals Reference, Section “PianoStaff” in Internals Reference.

Score layouts for choral

Choral music containing four staves, with or without piano accompaniment, is usually laid out with two systems per page. Depending on the page size, achieving this may require changes to several default settings. The following settings should be considered:

- The global staff size can be modified to change the overall size of the elements of the score. See Section 4.2.2 [Setting the staff size], page 561.
- The distances between the systems, the staves and the lyrics can all be adjusted independently. See Section 4.4 [Vertical spacing], page 568.
- The dimensions of the vertical layout variables can be displayed as an aid to adjusting the vertical spacing. This and other possibilities for fitting the music onto fewer pages are described in Section 4.6 [Fitting music onto fewer pages], page 596.
• If the number of systems per page changes from one to two it is customary to indicate this with a system separator mark between the two systems. See [Separating systems], page 199.
• For details of other page formatting properties, see Section 4.1 [Page layout], page 548.

Dynamic markings by default are placed below the staff, but in choral music they are usually placed above the staff in order to avoid the lyrics. The predefined command \texttt{\dynamicUp} does this for the dynamic markings in a single Voice context. If there are many Voice contexts this predefined command would have to be placed in every one. Alternatively its expanded form can be used to place all dynamic markings in the entire score above their respective staves, as shown here:

\begin{verbatim}
\score {
  \new ChoirStaff <<
    \new Staff {
      \new Voice {
        \relative { g'4\f g g g }
      }
    }
    \new Staff {
      \new Voice {
        \relative { d'4 d d\p d }
      }
    }
  >>
  \layout {
    \context {
      \Score
        \override DynamicText.direction = #UP
        \override DynamicLineSpanner.direction = #UP
    }
  }

\end{verbatim}

\begin{music}
\f\c
\begin{music}
\clef bass
\times 4/C
\note c \note c \note c \note c
\note d \note d \note d \note d
\note e \note e \note e \note e
\note f \note f \note f \note f
\end{music}
\end{music}

Predefined commands

\texttt{\dynamicUp}, \texttt{\dynamicDown}, \texttt{\dynamicNeutral}.

See also

Notation Reference: Section 4.6.2 [Changing spacing], page 598, Section 4.6.1 [Displaying spacing], page 597, Section 4.6 [Fitting music onto fewer pages], page 596, Section 4.1 [Page layout], page 548, Section 4.2 [Score layout], page 558, [Separating systems], page 199, Section 4.2.2 [Setting the staff size], page 561, Section 4.3 [Breaks], page 562, Section 4.4 [Vertical spacing], page 568.

Internals Reference: Section “VerticalAxisGroup” in Internals Reference, Section “StaffGrouper” in Internals Reference.
Selected Snippets

Using \textit{arpeggioBracket} to make divisi more visible

The \textit{arpeggioBracket} can be used to indicate the division of voices where there are no stems to provide the information. This is often seen in choral music.

\begin{verbatim}
\include "english.ly"

\score {
  \relative c' { 
    \key a \major 
    \time 2/2
    \new Voice = "upper"
      << 
      \voiceOne \arpeggioBracket
        a2( b2
          \arpeggio)
        <b d>1\arpeggio
        <cs e>\arpeggio ~
        <cs e>4
      }
    \addlyrics { \lyricmode { A -- men. } }
      >> 
    \new Voice = "lower"
    \voiceTwo
    a1 ~
    a ~
    a4 \bar "."
  }
  \layout { ragged-right = ##t }
}\end{verbatim}

\begin{music}
\A\A\A\A\A\A\A\A
A \men.
\end{music}

See also

Notation Reference: Section 1.3.3 \textit{[Expressive marks as lines]}, page 141.

2.1.6 Opera and stage musicals

The music, lyrics and dialogue to opera and stage musicals are usually set out in one or more of the following forms:

- \textit{A Conductors’ Score} containing the full orchestral and vocal parts, together with libretto cues if there are spoken passages.
- \textit{Orchestral Parts} containing the music for the individual instruments of the orchestra or band.
• A *Vocal Score* containing all vocal parts with piano accompaniment. The accompaniment is usually an orchestral reduction, and if so the name of the original orchestral instrument is often indicated. Vocal scores sometimes includes stage directions and libretto cues.

• A *Vocal Book* containing just the vocal parts (no accompaniment), sometimes combined with the libretto.

• A *Libretto* containing the extended passages of spoken dialogue usually found in musicals, together with the words to the sung parts. Stage directions are usually included. LilyPond can be used to typeset libretti but as they contain no music alternative methods may be preferable.

The sections in the LilyPond documentation which cover the topics needed to create scores in the styles commonly found in opera and musicals are indicated in the References below. This is followed by sections covering those techniques which are peculiar to typesetting opera and musical scores.

**References for opera and stage musicals**

In addition to vocal and stage ensembles, most of the following notions may apply to nearly any orchestral and ensemble music:

• A conductors’ score contains many grouped staves and lyrics. Ways of grouping staves is shown in [Grouping staves], page 194. To nest groups of staves see [Nested staff groups], page 197.

• The printing of empty staves in conductors’ scores and vocal scores is often suppressed. To create such a “Frenched score” see [Hiding staves], page 206.

• Writing orchestral parts is covered in Section 1.6.3 [Writing parts], page 211. Other sections in the Specialist notation chapter may be relevant, depending on the orchestration used. Many instruments are transposing instruments, see [Instrument transpositions], page 27.

• If the number of systems per page changes from page to page it is customary to separate the systems with a system separator mark. See [Separating systems], page 199.

• For details of other page formatting properties, see Section 4.1 [Page layout], page 548.

• Dialogue cues, stage directions and footnotes can be inserted, see Section 3.2.4 [Creating footnotes], page 508, and Section 1.8 [Text], page 244. Extensive stage directions can also be added with a section of stand-alone markups between two `\score` blocks, see [Separate text], page 252.

**See also**


Notation Reference: Section 3.2.4 [Creating footnotes], page 508, [Grouping staves], page 194, [Hiding staves], page 206, [Instrument transpositions], page 27, [Nested staff groups], page 197, Section 4.1 [Page layout], page 548, [Separating systems], page 199, [Transpose], page 11, Section 1.6.3 [Writing parts], page 211, Section 1.8.1 [Writing text], page 244.

Snippets: Section “Vocal music” in *Snippets*.

**Character names**

Character names are usually shown to the left of the staff when the staff is dedicated to that character alone:

```
\score { 
  << 
    \new Staff {
```
When two or more characters share a staff the character’s name is usually printed above the staff at the start of every section applying to that character. This can be done with markup. Often a specific font is used for this purpose.

\relative c' {  
  \clef "G_8"  
  c'4 \markup \fontsize #1 \smallCaps Kaspar \!
c c c  
  \break  
  c4 c c c  
}\new Staff  
\relative {  
  \clef "bass"  
  a4 a a a  
  a4 a a a  
}\relative {  
  \clef "G_8"  
  c4 \markup \fontsize #1 \smallCaps Kaspar \!
c c c
Alternatively, if there are many character changes, it may be easier to set up variables to hold the definitions for each character so that the switch of characters can be indicated easily and concisely.

```latex
kaspar = {
\clef "G_8"
\set Staff\shortVocalName = "Kas."
\set Staff\midiInstrument = "voice oohs"
<>^\markup \smallCaps "Kaspar"
}

melchior = {
\clef "bass"
\set Staff\shortVocalName = "Mel."
\set Staff\midiInstrument = "choir aahs"
<>^\markup \smallCaps "Melchior"
}

\relative c' {
\kaspar
c4 c c c
\melchior
a4 a a a
\kaspar
c4 c c c
}
```

See also


Notation Reference: Section 1.8 [Text], page 244, Section A.11 [Text markup commands], page 715.

Musical cues

Musical cues can be inserted in Vocal Scores, Vocal Books and Orchestral Parts to indicate what music in another part immediately precedes an entry. Also, cues are often inserted in the piano reduction in Vocal Scores to indicate what each orchestral instrument is playing. This aids the conductor when a full Conductors’ Score is not available.

The basic mechanism for inserting cues is fully explained in the main text, see [Quoting other voices], page 215, and [Formatting cue notes], page 218. But when many cues have to be inserted, for example, as an aid to a conductor in a vocal score, the instrument name must be positioned carefully just before and close to the start of the cue notes. The following example shows how this is done.

```latex
flute = \relative {
s4 s4 e'' g
```
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\addQuote "flute" { \flute }

pianoRH = \relative { 
c'4. g8
  % position name of cue-ing instrument just before the cue notes,
  % and above the staff
  <>\markup { \right-align { \tiny "Flute" } } 
  \cueDuring "flute" #UP { g4 bes4 }
}
pianoLH = \relative { c4 <c' e> e, <g c> }

\score { 
  \new PianoStaff << 
    \new Staff { 
      \pianoRH 
    } 
    \new Staff { 
      \clef "bass" 
      \pianoLH 
    } 
  >>
}

If a transposing instrument is being quoted the instrument part should specify its key so
the conversion of its cue notes will be done automatically. The example below shows this
transposition for a B-flat clarinet. The notes in this example are low on the staff so DOWN is
specified in \cueDuring (so the stems are down) and the instrument name is positioned below
the staff.

clarinet = \relative c' { 
  \transposition bes 
  fis4 d d c 
}
\addQuote "clarinet" { \clarinet }

pianoRH = \relative c' { 
  \transposition c' 
  % position name of cue-ing instrument below the staff
  <>\markup { \right-align { \tiny "Clar." } } 
  \cueDuring "clarinet" #DOWN { c4. g8 }
  g4 bes4 
}
pianoLH = \relative { c4 <c' e> e, <g c> }
From these two examples it is clear that inserting many cues in a Vocal Score would be tedious, and the notes of the piano part would become obscured. However, as the following snippet shows, it is possible to define a music function to reduce the amount of typing and to make the piano notes clearer.

### Selected Snippets

**Adding orchestral cues to a vocal score**

This shows one approach to simplify adding many orchestral cues to the piano reduction in a vocal score. The music function \texttt{\textcolor{magenta}{\textbf{\cueline}}} takes four arguments: the music from which the cue is to be taken, as defined by \texttt{\textcolor{magenta}{\textbf{\addQuote}}}, the name to be inserted before the cue notes, then either \texttt{\textcolor{magenta}{\textbf{\#UP}}} or \texttt{\textcolor{magenta}{\textbf{\#DOWN}}} to specify either \texttt{\textcolor{magenta}{\textbf{\voiceOne}}} with the name above the staff or \texttt{\textcolor{magenta}{\textbf{\voiceTwo}}} with the name below the staff, and finally the piano music in parallel with which the cue notes are to appear. The name of the cued instrument is positioned to the left of the cued notes. Many passages can be cued, but they cannot overlap each other in time.

\begin{verbatim}
\cueline = 
#(define-music-function
  (instrument name dir music)
  (string? string? ly:dir? ly:music?)
  #{
    \cuelineDuring $instrument #dir {
      \once \override TextScript.self-alignment-X = #RIGHT
      \once \override TextScript.direction = $dir
      \markup { \tiny #name }
      $music
    }$
  #})
flute = \relative c' {
\end{verbatim}
\transposition c'
s4 s4 e g
\addQuote "flute" { \flute }

clarinet = \relative c' {
    \transposition bes
    fis4 d d c
}
\addQuote "clarinet" { \clarinet }

singer = \relative c'' { c4. g8 g4 bes4 }
words = \lyricmode { here's the lyr -- ics }

pianoRH = \relative c'' {
    \transposition c'
    \cueWhile "clarinet" "Clar." #DOWN { c4. g8 }
    \cueWhile "flute" "Flute" #UP { g4 bes4 }
}
pianoLH = \relative c { c4 <c' e> e, <g c> }

\score {
    \new PianoStaff <<
        \new Staff {
            \new Voice = "singer" {
                \singer
            }
        }
        \new Lyrics {
            \lyricsto "singer"
            \words
        }
    \new PianoStaff >>
        \new Staff {
            \new Voice {
                \pianoRH
            }
        }
        \new Staff {
            \clef "bass"
            \pianoLH
        }
    >>
}
See also


Notation Reference: Section 5.5.1 [Aligning objects], page 653, Section 5.4.2 [Direction and placement], page 637, [Formatting cue notes], page 218, [Quoting other voices], page 215, Section 5.6 [Using music functions], page 666.

Snippets: Section “Vocal music” in *Snippets*.

Internals Reference: Section “CueVoice” in *Internals Reference*.

Known issues and warnings

\cueduring automatically inserts a *CueVoice* context and all cue notes are placed in that context. This means it is not possible to have two overlapping sequences of cue notes by this technique. Overlapping sequences could be entered by explicitly declaring separate *CueVoice* contexts and using \quoteduring to extract and insert the cue notes.

Spoken music

Such effects as ‘parlato’ or ‘Sprechgesang’ require performers to speak without pitch but still with rhythm; these are notated by cross note heads, as demonstrated in *Special note heads*, page 39.

Dialogue over music

Dialogue over music is usually printed over the staves in an italic font, with the start of each phrase keyed in to a particular music moment.

For short interjections a simple markup suffices.

\relative { 
a'4\markup { \smallCaps { Alex - } \italic { He’s gone } } } a a a  
a4 a a\markup { \smallCaps { Bethan - } \italic Where? } a  
a4 a a a 
}

\begin{music}
\relative { 
A\textsuperscript{\textup{\textcopyright}}\text{-} \textup{He’s gone} & BETHAN \text{-} \textup{Where}? 
}
\end{music}

For longer phrases it may be necessary to expand the music to make the words fit neatly. There is no provision in LilyPond to do this fully automatically, and some manual intervention to layout the page will be necessary.

For long phrases or for passages with a lot of closely packed dialogue, using a *Lyrics* context will give better results. The *Lyrics* context should not be associated with a music *Voice*; instead each section of dialogue should be given an explicit duration. If there is a gap in the dialogue,
the final word should be separated from the rest and the duration split between them so that the underlying music spaces out smoothly.

If the dialogue extends for more than one line it will be necessary to manually insert \breaks and adjust the placing of the dialogue to avoid running into the right margin. The final word of the last measure on a line should also be separated out, as above.

Here is an example illustrating how this might be done.

```music
\relative { 
\repeat unfold 3 { a'4 a a a }
}
```

```dialogue
\lyricmode {
\markup {
    \fontsize #1 \upright \smallCaps Abe: 
    "Say this over measures one and"
}4*7 
"two"4 |
\break
"and this over measure"4*3 
"three"4 |
}
```

```score
<<
\new Lyrics \with {
    \override LyricText.font-shape = #'italic 
    \override LyricText.self-alignment-X = #LEFT 
}
{ \dialogue }
\new Staff {
    \new Voice { \music }
}
>>
```

\textbf{ABE: Say this over measures one and two}

\begin{music}
\begin{align*}
& \text{\footnotesize 3} & \text{\footnotesize 4} & \text{\footnotesize 5} & \text{\footnotesize 6} & \text{\footnotesize 7} & \text{\footnotesize 8} & \text{\footnotesize 9} & \text{\footnotesize 10} & \text{\footnotesize 11} & \text{\footnotesize 12} \\
\end{align*}
\end{music}

\textit{and this over measure three}

\begin{music}
\begin{align*}
& \text{\footnotesize 3} & \text{\footnotesize 4} & \text{\footnotesize 5} & \text{\footnotesize 6} & \text{\footnotesize 7} & \text{\footnotesize 8} & \text{\footnotesize 9} & \text{\footnotesize 10} & \text{\footnotesize 11} & \text{\footnotesize 12} \\
\end{align*}
\end{music}

\textbf{See also}

Notation Reference: [Manual syllable durations], page 281, Section 1.8 [Text], page 244.

Internal Reference: Section “LyricText” in Internals Reference.
2.1.7 Chants, psalms and hymns

The music and words for chants, psalms and hymns usually follow a well-established format in any particular church. Although the formats may differ from church to church, the type-setting problems which arise are broadly similar, and are covered in this section.

References for chants and psalms

Typesetting Gregorian chant in various styles of ancient notation is described in Section 2.9 [Ancient notation], page 448.

See also

Notation reference: Section 2.9 [Ancient notation], page 448.

Snippets: Section “Vocal music” in Snippets.

Setting a chant

Modern chant settings use modern notation with varying numbers of elements taken from ancient notation. Some of the elements and methods to consider are shown here.

Chants often use quarter notes without stems to indicate the pitch, with the rhythm being taken from the spoken rhythm of the words.

```latex
\stemOff = \{ \text{\hide Staff.Stem} \}

\relative c' \{ 
  \stemOff 
  a'4 b c2 | 
}
```

Chants often omit the bar lines or use shortened or dotted bar lines to indicate pauses in the music. To omit all bar lines from all staves remove the bar line engraver completely:

```latex
\score { 
  \new StaffGroup << 
    \new Staff { 
      \relative { 
        a'4 b c2 | 
        a4 b c2 | 
        a4 b c2 | 
      } 
    } 
  \new Staff { 
    \relative { 
      a'4 b c2 | 
      a4 b c2 | 
      a4 b c2 | 
    } 
  } 
  >> 
  \layout { 
```
Bar lines can also be removed on a staff-by-staff basis:

\context {
\Staff
\remove "Bar_engraver"
}

\score {
\new ChoirStaff <<
\new Staff
\with { \remove "Bar_engraver" } {
\relative {
 a'4 b c2 |
 a4 b c2 |
 a4 b c2 |
}
}
\new Staff {
\relative {
 a'4 b c2 |
 a4 b c2 |
 a4 b c2 |
}
}
>>
}

To remove bar lines from just a section of music treat it as a cadenza. If the section is long you may need to insert dummy bar lines with \bar "" to show where the line should break.

\relative a' {
 a4 b c2 |
 \cadenzaOn
 a4 b c2
 a4 b c2
 \bar ""
 a4 b c2
}
Rests or pauses in chants can be indicated by modified bar lines.

```latex
\relative a' {
  a4 \cadenzaOn 
  b c2 
  a4 b c2 \bar "-" 
  a4 b c2 
  a4 b c2 \bar "." 
  a4 b c2 \bar "!" 
  a4 b c2 \bar "||" 
}
```

Alternatively, the notation used in Gregorian chant for pauses or rests is sometimes used even though the rest of the notation is modern. This uses a modified \breathe mark:

```latex
divisioMinima = {
  \once \override BreathingSign.stencil = #ly:breathing-sign::divisio-minima 
  \once \override BreathingSign.Y-offset = #0 \breathe 
}
divisioMaior = {
  \once \override BreathingSign.stencil = #ly:breathing-sign::divisio-maior 
  \once \override BreathingSign.Y-offset = #0 \breathe 
}
divisioMaxima = {
  \once \override BreathingSign.stencil = #ly:breathing-sign::divisio-maxima 
  \once \override BreathingSign.Y-offset = #0 \breathe 
}
finalis = {
  \once \override BreathingSign.stencil =
```

Chants usually omit the time signature and often omit the clef too.

Chants for psalms in the Anglican tradition are usually either _single_, with 7 bars of music, or _double_, with two lots of 7 bars. Each group of 7 bars is divided into two halves, corresponding
to the two halves of each verse, usually separated by a double bar line. Only whole and half notes are used. The 1st bar in each half always contains a single chord of whole notes. This is the “reciting note”. Chants are usually centered on the page.

SopranoMusic = \relative {
    g'1 | c2 b | a1 | \bar "||"
    a1 | d2 c | c b | c1 | \bar "||"
}

AltoMusic = \relative {
    e'1 | g2 g | f1 |
    f1 | f2 e | d d | e1 |
}

TenorMusic = \relative {
    c'1 | c2 c | c1 |
    d1 | g,2 g | g g | g1 |
}

BassMusic = \relative {
    c1 | e2 e | f1 |
    d1 | b2 c | g' g | c,1 |
}

global = {
    \time 2/2
}

% Use markup to center the chant on the page
\markup {
    \fill-line {
        \score { % centered
            \new ChoirStaff <<
                \new Staff <<
                    \global
                    \clef "treble"
                    \new Voice = "Soprano" <<
                        \voiceOne
                        \SopranoMusic
                    >>
                    \new Voice = "Alto" <<
                        \voiceTwo
                        \AltoMusic
                    >>
                >>
                \new Staff <<
                    \clef "bass"
                    \global
                    \new Voice = "Tenor" <<
                        \voiceOne
                        \TenorMusic
            >>
        >>
    >>
}
Some other approaches to setting such a chant are shown in the first of the following snippets.

**Selected Snippets**

*Chant or psalms notation*

This form of notation is used for Psalm chant, where verses aren’t always the same length.

```latex
\stemOff = \hide Staff.Stem
\stemOn = \undo \stemOff

\score {
  \new Staff \with { \remove "Time_signature_engraver" }
  { 
    \key g \minor 
    \cadenzaOn
    \stemOff a' \breve bes'4 g'4 
    \stemOn a'2 \bar "||" 
    \stemOff a' \breve g'4 a'4 
    \stemOn f'2 \bar "||" 
    \stemOff a' \breve \markup { \italic flexe } 
    \stemOn g'2 \bar "||"
  }
}
```
Canticles and other liturgical texts may be set more freely, and may use notational elements from ancient music. Often the words are shown underneath and aligned with the notes. If so, the notes are spaced in accordance with the syllables rather than the notes’ durations.

_Ancient notation template – modern transcription of gregorian music_

This example demonstrates how to do modern transcription of Gregorian music. Gregorian music has no measure, no stems; it uses only half and quarter note heads, and special marks, indicating rests of different length.

\include "gregorian.ly"

\score {\new Staff <<\new Voice = "melody" \chant \new Lyrics = "one" \lyricsto melody \verba \layout {\context { \Staff \remove "Time_signature_engraver" \remove "Bar_engraver" \hide Stem } \context { \Voice \override Stem.length = #0 } \context { \Score \barAlways = ##t } } }
See also


Notation Reference: Section 2.9 [Ancient notation], page 448, [Bar lines], page 100, Section 5.1.4 [Modifying context plug-ins], page 608, Section 2.9.4 [Typesetting Gregorian chant], page 459, [Unmetered music], page 76, Section 5.4.7 [Visibility of objects], page 644.

Pointing a psalm

The words to an Anglican psalm are usually printed in separate verses centered underneath the chant.

Single chants (with 7 bars) are repeated for every verse. Double chants (with 14 bars) are repeated for every pair of verses. Marks are inserted in the words to show how they should be fitted to the chant. Each verse is divided into two halves. A colon is usually used to indicate this division. This corresponds to the double bar line in the music. The words before the colon are sung to the first three bars of music; the words after the colon are sung to the last four bars.

Single bar lines (or in some psalters an inverted comma or similar symbol) are inserted between words to indicate where the bar lines in the music fall. In markup mode a single bar line can be entered with the bar check symbol, |.

\markup {
  \fill-line {
    \left-align {
      \line { O come let us sing | unto the | Lord : let }
      \line { us heartily rejoice in the | strength of | our }
      \line { sal- | -vation. }
    }
  }
}

O come let us sing | unto the | Lord : let
us heartily rejoice in the | strength of | our
sal- | -vation.

Other symbols may require glyphs from the fetaMusic fonts. For details, see Section 1.8.3 [Fonts], page 269.

tick = \markup {
  \raise #1 \fontsize #-5 \musicglyph "scripts.rvarcomma"
}

\markup {
  \fill-line {
    \left-align {
      \line { O come let us sing \tick unto the \tick Lord : let }
      \line { us heartily rejoice in the \tick strength of \tick our }
    }
    \line { sal \tick vation. }
  }
}


O come let us sing ’unto the ’Lord : let us heartily rejoice in the ’strength of ’our sal’vation.

Where there is one whole note in a bar all the words corresponding to that bar are recited on that one note in speech rhythm. Where there are two notes in a bar there will usually be only one or two corresponding syllables. If there are more that two syllables a dot is usually inserted to indicate where the change in note occurs.

In some psalters an asterisk is used to indicate a break in a recited section instead of a comma, and stressed or slightly lengthened syllables are indicated in bold text.


\concat { \bold hard en }
| not your | hearts : as in the pro-
}
\line { vocation * and as in the \bold day of tempt- | }
\line { -ation | in the | wilderness. }

Today if ye will hear his voice *
\begin{verbatim}
	harden | not your | hearts : as in the pro-

vocation * and as in the \bold day of tempt- |
-ation | in the | wilderness.
\end{verbatim}

In other psalters an accent is placed over the syllable to indicate stress.

tick = \markup {
  \raise #2 \fontsize #-5 \musicglyph "scripts.rvarcomma"
} 
\markup {
  \fill-line {
    \column {
      \left-align {
        \line { O come let us \concat { si \combine \tick ng }
          | unto the | Lord : let }
        \line { us heartily \concat { rejo \combine \tick ice }
          in the | strength of | our }
        \line { sal- | -vation. }
      }
    }
  }
}

O come let us sing | unto the | Lord : let
us heartily rejoice in the | strength of | our
sal- | -vation.

The use of markup to center text, and arrange lines in columns is described in Section 1.8.2 [Formatting text], page 254.

Most of these elements are shown in one or other of the two verses in the template, see Section “Psalms” in Learning Manual.
Partial measures in hymn tunes

Hymn tunes frequently start and end every line of music with partial measures so that each line of music corresponds exactly with a line of text. This requires a \partial command at the start of the music and \bar "||" or \bar "||" commands at the end of each line.

**Hymn template**

This code shows one way of setting out a hymn tune when each line starts and ends with a partial measure. It also shows how to add the verses as stand-alone text under the music.

```latex
Timeline = {
    \time 4/4
    \tempo 4=96
    \partial 2
    s2 | s1 | s2 \breathe s2 | s1 | s2 \bar "||" \break
    s2 | s1 | s2 \breathe s2 | s1 | s2 \bar "||"
}

SopranoMusic = \relative g' {
    g4 g | g g g | g g g | g g g | g2
    g4 g | g g g | g g g | g g g | g2
}

AltoMusic = \relative c' {
    d4 d | d d d d | d d d d | d d d d | d2
    d4 d | d d d d | d d d d | d d d d | d2
}

TenorMusic = \relative a {
    b4 b | b b b b | b b b b | b b b b | b2
    b4 b | b b b b | b b b b | b b b b | b2
}

BassMusic = \relative g {
    g4 g | g g g | g g g | g g g | g2
    g4 g | g g g | g g g | g g g | g2
}

global = {
    \key g \major
}

\score { % Start score
    \new PianoStaff << % Start pianostaff
    \new Staff << % Start Staff = RH
    \global
    \clef "treble"
    \new Voice = "Soprano" << % Start Voice = "Soprano"
```
This is line one of the first verse
This is line two of the same
And here's line three of the first verse
And the last line of the same

2.1.8 Ancient vocal music
Ancient vocal music is supported, as explained in Section 2.9 [Ancient notation], page 448.

See also
Notation Reference: Section 2.9 [Ancient notation], page 448.

2.2 Keyboard and other multi-staff instruments
This section discusses several aspects of music notation that are unique to keyboard instruments and other instruments notated on many staves, such as harps and vibraphones. For the purposes of this section this entire group of multi-staff instruments is called “keyboards” for short, even though some of them do not have a keyboard.

2.2.1 Common notation for keyboards
This section discusses notation issues that may arise for most keyboard instruments.

References for keyboards
Keyboard instruments are usually notated with Piano staves. These are two or more normal staves coupled with a brace. The same notation is also used for other keyed instruments. Organ music is normally written with two staves inside a PianoStaff group and third, normal staff for the pedals.

The staves in keyboard music are largely independent, but sometimes voices can cross between the two staves. This section discusses notation techniques particular to keyboard music.

Several common issues in keyboard music are covered elsewhere:

- Keyboard music usually contains multiple voices and the number of voices may change regularly; this is described in [Collision resolution], page 179.
- Keyboard music can be written in parallel, as described in [Writing music in parallel], page 189.
- Dynamics may be placed in a Dynamics context, between the two Staff contexts to align the dynamic marks on a horizontal line centered between the staves; see [Dynamics], page 126.
- Fingerings are indicated with [Fingering instructions], page 230.
- Organ pedal indications are inserted as articulations, see Section A.14 [List of articulations], page 772.
- Vertical grid lines can be shown with [Grid lines], page 239.
- Keyboard music often contains Laissez vibrer ties as well as ties on arpeggios and tremolos, described in [Ties], page 56.
- Placing arpeggios across multiple voices and staves is covered in [Arpeggio], page 146.
- Tremolo marks are described in [Tremolo repeats], page 167.
- Several of the tweaks that can occur in keyboard music are demonstrated in Section “Real music example” in Learning Manual.
- Hidden notes can be used to produce ties that cross voices, as shown in Section “Other uses for tweaks” in Learning Manual.

See also
Changing staff manually

Voices can be switched between staves manually, using the command

```latex
\change \Staff = \staffname
```

The string \texttt{staffname} is the name of the staff. It switches the current voice from its current staff to the staff called \texttt{staffname}. Typical values for \texttt{staffname} are "up" and "down", or "RH" and "LH".

The staff to which the voice is being switched must exist at the time of the switch. If necessary, staves should be “kept alive”, see Section 5.1.3 [Keeping contexts alive], page 605, or explicitly instantiated, for example by using the empty chord, <>, see [Chorded notes], page 169.

```latex
\new \PianoStaff <<
\new \Staff = "up" { 
  % enforce creation of all contexts at this point of time
  >
  \change \Staff = "down" c2
  \change \Staff = "up" c'2
} \new \Staff = "down" { 
  \clef bass
  % keep staff alive
  s1
} >>
```

Cross-staff notes are beamed automatically:

```latex
\new \PianoStaff <<
\new \Staff = "up" { 
  <e' c'>8
  \change \Staff = "down"
  g8 fis g
  \change \Staff = "up"
  <g' c'>8
  \change \Staff = "down"
  e8 dis e
  \change \Staff = "up"
} \new \Staff = "down" {
```
If the beaming needs to be tweaked, make any changes to the stem directions first. The beam positions are then measured from the center of the staff that is closest to the beam. For a simple example of beam tweaking, see Section “Fixing overlapping notation” in Learning Manual.

Overlapping notation can result when voices cross staves:

```latex
\new PianoStaff <<
\new Staff = "up" {
  \voiceOne
  \once\override DynamicLineSpanner.staff-padding = #4
  e''2\p\< d''\>
  c''1!}
\new Staff = "down" <<
  {\clef bass
    s4. e,8\rest g,2\rest
c1 } \\ {
    c8\( g c'
  \change Staff = "up"
    e' g' b'-3 a' g'\)
f'1 }
} \>
```

The stem and slur overlap the intervening line of dynamics because automatic collision resolution is suspended for beams, slurs and other spanners that connect notes on different staves, as well as for stems and articulations if their placement is affected by a cross-staff spanner. The resulting collisions must be resolved manually, where necessary, using the methods in Section “Fixing overlapping notation” in Learning Manual.
See also

Notation Reference: [Stems], page 236, [Automatic beams], page 85, Section 5.1.3 [Keeping contexts alive], page 605.
Snippets: Section “Keyboards” in Snippets.

Known issues and warnings

Beam collision avoidance does not work for automatic beams that end right before a change in staff. In this case use manual beams.

Changing staff automatically

Voices can be made to switch automatically between the top and the bottom staff. The syntax for this is

\autoChange ...music...

This will create two staves inside the current staff group (usually a PianoStaff), called "up" and "down". The lower staff will be in the bass clef by default. The autoChanger switches on the basis of the pitch (middle C is the turning point), and it looks ahead skipping over rests to switch in advance.

\new PianoStaff {
    \autoChange {
        g4 a b c'
        d' r a g
    }
}

It is possible to specify other pitches for the turning point. If the staves are not instantiated explicitly, other clefs may be used.

music = {
    g8 b a c' b8 d' c'8 e'
    d'8 r f' g' a'2
}

\autoChange d' \music
\autoChange b \with { \clef soprano } \music
\autoChange d' \with { \clef alto } \with { \clef tenor } \music
A \relative section that is outside of \autoChange has no effect on the pitches of the music, so if necessary, put \relative inside \autoChange.

If additional control is needed over the individual staves, they can be created manually with the names "up" and "down". The \autoChange command will then switch its voice between the existing staves.

\begin{quote}
Note: If staves are created manually, they must be named "up" and "down".
\end{quote}

For example, staves must be created manually in order to place a key signature in the lower staff:

\begin{verbatim}
\new PianoStaff <<
\new Staff = "up" {
  \new Voice = "melOne" {
    \key g \major
    \autoChange \relative {
      g8 b a c b d c e
      d8 r fis, g a2
    }
  }
}
\new Staff = "down" {
  \key g \major
  \clef bass
}
>>
\end{verbatim}

See also

Notation Reference: [Changing staff manually], page 341.
Snippets: Section “Keyboards” in Snippets.
Known issues and warnings

The staff switches may not end up in optimal places. For high quality output, staff switches should be specified manually.

Chords will not be split across the staves; they will be assigned to a staff based on the first note named in the chord construct.

Staff-change lines

Whenever a voice switches to another staff, a line connecting the notes can be printed automatically:

\new PianoStaff <<
\new Staff = "one" {
  \showStaffSwitch
c'1
  \change Staff = "two"
b2 a
}
\new Staff = "two" {
  \clef bass
  s1*2
}
>>

A staff-change line between chords connects the chords’ “last notes” as written in the source file; this can be used to quickly adjust the line’s vertical start and end positions.

\new PianoStaff <<
\new Staff = "one" {
  <c' e' g'>1
  \showStaffSwitch
  \change Staff = "two"
  <a c' f>1
  \hideStaffSwitch
  \change Staff = "one"
  <e' g' c'>1
  \showStaffSwitch
  \change Staff = "two"
  <f a c'>1
}
\new Staff = "two" {
  \clef bass
  s1*4
}
>>
Predefined commands
\showStaffSwitch, \hideStaffSwitch.

See also
Snippets: Section “Keyboards” in Snippets.
Internals Reference: Section “Note_head_line_ engraver” in Internals Reference, Section “VoiceFollower” in Internals Reference.

Selected Snippets
Cross staff stems
This snippet shows the use of the Span_stem_ engraver and \crossStaff to connect stems across staves automatically.
The stem length need not be specified, as the variable distance between noteheads and staves is calculated automatically.
\layout {
\context {
\PianoStaff
\consists #Span_stem_ engraver
}
}

{\new PianoStaff <<
\new Staff {
<b d’>4 r d’16\> e’8. g8 r! 
 e’8 f’ g’4 e’2
}
\new Staff {
\clef bass 
\voiceOne
\autoBeamOff
\crossStaff { <e g>4 e, g16 a8. c8} d 
\autoBeamOn
 g8 f g4 c2
}
>>
}
For the time being, this engraver can not be specified by its name in double quotes. Instead its name must be prefixed with a hash symbol (#) due to the way it is implemented.

**Indicating cross-staff chords with arpeggio bracket**

An arpeggio bracket can indicate that notes on two different staves are to be played with the same hand. In order to do this, the PianoStaff must be set to accept cross-staff arpeggios and the arpeggios must be set to the bracket shape in the PianoStaff context.

(Debussy, *Les collines d’Anacapri*, m. 65)

```latex
\new PianoStaff <<
  \set PianoStaff.connectArpeggios = ##t
  \override PianoStaff.Arpeggio.stencil = 
    #ly:arpeggio::brew-chord-bracket
\new Staff {
  \relative c' {
    \key b \major
    \time 6/8
    b8-.\arpeggio fis'-.\> cis-.
      e-. gis-. b-.)\!\fermata\laissezVibrer \bar "||"
  }
}
\new Staff {
  \relative c' {
    \clef bass
    \key b \major
    <<
      { \< a e cis>2,\arpeggio
        \\}
      { \< a, e a,>2.
        \>
      }
    >>
  }
}
>>
```

![Musical notation image](image)

**See also**

Snippets: Section “Keyboards” in *Snippets*.

Internals Reference: Section “Stem” in *Internals Reference*.
2.2.2 Piano

This section discusses notation issues that relate most directly to the piano.

Piano pedals

Pianos generally have three pedals that alter the way sound is produced: sustain, sostenuto (sos.), and una corda (U.C.). Sustain pedals are also found on vibraphones and celestas.

\relative {
    c'4\sustainOn d e g
    <c, f a>1\sustainOff
    c4\sostenutoOn e g c,
    <bes d f>1\sostenutoOff
    c4\unaCorda d e g
    <d fis a>1\treCorde
}

There are three styles of pedal indications: text, bracket, and mixed. The sustain pedal and the una corda pedal use the text style by default while the sostenuto pedal uses mixed by default.

\relative {
    c'4\sustainOn g c2\sustainOff
    \set Staff.pedalSustainStyle = #'mixed
    c4\sustainOn g c d
    d\sustainOff\sustainOn g, c2\sustainOff
    \set Staff.pedalSustainStyle = #'bracket
    c4\sustainOn g c d
    d\sustainOff\sustainOn g, c2
    \bar "|."}

The placement of the pedal commands matches the physical movement of the sustain pedal during piano performance. Pedalling to the final bar line is indicated by omitting the final pedal off command.

Pedal indications may be placed in a Dynamics context, which aligns them on a horizontal line.

See also

Notation Reference: [Ties], page 56.
Snippets: Section “Keyboards” in Snippets.
Internals Reference: Section “SustainPedal” in Internals Reference, Section “SustainPedalLineSpanner” in Internals Reference, Section “SustainEvent” in Internals Reference,
2.2.3 Accordion

This section discusses notation that is unique to the accordion.

Discant symbols

Accordions are often built with more than one set of reeds that may be in unison with, an octave above, or an octave below the written pitch. Each accordion maker has different names for the shifts that select the various reed combinations, such as *oboe*, *musette*, or *bandonion*, so a system of symbols has come into use to simplify the performance instructions.

A complete list of all available accordion registers can be found in Section A.11.6 [Accordion Registers], page 757.

Selected Snippets

*Accordion register symbols*

Accordion register symbols are available as \markup as well as as standalone music events (as register changes tend to occur between actual music events). Bass registers are not overly standardized. The available commands can be found in 'Discant symbols' in the Notation Reference.

```sbnf
#(use-modules (scm accreg))

\new PianoStaff
<<
  \new Staff \relative {\clef treble \discant "10"
    \r8 s32 f'| bes f ] s e[ a e] s d[ g d] s16 \e32[ a]
    \{ \r16 <f bes > r <e a> r <d g> }\n    \{ d r a r bes r }\n    >> |\n    <cis e a>1}

\new Staff \relative {\clef treble \freeBass "1"
  \r8 d'32 s16. c32 s16. bes32 s16. a32[ cis] s16\n  \clef bass \stdBass "Master"
    \{ \r16 <f, bes d>"b" r <e a c>"am" r <d g bes>"gm" |\n        <e a cis>1"a" }\n    \{ d8."D" c."C" bes."B" | a1."A" }\n    >>}
```
See also

Snippets: Section “Keyboards” in Snippets.

2.2.4 Harp

This section discusses notation issues that are unique to the harp.

References for harps

Some common characteristics of harp music are covered elsewhere:
- The glissando is the most characteristic harp technique, [Glissando], page 141.
- A bisbigliando is written as a tremolo [Tremolo repeats], page 167.
- Natural harmonics are covered under [Harmonics], page 353.
- For directional arpeggios and non-arpeggios, see [Arpeggio], page 146.

See also

Notation Reference: [Tremolo repeats], page 167, [Glissando], page 141, [Arpeggio], page 146, [Harmonics], page 353.

Harp pedals

Harp pedals

Harp pedals have seven strings per octave that may be sounded at the natural, flattened, or sharpened pitch. In lever harps, each string is adjusted individually, but in pedal harps every string with the same pitch name is controlled by a single pedal. From the player’s left to right, the pedals are D, C, and B on the left and E, F, G, and A on the right. The position of the pedals may be indicated with text marks:

\textLengthOn
cis'1\markup \concat \vcenter {
  \text{\{D flat C sharp B\|E\|sharp F\|sharp G\|A\|flat\}}
c''1\markup \concat \vcenter {
  \text{\{C\|natural\}}
}\textLengthOn

or pedal diagrams:

\textLengthOn
The \harp-pedal command accepts a string of characters, where ^ is the highest pedal position (flattened pitch), - is the middle pedal position (natural pitch), v is the lowest pedal position (sharpened pitch), and | is the divider. A prefixed o will circle the following pedal symbol.

See also

Notation Reference: [Text scripts], page 246, Section A.11.5 [Instrument Specific Markup], page 754.

2.3 Unfretted string instruments

This section provides information and references which are helpful when writing for unfretted string instruments, principally orchestral strings.
2.3.1 Common notation for unfretted strings

There is little specialist notation for unfretted string instruments. The music is notated on a single staff, and usually only a single voice is required. Two voices might be required for some double-stopped or divisi passages.

References for unfretted strings

Most of the notation which is useful for orchestral strings and other bowed instruments is covered elsewhere:

- Textual indications such as “pizz.” and “arco” are added as simple text – see [Text scripts], page 246.
- Fingerings, including the thumb indication, are described in [Fingering instructions], page 230.
- String numbers may be added (generally in roman numbers for bowed instruments) as explained in [String number indications], page 355.
- Double stopping is normally indicated by writing a chord, see [Chorded notes], page 169. Directives for playing chords may be added, see [Arpeggio], page 146.
- Templates for string quartets can be found in Section “String quartet templates” in Learning Manual. Others are shown in the snippets.

See also

Notation Reference: [Text scripts], page 246, [Fingering instructions], page 230, [Chorded notes], page 169, [Arpeggio], page 146.
Snippets: Section “Unfretted strings” in Snippets.

Bowing indications

Bowing indications are created as articulations, which are described in [Articulations and ornamentations], page 123.

The bowing commands, \upbow and \downbow, are used with slurs as follows:
\relative { c'4(\downbow d) e(\upbow f) }

\include{notes/033}

Roman numerals can be used for string numbers (rather than the default circled Arabic numbers), as explained in [String number indications], page 355.

Alternatively, string indications may be printed using markup commands; articulation scripts may also indicate open strings.
a'\open
\romanStringNumbers
a'\2
a'2\markup { \small "sul A" }

\include{notes/034}
Predefined commands

\downbow, \upbow, \open, \romanStringNumbers.

See also

Notation Reference: [Articulations and ornamentations], page 123, [String number indications], page 355, [Slurs], page 134.

Harmonics

Natural harmonics

Natural harmonics can be notated in several ways. A diamond-shaped note head generally means to touch the string where you would stop the note if it were not a diamond.

\relative d'' {
    d4 e4.
    \harmonicsOn
d8 e e
d4 e4.
    \harmonicsOff
d8 e e
}

Alternatively a normal note head is shown at the pitch to be sounded together with a small circle to indicate it should be played as a harmonic:

d''2\flageolet d''_\flageolet

A smaller circle may be created, see the snippet list in [References for unfretted strings], page 352.

Artificial harmonics

Artificial harmonics are notated with two notes, one with a normal note head indicating the stopped position and one with an open diamond note head to indicate the harmonic position.

Artificial harmonics indicated with \harmonic do not show the dots. The context property \harmonicDots should be set if dots are required.

\relative e' {
    <e a\harmonic>2.  <c g'\harmonic>4
    \set harmonicDots = ##t
    <e a\harmonic>2.  <c g'\harmonic>4
}

Artificial harmonics
See also
Notation Reference: [Special note heads], page 39, [References for unfretted strings], page 352.

Snap (Bartók) pizzicato
A snap pizzicato (also known as “Bartok pizz”) is a type of pizzicato where the string is deliberately plucked upwards (rather than sideways) such that it hits the fingerboard.

\relative {
  c'4\snappizzicato
  <c' e g>4\snappizzicato
  <c' e g>4\snappizzicato
  c, e g>4\snappizzicato
}

2.4 Fretted string instruments
This section discusses several aspects of music notation that are unique to fretted string instruments.

### 2.4.1 Common notation for fretted strings

This section discusses common notation that is unique to fretted string instruments.

### References for fretted strings

Music for fretted string instruments is normally notated on a single staff, either in traditional music notation or in tablature. Sometimes the two types are combined, and it is especially common in popular music to use chord diagrams above a staff of traditional notation. The guitar and the banjo are transposing instruments, sounding an octave lower than written. Scores for these instruments should use the "\texttt{treble_8}" clef (or \texttt{\transposition c} to get correct MIDI output). Some other elements pertinent to fretted string instruments are covered elsewhere:

- Fingerings are indicated as shown in [Fingering instructions], page 230.
- Instructions for \textit{Laissez vibrer} ties as well as ties on arpeggios and tremolos can be found in [Ties], page 56.
- Instructions for handling multiple voices can be found in [Collision resolution], page 179.
- Instructions for indicating harmonics can be found in [Harmonics], page 353.

### See also

Notation Reference: [Fingering instructions], page 230, [Ties], page 56, [Collision resolution], page 179, [Instrument names], page 211, [Writing music in parallel], page 189, [Arpeggio], page 146, Section A.14 [List of articulations], page 772, [Clef], page 17, [Instrument transpositions], page 27.

### String number indications

The string on which a note should be played may be indicated by appending \texttt{\number} to a note.

\begin{verbatim}
\clef "treble_8"
c4\5 e\4 g2\3
<\c\5 e\4 g\3>1
\end{verbatim}
When fingerings and string indications are used together, their placement can be controlled by the order in which the two items appear in the code only if they appear inside of an explicit chord: applied to whole chords or single notes outside of chords, fingerings are placed using a different mechanism.

\clef "treble_8"
\g4\3-0
\g-0\3
\<g\3-0>
\<g-0\3>

String numbers may also, as is customary with unfretted strings, be printed in Roman numerals and placed below the staff rather than above.

\clef "treble_8"
\c'2\2
\a\3
\\romanStringNumbers
\c'\2
\\set stringNumberOrientations = #'(down)
\a\3
\\arabicStringNumbers
\g1\4

Most behaviors of string number indications (namely, the StringNumber object), including their placement, may be set in the same way as fingerings: see [Fingering instructions], page 230.

**Predefined commands**

\arabicStringNumbers, \romanStringNumbers.

**See also**

Notation Reference: [Fingering instructions], page 230.

Snippets: Section “Fretted strings” in Snippets.

Internals Reference: Section “StringNumber” in Internals Reference, Section “Fingering” in Internals Reference.
Default tablatures

Music for plucked string instruments is frequently notated using a finger/touch notation or tablature. In contrast to traditional notation pitches are not denoted with note heads, but by numbers (or letter-like symbols in historical intavolatura). The staff lines in tablature indicate the string on which the note is to be played, and a number placed on a staff line indicated the fret at which the corresponding string is to be pressed. Notes that are to be played simultaneously are vertically aligned.

By default, string 1 is the highest string, and corresponds to the top line on the \TabStaff. The tuning of the \TabStaff strings defaults to the standard guitar tuning (with 6 strings). The notes are printed as tablature, by using \TabStaff and \TabVoice contexts. A calligraphic tablature clef is added automatically.

\new TabStaff \relative {
  a,8 a' <c e> a
d,8 a' <d f> a
}\clefs.tab

Default tablatures do not contain any symbols for tone duration nor any other musical symbols such as expressive marks, for example.

symbols = {
  \time 3/4
  c4-."Allegro" d(e)
f4-.\f g a"\fermata
  \mark \default
c8_.\c16 c~ 2!c'2.\prall1}
}\score {
  \new Staff { \clef "G_8" \symbols }
  \new TabStaff { \symbols }
}\Allegro

If all musical symbols used in traditional notation should also show up in tablature one has to apply the command \tabFullNotation in a \TabStaff-context. Please bear in mind that half notes are double-stemmed in tablature in order to distinguish them from quarter notes.

symbols = {

By default pitches are assigned to the lowest playing position on the fret-board (first position). Open strings are automatically preferred. If you would like a certain pitch to be played on a specific string you can add a string number indication to the pitch name. If you don’t want to have string number indications appear in traditional notation, you can override the respective stencil. Usually it will be more comfortable to define the playing position by using the value of minimumFret. The default value for minimumFret is 0.

Even when minimumFret is set, open strings are used whenever possible. This behaviour can be changed by setting restrainOpenStrings to #t.
Chord constructs can be repeated by the chord repetition symbol \q. In combination with tabulatures, its behavior of removing string and finger numbers alongside with other events is cumbersome, so you’ll want to run

\chordRepeats #'(string-number-event fingering-event)

explicitly on music expressions in tabulature using [Chord repetition], page 171. This particular command is so common that it is available as \tabChordRepeats.

\chordRepeats
guitar = \relative {
  r8 <gis-2 cis-3 b-0>~ q4 q8~ 8 q4
}

\new StaffGroup <<
\new Staff {
  \clef "treble_8"
  guitar
}
\new TabStaff {
  \tabChordRepeats guitar
}
>>

Ties over a line break are parenthesized by default. The same holds for the second alternative of a repeat.

ties = \relative {
  \repeat volta 2 {
    e'2. f4~
    2 g2~
  }
  \alternative {
    { g4 f2. }
    { g4\repeatTie c,2. }
  }
  b1~
  \break
  b1
  \bar "|."
The command \hideSplitTiedTabNotes cancels the behavior of engraving fret numbers in parentheses:
\begin{verbatim}
ties = \relative {
  \repeat volta 2 {
    e'2. f4~
    2 g2~
  }
  \alternative {
    { g4 f2. }
    { g4\repeatTie c,2. }
  }
  b1~
  \break
  b1
  \bar "|."}
\end{verbatim}
Harmonic indications can be added to tablature notation as sounding pitches:

\layout { \omit Voice.StringNumber }
firstHarmonic = {
  d'4\4\harmonic
g'4\3\harmonic
  b'2\2\harmonic
}

\score {
  \new Staff {\clef "treble_8" \firstHarmonic }
  \new TabStaff { \firstHarmonic }
}
Note that the command \texttt{\harmonic} must always be attached to single notes (possibly inside of a chord) instead of whole chords. It only makes sense for open-string harmonics in the 12th fret. All other harmonics should be calculated by LilyPond. This can be achieved by indicating the fret where a finger of the fretting hand should touch a string.

\begin{verbatim}
\begin{Verbatim}
\score{ 
<< 
\new Staff { 
\clef "treble_8"
\fretHarmonics
}
\new TabStaff { \fretHarmonics }
>> }
\end{Verbatim}
\end{verbatim}

Alternatively, harmonics can be computed by defining the ratio of string lengths above and below the harmonic fingering.

\begin{verbatim}
\begin{Verbatim}
\score{ 
<< 
\new Staff { 
\clef "treble_8"
\ratioHarmonics
}
>> }
\end{Verbatim}
\end{verbatim}
Selected Snippets

*Stem and beam behavior in tablature*

The direction of stems is controlled the same way in tablature as in traditional notation. Beams can be made horizontal, as shown in this example.

\new TabStaff {
\relative c {
\tabFullNotation
\g16 b d g b d g b
\stemDown
\override Beam.concaveness = #10000
\g,,16 b d g b d g b
}
}

*Polyphony in tablature*

Polyphony is created the same way in a TabStaff as in a regular staff.

upper = \relative c' {
\time 12/8
\key e \minor
\voiceOne
\r4. \r8 e, fis \g16 b g e e' b c b a g fis e
}

lower = \relative c {
\key e \minor
\voiceTwo
\r16 e d c b a g4 fis8 e fis g a b c
}
Open string harmonics in tablature

This snippet demonstrates open-string harmonics.

```
openStringHarmonics = {
  %first harmonic
  \override TextSpanner.bound-details.left.text = \markup\small "1st harm. "
  \harmonicByFret #12 e,2\6\startTextSpan
  \harmonicByRatio #1/2 e,6\stopTextSpan

  %second harmonic
  \override TextSpanner.bound-details.left.text = \markup\small "2nd harm. "
  \harmonicByFret #7 e,6\startTextSpan
  \harmonicByRatio #1/3 e,6
  \harmonicByFret #19 e,6
  \harmonicByRatio #2/3 e,6\stopTextSpan

  %third harmonic
  \override TextSpanner.bound-details.left.text =
```

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\markup{small "3rd harm. "
\harmonicByFret #5 e,6\startTextSpan
\harmonicByRatio #1/4 e,6
\harmonicByFret #24 e,6
\harmonicByRatio #3/4 e,6\stopTextSpan
\break

%fourth harmonic
\override TextSpanner.bound-details.left.text =
\markup{small "4th harm. "
\harmonicByFret #4 e,6\startTextSpan
\harmonicByRatio #1/5 e,6
\harmonicByFret #9 e,6
\harmonicByRatio #2/5 e,6
\harmonicByFret #16 e,6
\harmonicByRatio #3/5 e,6\stopTextSpan

%fifth harmonic
\override TextSpanner.bound-details.left.text =
\markup{small "5th harm. "
\harmonicByFret #3 e,6\startTextSpan
\harmonicByRatio #1/6 e,6\stopTextSpan
\break

%sixth harmonic
\override TextSpanner.bound-details.left.text =
\markup{small "6th harm. "
\harmonicByFret #2.7 e,6\startTextSpan
\harmonicByRatio #1/7 e,6\stopTextSpan

%seventh harmonic
\override TextSpanner.bound-details.left.text =
\markup{small "7th harm. "
\harmonicByFret #2.3 e,6\startTextSpan
\harmonicByRatio #1/8 e,6\stopTextSpan

%eighth harmonic
\override TextSpanner.bound-details.left.text =
\markup{small "8th harm. "
\harmonicByFret #2 e,6\startTextSpan
\harmonicByRatio #1/9 e,6\stopTextSpan

}
\new TabStaff {
  \new TabVoice {
    \openStringHarmonics
  }
}
>>

Fretted-string harmonics in tablature

Demonstrates fretted-string harmonics in tablature
pinchedHarmonics = {
  \textSpannerDown
  \override TextSpanner.bound-details.left.text = 
  \markup \halign #-0.5 \teeny "PH"
  \override TextSpanner.style = #'dashed-line
  \override TextSpanner.dash-period = #0.6
  \override TextSpanner.bound-details.right.attach-dir = #1
  \override TextSpanner.bound-details.right.text = 
  \markup \draw-line #'(0 . 1)
  \override TextSpanner.bound-details.right.padding = #~0.5
}

harmonics = {
  %artificial harmonics (AH)
\textLengthOn
\parenthesize b b'\harmonic>4\markup { \text \"AH 16\" }
\parenthesize g g'\harmonic>4\markup { \text \"AH 17\" }
\parenthesize d' d''\harmonic>2\markup { \text \"AH 19\" }
%pinched harmonics (PH)
\pinchedHarmonics
\parenthesize a'\harmonic>2\startTextSpan
\parenthesize d''\harmonic>4\stopTextSpan
\parenthesize e'\harmonic>4\stopTextSpan
%tapped harmonics (TH)
\parenthesize g\4 g'\harmonic>4\markup { \text \"TH 17\" }
\parenthesize a'\4 a'\harmonic>4\markup { \text \"TH 19\" }
\parenthesize c'\4 c'\harmonic>2\markup { \text \"TH 17\" }
%touch harmonics (TCH)
a4 ( \parenthesize e'\harmonic>2. )\markup { \text \"TCH\" }
}
frettedStrings = {
%artificial harmonics (AH)
\harmonicByFret #4 g4\3
\harmonicByFret #5 d4\4
\harmonicByFret #7 g2\3
%pinched harmonics (PH)
\harmonicByFret #7 d2\4
\harmonicByFret #5 d4\4
\harmonicByFret #7 a4\5
%tapped harmonics (TH)
\harmonicByFret #5 d4\4
\harmonicByFret #7 d4\4
\harmonicByFret #5 g2\3
%touch harmonics (TCH)
a4 \harmonicByFret #9 g2.\3
}
\score {
<<
\new Staff
\with { \omit StringNumber } { 
\new Voice { 
\clef "treble_8"
\harmonics 
}
\new TabStaff { 
\new TabVoice { 
\frettedStrings 
}
}
>>
}
Slides in tablature

Slides can be typeset in both Staff and TabStaff contexts:

```latex
slides = {
  c'8\3\{\glissando d'8\3
  c'8\3\glissando d'8\3
  \hideNotes
  \grace { g16\glissando }
  \unHideNotes
  c'4\3
  \afterGrace d'4\3\glissando {
    \stemDown \hideNotes
    g16 }
  \unHideNotes
}

\score {
  <<
    \new Staff { \clef "treble_8" \slides }
    \new TabStaff { \slides }
  >>

  \layout {
    \context {
      \Score
      \override Glissando.minimum-length = #4
      \override Glissando.springs-and-rods =
        #ly:spanner::set-spacing-rods
      \override Glissando.thickness = #2
      \omit StringNumber
      \% or:
      \%\override StringNumber.stencil = ##f
    }
  }
}
```

Chord glissando in tablature

Slides for chords are indicated by default in both Staff and TabStaff.
String numbers are necessary for TabStaff because automatic string calculations are different for chords and for single notes.

```latex
\begin{verbatim}
myMusic = \relative c' {
  \<c e g>1 \glissando <f a c>
}
\score {
  \new Staff {
    \clef "treble_8"
    \myMusic
  }
  \new TabStaff \myMusic
}
\score {
  \new Staff {
    \clef "treble_8"
    \myMusic
  }
  \new TabStaff \with { \override Glissando.style = #'none } { \myMusic }
}
\end{verbatim}
```

\textit{Hammer on and pull off}

Hammer-on and pull-off can be obtained using slurs.

```latex
\begin{verbatim}
\relative TabStaff {
  \relative c' {
    d4( e\2)
    a( g)
  }
}
```

Hammer on and pull off using voices

The arc of hammer-on and pull-off is upwards in voices one and three and downwards in voices two and four:

\new TabStaff {
  \relative c' {
    << { \voiceOne g2( a) }
    \ \ { \voiceTwo a,( b) }
    >> \oneVoice
  }
}

Hammer on and pull off using chords

When using hammer-on or pull-off with chorded notes, only a single arc is drawn. However “double arcs” are possible by setting the doubleSlurs property to \#t.

\new TabStaff {
  \relative c' {
    % chord hammer-on and pull-off
    \set doubleSlurs = ##t
    <g' b>8( <a c> <g b>)
  }
}

See also

Notation Reference: [Chord repetition], page 171, [Glissando], page 141, [Harmonics], page 353, [Stems], page 236, [Written-out repeats], page 162.

Snippets: Section “Fretted strings” in Snippets.

Internals Reference: Section “TabNoteHead” in Internals Reference, Section “TabStaff” in Internals Reference, Section “TabVoice” in Internals Reference, Section “Beam” in Internals Reference.
Known issues and warnings

Chords are not handled in a special way, and hence the automatic string selector may easily select the same string for two notes in a chord.

In order to handle `\partCombine`, a `TabStaff` must use specially-created voices:

```
\melodia = \partCombine { e4 g g g } { e4 e e e }
```

Guitar special effects are limited to harmonics and slides.

Custom tablatures

LilyPond tablature automatically calculates the fret for a note based on the string to which the note is assigned. In order to do this, the tuning of the strings must be specified. The tuning of the strings is given in the `stringTunings` property.

LilyPond comes with predefined string tunings for banjo, mandolin, guitar, bass guitar, ukulele, violin, viola, cello, and double bass. LilyPond automatically sets the correct transposition for predefined tunings. The following example is for bass guitar, which sounds an octave lower than written.

```
\new Voice \with { 
  \omit StringNumber 
} { 
  \clef "bass_8" 
  \relative { 
    c,4 d e f 
  } 
} 
\new TabStaff \with { 
  stringTunings = #bass-tuning 
} { 
  \relative { 
    c,4 d e f 
  } 
} 
```
The default string tuning is `guitar-tuning`, which is the standard EADGBE tuning. Some other predefined tunings are `guitar-open-g-tuning`, `mandolin-tuning` and `banjo-open-g-tuning`. The predefined string tunings are found in `ly/string-tunings-init.ly`.

Any desired string tuning can be created. The `\stringTuning` function can be used to define a string tuning which can be used to set `stringTunings` for the current context.

Its argument is a chord construct defining the pitches of each string in the tuning. The chord construct must be in absolute octave mode, see [Absolute octave entry], page 1. The string with the highest number (generally the lowest string) must come first in the chord. For example, we can define a string tuning for a four-string instrument with pitches of a''', d'', g', and c':

```latex
mynotes = {
  c'4 e' g' c'' |
  e''4 g'' b'' c'''
}
```

```latex
<<
\new Staff {
  \clef treble
  \mynotes
}
\new TabStaff {
  \set Staff.stringTunings = \stringTuning <c' g' d'' a''>
  \mynotes
}
>>
```

The `stringTunings` property is also used by `FretBoards` to calculate automatic fret diagrams.

String tunings are used as part of the hash key for predefined fret diagrams (see [Predefined fret diagrams], page 385).

The previous example could also be written as follows:

```latex
custom-tuning = \stringTuning <c' g' d'' a''>

mynotes = {
  c'4 e' g' c'' |
  e''4 g'' b'' c'''
}
```
Internally, a string tuning is a Scheme list of string pitches, one for each string, ordered by string number from 1 to N, where string 1 is at the top of the tablature staff and string N is at the bottom. This ordinarily results in ordering from highest pitch to lowest pitch, but some instruments (e.g., ukulele) do not have strings ordered by pitch.

A string pitch in a string tuning list is a LilyPond pitch object. Pitch objects are created with the Scheme function \(\text{ly:make-pitch}\) (see Section A.22 [Scheme functions], page 828).

\(\text{\textbackslash{stringTuning}}\) creates such an object from chord input.

LilyPond automatically calculates the number of lines in the TabStaff and the number of strings in an automatically calculated FretBoard as the number of elements in \(\text{stringTunings}\).

To let all TabStaff contexts use the same custom tuning by default, you can use

\[
\begin{array}{l}
\text{\layout} \\
\text{\context} \\
\text{\TabStaff} \\
\text{\stringTunings} = \text{\stringTuning c' g' d'' a''}
\end{array}
\]

A modern tab clef can also be used.

\[
\begin{array}{l}
\text{\new TabStaff} \\
\text{\clef moderntab} \\
<\text{\textbackslash{a, e a}>1} \\
\text{\break} \\
\text{\clef tab} \\
<\text{\textbackslash{a, e a}>1}
\end{array}
\]
The modern tab clef supports tablatures from 4 to 7 strings.

TabStaff may support microtones like quarter-tones, which can be played using bendings. supportNonIntegerFret = ##t needs to be set in Score-context. However, microtones are not supported in FretBoards.

\layout {
  \context {
    \Score
    supportNonIntegerFret = ##t
  }
}

custom-tuning = \stringTuning <e, a, d ges beh eeh'>

mus = \relative {
  eeses'4
  eeseh
ees
eeh
e
eih
eis
eisih
eisis
}

<<
  \new Staff << \clef "G_8" \mus >>
  \new TabStaff \with { stringTunings = \custom-tuning } \mus
>>

See also
Notation Reference: [Absolute octave entry], page 1, [Predefined fret diagrams], page 385, Section A.22 [Scheme functions], page 828.

Installed Files: ly/string-tunings-init.ly, scm/tablature.scm.

Snippets: Section “Fretted strings” in Snippets.

Internals Reference: Section “Tab_note_heads_engraver” in Internals Reference.

Known issues and warnings
Automatic tablature calculations do not work properly in most cases for instruments where string pitches do not vary monotonically with string number, such as ukuleles.
Fret diagram markups

Fret diagrams can be added to music as a markup to the desired note. The markup contains information about the desired fret diagram. There are three different fret diagram markup interfaces: standard, terse, and verbose. The three interfaces produce equivalent markups, but have varying amounts of information in the markup string. Details about the syntax of the different markup strings used to define fret diagrams are found at Section A.11.5 [Instrument Specific Markup], page 754.

The standard fret diagram markup string indicates the string number and the fret number for each dot to be placed on the string. In addition, open and unplayed (muted) strings can be indicated.

\new ChordNames {
  \chordmode {
    c1 d:m
  }
}\new Staff {
  \clef "treble_8"
  <c e g c' e'>1^\markup {
    \fret-diagram "6-x;5-3;4-2;3-o;2-1;1-o;"
  }
  <d a d' f'>1^\markup {
    \fret-diagram "6-x;5-x;4-o;3-2;2-3;1-1;"
  }
}\new ChordNames {
  \chordmode {
    f1 g
  }
}\new Staff {
  \clef "treble_8"
  <f, c f a c' f'>1^\markup {
    \fret-diagram "c:6-1-1;6-1;5-3;4-3;3-2;2-1;1-1;"
  }
  <g, d g b d' g'>1^\markup {
    \fret-diagram "c:6-1-3;6-3;5-5;4-5;3-4;2-3;1-3;"
  }
}\new ChordNames {
  \chordmode {
    f1 g
  }
}\new Staff {
  \clef "treble_8"
  <f, c f a c' f'>1^\markup {
    \fret-diagram "c:6-1-1;6-1;5-3;4-3;3-2;2-1;1-1;"
  }
  <g, d g b d' g'>1^\markup {
    \fret-diagram "c:6-1-3;6-3;5-5;4-5;3-4;2-3;1-3;"
  }
}\new ChordNames {
  \chordmode {
    f1 g
  }
}\new Staff {
  \clef "treble_8"
  <f, c f a c' f'>1^\markup {
    \fret-diagram "c:6-1-1;6-1;5-3;4-3;3-2;2-1;1-1;"
  }
  <g, d g b d' g'>1^\markup {
    \fret-diagram "c:6-1-3;6-3;5-5;4-5;3-4;2-3;1-3;"
  }
}\new ChordNames {
  \chordmode {
    f1 g
  }
}\new Staff {
  \clef "treble_8"
  <f, c f a c' f'>1^\markup {
    \fret-diagram "c:6-1-1;6-1;5-3;4-3;3-2;2-1;1-1;"
  }
  <g, d g b d' g'>1^\markup {
    \fret-diagram "c:6-1-3;6-3;5-5;4-5;3-4;2-3;1-3;"
  }
}
The size of the fret diagram, and the number of frets in the diagram can be changed in the fret diagram markup string.

\begin{verbatim}
\new ChordNames {
   \chordmode {
       fl g
   }
}
\new Staff {
   \clef "treble_8"
   \_markup {\fret-diagram "s:1.5;6-1-1;6-1;5-3;4-3;3-2;2-1;1-1;"
               \g, b, d g b g'\markup {
               \fret-diagram "h:6;6-3;5-2;4-o;3-o;2-o;1-3;"
               }
   }
\end{verbatim}

The number of strings in a fret diagram can be changed to accommodate different instruments such as banjos and ukuleles with the fret diagram markup string.

\begin{verbatim}
\new ChordNames {
   \chordmode {
       a1
   }
}
\new Staff {
   \_markup {\fret-diagram "w:4;4-2-2;3-1-1;2-o;1-o;"
             \a'1\markup {
             \fret-diagram "w:4;4-2-2;3-1-1;2-o;1-o;"
             }
   }
\end{verbatim}
Fingering indications can be added, and the location of fingering labels can be controlled by
the fret diagram markup string.

\begin{verbatim}
\new ChordNames {
  \chordmode {
    c1 d:m
  }
}
\new Staff {
  \clef "treble_8"
  <c e g c' e'>1^\markup {
    \fret-diagram "f:1;6-x;5-3-3;4-2-2;3-o;2-1-1;1-o;"
  }
  <d a d' f'>1^\markup {
    \fret-diagram "f:2;6-x;5-x;4-o;3-2-2;2-3-3;1-1-1;"
  }
}
\end{verbatim}

Dot radius and dot position can be controlled with the fret diagram markup string.

\begin{verbatim}
\new ChordNames {
  \chordmode {
    c1 d:m
  }
}
\new Staff {
  \clef "treble_8"
  <c e g c' e'>1^\markup {
    \fret-diagram "d:0.35;6-x;5-3-3;4-2-2;3-o;2-1-1-o;"
  }
  <d a d' f'>1^\markup {
    \fret-diagram "p:0.2;6-x;5-x;4-o;3-2-2;2-3-3;1-1;"
  }
}
\end{verbatim}
Fret-diagrams may be printed left-handed

\markup
\center-column {
  "C"
  "(left-handed)"
  \override #`(fret-diagram-details . ((handedness . ,LEFT)))
  \fret-diagram "6-x;5-3-3;4-2-2;3-o;2-1;1-o;"
}

C
(left-handed)

The fret-diagram-terse markup string omits string numbers; the string number is implied by the presence of semicolons. There is one semicolon for each string in the diagram. The first semicolon corresponds to the highest string number and the last semicolon corresponds to the first string. Mute strings, open strings, and fret numbers can be indicated.

<<
\new ChordNames {
  \chordmode {
    c1 d:m
  }
}
\new Staff {
  \clef "treble_8"
  <c e g c' e'>1\markup {
    \fret-diagram-terse "x;3;2;o;1;o;"
  }
  <d a d' f'>1\markup {
    \fret-diagram-terse "x;x;o;2;3;1;"
  }
}
>>

Barre indicators can be included in the fret-diagram-terse markup string.

<<
\new ChordNames {
  \chordmode {

Fingering indications can be included in the \fret-diagram-terse markup string.

Other fret diagram properties must be adjusted using \override when using the fret-diagram-terse markup.
Only one indication per string can be included in a fret-diagram-terse markup. To have multiple indications per string use a fret diagram or fret-diagram-verbose markup.

The fret-diagram-verbose markup string is in the format of a Scheme list. Each element of the list indicates an item to be placed on the fret diagram.

Fingering indications and barres can be included in a fret-diagram-verbose markup string. Unique to the fret-diagram-verbose interface is a capo indication that can be placed on the fret diagram. The capo indication is a thick bar that covers all strings. The fret with the capo will be the lowest fret in the fret diagram.

Fingering indication dots can be colored as well as parenthesized; the parenthesis’s color can also be altered independently.

Markups can be placed into the dots as well.
All other fret diagram properties must be adjusted using \override when using the fret-diagram-verbose markup.

The graphical layout of a fret diagram can be customized according to user preference through the properties of the fret-diagram-interface. Details are found at Section “fret-diagram-interface” in Internals Reference. For a fret diagram markup, the interface properties belong to Voice.TextScript.

Selected Snippets

Changing fret orientations

Fret diagrams can be oriented in three ways. By default the top string or fret in the different orientations will be aligned.

\include "predefined-guitar-fretboards.ly"

<<
\chords {
  c1
  c1
  c1
}
\new FretBoards {
  \chordmode {
    c1
    \override FretBoard.fret-diagram-details.orientation = #'landscape
    c1
  }
}>>
Customizing markup fret diagrams

Fret diagram properties can be set through `fret-diagram-details`. For markup fret diagrams, overrides can be applied to the `Voice.TextScript` object or directly to the markup.

```
chords { c1 | c | c | d }

new Voice = "mel" {
  textLengthOn
  % Set global properties of fret diagram
  \override TextScript.size = #'1.2
  \override TextScript.fret-diagram-details.finger-code = #'in-dot
  \override TextScript.fret-diagram-details.dot-color = #'white

  %% C major for guitar, no barre, using defaults
  % terse style
  c'1\markup { \fret-diagram-terse "x;3-3;2-2;o;1-1;o;" }

  %% C major for guitar, barred on third fret
  % verbose style
  % size 1.0
  % roman fret label, finger labels below string, straight barre
  c'1\markup {
    % standard size
    \override #'(size . 1.0) {
      \override #'(fret-diagram-details . ( 
        (number-type . roman-lower)
        (finger-code . in-dot)
        (barre-type . straight))) { 
        \fret-diagram-verbose #'(mute 6) 
          (place-fret 5 3 1)
          (place-fret 4 5 2)
          (place-fret 3 5 3)
    }
  }
```
(place-fret 2 5 4)
(place-fret 1 3 1)
(barre 5 1 3))

```latex
\%\% C major for guitar, barred on third fret
\% verbose style
\% landscape orientation, arabic numbers, M for mute string
\% no barre, fret label down or left, small mute label font
\fret-diagram-verbose #'((mute 6)
(place-fret 5 3 1)
(place-fret 4 5 2)
(place-fret 3 5 3)
(place-fret 2 5 4)
(place-fret 1 3 1)
(barre 5 1 3))
```

```latex
\%\% simple D chord
\% terse style
\% larger dots, centered dots, fewer frets
\% label below string
\fret-diagram-terse "x;x;o;2-1;3-2;2-3;"
```
See also

Notation Reference: Section A.11.5 [Instrument Specific Markup], page 754.
Snippets: Section “Fretted strings” in Snippets.
Internals Reference: Section “fret-diagram-interface” in Internals Reference.

Predefined fret diagrams
Fret diagrams can be displayed using the FretBoards context. By default, the FretBoards context will display fret diagrams that are stored in a lookup table:

\include "predefined-guitar-fretboards.ly"
\new FretBoards {
  \chordmode {
    c1 d
  }
}

The default predefined fret diagrams are contained in the file predefined-guitar-fretboards.ly. Fret diagrams are stored based on the pitches of a chord and the value of stringTunings that is currently in use. predefined-guitar-fretboards.ly contains predefined fret diagrams only for guitar-tuning. Predefined fret diagrams can be added for other instruments or other tunings by following the examples found in predefined-guitar-fretboards.ly.

Fret diagrams for the ukulele are contained in the file predefined-ukulele-fretboards.ly.

\include "predefined-ukulele-fretboards.ly"

myChords = \chordmode { a1 a:m a:aug }
\new ChordNames {
  \myChords
}
\new FretBoards {
  \set Staff.stringTunings = #ukulele-tuning
  \myChords
}

A   Am  A+
Fret diagrams for the mandolin are contained in the file predefined-mandolin-fretboards.ly.

\include "predefined-mandolin-fretboards.ly"

myChords = \chordmode { c1 c:m7.5- c:aug }

\new ChordNames {
  \myChords
}

\new FretBoards {
  \set Staff.stringTunings = #mandolin-tuning
  \myChords
}

\include "predefined-guitar-fretboards.ly"
\new FretBoards {
  \chordmode { c1 }
  <c' e' g'>1
}

Chord pitches can be entered either as simultaneous music or using chord mode (see [Chord mode overview], page 425).

\include "predefined-guitar-fretboards.ly"
\new FretBoards {
  \chordmode { c1 f g }
}

It is common that both chord names and fret diagrams are displayed together. This is achieved by putting a ChordNames context in parallel with a FretBoards context and giving both contexts the same music.

\include "predefined-guitar-fretboards.ly"
mychords = \chordmode {
  c1 f g
}

<<
  \new ChordNames {
    \mychords
  }
  \new FretBoards {
    \mychords
  }
>>
Predefined fret diagrams are transposable, as long as a diagram for the transposed chord is stored in the fret diagram table.

\include "predefined-guitar-fretboards.ly"
mychords = \chordmode {
c1 f g
}

mychordlist = {
 \mychords
 \transpose c e { \mychords }
}
<<
 \new ChordNames {
 \mychordlist
 }
 \new FretBoards {
 \mychordlist
 }
>>

The predefined fret diagram table for guitar contains eight chords (major, minor, augmented, diminished, dominant seventh, major seventh, minor seventh, dominant ninth) for each of 17 keys. The predefined fret diagram table for ukulele contains these chords plus an additional three chords (major sixth, suspended second, and suspended fourth). A complete list of the predefined fret diagrams is shown in Section A.4 [Predefined fretboard diagrams], page 675. If there is no entry in the table for a chord, the FretBoards engraver will calculate a fret diagram using the automatic fret diagram functionality described in [Automatic fret diagrams], page 395.

\include "predefined-guitar-fretboards.ly"
mychords = \chordmode {
c1 c:maj9
}

<<
 \new ChordNames {
 \mychords
 }
 \new FretBoards {
 \mychords
 }
>>

C C^9
Fret diagrams can be added to the fret diagram table. To add a diagram, you must specify
the hash table for the diagram, the chord for the diagram, the tuning to be used, and a definition
for the diagram. Normally, the hash table will be \texttt{default-fret-table}. The diagram definition can
be either a fret-diagram-terse definition string or a fret-diagram-verbose marking list.

\begin{verbatim}
\include "predefined-guitar-fretboards.ly"
\storePredefinedDiagram #default-fret-table
\chordmode { c:maj9 }
#guitar-tuning
"x;3-2;o;o;o;o;"

mychords = \chordmode {
  c1 c:maj9
}
<<
\new ChordNames {
  \mychords
}
\new FretBoards {
  \mychords
}
>>

Different fret diagrams for the same chord name can be stored using different octaves of
pitches. The different octave should be at least two octaves above or below the default octave,
because the octaves above and below the default octave are used for transposing fretboards.

\begin{verbatim}
\include "predefined-guitar-fretboards.ly"
\storePredefinedDiagram #default-fret-table
\chordmode { c'' }
#guitar-tuning
#(offset-fret 2
  (chord-shape 'bes guitar-tuning))

mychords = \chordmode {
  c1 c''
}
<<
\new ChordNames {
  \mychords
}
\new FretBoards {
  \mychords
}
>>
\end{verbatim}
In addition to fret diagrams, LilyPond stores an internal list of chord shapes. The chord shapes are fret diagrams that can be shifted along the neck to different positions to provide different chords. Chord shapes can be added to the internal list and then used to define predefined fret diagrams. Because they can be moved to various positions on the neck, chord shapes will normally not contain any open strings. Like fret diagrams, chord shapes can be entered as either fret-diagram-terse strings or fret-diagram-verbose marking lists.

\include "predefined-guitar-fretboards.ly"

% Add a new chord shape
\addChordShape #'powerf #guitar-tuning "1-1;3-3;3-4;x;x;x;"

% add some new chords based on the power chord shape
\storePredefinedDiagram #default-fret-table
  \chordmode { f'' }
  #guitar-tuning
  #(chord-shape 'powerf guitar-tuning)
\storePredefinedDiagram #default-fret-table
  \chordmode { g'' }
  #guitar-tuning
  #(offset-fret 2
    (chord-shape 'powerf guitar-tuning))

mychords = \chordmode {
  f f'' g g''
}

<<
  \new ChordNames {
    mychords
  }
  \new FretBoards {
    mychords
  }
>>

The graphical layout of a fret diagram can be customized according to user preference through the properties of the \fret-diagram-interface. Details are found at Section “fret-diagram-interface” in Internals Reference. For a predefined fret diagram, the interface properties belong to FretBoards.FretBoard.
Selected Snippets

Customizing fretboard fret diagrams

Fret diagram properties can be set through 'fret-diagram-details'. For FretBoard fret diagrams, overrides are applied to the FretBoards.FretBoard object. Like Voice, FretBoards is a bottom level context, therefore can be omitted in property overrides.

```
\include "predefined-guitar-fretboards.ly"
\storePredefinedDiagram #default-fret-table \chordmode { c' }
    \guitar-tuning
    #"x;1-1-;1-2-;3-2-3-3-3-4-1-1-;"

% shorthand
\oo = #(define-music-function
    (grob-path value)
    (list? scheme?)
    #\{ \once \override $grob-path = #value \})

<<
\new ChordNames {
    \chordmode { c1 | c | c | d }
}
\new FretBoards {
    % Set global properties of fret diagram
    \override FretBoards.FretBoard.size = #'1.2
    \override FretBoard.fret-diagram-details.finger-code = #'in-dot
    \override FretBoard.fret-diagram-details.dot-color = #'white
    \chordmode {
        c
        \oo FretBoard.size #'1.0
        \oo FretBoard.fret-diagram-details.barre-type #'straight
        \oo FretBoard.fret-diagram-details.dot-color #'black
        \oo FretBoard.fret-diagram-details.finger-code #'below-string
        c'
        \oo FretBoard.fret-diagram-details.barre-type #'none
        \oo FretBoard.fret-diagram-details.number-type #'arabic
        \oo FretBoard.fret-diagram-details.orientation #'landscape
        \oo FretBoard.fret-diagram-details.mute-string #"M"
        \oo FretBoard.fret-diagram-details.label-dir #LEFT
        \oo FretBoard.fret-diagram-details.dot-color #'black
        c'
        \oo FretBoard.fret-diagram-details.finger-code #'below-string
        \oo FretBoard.fret-diagram-details.dot-radius #0.35
        \oo FretBoard.fret-diagram-details.dot-position #0.5
        \oo FretBoard.fret-diagram-details.fret-count #3
        d
    }
}
\new Voice {
    c'1 | c' | c' | d'
}
>>
```
Defining predefined fretboards for other instruments

Predefined fret diagrams can be added for new instruments in addition to the standards used for guitar. This file shows how this is done by defining a new string-tuning and a few predefined fretboards for the Venezuelan *cuatro*.

This file also shows how fingerings can be included in the chords used as reference points for the chord lookup, and displayed in the fret diagram and the TabStaff, but not the music.

These fretboards are not transposable because they contain string information. This is planned to be corrected in the future.

```plaintext
% add FretBoards for the Cuatro
% Note: This section could be put into a separate file
% predefined-cuatro-fretboards.ly
% and \included into each of your compositions

cuatroTuning = #\{,(ly:make-pitch 0 6 0)
, (ly:make-pitch 1 3 SHARP)
, (ly:make-pitch 1 1 0)
, (ly:make-pitch 0 5 0))

dSix = \{ <a\4 b\1 d\3 fis\2> \}
dMajor = \{ <a\4 d\1 d\3 fis \2> \}
aMajSeven = \{ <a\4 cis\1 e\3 g\2> \}
dMajSeven = \{ <a\4 c\1 d\3 fis\2> \}
gMajor = \{ <b\4 b\1 d\3 g\2> \}

\storePredefinedDiagram #default-fret-table \dSix
#cuatroTuning
"o;o;o;o;"
\storePredefinedDiagram #default-fret-table \dMajor
#cuatroTuning
"o;o;o;3-3;"
\storePredefinedDiagram #default-fret-table \aMajSeven
#cuatroTuning
"o;2-2;1-1;2-3;"
\storePredefinedDiagram #default-fret-table \dMajSeven
#cuatroTuning
"o;0;0;1-1;"
\storePredefinedDiagram #default-fret-table \gMajor
#cuatroTuning
"2-2;0;1-1;0;"

% end of potential include file /predefined-cuatro-fretboards.ly

%(set-global-staff-size 16)

primerosNames = \chordmode {
\score {
  <<
    \new ChordNames {
      \set chordChanges = ##t
      \primerosNames
    }
  
    \new Staff {
      \new Voice \with {
        \remove "New_fingering_engraver"
      }
      \relative c' {
        \primeros
      }
    }
  }

  \new FretBoards {
    \set Staff.stringTunings = #cuatroTuning
    \override FretBoard %
    %  #'(fret-diagram-details string-count) = 4
    \override FretBoard.fret-diagram-details.finger-code = #'in-dot
    \primeros
  }

  \new TabStaff \relative c' {
    \set TabStaff.stringTunings = #cuatroTuning
    \primeros
  }

  >>

  \layout {
    \context {
      \Score
        \override SpacingSpanner.base-shortest-duration =
          #(ly:make-moment 1 16)
    }
    \midi { }
  }
}
Chapter 2: Specialist notation

ChordChanges for FretBoards

FretBoards can be set to display only when the chord changes or at the beginning of a new line.

```
\include "predefined-guitar-fretboards.ly"

myChords = \chordmode {
  c1 c1 \break
  \set chordChanges = ##t
  c1 c1 \break
  c1 c1
}

<<
  \new ChordNames { \myChords }
  \new FretBoards { \myChords }
  \new Staff { \myChords }
>>
```

Fretboards alternate tables

Alternate fretboard tables can be created. These would be used in order to have alternate fretboards for a given chord.
In order to use an alternate fretboard table, the table must first be created. Fretboards are then added to the table.

The created fretboard table can be blank, or it can be copied from an existing table.

The table to be used in displaying predefined fretboards is selected by the property \texttt{\predefinedDiagramTable}.

\begin{verbatim}
\include "predefined-guitar-fretboards.ly"

% Make a blank new fretboard table
#(define custom-fretboard-table-one
    (make-fretboard-table))

% Make a new fretboard table as a copy of default-fret-table
#(define custom-fretboard-table-two
    (make-fretboard-table default-fret-table))

% Add a chord to custom-fretboard-table-one
\storePredefinedDiagram #custom-fretboard-table-one
\chordmode {c}
guitar-tuning
"3-;3;5;5;3-;"

% Add a chord to custom-fretboard-table-two
\storePredefinedDiagram #custom-fretboard-table-two
\chordmode {c}
guitar-tuning
"x;3;5;5;0;"

<<
\chords {
    c1 | d1 |
    c1 | d1 |
    c1 | d1 |
}
\new FretBoards {
    \chordmode {
        \set predefinedDiagramTable = #default-fret-table
        c1 | d1 |
        \set predefinedDiagramTable = #custom-fretboard-table-one
        c1 | d1 |
        \set predefinedDiagramTable = #custom-fretboard-table-two
        c1 | d1 |
    }
}
\new Staff {
    \clef "treble_8"
    <<
    \chordmode {
        c1 | d1 |
        c1 | d1 |
        c1 | d1 |
    }
\end{verbatim}
See also

Notation Reference: [Custom tablatures], page 371, [Automatic fret diagrams], page 395, [Chord mode overview], page 425, Section A.4 [Predefined fretboard diagrams], page 675.

Installed Files: ly/predefined-guitar-fretboards.ly,
ly/predefined-guitar-ninth-fretboards.ly,
ly/predefined-ukulele-fretboards.ly,
ly/predefined-mandolin-fretboards.ly.

Snippets: Section “Fretted strings” in Snippets.

Internals Reference: Section “fret-diagram-interface” in Internals Reference.

Automatic fret diagrams

Fret diagrams can be automatically created from entered notes using the FretBoards context. If no predefined diagram is available for the entered notes in the active stringTunings, this context calculates strings and frets that can be used to play the notes.

```latex
<<
\new ChordNames {
  \chordmode {
    f1 g
  }
}
\new FretBoards {
  <f, c f a c' f'>1
  <g, b, d g b g'>1
}
\new Staff {
  \clef "treble_8"
  <f, c f a c' f'>1
  <g, b, d g b' g'>1
}
>>
```
As no predefined diagrams are loaded by default, automatic calculation of fret diagrams is the default behavior. Once default diagrams are loaded, automatic calculation can be enabled and disabled with predefined commands:

```
\storePredefinedDiagram #default-fret-table
  \<c e g c' e'>
#guitar-tuning
  "x;3-1-(;5-2;5-3;5-4;3-1-1-);"
<<
  \new ChordNames {
    \chordmode {
      c1 c c
    }
  }
  \new FretBoards {
    \<c e g c' e'>1
    \predefinedFretboardsOff
    \<c e g c' e'>1
    \predefinedFretboardsOn
    \<c e g c' e'>1
  }
  \new Staff {
    \clef "treble_8"
    \<c e g c' e'>1
    \<c e g c' e'>1
    \<c e g c' e'>1
  }
>>
```

Sometimes the fretboard calculator will be unable to find an acceptable diagram. This can often be remedied by manually assigning a note to a string. In many cases, only one note need be manually placed on a string; the rest of the notes will then be placed appropriately by the FretBoards context.

Fingerings can be added to FretBoard fret diagrams.

```
<<
  \new ChordNames {
    \chordmode {
      c1 d:m
```
The minimum fret to be used in calculating strings and frets for the FretBoard context can be set with the `minimumFret` property.

The strings and frets for the FretBoards context depend on the `stringTunings` property, which has the same meaning as in the TabStaff context. See [Custom tablatures], page 371, for information on the `stringTunings` property.
The graphical layout of a fret diagram can be customized according to user preference through the properties of the `fret-diagram-interface`. Details are found at Section “fret-diagram-interface” in *Internals Reference*. For a `FretBoards` fret diagram, the interface properties belong to `FretBoards.FretBoard`.

**Predefined commands**

\predefinedFretboardsOff, \predefinedFretboardsOn.

**See also**

- Notation Reference: [Custom tablatures], page 371.
- Snippets: Section “Fretted strings” in Snippets.
- Internals Reference: Section “fret-diagram-interface” in *Internals Reference*.

**Known issues and warnings**

Automatic fretboard calculations do not work properly for instruments with non-monotonic tunings.

**Right-hand fingerings**

Right-hand fingerings `p-i-m-a` must be entered using `\rightHandFinger` followed by a number.

```
\clef "treble_8"
\timesig.C44 8
#(define RH rightHandFinger)
\relative c {
  \clef "treble_8"
  c4\rightHandFinger #1
  e\rightHandFinger #2
  g\rightHandFinger #3
  c'\rightHandFinger #4
  <c\rightHandFinger #1 e\rightHandFinger #2
  g\rightHandFinger #3 c'\rightHandFinger #4 >1
}
```

For convenience, \rightHandFinger may be abbreviated to something shorter, for example \RH, by adding the appropriate definition at the source file’s top level:

```
RH = \rightHandFinger \etc
```

Most behaviors of right-hand fingerings (namely, the StrokeFinger object) may be set in the same way as ordinary fingerings: see [Fingering instructions], page 230.

**Selected Snippets**

Placement of right-hand fingerings

It is possible to exercise greater control over the placement of right-hand fingerings by setting a specific property, as demonstrated in the following example.

```
#(define RH rightHandFinger)

\relative c {
  \clef "treble_8"
  \rightHandFinger 1
  c4\rightHandFinger #1
  e\rightHandFinger #2
  g\rightHandFinger #3
  c'\rightHandFinger #4
  <c\rightHandFinger #1 e\rightHandFinger #2
  g\rightHandFinger #3 c'\rightHandFinger #4 >1
}
```
\set strokeFingerOrientations = #'(up down)
\relative c {
  \clef "treble_8"
  <c-3\5\RH #1 >4
  <e-2\4\RH #2 >4
  <g-0\3\RH #3 >4
  <c-1\2\RH #4 >4
}

\set strokeFingerOrientations = #'(up right down)
\relative c {
  \clef "treble_8"
  <c-3\5\RH #1 >4
  <e-2\4\RH #2 >4
  <g-0\3\RH #3 >4
  <c-1\2\RH #4 >4
}

\set strokeFingerOrientations = #'(left)
\relative c {
  \clef "treble_8"
  <c-3\5\RH #1 >4
  <e-2\4\RH #2 >4
  <g-0\3\RH #3 >4
  <c-1\2\RH #4 >4
}

\set strokeFingerOrientations = #'(right)
\relative c {
  \clef "treble_8"
  <c-3\5\RH #1 >4
  <e-2\4\RH #2 >4
  <g-0\3\RH #3 >4
  <c-1\2\RH #4 >4
}

Fingerings, string indications, and right-hand fingerings

This example combines left-hand fingering, string indications, and right-hand fingering.

#:define RH rightHandFinger
\relative c {
  \clef "treble_8"
  <c-3\5\RH #1 >4
  <e-2\4\RH #2 >4
  <g-0\3\RH #3 >4
  <c-1\2\RH #4 >4
}

See also

Notation Reference: [Fingering instructions], page 230.
Snippets: Section “Fretted strings” in Snippets.
Internals Reference: Section “StrokeFinger” in Internals Reference.

2.4.2 Guitar

Most of the notational issues associated with guitar music are covered sufficiently in the general fretted strings section, but there are a few more worth covering here. Occasionally users want to create songbook-type documents having only lyrics with chord indications above them. Since LilyPond is a music typesetter, it is not recommended for documents that have no music notation in them. A better alternative is a word processor, text editor, or, for experienced users, a typesetter like GuitarTeX.
Indicating position and barring

This example demonstrates how to include guitar position and barring indications.

\relative {
  \clef "treble_8"
  b,16 d g b e
  \textSpannerDown
  \override TextSpanner.bound-details.left.text = "XII"
  g16\startTextSpan
  b16 e g e b g\stopTextSpan
  e16 b g d
}

See also

Notation Reference: [Text spanners], page 248.
Snippets: Section “Fretted strings” in Snippets, Section “Expressive marks” in Snippets.

Indicating harmonics and dampened notes

Special note heads can be used to indicate dampened notes or harmonics. Harmonics are normally further explained with a text markup.

\relative {
  \clef "treble_8"
  \override NoteHead.style = #'harmonic-mixed
  d'8\markup { \italic \fontsize #-2 "harm. 12" } <g b>4
}

Dampened notes (also called dead notes) are supported within normal and tablature staves:

\relative {
  < a\3 \deadNote c\2 a'\1 >4
  < b\3 \deadNote d\2 b'\1 >
  < c\3 \deadNote e\2 c'\1 >
  \deadNotesOn
  \tuplet 3/2 { g8 b e }
  \deadNotesOff
  < a,\3 c\2 e\1 >1
}

\new StaffGroup <<
\new Staff {
  \clef "treble_8"
  \music
Another playing technique (especially used on electric guitars) is called palm mute. The string is hereby partly muted by the palm of the striking hand (hence the name). LilyPond supports the notation of palm mute-style notes by changing the note head to a triangle shape.

\new Voice { % Warning: explicit Voice instantiation is required to have palmMuteOff work properly when palmMuteOn comes at the beginning of the piece.
\relative c, {
\clef "G_8"
palmMuteOn
e8``\markup { \musicglyph "noteheads.u2do" = palm mute } < e b' e > e
palmMuteOff
e e \palmMute e e e |
e8 \palmMute { e e e } e e e |
\palmMute e b' e >8 \palmMute { e e e } < \palmMute e b' e >2
}
}\n
See also

Snippets: Section “Fretted strings” in Snippets.
Notation Reference: [Special note heads], page 39, Section A.9 [Note head styles], page 709.

Indicating power chords

Power chords and their symbols can be engraved in chord mode or as chord constructs. As an exception, the fifth is specified in these chord names, whereas it is usually left out in other chords (e.g. major or minor triads).

ChordsAndSymbols = {
\chordmode {

\set TabStaff.restrainOpenStrings = ##t
\set minimumFret = #8
c,5
f,5.8
}\set minimumFret = #2
\set restrainOpenStrings = ##f
<a, e> <a cis' e'>
<g d' g'>

\score {
<<
\new ChordNames {
\ChordsAndSymbols
}
\new Staff {
\clef "treble_8"
\ChordsAndSymbols
}
\new TabStaff {
\ChordsAndSymbols
}
>>
}

See also

Music Glossary: Section “power chord” in Music Glossary.

Notation Reference: [Extended and altered chords], page 428, [Printing chord names], page 431.

Snippets: Section “Fretted strings” in Snippets.

2.4.3 Banjo

Banjo tablatures

LilyPond has basic support for the five-string banjo. When making tablatures for five-string banjo, use the banjo tablature format function to get correct fret numbers for the fifth string:

```lilypond
music = {
    g8 d' g'\5 a b g e d' |
    g4 d''8\5 b' a\2 g'5 e'2 d' |
```
A number of common tunings for the five-string banjo are predefined: banjo-c-tuning (gCGBD), banjo-modal-tuning (gDGCD), banjo-open-d-tuning (aDF#AD) and banjo-open-dm-tuning (aDFAD).

These may be converted to four-string tunings using the four-string-banjo function:

```
\set TabStaff.stringTunings = #(four-string-banjo banjo-c-tuning)
```

See also

Installed Files: ly/string-tunings-init.ly.
Snippets: Section “Fretted strings” in Snippets.

2.4.4 Lute

Lute tablatures

LilyPond supports tablature for lute.

To get additional bass strings use additionalBassStrings, where the pitches of those strings are set. They will be printed below lowest line as: a, /a, //a, ///a, 4, 5, etc.

fret-letter-tablature-format for tablatureFormat should be used, probably fretLabels for further customizing.

```
m = { f'4 d' a f d a, g, fis, e, d, c, \bar "|." }
```

```
\score {
  <<
    \new Staff { \clef bass \cadenzaOn \m }
    \new TabStaff \m
  >>

  \layout {
    \context {
      \Score
        \tablatureFormat = #fret-letter-tablature-format
    }
  }
```
Known issues and warnings

Using FretBoards with additionalBassStrings is not supported and will yield unsatisfying results.

2.5 Percussion

2.5.1 Common notation for percussion

Rhythmic music is primarily used for percussion and drum notation, but it can also be used to show the rhythms of melodies.

References for percussion

- Some percussion may be notated on a rhythmic staff; this is discussed in [Showing melody rhythms], page 82, and [Instantiating new staves], page 192.
- MIDI output is discussed in a separate section; please see Section 3.5 [Creating MIDI output], page 533.

See also

Notation Reference: [Showing melody rhythms], page 82, [Instantiating new staves], page 192. Section 3.5 [Creating MIDI output], page 533.

Snippets: Section “Percussion” in Snippets.

Basic percussion notation

Percussion notes may be entered in \drummode mode, which is similar to the standard mode for entering notes. The simplest way to enter percussion notes is to use the \drums command, which creates the correct context and entry mode for percussion:

```
\drums {
  hihat4 hh bassdrum bd
}
```
This is shorthand for:
\new DrumStaff \drummode {
  hihat4 hh bassdrum bd
}

Each piece of percussion has a full name and an abbreviated name, and both can be used in input files. The full list of percussion note names may be found in Section A.15 [Percussion notes], page 774.

Note that the normal notation of pitches (such as cis4) in a DrumStaff context will cause an error message. Percussion clefs are added automatically to a DrumStaff context but they can also be set explicitly. Other clefs may be used as well.

\drums {
  \clef percussion
  bd4 4 4 4
  \clef treble
  hh4 4 4 4
}

There are a few issues concerning MIDI support for percussion instruments; for details please see Section 3.5 [Creating MIDI output], page 533.

See also

Notation Reference: Section 3.5 [Creating MIDI output], page 533, Section A.15 [Percussion notes], page 774.

Installed Files: ly/drumpitch-init.ly.

Snippets: Section “Percussion” in Snippets.

Drum rolls

Drum rolls are indicated with three slashes across the stem. For quarter notes or longer the three slashes are shown explicitly, eighth notes are shown with two slashes (the beam being the third), and drum rolls shorter than eighths have one stem slash to supplement the beams. This is achieved with the tremolo notation, as described in [Tremolo repeats], page 167.

\drums {
  \time 2/4
  sn16 8 16 8 8:32 ~
  8 8 4:32 ~
  4 8 16 16
  4 r4
}

\drums {
  \time 2/4
  sn16 8 16 8 8:32 ~
  8 8 4:32 ~
  4 8 16 16
  4 r4
}
Sticking can be indicated by placing a markup for "R" or "L" above or below notes, as discussed in Section 5.4.2 [Direction and placement], page 637. The staff-paddig property may be overridden to achieve a pleasing baseline.

\drums {
    \repeat unfold 2 {
        sn16^"L" 16^"R" 16^"L" 16^"R" 16^"L" 16^"R" 16^"L" 16^"R"
        \stemUp
        sn16._"L" 16._"R" 16._"L" 16._"R" 16._"L" 16._"R" 16._"R"
    }
}

See also
Notation Reference: [Tremolo repeats], page 167.
Snippets: Section “Percussion” in Snippets.

Pitched percussion
Certain pitched percussion instruments (e.g., xylophone, vibraphone, and timpani) are written using normal staves. This is covered in other sections of the manual.

See also
Notation Reference: Section 3.5 [Creating MIDI output], page 533.
Snippets: Section “Percussion” in Snippets.

Percussion staves
A percussion part for more than one instrument typically uses a multiline staff where each position in the staff refers to one piece of percussion. To typeset the music, the notes must be interpreted in DrumStaff and DrumVoice context.

\up = \drummode {
    crashcymbal4 hihat8 halfopenhihat hh hh hh openhihat
}
\down = \drummode {
    bassdrum4 snare8 bd r bd sn4
}
\new DrumStaff <<
    \new DrumVoice { \voiceOne \up }
    \new DrumVoice { \voiceTwo \down }
>>

The above example shows verbose polyphonic notation. The short polyphonic notation, described in Section “I’m hearing Voices” in Learning Manual, can also be used. For example,
\new DrumStaff <<
There are also other layout possibilities. To use these, set the property `drumStyleTable` in context `DrumVoice`. The following variables have been predefined:

**drums-style**

This is the default. It typesets a typical drum kit on a five-line staff:

The drum scheme supports six different toms. When there are fewer toms, simply select the toms that produce the desired result. For example, to get toms on the three middle lines you use `tommh`, `tomml`, and `tomfl`.

**agostini-drums-style**

Invented by the French percussionist Dante Agostini in 1965, this notation is commonly employed in France but also elsewhere.
timbales-style

This typesets timbales on a two line staff:

congas-style

This typesets congas on a two line staff:

bongos-style

This typesets bongos on a two line staff:

percussion-style

To typeset all kinds of simple percussion on one-line staves:

Custom percussion styles may also be defined, as explained in [Custom percussion staves], page 409.

See also

Notation Reference: [Custom percussion staves], page 409.
Installed Files: ly/drumpitch-init.ly.
Snippets: Section “Percussion” in Snippets.
Custom percussion staves

Custom percussion styles may be defined, to which the `drumStyleTable` property may then be set. Existing notations may be redefined as an association list where each entry has to be comprised of four items: a name, the note head style (or `default`), an articulation sign if needed (or `#f` if not), and the note head’s position on the staff. That list must then be converted into a Scheme hash table, using the `alist->hash-table` function.

```scheme
#(define mydrums '(
    (bassdrum default #f -1)
    (snare default #f 0)
    (hihat cross #f 1)
    (halfopenhihat cross "halfopen" 1)
    (pedalhihat xcircle "stopped" 2)
    (lowtom diamond #f 3)))
```

```scheme
up = \drummode { hh8 hh hhho hhho hhp4 hhp }
down = \drummode { bd4 sn bd toml8 toml }
```

```scheme
\new DrumStaff <<
  \set DrumStaff.drumStyleTable = #(alist->hash-table mydrums)
  \new DrumVoice { \voiceOne up }
  \new DrumVoice { \voiceTwo down }
>>
```

New names may also be added to these custom notations through the `drumPitchNames` variable, that may be redefined as an association list (or augmented by appending a new list to its existing value, as demonstrated below), but also through its individual entries. This also makes it possible to define aliases: alternate input shorthand for some notations.

```scheme
drumPitchNames =
  #(append
    '((leftsnap . sidestick)
      (rightsnap . ridecymbal))
    drumPitchNames)
```

```scheme
drumPitchNames.ls = #'sidestick
drumPitchNames.rs = #'ridecymbal
```

```scheme
\drums {
  leftsnap4. rightsnap8 leftsnap4 rightsnap
  ls8 rs ls rs ls4 rs
}
```

In a similar manner, the `drumPitchTable` property associates a specific pitch (meaning a different instrument sound, as provided by available MIDI soundfonts) to each notation. That
property needs to be defined as a hash table, which is again converted from an association list (stored by default as the midiDrumPitches variable). Redefining these associations is achieved as explained above, either by defining an entire association list or through individual entries. The following example demonstrates how to create a whole notation set with its own input syntax, custom notations and corresponding MIDI output.

```lisp
#(define djembe-style
  '((dbass default #f -2)
    (dbassmute default "stopped" -2)
    (dopen default #f 0)
    (dopenmute default "stopped" 0)
    (dslap default #f 2)
    (dslapmute default "stopped" 2)))

midiDrumPitches.dbass = g
midiDrumPitches.dbassmute = fis
midiDrumPitches.dopen = a
midiDrumPitches.dopenmute = gis
midiDrumPitches.dslap = b
midiDrumPitches.dslapmute = ais

(test = \drummode { dba4 do ds dbm dom dsm }

\score {
  \new DrumStaff \with {
    \override StaffSymbol.line-count = #3
    instrumentName = "Djembé"
    drumStyleTable = #(alist->hash-table djembe-style)
    drumPitchTable = #(alist->hash-table midiDrumPitches)
  }
  \time 3/4
  \test
}
\layout {}
\midi {]

Djembé
```
See also

Installed Files: ly/drumpitch-init.ly.

Snippets: Section “Percussion” in Snippets.

Internals Reference: Section “DrumStaff” in Internals Reference, Section “DrumVoice” in Internals Reference.

Ghost notes
Also known as dead, muted, silenced or false notes; ghost notes can be created using the \texttt{\parenthesize} command, see [Parentheses], page 235.

\begin{verbatim}
\new DrumStaff <<
\new DrumVoice = "1" { s1 }
\new DrumVoice = "2" { s1 }
\drummode {
  <<
  { hh8[ 8] <hh sn> hh16 \parenthesize sn hh
  \parenthesize sn hh8 <hh sn> hh }
  \}
  { bd4 r4 bd8 8 r8 bd }

  >>
}
\end{verbatim}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{ghost_notes}
\caption{Ghost notes example}
\end{figure}

See also

Notation Reference: [Parentheses], page 235.

Snippets: Section “Percussion” in Snippets.

2.6 Wind instruments

This section includes elements of music notation that arise when writing specifically for wind instruments.
2.6.1 Common notation for wind instruments

This section discusses notation common to most wind instruments.

References for wind instruments

Many notation issues for wind instruments pertain to breathing and tonguing:

- Breathing can be specified by rests or [Breath marks], page 139.
- Legato playing is indicated by [Slurs], page 134.
- Different types of tonguings, ranging from legato to non-legato to staccato are usually shown by articulation marks, sometimes combined with slurs, see [Articulations and ornamentations], page 123, and Section A.14 [List of articulations], page 772.
- Flutter tonguing is usually indicated by placing a tremolo mark and a text markup on the note. See [Tremolo repeats], page 167.

Other aspects of musical notation that can apply to wind instruments:

- Many wind instruments are transposing instruments, see [Instrument transpositions], page 27.
- Slide glissandi are characteristic of the trombone, but other winds may perform keyed or valved glissandi. See [Glissando], page 141.
- Harmonic series glissandi, which are possible on all brass instruments but common for French Horns, are usually written out as [Grace notes], page 115.
- Pitch inflections at the end of a note are discussed in [Falls and doits], page 140.
- Key slaps or valve slaps are often shown by the cross style of [Special note heads], page 39.
- Woodwinds can overblow low notes to sound harmonics. These are shown by the flageolet articulation. See Section A.14 [List of articulations], page 772.
- The use of brass mutes is usually indicated by a text markup, but where there are many rapid changes it is better to use the stopped and open articulations. See [Articulations and ornamentations], page 123, and Section A.14 [List of articulations], page 772.
- Stopped horns are indicated by the stopped articulation. See [Articulations and ornamentations], page 123.

Selected Snippets

*Changing \flageolet mark size*

To make the \flageolet circle smaller use the following tweak.

```latex
\smallFlageolet = \tweak font-size -3 \flageolet
```

```
\layout { ragged-right = ##f }
\relative c' {
   d4\flageolet \markup { default size } d_\flageolet
   c4\smallFlageolet \markup { smaller } c_\smallFlageolet
```

![default size](default size) ![smaller](smaller)
Chapter 2: Specialist notation

See also

Notation Reference: [Breath marks], page 139, [Slurs], page 134, [Articulations and ornaments], page 123, Section A.14 [List of articulations], page 772, [Tremolo repeats], page 167, [Instrument transpositions], page 27, [Glissando], page 141, [Grace notes], page 115, [Falls and doits], page 140, [Special note heads], page 39

Snippets: Section “Winds” in Snippets.

Fingerings

All wind instruments other than the trombone require the use of several fingers to produce each pitch. Some fingering examples are shown in the snippets below.

Woodwind diagrams can be produced and are described in Section 2.6.3.1 [Woodwind diagrams], page 417.

Selected Snippets

Fingering symbols for wind instruments

Special symbols can be achieved by combining existing glyphs, which is useful for wind instruments.

```
centermarkup = {
  \once \override TextScript.self-alignment-X = #CENTER
  \once \override TextScript.X-offset = #(lambda (g)
    (+ (ly:self-alignment-interface::centered-on-x-parent g)
      (ly:self-alignment-interface::x-aligned-on-self g)))
}
\score {
  \relative c' {
    g \open
    \centermarkup
    g \markup {
      \combine
      \musicglyph "scripts.open"
      \musicglyph "scripts.tenuto"
    }
    \centermarkup
    g \markup {
      \combine
      \musicglyph "scripts.open"
      \musicglyph "scripts.stopped"
    }
    g \stopped
  }
}
```

Recorder fingering chart
The following example demonstrates how fingering charts for wind instruments can be realized.

% range chart for Paetzold contrabass recorder

\centermarkup = {
  \once \override TextScript.self-alignment-X = #CENTER
  \once \override TextScript.X-offset = #(\lambda (g)
    (+ (ly:self-alignment-interface::centered-on-x-parent g)
      (ly:self-alignment-interface::x-aligned-on-self g)))
}

\score {\new Staff \with {
  \remove "Time_signature_engraver"
  \omit Stem
  \omit Flag
  \consists "Horizontal_bracket_engraver"
}
{
  \clef bass
  \set Score.timing = ##f
  f,1*1/4 \glissando
  \clef violin
  gis'1*1/4
  \stemDown a'4\markup {1))
  \centermarkup
  \once \override TextScript.padding = #2
  bes'1*1/4 \markup {\override #'(baseline-skip . 1.7) \column
    { \fontsize #-5 \slashed-digit #0 \finger 1 \finger 2
      \finger 3 \finger 4 \finger 5 \finger 6 \finger 7} }
  \centermarkup
  \once \override TextScript.padding = #2
  b'1*1/4
  \centermarkup
  \once \override TextScript.padding = #2
  c''4\markup {1(}
  \centermarkup
  \once \override TextScript.padding = #2
  cis''1*1/4
  \centermarkup
  \once \override TextScript.padding = #2
  deh''1*1/4
  \centermarkup
  \once \override Staff.HorizontalBracket.direction = #UP
  e''1*1/4 \markup {\override #'(baseline-skip . 1.7) \column
    { \fontsize #-5 \slashed-digit #0 \finger 1 \finger 2
      \finger 3 \finger 4 \finger 5} }\startGroup
  f''1*1/4\markup {2)}\stopGroup
}}
See also

Notation Reference: Section 2.6.3.1 [Woodwind diagrams], page 417.

Snippets: Section “Winds” in Snippets.

2.6.2 Bagpipes

This section discusses notation common bagpipes.

Bagpipe definitions

LilyPond contains special definitions for Scottish, Highland Bagpipe music; to use them, add
\include "bagpipe.ly"

to the top of your input file. This lets you add the special grace notes common to bagpipe music with short commands. For example, you could write \taor instead of
\grace { \small G32[ d G e] }

bagpipe.ly also contains pitch definitions for the bagpipe notes in the appropriate octaves, so you do not need to worry about \relative or \transpose.
\include "bagpipe.ly"
{ \grg G4 \grg a \grg b \grg c \grg d \grg e \grg f \grA g A }

Bagpipe music nominally uses the key of D Major (even though that isn’t really true). However, since that is the only key that can be used, the key signature is normally not written out. To set this up correctly, always start your music with \hideKeySignature. If you for some reason want to show the key signature, you can use \showKeySignature instead.

Some modern music use cross fingering on c and f to flatten those notes. This can be indicated by c-flat or f-flat. Similarly, the piobaireachd high g can be written g-flat when it occurs in light music.

See also

Snippets: Section “Winds” in Snippets.

Bagpipe example

This is what the well known tune Amazing Grace looks like in bagpipe notation.
\include "bagpipe.ly"
\layout {
  indent = 0.0\cm
  \context { \Score \remove "Bar_number_engraver" }
}

\include "bagpipe.ly"
\header {
  title = "Amazing Grace"
  meter = "Hymn"
  arranger = "Trad. arr."
}

\hideKeySignature
\time 3/4
\grg \partial 4 a8. d16
\slurd d2 \grg f8[ e32 d16.]
\grg f2 \grg f8 e
\thrwd d2 \grg b4
\grG a2 \grg a8. d16
\slurd d2 \grg f8[ e32 d16.]
\grg f2 \grg e8. f16
\dblA A2 \grg A4
\grg A2 f8. A16
\grg A2 \hdbl f8[ e32 d16.]
\grg f2 \grg f8 e
\thrwd d2 \grg b4
\grG a2 \grg a8. d16
\slurd d2 \grg f8[ e32 d16.]
\grg f2 e4
\thrwd d2.
\slurd d2
\bar "|.”

Amazing Grace

Hymn

Trad. arr.

See also

Snippets: Section “Winds” in Snippets.
2.6.3 Woodwinds

This section discusses notation specifically for woodwind instruments.

2.6.3.1 Woodwind diagrams

Woodwind diagrams can be used to indicate the fingering to be used for specific notes and are available for the following instruments:

- piccolo
- flute
- oboe
- clarinet
- bass clarinet
- saxophone
- bassoon
- contrabassoon

Woodwind diagrams are created as markups:

```
c''1``\markup {
  \woodwind-diagram #'piccolo #'(lh . (gis))
  (cc . (one three))
  (rh . (ees))
}
```

![Woodwind diagram example]

Keys can be open, partially-covered, ring-depressed, or fully covered:

```
c''1``\markup {
  \textLengthOn
  \center-column {
    "one quarter"
    \woodwind-diagram #'flute #'(cc . (one1q))
    (lh . ())
    (rh . ())
  }
}
```

```
c''1``\markup {
  \center-column {
    "one half"
    \woodwind-diagram #'flute #'(cc . (one1h))
    (lh . ())
    (rh . ())
  }
}
```
Trills are indicated as shaded keys:

```latex
\begin{verbatim}
c''1^\markup { \\
\center-column { "three quarter" \\
\woodwind-diagram #'flute #'((cc . (one3q)) \\
(1h . ()) \\
(rh . ()))}
}

c''1^\markup { \\
\center-column { "ring" \\
\woodwind-diagram #'flute #'((cc . (oneR)) \\
(1h . ()) \\
(rh . ()))}
}

c''1^\markup { \\
\center-column { "full" \\
\woodwind-diagram #'flute #'((cc . (oneF two)) \\
(1h . ()) \\
(rh . ()))}
}
\end{verbatim}
```
A variety of trills can be displayed:
\textLengthOn
\markup {\center-column {"one quarter to ring"
  \woodwind-diagram #'flute '((cc . (one1qTR))
  (lh . ())
  (rh . ()))}}
\markup {\center-column {"ring to shut"
  \woodwind-diagram #'flute '((cc . (oneTR))
  (lh . ())
  (rh . ()))}}
\markup {\center-column {"ring to open"
  \woodwind-diagram #'flute '((cc . (oneRT))
  (lh . ())
  (rh . ()))}}
\markup {\center-column {"open to shut"
  \woodwind-diagram #'flute '((cc . (oneT))
  (lh . ())
  (rh . ()))}}
\markup {\center-column {"one quarter to three quarters"
  \woodwind-diagram #'flute '((cc . (one1qT3q))
  (lh . ())}
The list of all possible keys and settings for a given instrument can be displayed on the console using `#(print-keys-verbose 'flute)` or in the log file using `#(print-keys-verbose 'flute (current-error-port))`, although they will not show up in the music output.

Creating new diagrams is possible, although this will require Scheme ability and may not be accessible to all users. The patterns for the diagrams are in `scm/define-woodwind-diagrams.scm` and `scm/display-woodwind-diagrams.scm`.

**Predefined commands**

**Selected Snippets**

**Woodwind diagrams listing**

The following music shows all of the woodwind diagrams currently defined in LilyPond.

```latex
\layout {
  indent = 0
}

\relative c' {
  \textLengthOn
  \markup {
    \center-column {
      \tin-whistle
      \woodwind-diagram
      #'tin-whistle
      #'()
    }
  }
}
```
Graphical and text woodwind diagrams

In many cases, the keys other than the central column can be displayed by key name as well as by graphical means.

```
\relative c'' { 
  \textLengthOn
  c1 \markup \woodwind-diagram
    #'piccolo
    #'((cc . (one three))
        (lh . (gis))
        (rh . (ees)))

  \override #'(graphical . #f) { 
    \woodwind-diagram
      #'piccolo
      #'((cc . (one three))
          (lh . (gis))
          (rh . (ees)))
  }
}
```

Changing the size of woodwind diagrams

The size and thickness of woodwind diagrams can be changed.

```
\relative c'' { 
  \textLengthOn
  c1 \markup \woodwind-diagram
    #'piccolo
```
Woodwind diagrams key lists

The snippet below produces a list of all possible keys and key settings for woodwind diagrams as defined in `scm/define-woodwind-diagrams.scm`. The list will be displayed in the log file, but not in the music. If output to the console is wanted, omit the `(current-error-port)` from the commands.

```lisp
#(print-keys-verbose 'piccolo (current-error-port))
#(print-keys-verbose 'flute (current-error-port))
#(print-keys-verbose 'flute-b-extension (current-error-port))
#(print-keys-verbose 'tin-whistle (current-error-port))
#(print-keys-verbose 'oboe (current-error-port))
#(print-keys-verbose 'clarinet (current-error-port))
#(print-keys-verbose 'bass-clarinet (current-error-port))
#(print-keys-verbose 'low-bass-clarinet (current-error-port))
#(print-keys-verbose 'saxophone (current-error-port))
#(print-keys-verbose 'soprano-saxophone (current-error-port))
#(print-keys-verbose 'alto-saxophone (current-error-port))
#(print-keys-verbose 'tenor-saxophone (current-error-port))
#(print-keys-verbose 'baritone-saxophone (current-error-port))
#(print-keys-verbose 'bassoon (current-error-port))
#(print-keys-verbose 'contrabassoon (current-error-port))
```
2.7 Chord notation

Chords can be entered either as normal notes or in chord mode and displayed using a variety of traditional European chord naming conventions. Chord names and figured bass notation can also be displayed.

### 2.7.1 Chord mode

Chord mode is used to enter chords using an indicator of the chord structure, rather than the chord pitches.

**Chord mode overview**

Chords can be entered as simultaneous music, as discussed in [Chorded notes], page 169.
Chords can also be entered in “chord mode”, which is an input mode that focuses on the structures of chords in traditional European music, rather than on specific pitches. This is convenient for those who are familiar with using chord names to describe chords. More information on different input modes can be found at Section 5.4.1 [Input modes], page 635.

\chordmode { c1 g a g c }

Chords entered using chord mode are music elements, and can be transposed just like chords entered using simultaneous music. \chordmode is absolute, as \relative has no effect on chordmode blocks. However, in \chordmode the absolute pitches are one octave higher than in note mode.

Chord mode and note mode can be mixed in sequential music:

\relative {
  <c' e g>2 <g b d>
  \chordmode { c2 f }
  <c e g>2 <g' b d>
  \chordmode { f2 g }
}

Known issues and warnings
Predefined shorthands for articulations and ornaments cannot be used on notes in chord mode, see [Articulations and ornamentations], page 123.

Common chords
Major triads are entered by including the root and an optional duration:

\chordmode { c2 f4 g }

Minor, augmented, and diminished triads are entered by placing : and a quality modifier string after the duration:

\chordmode { c2:m f4:aug g:dim }
Seventh chords can be created:
\chordmode { c1:7 c:m7 c:maj7 c:dim7 c:aug7 }

The table below shows the actions of the quality modifiers on triads and seventh chords. The default seventh step added to chords is a minor or flatted seventh, which makes the dominant seventh the basic seventh chord. All alterations are relative to the dominant seventh. A more complete table of modifier usage is found at Section A.2 [Common chord modifiers], page 671.

<table>
<thead>
<tr>
<th>Modifier</th>
<th>Action</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>The default action; produces a major triad.</td>
<td></td>
</tr>
<tr>
<td>m, m7</td>
<td>The minor chord. This modifier lowers the 3rd.</td>
<td></td>
</tr>
<tr>
<td>dim, dim7</td>
<td>The diminished chord. This modifier lowers the 3rd, 5th and (if present) the 7th step.</td>
<td></td>
</tr>
<tr>
<td>aug</td>
<td>The augmented chord. This modifier raises the 5th step.</td>
<td></td>
</tr>
<tr>
<td>maj, maj7</td>
<td>The major 7th chord. This modifier adds a raised 7th step. The 7 following maj is optional. Do NOT use this modifier to create a major triad.</td>
<td></td>
</tr>
</tbody>
</table>

See also
Notation Reference: Section A.2 [Common chord modifiers], page 671, [Extended and altered chords], page 428.
Snippets: Section “Chords” in Snippets.

Known issues and warnings
Only one quality modifier should be used per chord, typically on the highest step present in the chord. Chords with more than quality modifier will be parsed without an error or warning, but the results are unpredictable. Chords that cannot be achieved with a single quality modifier should be altered by individual pitches, as described in [Extended and altered chords], page 428.
Extended and altered chords

Chord structures of arbitrary complexity can be created in chord mode. The modifier string can be used to extend a chord, add or remove chord steps, raise or lower chord steps, and add a bass note or create an inversion.

The first number following the \( : \) is taken to be the extent of the chord. The chord is constructed by sequentially adding thirds to the root until the specified number has been reached. Note that the seventh step added as part of an extended chord will be the minor or flatted seventh, not the major seventh. If the extent is not a third (e.g., 6), thirds are added up to the highest third below the extent, and then the step of the extent is added. The largest possible value for the extent is 13. Any larger value is interpreted as 13.

\[
\text{\texttt{chordmode}} \quad \{ \\
\text{c1:2} \quad \text{c:3} \quad \text{c:4} \quad \text{c:5} \\
\text{c1:6} \quad \text{c:7} \quad \text{c:8} \quad \text{c:9} \\
\text{c1:10} \quad \text{c:11} \quad \text{c:12} \quad \text{c:13} \\
\text{c1:14} \\
\}
\]

As a special exception, \( \text{c:5} \) produces a ‘power chord’ only consisting of root and fifth.

Since an unaltered 11 does not sound good when combined with an unaltered 13, the 11 is removed from a \( :13 \) chord (unless it is added explicitly).

\[
\text{\texttt{chordmode}} \quad \{ \\
\text{c1:13} \quad \text{c:13.11} \quad \text{c:m13} \\
\}
\]

Individual steps can be added to a chord. Additions follow the extent and are prefixed by a dot (\( . \)). The basic seventh step added to a chord is the minor or flatted seventh, rather than the major seventh.

\[
\text{\texttt{chordmode}} \quad \{ \\
\text{c1:3.5.6} \quad \text{c:3.7.8} \quad \text{c:3.6.13} \\
\}
\]

Added steps can be as high as desired.

\[
\text{\texttt{chordmode}} \quad \{ \\
\text{c4:3.5.15} \quad \text{c:3.5.20} \quad \text{c:3.5.25} \quad \text{c:3.5.30} \\
\}
\]
Added chord steps can be altered by suffixing a - or + sign to the number. To alter a step that is automatically included as part of the basic chord structure, add it as an altered step.

\chordmode {
  c1:7+ c:5+.3- c:3-.5-.7-
}\n\nThe modifier sus can be added to the modifier string to create suspended chords. This removes the 3rd step from the chord. Append either 2 or 4 to add the 2nd or 4th step to the chord. When sus is followed by either a 2nd or 4th step, it is equivalent to ^3, otherwise to sus4, namely 5.4.

\chordmode {
  c1:sus c:sus2 c:sus4 c:5.4
}\n
Added bass notes (putting a pitch other than the root on the bottom of the chord) can be specified by appending /pitch to the chord.

\chordmode {
  c'1 c'/e c'/f
}
If the added pitch is already part of the chord, this may be used to print chord inversions, in which case the pitch is not added but merely moved to the bottom of the chord. It may however be treated as an added note (and thus printed twice), by using the syntax //+pitch.

\chordmode {
  c'1 c'/g c'(+e
}

\chord {c'8 f8 g8}

Automatic chord inversions and voicings are demonstrated in [Chord inversions and specific voicings], page 430.

Chord modifiers that can be used to produce a variety of standard chords are shown in Section A.2 [Common chord modifiers], page 671.

See also

Notation Reference: [Chord inversions and specific voicings], page 430, Section A.2 [Common chord modifiers], page 671.

Snippets: Section “Chords” in Snippets.

Known issues and warnings

Each step can only be present in a chord once. The following simply produces the augmented chord, since 5+ is interpreted last.

\chordmode { c:3.5.5-.5+ }

\chord {c:3.5.5.5

Chord inversions and specific voicings

In addition to chord modifiers and added bass notes, various functions may be used to automatically print chords in a specific inversion or voicing – for example the so-called ‘drop 2’ voicing commonly used in jazz music.

\chordmode {
  \dropNote 2 {
    c2:maj7 d:m7
  }
  \invertChords 1 d1:maj7
}

\chord {c1:maj7 f1:maj7 g1:maj7}

Unlike added bass notes shown in [Extended and altered chords], page 428, this only affects the way chords are printed on a staff, and not chord names written with letters. Furthermore, these functions may be used not only in chord mode but also with <> chords constructs explained in [Chorded notes], page 169.
See also

Notation Reference: [Extended and altered chords], page 428, [Chorded notes], page 169.
Snippets: Section “Chords” in Snippets.

2.7.2 Displaying chords

Chords can be displayed by name, in addition to the standard display as notes on a staff.

Printing chord names

Chord names are printed in the ChordNames context:

\new ChordNames {
  \chordmode {
    c2 f4. g8
  }
}

\ChordNames C \ChordNames F \ChordNames G

Chords can be entered as simultaneous notes or through the use of chord mode. The displayed chord name will be the same, regardless of the mode of entry, unless there are inversions or added bass notes:

\chordmusic = \relative {
  <c' e g>2 <f bes c>
  <f c' e g>1
  \chordmode {
    c2 f:sus4 c1:/f
  }
}

\ChordNames <<
\new ChordNames {
  \chordmusic
}
{
  \chordmusic
}
\ChordNames >>

\ChordNames C \ChordNames F\Sus4 \ChordNames F\Sept9 \ChordNames C \ChordNames F\Sus4 \ChordNames C/F

Rests passed to a ChordNames context will cause the noChordSymbol markup to be displayed.

\ChordNames <<
\new ChordNames \chordmode {
  c1
  r1
  g1
  c1
}\chordmode {
\ChordNames >>
\chords { ... } is a shortcut notation for \new ChordNames \chordmode { ... }.
\chords {
  c2 f4.:m g8:maj7
}
C   Fm G^\Delta
\new ChordNames {
  \chordmode {
    c2 f4.:m g8:maj7
  }
}
C   Fm G^\Delta

Selected Snippets

Showing chords at changes
By default, every chord entered is printed; this behavior can be modified so that chord names are printed only at the start of lines and when the chord changes.

\harmonies = \chordmode {
  c1:m c:m \break c:m c:m d
}
<<
\harmonies
\new Staff {
  \relative c' {
    \harmonies
  }
}
>>
Cm
\new ChordNames {
  \set chordChanges = ##t
  \harmonies
}
\new Staff {
  \relative c' {
    \harmonies
  }
}

Cm   D
Simple lead sheet

When put together, chord names, a melody, and lyrics form a lead sheet:

```latex
<<
\chords { c2 g:sus4 f e }
\new Staff \relative c'' {
  a4 e c8 e r4
  b2 c4( d)
}
\addlyrics { One day this shall be free __ }
>>
```

See also

- Notation Reference: [Writing music in parallel], page 189.
- Snippets: Section “Chords” in Snippets.
- Internals Reference: Section “ChordNames” in Internals Reference, Section “ChordName” in Internals Reference, Section “Chord_name_engraver” in Internals Reference, Section “Volta_engraver” in Internals Reference, Section “Bar_engraver” in Internals Reference.

Known issues and warnings

Chords containing inversions or altered bass notes are not named properly if entered using simultaneous music.

Customizing chord names

There is no unique system for naming chords. Different musical traditions use different names for the same set of chords. There are also different symbols displayed for a given chord name. The names and symbols displayed for chord names are customizable.

The basic chord name layout is a system for Jazz music, proposed by Klaus Ignatzek (see Section “Literature list” in Essay). (Other chord naming systems may be implemented through Scheme functions, as demonstrated by the “Chord names alternative” snippet in Section “Chords” in Snippets.) A list of common jazz chords notations may be found on the chart in Section A.1 [Chord name chart], page 670.

The default naming system may be tweaked easily in a number of ways. To begin with, predefined commands allow to use different languages for the root pitch. These include `\germanChords`, `\semiGermanChords`, `\italianChords` and `\frenchChords`:
**Chord 2: Specialist notation**

<table>
<thead>
<tr>
<th>Type</th>
<th>Chord</th>
</tr>
</thead>
<tbody>
<tr>
<td>default</td>
<td>E/D Cm B/B B#/B#/ Bb/Bb</td>
</tr>
<tr>
<td>german</td>
<td>E/d Cm H/h H#/his B/b</td>
</tr>
<tr>
<td>semi-german</td>
<td>Mi/Re Do m Si/Si Si#/Si#/ Si#/Si#/ B#/Si#/ B/b</td>
</tr>
<tr>
<td>italian</td>
<td>Mi/Ré Do m Si/Si Si#/Si#/ Si#/Si#/ B#/Si#/ B/b</td>
</tr>
</tbody>
</table>

German songbooks may indicate minor chords as lowercase letters, without any `m` suffix. This can be obtained by setting the `chordNameLowercaseMinor` property:

```latex
\chords {
  \set chordNameLowercaseMinor = ##t
c2 d:m e:m f
}
```

C d e F

The chord name display can also be tuned through the following properties.

**chordRootNamer**

The chord name is usually printed as a letter for the root with an optional alteration. The transformation from pitch to letter is done by this function. Special note names (for example, the German ‘H’ for a B-chord) can be produced by storing a new function in this property.

**majorSevenSymbol**

This property contains the markup object used to follow the output of `chordRootNamer` to identify a major 7 chord. Predefined options are `whiteTriangleMarkup` and `blackTriangleMarkup`.

**additionalPitchPrefix**

When the chord name contains additional pitches, they can optionally be prefixed with some text. The default is no prefix, in order to avoid too much visual clutter, but for small numbers of additional pitches this can be visually effective.

```latex
\new ChordNames {
  <c e g d'> % add9
  \set additionalPitchPrefix = "add"
  <c e g d'> % add9
}
```

C add9

**chordNoteNamer**

When the chord name contains additional pitches other than the root (e.g., an added bass note), this function is used to print the additional pitch. By default the pitch is printed using `chordRootNamer`. The `chordNoteNamer` property can be set to a specialized function to change this behavior. For example, the bass note can be printed in lower case.

**chordNameSeparator**

Different parts of a chord name are normally separated by a small amount of horizontal space. By setting `chordNameSeparator`, you can use any desired markup for
a separator. This does not affect the separator between a chord and its bass note; to customize that, use `slashChordSeparator`.

```latex
\chords {
  c4:7.9- c:7.9-/g
  \set chordNameSeparator = \markup { "/" }
  \break
  c4:7.9- c:7.9-/g
}
C7♭9 C7♭9/G
C7♭9 C7♭9/G
```

`slashChordSeparator` can be played over a bass note other than the conventional root of the chord. These are known as “inversions” or “slash chords”, because the default way of notating them is with a forward slash between the main chord and the bass note. Therefore the value of `slashChordSeparator` defaults to a forward slash, but you can change it to any markup you choose.

```latex
\chords {
  c4:7.9- c:7.9-/g
  \set slashChordSeparator = \markup { " over " }
  \break
  c4:7.9- c:7.9-/g
}
C7♭9 C7♭9/\text{over} G
```

`chordNameExceptions` This property is a list of pairs. The first item in each pair is a set of pitches used to identify the steps present in the chord. The second item is a markup that will follow the `chordRootNamer` output to create the chord name.

`minorChordModifier` Minor chords are often denoted via a ‘m’ suffix to the right of the root of the chord. However some idioms prefer other suffices, such as a minus sign.

```latex
\chords {
  c4:min f:min7
  \set minorChordModifier = \markup { "-" }
  \break
  c4:min f:min7
}
Cm Fm7
C- F-7
```

`chordPrefixSpacer` The modifier for minor chords as determined by `minorChordModifier` is usually printed immediately to the right of the root of the chord. A spacer can be placed
between the root and the modifier by setting `chordPrefixSpacer`. The spacer is not used when the root is altered.

### Predefined commands

\whiteTriangleMarkup, \blackTriangleMarkup, \germanChords, \semiGermanChords, \italianChords, \frenchChords.

### Selected Snippets

**Chord name exceptions**

The property `chordNameExceptions` can be used to store a list of special notations for specific chords.

```verbatim
% modify maj9 and 6(add9)
% Exception music is chords with markups
chExceptionMusic = {
  <c e g b d'>1-\markup { \super "maj9" }
  <c e g a d'>1-\markup { \super "6(add9)" }
}

% Convert music to list and prepend to existing exceptions.
chExceptions = #(append
  (sequential-music-to-chord-exceptions chExceptionMusic #t)
  ignatzekExceptions)

theMusic = \chordmode {
  g1:maj9 g1:6.9
  \set chordNameExceptions = #chExceptions
  g1:maj9 g1:6.9
}

\layout {
  ragged-right = ##t
}

<<
  \new ChordNames \theMusic
  \new Voice \theMusic
>>
```

#### chord name major7

The layout of the major 7 can be tuned with `majorSevenSymbol`.

```verbatim
\chords {
  c:7+
  \set majorSevenSymbol = \markup { j7 }
  c:7+
}
```
C\textsuperscript{\natural} C\textsuperscript{7}

Adding bar lines to ChordNames context

To add bar line indications in the ChordNames context, add the Bar_engraver.

\new ChordNames \with {
  \override BarLine.bar-extent = #'(-2 . 2)
  \consists "Bar_engraver"
}

\chordmode {
  f1:maj7 f:7 bes:7
}

\begin{tabular}{|c|c|c|}
  \hline
  F\textsuperscript{\natural} & F\textsuperscript{7} & B\textsuperscript{b}\textsuperscript{7} \\
  \hline
\end{tabular}

Volta below chords

By adding the Volta_engraver to the relevant staff, volte can be put under chords.

\begin{verbatim}
\score {
  \chords {
    c1
    c1
  }
  \new Staff \with {
    \consists "Volta_engraver"
  }
  { 
    \repeat volta 2 { c'1 }
    \alternative { c' }
  }
}
\layout {
  \context { 
    \Score 
    \remove "Volta_engraver"
  }
}
\end{verbatim}

Changing chord separator

The separator between different parts of a chord name can be set to any markup.

\begin{verbatim}
\chords {
  \chord{c:7sus4}
  \set chordNameSeparator = \markup { \typewriter | }
\end{verbatim}
c:7sus4
}

C7 sus4 C7 sus4

See also

Notation Reference: Section A.1 [Chord name chart], page 670, Section A.2 [Common chord modifiers], page 671.

Essay on automated music engraving: Section “Literature list” in Essay.


Snippets: Section “Chords” in Snippets.

Known issues and warnings

Chord names are determined from both the pitches that are present in the chord and the information on the chord structure that may have been entered in \chordmode. If the simultaneous pitches method of entering chords is used, undesired names result from inversions or bass notes.

\begin{verbatim}
myChords = \relative c' {
  \chordmode { c1 c/g c/f }<c e g>1 <g c e> <f c' e g>
}
<<
  \new ChordNames { \myChords }
  \new Staff { \myChords }
>>
\end{verbatim}

\begin{figure}
\centering
\includegraphics{figured_bass}
\caption{Figured bass}
\end{figure}

2.7.3 Figured bass
Figured bass notation can be displayed.

Introduction to figured bass

LilyPond has support for figured bass, also called thorough bass or basso continuo:

```
\new Voice { \clef bass dis4 c d ais g fis }
\new FiguredBass {
  \figuremode {
    < 6 >4 < 7\+ >8 < 6+ [_!] >
    < 6 >4 <6 5 [3+] >
    < _ >4 <6 5/>4
  }
}
```

The support for figured bass consists of two parts: there is an input mode, introduced by `\figuremode`, that accepts entry of bass figures, and there is a context named `FiguredBass` that takes care of displaying `BassFigure` objects. Figured bass can also be displayed in Staff contexts.

`\figures { ... }` is a shortcut notation for `\new FiguredBass \figuremode { ... }`.

Although the support for figured bass may superficially resemble chord support, it is much simpler. `\figuremode` mode simply stores the figures and the `FiguredBass` context prints them as entered. There is no conversion to pitches.
See also

Snippets: Section “Chords” in Snippets.

Entering figured bass

\figuremode is used to switch the input mode to figure mode. More information on different input modes can be found at Section 5.4.1 [Input modes], page 635.

In figure mode, a group of bass figures is delimited by < and >. The duration is entered after the >.

\new FiguredBass {
  \figuremode {
    <6 4>2
  }
}

6 4

Accidentals (including naturals) may be used for modifying scale steps. These are entered by appending + (for sharps), - (for flats) or ! (for naturals) after the number. For double accidentals the modifier is applied twice. For the modification of the third step the number is often omitted, which can be achieved by using _ instead of a number.

\figures {
  <7! 6+ 4-> <5+++> <3--> < _+ > < 7 _!>
}

\7 \5 \3 \ 7
\6 \4

Augmented and diminished steps can be indicated:

\figures {
  <6\+ 5/> <7/>
}

^6 7

A backward slash through a figure (typically used for raised sixth steps) can be created:

\figures {
  <6> <6\>
}

6 6

Brackets can be included in figures:

\figures {
  <[12] 8 [6 4]>
}

\12 \8 \6 \4
Any text markup can be inserted as a figure:

\figures {
  \begin{markup}{\tiny \number 6 \super (1)} 5\end{markup}
}

6^{(1)}

Continuation lines can be used to indicate repeated figures:

<<
{\clef bass
e4 d c b,
e4 d c b,}
\figures {
  \bassFigureExtendersOn
  <6 4>4 <6 3> <7 3> <7 3>
  \bassFigureExtendersOff
  <6 4>4 <6 3> <7 3> <7 3>
}
>>

In this case, the extender lines replace existing figures, unless the continuation lines have been explicitly terminated.

<<
\figures {
  \bassFigureExtendersOn
  <6 4>4 <6 4> <6\! \! 4\! \! 4\!}<6 4>
}
{\clef bass
d4 d c c}
>>

The table below summarizes the figure modifiers available.

<table>
<thead>
<tr>
<th>Modifier</th>
<th>Purpose</th>
<th>Example</th>
</tr>
</thead>
</table>
Chapter 2: Specialist notation

Accidentals

\+ \-, \! Accidentals

\+\ / Augmented and diminished steps

\! End of continuation line

Predefined commands
\bassFigureExtendersOn, \bassFigureExtendersOff.

Selected Snippets

Changing the positions of figured bass alterations

Accidentals and plus signs can appear before or after the numbers, depending on the figuredBassAlterationDirection and figuredBassPlusDirection properties.

\figures{
  \set figuredBassAlterationDirection = #RIGHT
  <6\>+ <5+> <6 4-> r
  \set figuredBassPlusDirection = #RIGHT
  <6\>+ <5+> <6 4-> r
  \set figuredBassAlterationDirection = #LEFT
  <6\>+ <5+> <6 4-> r
}

See also

Snippets: Section “Chords” in Snippets.

Internals Reference: Section “BassFigure” in Internals Reference, Section “BassFigureAlignment” in Internals Reference, Section “BassFigureLine” in Internals Reference, Section “BassFigureBracket” in Internals Reference, Section “BassFigureContinuation” in Internals Reference, Section “FiguredBass” in Internals Reference.

Displaying figured bass

Figured bass can be displayed using the FiguredBass context, or in most staff contexts.

When displayed in a FiguredBass context, the vertical location of the figures is independent of the notes on the staff.

<<
In the example above, the `FiguredBass` context must be explicitly instantiated to avoid creating a second (empty) staff.

Figured bass can also be added to `Staff` contexts directly. In this case, the vertical position of the figures is adjusted automatically.

```
\new Staff = "myStaff"
\figuremode {
  <4>4 <10 6>8 s8
  <6 4>4 <6 4>
}
%\% Put notes on same Staff as figures
\context Staff = "myStaff" {
  \clef bass
  c4 c'8 r8 c4 c'
}
```

When added in a `Staff` context, figured bass can be displayed above or below the staff.

```
\new Staff = "myStaff"
\figuremode {
  <4>4 <10 6>8 s8
  \bassFigureStaffAlignmentDown
  <6 4>4 <6 4>
}
%\% Put notes on same Staff as figures
\context Staff = "myStaff" {
  \clef bass
  c4 c'8 r8 c4 c'
}
```
Predefined commands
\bassFigureStaffAlignmentDown, \bassFigureStaffAlignmentUp, \bassFigureStaffAlignmentNeutral.

See also
Snippets: Section “Chords” in Snippets.
Internals Reference: Section “BassFigure” in Internals Reference, Section “BassFigureAlignment” in Internals Reference, Section “BassFigureLine” in Internals Reference, Section “BassFigureBracket” in Internals Reference, Section “BassFigureContinuation” in Internals Reference, Section “FiguredBass” in Internals Reference.

Known issues and warnings
To ensure that continuation lines work properly, it is safest to use the same rhythm in the figure line as in the bass line.

<<
{ 
  \clef bass
  \repeat unfold 4 \{ f16. g32 \} f8. es16 d8 es 
}
\figures
  \bassFigureExtendersOn
  % The extenders are correct here,
  % with the same rhythm as the bass
  \repeat unfold 4 \{ <6 4->16. <6 4->32 \}
  <5>8. r16 <6>8 <6\! 5->
}
>>

<<
{ 
  \clef bass
  \repeat unfold 4 \{ f16. g32 \} f8. es16 d8 es 
}
\figures
  \bassFigureExtendersOn
  % The extenders are incorrect here,
  % even though the timing is the same
  <6 4->4 <6 4->4
  <5>8. r16 <6>8 <6\! 5->
}
>>
Chapter 2: Specialist notation

2.8 Contemporary music

From the beginning of the 20th Century there has been a massive expansion of compositional style and technique. New harmonic and rhythmic developments, an expansion of the pitch spectrum and the development of a wide range of new instrumental techniques have been accompanied by a parallel evolution and expansion of musical notation. The purpose of this section is to provide references and information relevant to working with these new notational techniques.

2.8.1 Pitch and harmony in contemporary music

This section highlights issues that are relevant to notating pitch and harmony in contemporary music.

References for pitch and harmony in contemporary music

- Standard quarter-tone notation is addressed in [Note names in other languages], page 8.
- Non-standard key signatures are addressed in [Key signature], page 22.
- Contemporary practises in displaying accidentals are addressed in [Automatic accidentals], page 29.

Microtonal notation

Contemporary key signatures and harmony

2.8.2 Contemporary approaches to rhythm

This section highlights issues that are relevant to the notation of rhythm in contemporary music.

References for contemporary approaches to rhythm

- Compound time signatures are addressed in [Time signature], page 67.
- Basic polymetric notation is addressed in [Polymetric notation], page 78.
- Feathered beams are addressed in [Feathered beams], page 99.
- Mensurstriche bar lines (bar lines between staves only) are addressed in [Grouping staves], page 194.

Tuplets in contemporary music

Contemporary time signatures

Extended polymetric notation

Beams in contemporary music

Bar lines in contemporary music
2.8.3 Graphical notation

Rhythmic items may be continued by a duration line, which gets represented by a `DurationLine` grob. Possible styles are `beam`, `line`, `dashed-line`, `dotted-line`, `zigzag`, `trill` and `none`. The duration line may end with a hook (beam-style only) or an arrow.

\layout {
  \context {
    \Voice
    \consists "Duration_line_engraver"
    \omit Stem
    \omit Flag
    \omit Beam
    \override NoteHead.duration-log = 2
  }
}

{ a'1\- s2 r 
  \once \override DurationLine.style = #'line
  a'1\- s2 r 
  \once \override DurationLine.style = #'dashed-line
  \once \override DurationLine.dash-period = 2
  a'1\- s2 r 
  \once \override DurationLine.style = #'dotted-line
  \once \override DurationLine.dash-period = 1
  \once \override DurationLine.bound-details.right.padding = 1
  a'1\- s2 r 
  \once \override DurationLine.thickness = 2
  \once \override DurationLine.style = #'zigzag
  a'1\- s2 r 
  \once \override DurationLine.style = #'trill
  a'1\- s2 r 
  \once \override DurationLine.style = #'none
  a'1\- s2 r 
  \once \override DurationLine.bound-details.right.end-style = #'arrow
  a'1\- s2 r 
  \override DurationLine.bound-details.right.end-style = #'hook
  a'1\- s2 r 
  \override DurationLine.details.hook-direction = #DOWN
  a'1\- s2 r 
  \bar "|." 
}
Known issues and warnings

If a `DurationLine` grob runs to the very end of a score, ending items are not printed for technical reasons. A workaround would be:

```
\layout {
  \context {
    \Voice
    \consists "Duration_line_engraver"
    \omit Stem
    \omit Flag
    \omit Beam
    \override NoteHead.duration-log = 2
  }

  lastEndStyle =
  #(define-music-function (end-style)(symbol?)
  #{
    \override DurationLine.after-line-breaking =
    #(lambda (grob)
      (let* ((orig (ly:grob-original grob))
        (siblings (if (ly:grob? orig)
          (ly:spanner-broken-into orig) '()))
        (last-grob (if (pair? siblings) (last siblings) #f)))
      (if last-grob
        (ly:grob-set-nested-property!
          last-grob
          '(bound-details right-broken end-style) end-style))))
    #})

    { 
      \once \override DurationLine.bound-details.right.end-style = #'arrow
      \lastEndStyle #'arrow
      a'\-
      \bar "|." 
    }
```

2.8.4 Contemporary scoring techniques

2.8.5 New instrumental techniques

2.8.6 Further reading and scores of interest

This section suggests books, musical examples and other resources useful in studying contemporary musical notation.

Books and articles on contemporary musical notation

Scores and musical examples

2.9 Ancient notation


Support for ancient notation includes features for mensural notation, Gregorian chant notation, and Kievan square notation. These features can be accessed either by modifying style properties of graphical objects such as note heads and rests, or by using one of the pre-defined contexts for these styles.
Many graphical objects, such as note heads and flags, accidentals, time signatures, and rests, provide a *style* property, which can be changed to emulate several different styles of ancient notation. See

- [Mensural note heads], page 455,
- [Mensural accidentals and key signatures], page 457,
- [Mensural rests], page 456,
- [Mensural clefs], page 453,
- [Gregorian clefs], page 460,
- [Mensural flags], page 456,
- [Mensural time signatures], page 454.

Some notational concepts are introduced specifically for ancient notation,

- [Custodes], page 451,
- [Divisiones], page 461,
- [Ligatures], page 450.

**See also**


Notation Reference: [Mensural note heads], page 455, [Mensural accidentals and key signatures], page 457, [Mensural rests], page 456, [Gregorian clefs], page 460, [Mensural flags], page 456, [Mensural time signatures], page 454, [Custodes], page 451, [Divisiones], page 461, [Ligatures], page 450.

### 2.9.1 Overview of the supported styles

Three styles are available for typesetting Gregorian chant:

- **Editio Vaticana** is a complete style for Gregorian chant, following the appearance of the Solesmes editions, the official chant books of the Vatican since 1904. LilyPond has support for all the notational signs used in this style, including ligatures, *custodes*, and special signs such as the quilisma and the oriscus.

- The **Editio Medicaea** style offers certain features used in the Medicaea (or Ratisbona) editions which were used prior to the Solesmes editions. The most significant differences from the *Vaticana* style are the clefs, which have downward-slanted strokes, and the note heads, which are square and regular.

- The **Hufnagel** ("horseshoe nail") or **Gothic** style mimics the writing style in chant manuscripts from Germany and Central Europe during the middle ages. It is named after the basic note shape (the *virga*), which looks like a small nail.

Three styles emulate the appearance of late-medieval and renaissance manuscripts and prints of mensural music:

- The **Mensural** style most closely resembles the writing style used in late-medieval and early renaissance manuscripts, with its small and narrow, diamond-shaped note heads and its rests which approach a hand-drawn style.

- The **Neomensural** style is a modernized and stylized version of the former: the note heads are broader and the rests are made up of straight lines. This style is particularly suited, e.g., for incipits of transcribed pieces of mensural music.

- The **Petrucci** style is named after Ottaviano Petrucci (1466-1539), the first printer to use movable type for music (in his *Harmonice musices odhecaton*, 1501). The style uses larger note heads than the other mensural styles.
**Baroque** and **Classical** are not complete styles but differ from the default style only in some details: certain note heads (Baroque) and the quarter rest (Classical).

Only the mensural style has alternatives for all aspects of the notation. Thus, there are no rests or flags in the Gregorian styles, since these signs are not used in plainchant notation, and the Petrucci style has no flags or accidentals of its own.

Each element of the notation can be changed independently of the others, so that one can use mensural flags, petrucci note heads, classical rests and vaticana clefs in the same piece, if one wishes.

**See also**


### 2.9.2 Ancient notation—common features

#### Pre-defined contexts

For Gregorian chant and mensural notation, there are pre-defined voice and staff contexts available, which set all the various notation signs to values suitable for these styles. If one is satisfied with these defaults, one can proceed directly with note entry without worrying about the details on how to customize a context. See one of the pre-defined contexts `VaticanaVoice`, `VaticanaStaff`, `MensuralVoice`, and `MensuralStaff`. See further

- [Gregorian chant contexts], page 459,
- [Mensural contexts], page 452.

**See also**


Notation Reference: [Gregorian chant contexts], page 459, [Mensural contexts], page 452.

#### Ligatures

A ligature is a graphical symbol that represents at least two distinct notes. Ligatures originally appeared in the manuscripts of Gregorian chant notation to denote ascending or descending sequences of notes on the same syllable. They are also used in mensural notation.

Ligatures are entered by enclosing them in `[ ]`. Some ligature styles may need additional input syntax specific for this particular type of ligature. By default, the `LigatureBracket` engraver just puts a square bracket above the ligature.

```
relative {
    [ g' c, a' f d' ]
    a g f
    [ e f a g ]
}
```

Two other ligature styles are available: the Vaticana for Gregorian chant, and the Mensural for mensural music (only white mensural ligatures are supported for mensural music, and with certain limitations). To use any of these styles, the default `Ligature_bracket_engraver` has to be replaced with one of the specialized ligature engravers in the `Voice` context, as explained in [White mensural ligatures], page 458, and [Gregorian square neume ligatures], page 463.
See also


Notation Reference: [White mensural ligatures], page 458, [Gregorian square neume ligatures], page 463.

Known issues and warnings

Spacing required for ligatures is not currently implemented and, as a result, there may end up being too much space between them. Line breaking may also be unsatisfactory.

Lyrics might not align as expected when using ligatures.

Accidentals must not be printed within a ligature, but instead be collected and printed in front of it.

The syntax still uses the deprecated “infix” style \[ music expr \]. For consistency reasons, it will eventually be changed to “postfix” style note\[ ... note\].

Custodes

A custos (plural: custodes; Latin word for “guard”) is a symbol that appears at the end of a staff. It anticipates the pitch of the first note of the following line, thus helping the performer to manage line breaks during performance.

Custodes were frequently used in music notation until the seventeenth century. Nowadays, they have survived only in a few particular forms of musical notation such as contemporary editions of Gregorian chant like the Editio Vaticana. There are different custos glyphs used in different flavors of notational style.

For typesetting custodes, just put a Custos_engraver into the Staff context when declaring the \layout block, and change the style of the custos with an \override if desired, as shown in the following example:

\score {
  \relative {a'1}
  \break
  g
  }
\layout {
  \context {\Staff \consists "Custos_engraver"
    \override Custos.style = #'mensural
  }
}
\custodes.mensural.u1/timesig.C44/noteheads.s0/clefs.G
\noteheads.s0 2/clefs.G
\noteheads.s0
The custos glyph is selected by the \texttt{style} property. The styles supported are \texttt{vaticana}, \texttt{medicaea}, \texttt{hufnagel}, and \texttt{mensural}.

\new Lyrics \lyricmode {\
  \markup { \column { \\
    \typewriter "vaticana " \\
    \line { " " \musicglyph "custodes.vaticana.u0" } \\ 
  } }
\markup { \column { \\
    \typewriter "medicaea " \\
    \line { " " \musicglyph "custodes.medicaea.u0" } \\ 
  } }
\markup { \column { \\
    \typewriter "hufnagel " \\
    \line { " " \musicglyph "custodes.hufnagel.u0" } \\ 
  } }
\markup { \column { \\
    \typewriter "mensural " \\
    \line { " " \musicglyph "custodes.mensural.u0" } \\ 
  } }
}\vaticana \medicaea \hufnagel \mensural

See also

Music Glossary: Section “custos” in \textit{Music Glossary}.
Snippets: Section “Ancient notation” in \textit{Snippets}.
Internals Reference: Section “Custos” in \textit{Internals Reference}.

\section*{2.9.3 Typesetting mensural music}

\subsection*{Mensural contexts}

The predefined \texttt{MensuralVoice} and \texttt{MensuralStaff} contexts can be used to engrave a piece in mensural style. These contexts initialize all relevant context properties and grob properties to proper values, so you can immediately go ahead entering the chant, as the following excerpt demonstrates:

\begin{verbatim}
\score { \\
  \new MensuralVoice = "discantus" \relative { \\
    \hide Score.BarNumber { \\
      c''1 \melisma bes a g \melismaEnd \\
      f \breve \\
      f f \melisma a c \breve d \melismaEnd \} \\
      c \longa \\
      c \breve \melisma a1 g1 \melismaEnd \\
      f is \longa " \signumcongruentiae \\
    } \\
  } \\
  \new Lyrics \lyricsto "discantus" { \\
    San -- ctus, San -- ctus, San -- ctus
\end{verbatim}
Mensural clefs

Mensural clefs are supported using the \clef command. Some of the clefs use the same glyph, but differ only with respect to the line they are printed on. In such cases, a trailing number in the name is used to enumerate these clefs, numbered from the lowest to the highest line.

\override NoteHead.style = #'vaticana.punctum
\clef "vaticana-do1"
c'1

\override NoteHead.style = #'medicaea.punctum
\clef "medicaea-do3"
c'1

\override NoteHead.style = #'hufnagel.punctum
\clef "hufnagel-fa2"
c'1

\override NoteHead.style = #'neomensural
\clef "neomensural-c4"
c'1
It is possible to manually force a clef glyph to be typeset on an arbitrary line, as described in [Clef], page 17. For the complete range of possible clefs see Section A.10 [Clef styles], page 710.

See also


Notation Reference: [Gregorian clefs], page 460, [Clef], page 17.

Installed Files: scm/parser-clef.scm.

Snippets: Section “Pitches” in Snippets.

Internals Reference: Section “Clef_ engraver” in Internals Reference, Section “Clef” in Internals Reference, Section “ClefModifier” in Internals Reference, Section “clef-interface” in Internals Reference.

Known issues and warnings

The Mensural g clef is mapped to the Petrucci g clef.

Mensural time signatures

There is limited support for mensuration signs (which are similar to, but not exactly the same as time signatures). The glyphs are hard-wired to particular time fractions. In other words, to get a particular mensuration sign with the \time n/m command, n and m have to be chosen according to the following table

\[\begin{array}{|c|c|c|c|}
\hline
\text{\time 4/4} & \text{\time 2/2} & \text{\time 6/4} & \text{\time 6/8} \\
\hline
C & C & C & C \\
\hline
\end{array}\]

\[\begin{array}{|c|c|c|}
\hline
\text{\time 3/2} & \text{\time 3/4} & \text{\time 9/4} & \text{\time 9/8} \\
\hline
O & O & O & O \\
\hline
\end{array}\]

\[\begin{array}{|c|}
\hline
\text{\time 4/8} & \text{\time 2/4} \\
\hline
O & O \\
\hline
\end{array}\]

Use the style property of grob TimeSignature to select ancient time signatures. Supported styles are neomensural and mensural. The above table uses the neomensural style. The following examples show the differences in style:

\[
\begin{array}{|c|c|c|c|}
\hline
\text{default} & \text{numbered} & \text{mensural} & \text{neomensural} \\
\hline
\end{array}
\]

\[5 \text{ single-digit}\]

[Time signature], page 67, gives a general introduction to the use of time signatures.

See also


Notation Reference: [Time signature], page 67.
Known issues and warnings

Ratios of note durations cannot change with the time signature, as those are not constant. For example, the ratio of 1 breve = 3 semibreves (tempus perfectum) can be made by hand, by setting

\[
\text{breveTP} = \#(\text{ly:make-duration } -1 \ 0 \ 3/2)
\]

\[\ldots \{ \text{\textbackslash breveTP f1 } \}\]

This sets \text{breveTP} to 3/2 times 2 = 3 times a whole note.

The \text{mensural68alt} and \text{neomensural68alt} symbols (alternate symbols for 6/8) are not addressable with \text{\time}. Use \text{\markup{\musicglyph{timesig.mensural68alt}}} instead.

Mensural note heads

For ancient notation, a note head style other than the default style may be chosen. This is accomplished by setting the \text{style} property of the \text{NoteHead} object to \text{baroque}, \text{neomensural}, \text{mensural}, \text{petrucci}, \text{blackpetrucci} or \text{semipetrucci}.

The \text{baroque} style differs from the default style by:

• Providing a maxima note head, and

• Using a square shape for breve note heads.

The \text{neomensural}, \text{mensural}, and \text{petrucci} styles differ from the \text{baroque} style by:

• Using rhomboidal heads for semibreves and all smaller durations, and

• Centering the stems on the note heads.

The \text{blackpetrucci} style produces note heads usable in black mensural notation or coloratio sections in white mensural notation. Because note head style does not influence flag count, in this style a semiminima should be notated as \text{a8*2}, not \text{a4}, otherwise it will look like a minima. The multiplier can be different if coloratio is used, e.g., to notate triplets.

Use \text{semipetrucci} style to draw half-colored note heads (breves, longas and maximas).

The following example demonstrates the \text{petrucci} style:

\[
\text{\compressEmptyMeasures}
\text{\autoBeamOff}
\text{\override \NoteHead.style = #'petrucci}
\text{a'\maxima a'\longa a'\breve a'1 a'2 a'4 a'8 a'16 a'}
\text{\override \NoteHead.style = #'semipetrucci}
\text{a'\breve*5/6}
\text{\override \NoteHead.style = #'blackpetrucci}
\text{a'8*4/3 a'}
\text{\override \NoteHead.style = #'petrucci}
\text{a'\longa}
\]

\[\text{\notehead{petrucci}}
\]

Section A.9 [Note head styles], page 709, gives an overview of all available note head styles.

See also


Notation Reference: Section A.9 [Note head styles], page 709.
Mensural flags

Use the `flag-style` property of grob `Stem` to select ancient flags. Besides the default flag style, only the `mensural` style is supported.

```
\relative c' {
  \override Flag.style = #'mensural
  \override Stem.thickness = #1.0
  \override NoteHead.style = #'mensural
  \autoBeamOff
  c8 d e f c16 d e f c32 d e f s8
  c'8 d e f c16 d e f c32 d e f
}
```

Note that the innermost flare of each mensural flag is vertically aligned with a staff line.

There is no particular flag style for neo-mensural or Petrucci notation. There are no flags in Gregorian chant notation.

See also


Known issues and warnings

Vertically aligning each flag with a staff line assumes that stems always end either exactly on or exactly in the middle of two staff lines. This may not always be true when using advanced layout features of classical notation (which however are typically out of scope for mensural notation).

Mensural rests

Use the `style` property of grob `Rest` to select ancient rests. Supported ancient styles are `neomensural`, and `mensural`.

The following example demonstrates these styles:

```
\compressEmptyMeasures
\override Rest.style = #'mensural
r\longa"mensural" \breve r1 r2 r4 r8 r16 s \break
\override Rest.style = #'neomensural
r\longa"neomensural" \breve r1 r2 r4 r8 r16
```

Mensural

\[\text{mensural}\]

\[\text{neomensural}\]
There are no 32nd and 64th rests specifically for the mensural or neo-mensural styles. Rests from the default style are used.

**See also**

Notation Reference: [Rests], page 59.
Snippets: Section “Ancient notation” in *Snippets*.

**Known issues and warnings**
The glyph for the maxima rest in mensural style is actually a perfect longa rest; use two (or three) longa rests to print a maxima rest. Longa rests are not grouped automatically, so have to be done manually by using pitched rests.

**Mensural accidentals and key signatures**
The mensural style provides a sharp and a flat sign different from the default style. Mensural notation rarely used a natural sign: instead the appropriate sharp or flat is used. For example, a B natural in the key of F major would be indicated with a sharp. However, if specifically called for, the natural sign is taken from the vaticana style.

```
\relative { 
  \new Staff 
  \set staffName: \( \) \directed { \underline{fis'} \ gis } 
  \override Staff.Accidental.glyph-name-alist = 
    #alteration-mensural-glyph-name-alist
  \set suggestAccidentals = ##t 
  \relative { 
    \new Staff 
    \set pitchNamesWithSemitones = false 
    \set staffName: \( \) \directed { \underline{ais} \ bis } 
    \set suggestAccidentals = ##t 
    \relative { 
      \new Staff 
      \set keySignature = \C \clef bass 
      \set pitchNamesWithSemitones = true 
      \set suggestAccidentals = ##t 
      \override Staff.Accidental.glyph-name-alist = 
        #alteration-mensural-glyph-name-alist 
      \relative { 
        \new Staff 
        \set pitchNamesWithSemitones = false 
        \set staffName: \( \) \directed { \underline{ais} \ bis } 
        \set suggestAccidentals = ##t 
      } 
    } 
  } 
}
```

**See also**

Notation Reference: Section 1.1 [Pitches], page 1, [Accidentals], page 6, [Automatic accidentals], page 29, [Key signature], page 22.
Internals Reference: Section “KeySignature” in *Internals Reference*.

**Annotational accidentals (musica ficta)**
In European music from before about 1600, singers were expected to chromatically alter notes at their own initiative according to certain rules. This is called musica ficta. In modern transcriptions, these accidentals are usually printed over the note.

Support for such suggested accidentals is included, and can be switched on by setting `suggestAccidentals` to true.

```
\relative { 
  \new Staff 
  \set staffName: \( \) \directed { \underline{fis'} \ gis } 
  \set suggestAccidentals = ##t 
  \relative { 
    \new Staff 
    \set pitchNamesWithSemitones = false 
    \set staffName: \( \) \directed { \underline{ais} \ bis } 
    \set suggestAccidentals = ##t 
  } 
}
```

```
\relative { 
  \new Staff 
  \set staffName: \( \) \directed { \underline{fis'} \ gis } 
  \set suggestAccidentals = ##t 
  \relative { 
    \new Staff 
    \set pitchNamesWithSemitones = false 
    \set staffName: \( \) \directed { \underline{ais} \ bis } 
    \set suggestAccidentals = ##t 
      \relative { 
        \new Staff 
        \set pitchNamesWithSemitones = false 
        \set staffName: \( \) \directed { \underline{ais} \ bis } 
        \set suggestAccidentals = ##t 
      } 
  } 
}
```

```
\relative { 
  \new Staff 
  \set staffName: \( \) \directed { \underline{fis'} \ gis } 
  \set suggestAccidentals = ##t 
  \relative { 
    \new Staff 
    \set pitchNamesWithSemitones = false 
    \set staffName: \( \) \directed { \underline{ais} \ bis } 
    \set suggestAccidentals = ##t 
      \relative { 
        \new Staff 
        \set pitchNamesWithSemitones = false 
        \set staffName: \( \) \directed { \underline{ais} \ bis } 
        \set suggestAccidentals = ##t 
      } 
  } 
}
```
This will treat every subsequent accidental as *musica ficta* until it is unset with `\set suggestAccidentals = ##f`. A more practical way is to use `\once \set suggestAccidentals = ##t`, which can even be defined as a convenient shorthand:

```latex
\ficta = { \once \set suggestAccidentals = ##t }
```

A more practical way is to use `\once \set suggestAccidentals = ##t`, which can even be defined as a convenient shorthand:

```latex
\ficta = { \once \set suggestAccidentals = ##t }
```

\score { \relative 
  \new MensuralVoice 
  \once \set suggestAccidentals = ##t 
  \bes'4 \a2 \g2 \ficta \fis8 \ficta \e! \fis2 \g1 
}
```

![Mensural notation example]

**See also**


**White mensural ligatures**

There is limited support for white mensural ligatures.

To engrave white mensural ligatures, in the layout block, replace the `Ligature_bracket_engraver` with the `Mensural_ligature_engraver` in the `Voice` context:

```latex
\layout { 
  \context { 
    \Voice 
    \remove "Ligature_bracket_engraver"
    \consists "Mensural_ligature_engraver"
  }
}
```

There is no additional input language to describe the shape of a white mensural ligature. The shape is rather determined solely from the pitch and duration of the enclosed notes. While this approach may take a new user a while to get accustomed to, it has the great advantage that the full musical information of the ligature is known internally. This is not only required for correct MIDI output, but also allows for automatic transcription of the ligatures.

At certain places two consecutive notes can be represented either as two squares or as an oblique parallelogram (flexa shape). In such cases the default is the two squares, but a flexa can be required by setting the `ligature-flexa` property of the second note head. The length of a flexa can be set by the note head property `flexa-width`.

For example,

```latex
\score { 
  \relative { 
    \set Score.timing = ##f 
    \set Score.defaultBarType = "-" 
    \override NoteHead.style = #'petrucci 
    \override Staff.TimeSignature.style = #'mensural 
    \clef "petrucci-g" 
    \[ c''\maxima g \] 
```
\[ d'\longa \\
\text{override NoteHead.ligature-flexa = ##t} \\
\text{once} \ \text{override NoteHead.flexa-width = #3.2} \\
c\breve f e d \]
\[ c\maxima d\longa \]
\[ e_1 a, g\breve \]
}
\layout {
\context {
 \Voice
 \remove "Ligature_bracket_engraver"
 \consists "Mensural_ligature_engraver"
}
}

Without replacing \texttt{Ligature_bracket_engraver} with \texttt{Mensural_ligature_engraver}, the same music looks as follows:

\[ c \]
\[ c \]
\[ c \]

\textbf{See also}

Notation Reference: [Gregorian square neume ligatures], page 463, [Ligatures], page 450.

\textbf{Known issues and warnings}

Horizontal spacing of ligatures may be poor. Accidentals may collide with previous notes.

\textbf{2.9.4 Typesetting Gregorian chant}

When typesetting a piece in Gregorian chant notation, the \texttt{Vaticana_ligature_engraver} automatically selects the proper note heads, so there is no need to explicitly set the note head style. Still, the note head style can be set, e.g., to \texttt{vaticana_punctum} to produce punctum neumes. Similarly, the \texttt{Mensural_ligature_engraver} automatically assembles mensural ligatures.

\textbf{See also}

Notation Reference: [White mensural ligatures], page 458, [Ligatures], page 450.

\textbf{Gregorian chant contexts}

The predefined \texttt{VaticanaVoice} and \texttt{VaticanaStaff} can be used to engrave a piece of Gregorian chant in the style of the Editio Vaticana. These contexts initialize all relevant context properties and grob properties to proper values, so you can immediately go ahead entering the chant, as the following excerpt demonstrates:

\include "gregorian.ly"
\score {
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```latex
\new VaticanaVoice = "cantus" {
  \[ c'\melisma c' \flexa a \]
  \[ a \flexa \deminutum g\melismaEnd \]
  f \divisioMinima
  \[ f\melisma \pes a c' c' \pes d'\melismaEnd \]
  c' \divisioMinima \break
  \[ c'\melisma c' \flexa a \]
  \[ a \flexa \deminutum g\melismaEnd \] f \divisioMinima
}\new Lyrics \lyricsto "cantus" {
  San-ctus, San-ctus, San-ctus
}\}
}

\begin{verbatim}
\begin{verbatim}
San-ctus, San-ctus,
\end{verbatim}
\end{verbatim}
\begin{verbatim}
San-ctus
\end{verbatim}
```

**Gregorian clefs**

The following table shows all Gregorian clefs that are supported via the `\clef` command. Some of the clefs use the same glyph, but differ only with respect to the line they are printed on. In such cases, a trailing number in the name is used to enumerate these clefs, numbered from the lowest to the highest line. Still, you can manually force a clef glyph to be typeset on an arbitrary line, as described in \cite{Clef}, page 17. The note printed to the right side of each clef in the example column denotes the $c'$ with respect to that clef.

<table>
<thead>
<tr>
<th>Description</th>
<th>Supported Clefs</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Editio Vaticana style do clef</td>
<td>vaticana-do1, vaticana-do2,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>vaticana-do3</td>
<td></td>
</tr>
<tr>
<td>Editio Vaticana style fa clef</td>
<td>vaticana-fa1, vaticana-fa2</td>
<td></td>
</tr>
<tr>
<td>Editio Medicaea style do clef</td>
<td>medicaea-do1, medicaea-do2,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>medicaea-do3</td>
<td></td>
</tr>
<tr>
<td>Editio Medicaea style fa clef</td>
<td>medicaea-fa1, medicaea-fa2</td>
<td></td>
</tr>
</tbody>
</table>
hufnagel style do clef

\hufnagel-do1, \hufnagel-do2, \hufnagel-do3

\hufnagel-do

hufnagel style fa clef

\hufnagel-fa1, \hufnagel-fa2

\hufnagel-fa

hufnagel style combined do/fa clef

\hufnagel-do-fa

\hufnagel-do-fa

See also
Notation Reference: [Clef], page 17.

Gregorian accidentals and key signatures
Accidentals for the three different Gregorian styles are available:

\vaticana medicaea hufnagel

As shown, not all accidentals are supported by each style. When trying to access an unsupported accidental, LilyPond will switch to a different style.

The style for accidentals and key signatures is controlled by the \glyph-name-alist property of the grobs Accidental and KeySignature, respectively; e.g.:

\override Staff.Accidental.glyph-name-alist =
#alteration-mensural-glyph-name-alist

See also
Notation Reference: Section 1.1 [Pitches], page 1, [Accidentals], page 6, [Automatic accidentals], page 29, [Key signature], page 22.
Internals Reference: Section “KeySignature” in Internals Reference.

Divisiones
There are no rests in Gregorian chant notation; instead, it uses [Divisiones], page 461.

A divisio (plural: divisiones; Latin word for ‘division’) is a staff context symbol that is used to indicate the phrase and section structure of Gregorian music. The musical meaning of divisio minima, divisio maior, and divisio maxima can be characterized as short, medium, and long pause, somewhat like the breath marks from [Breath marks], page 139. The finalis sign not only marks the end of a chant, but is also frequently used within a single antiphonal/responsorial chant to mark the end of each section.

To use divisiones, include the file gregorian.ly. It contains definitions that you can apply by just inserting \divisioMinima, \divisioMaior, \divisioMaxima, and \finalis at proper places in the input. Some editions use virgula or caesura instead of divisio minima. Therefore, gregorian.ly also defines \virgula and \caesura
Predefined commands

\virgula, \caesura, \divisioMinima, \divisioMaior, \divisioMaxima, \finalis.

See also


Gregorian articulation signs

In addition to the standard articulation signs described in section [Articulations and ornamentations], page 123, articulation signs specifically designed for use with notation in Editio Vaticana style are provided.

\include "gregorian.ly"
\score {
  \new VaticanaVoice {
    \override TextScript.font-family = #'typewriter
    \override TextScript.font-shape = #'upright
    \override Script.padding = #-0.1
    a\ictus_"ictus " \bar "" \break
    a\circulus_"circulus " \bar "" \break
    a\semicirculus_"semicirculus " \bar "" \break
    a\accentus_"accentus " \bar "" \break
    \[ a_"episema" \episemInitium \pes b \flexa a b \episemFinis \flexa a \]
  }
}

\[ictus\]
\[circulus\]
\[semicirculus\]
\[accentus\]
\[episema\]
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See also

Notation Reference: [Articulations and ornamentations], page 123.
Snippets: Section “Ancient notation” in Snippets.

Known issues and warnings

Some articulations are vertically placed too closely to the corresponding note heads.

Augmentum dots (**morae**)

Augmentum dots, also called **morae**, are added with the music function \augmentum. Note that \augmentum is implemented as a unary music function rather than as head prefix. It applies to the immediately following music expression only. That is, \augmentum \virga c will have no visible effect. Instead, say \virga \augmentum c or \augmentum \{\virga c\}. Also note that you can say \augmentum \{a g\} as a shortcut for \augmentum a \augmentum g.

```latex
\include "gregorian.ly"
\score {
  \new VaticanaVoice {
    \[ \augmentum a \flexa \augmentum g \]
    \augmentum g
  }
}
```

See also

Notation Reference: [Breath marks], page 139.
Internals Reference: Section “BreathingSign” in Internals Reference.
Snippets: Section “Ancient notation” in Snippets.

Gregorian square neume ligatures

There is limited support for Gregorian square neumes notation (following the style of the Editio Vaticana). Core ligatures can already be typeset, but essential issues for serious typesetting are still lacking, such as (among others) horizontal alignment of multiple ligatures, lyrics alignment, and proper handling of accidentals.

The support for Gregorian neumes is enabled by \includeing **gregorian.ly** at the beginning of the file. This makes available a number of extra commands to produce the neume symbols used in plainchant notation.

Note heads can be **modified** and/or **joined**.

- The shape of the note head can be modified by **prefixing** the note name with any of the following commands: \virga, \stropha, \inclinatum, \auctum, \descendens, \ascendens, \oriscus, \quilisma, \deminutum, \cavum, \linea.
- Ligatures, properly speaking (i.e., notes joined together), are produced by placing one of the joining commands \pes or \flexa, for upwards and downwards movement, respectively, **between** the notes to be joined.
A note name without any qualifiers will produce a punctum. All other neumes, including the single-note neumes with a different shape such as the virga, are in principle considered as ligatures and should therefore be placed between `\[...\].`

**Single-note neumes:**
- The punctum is the basic note shape (in the Vaticana style: a square with some curvation for typographical finesse). In addition to the regular punctum, there is also the oblique punctum inclinatum, produced with the prefix `\inclinatum`. The regular punctum can be modified with `\cavum`, which produces a hollow note, and `\linea`, which draws vertical lines on either side of the note. 
- The virga has a descending stem on the right side. It is produced by the modifier `\virga`. 

**Ligatures**

Unlike most other neumes notation systems, the typographical appearance of ligatures is not directly dictated by the input commands, but follows certain conventions dependent on musical meaning. For example, a three-note ligature with the musical shape low-high-low, such as `\[ a \pes b \flexa g \]`, produces a Torculus consisting of three Punctum heads, while the shape high-low-high, such as `\[ a \flexa g \pes b \]`, produces a Porrectus with a curved flexa shape and only a single Punctum head. There is no command to explicitly typeset the curved flexa shape; the decision of when to typeset a curved flexa shape is based on the musical input. The idea of this approach is to separate the musical aspects of the input from the notation style of the output. This way, the same input can be reused to typeset the same music in a different style of Gregorian chant notation.

**Liquescent neumes**

Another main category of notes in Gregorian chant is the so-called liquescent neumes. They are used under certain circumstances at the end of a syllable which ends in a ‘liquescent’ letter, i.e., the sounding consonants that can hold a tone (the nasals, l, r, v, j, and their diphthong equivalents). Thus, the liquescent neumes are never used alone (although some of them can be produced), and they always fall at the end of a ligature.

Liquescent neumes are represented graphically in two different, more or less interchangeable ways: with a smaller note or by ‘twisting’ the main note upwards or downwards. The first is produced by making a regular pes or flexa and modifying the shape of the second note: `\[ a \pes \deminutum b \]`, the second by modifying the shape of a single-note neume with `\auctum` and one of the direction markers `\descendens` or `\ascendens`, e.g., `\[ \auctum \descendens a \]`.

**Special signs**

A third category of signs is made up of a small number of signs with a special meaning (which, incidentally, in most cases is only vaguely known): the quilisma, the oriscus, and the strophicus. These are all produced by prefixing a note name with the corresponding modifier, `\quilisma`, `\oriscus`, or `\strophica`.

Virtually, within the ligature delimiters `\[ and \]`, any number of heads may be accumulated to form a single ligature, and head prefixes like `\pes`, `\flexa`, `\virga`, `\inclinatum`, etc., may be mixed in as desired. The use of the set of rules that underlies the construction of the ligatures in the above table is accordingly extrapolated. This way, infinitely many different ligatures can be created.

Note that the use of these signs in the music itself follows certain rules, which are not checked by LilyPond. E.g., the quilisma is always the middle note of an ascending ligature, and usually falls on a half-tone step, but it is perfectly possible, although incorrect, to make a single-note quilisma.

In addition to the note signs, gregorian.ly also defines the commands `\versus`, `\responsum`, `\ij`, `\iiij`, `\IJ`, and `\IIJ`, that will produce the corresponding characters, e.g.,
for use in lyrics, as section markers, etc. These commands use special Unicode characters and will only work if a font is used which supports them.

The following table shows a limited, but still representative pool of Gregorian ligatures, together with the code fragments that produce the ligatures. The table is based on the extended neumes table of the 2nd volume of the Antiphonale Romanum (*Liber Hymnarius*), published 1983 by the monks of Solesmes. The first column gives the name of the ligature, with the main form in boldface and the liquescent forms in italics. The third column shows the code fragment that produces this ligature, using g, a, and b as example pitches.

**Single-note neums**

<table>
<thead>
<tr>
<th>Basic and Liquescent forms</th>
<th>Output</th>
<th>LilyPond code</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Punctum</strong></td>
<td></td>
<td>[ b ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ \cavum b ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ \linea b ]</td>
</tr>
<tr>
<td><strong>Punctum Auctum Ascendens</strong></td>
<td></td>
<td>[ \auctum \ascendens b ]</td>
</tr>
<tr>
<td><strong>Punctum Auctum Descendens</strong></td>
<td></td>
<td>[ \auctum \descendens b ]</td>
</tr>
<tr>
<td><strong>Punctum inclinatum</strong></td>
<td></td>
<td>[ \inclinatum b ]</td>
</tr>
<tr>
<td><strong>Punctum Inclinatum Auctum</strong></td>
<td></td>
<td>[ \inclinatum \auctum b ]</td>
</tr>
<tr>
<td><strong>Punctum Inclinatum Parvum</strong></td>
<td></td>
<td>[ \inclinatum \deminutum b ]</td>
</tr>
<tr>
<td><strong>Virga</strong></td>
<td></td>
<td>[ ]</td>
</tr>
</tbody>
</table>
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Two-note ligatures

**Clivis vel Flexa**
\[ b \flexa g \]

**Clivis Aucta Descendens**
\[ b \flexa \auctum \descendens g \]

**Clivis Aucta Ascendens**
\[ b \flexa \auctum \ascendens g \]

**Cephalicus**
\[ b \flexa \deminutum g \]

**Podatus/Pes**
\[ g \pes b \]

**Pes Auctus Descendens**
\[ g \pes \auctum \descendens b \]

**Pes Auctus Ascendens**
\[ g \pes \auctum \ascendens b \]

**Epiphonus**
\[ g \pes \deminutum b \]

**Pes Initio Debilis**
\[ \deminutum g \pes b \]

**Pes Auctus Descendens Initio Debilis**
\[ \deminutum g \pes \auctum \descendens b \]

Multi-note ligatures

**Torculus**
\[ a \pes b \flexa g \]
\begin{itemize}
\item Torculus Auctus Descendens: \[\{ a \text{ \textbackslash pes b \textbackslash flexa \textbackslash auctum \textbackslash descendens g \}\}\]
\item Torculus Deminutus: \[\{ a \text{ \textbackslash pes b \textbackslash flexa \textbackslash deminutum g \}\}\]
\item Torculus Initio Debilis: \[\{ \text{deminutum a \textbackslash pes b \textbackslash flexa g}\}\]
\item Torculus Auctus Descendens Initio Debilis: \[\{ \text{deminutum a \textbackslash pes b \textbackslash flexa \textbackslash auctum \textbackslash descendens g}\}\]
\item Torculus Deminutus Initio Debilis: \[\{ \text{deminutum a \textbackslash pes b \textbackslash flexa \textbackslash deminutum g}\}\]
\item Porrectus: \[\{ a \text{ \textbackslash flexa g \textbackslash pes b}\}\]
\item Porrectus Auctus Descendens: \[\{ a \text{ \textbackslash flexa g \textbackslash pes \textbackslash auctum \textbackslash descendens b}\}\]
\item Porrectus Deminutus: \[\{ a \text{ \textbackslash flexa g \textbackslash pes \textbackslash deminutum b}\}\]
\item Climacus: \[\{ \text{\textbackslash virga b \textbackslash inclinatum a \textbackslash inclinatum g}\}\]
\item Climacus Auctus: \[\{ \text{\textbackslash virga b \textbackslash inclinatum a \textbackslash inclinatum \textbackslash auctum g}\}\]
\item Climacus Deminutus: \[\{ \text{\textbackslash virga b \textbackslash inclinatum a \textbackslash inclinatum \textbackslash deminutum g}\}\]
\item Scandicus: \[\{ g \text{ \textbackslash pes a \textbackslash virga b}\}\]
\end{itemize}
Scandicus Auctus Descendens
\[ g \pes a \pes \auctum \descendens b \]

Scandicus Deminutus
\[ g \pes a \pes \deminutum b \]

Special Signs

Quilisma
\[ g \pes \quilisma a \pes b \]

Quilisma Pes Auctus Descendens
\[ \quilisma g \pes \auctum \descendens b \]

Oriscus
\[ \oriscus b \]

Pes Quassus
\[ \oriscus g \pes \virga b \]

Pes Quassus Auctus Descendens
\[ \oriscus g \pes \auctum \descendens b \]

Salicus
\[ g \oriscus a \pes \virga b \]

Salicus Auctus Descendens
\[ g \oriscus a \pes \auctum \descendens b \]

(Apo)stropha
\[ \stropha b \]

Stropha Aucta
\[ \stropha \auctum b \]
Bistropha
\[
\text{\texttt{\stropha b \stropha b}}
\]

Tristropha
\[
\text{\texttt{\stropha b \stropha b \stropha b}}
\]

Trigonus
\[
\text{\texttt{\stropha b \stropha b \stropha a}}
\]

Predefined commands
The following head prefixes are supported: \texttt{\virga}, \texttt{\stropha}, \texttt{\inclinatum}, \texttt{\auctum}, \texttt{\descendens}, \texttt{\ascendens}, \texttt{\oriscus}, \texttt{\quilisma}, \texttt{\deminutum}, \texttt{\cavum}, \texttt{\linea}. Head prefixes can be accumulated, though restrictions apply. For example, either \texttt{\descendens} or \texttt{\ascendens} can be applied to a head, but not both to the same head.

Two adjacent heads can be tied together with the \texttt{\pes} and \texttt{\flexa} infix commands for a rising and falling line of melody, respectively.

Use the unary music function \texttt{\augmentum} to add augmentum dots.

See also

Notation Reference: [Gregorian square neume ligatures], page 463, [White mensural ligatures], page 458, [Ligatures], page 450.

Known issues and warnings
When an \texttt{\augmentum} dot appears at the end of the last staff within a ligature, it is sometimes vertically placed wrong. As a workaround, add an additional skip note (e.g., s8) as last note of the staff.

\texttt{\augmentum} should be implemented as a head prefix rather than a unary music function, such that \texttt{\augmentum} can be intermixed with head prefixes in arbitrary order.

2.9.5 Typesetting Kievan square notation

Kievan contexts
As with Mensural and Gregorian notation, the predefined \texttt{KievanVoice} and \texttt{KievanStaff} contexts can be used to engrave a piece in square notation. These contexts initialize all relevant context properties and grob properties to proper values, so you can immediately go ahead entering the chant:

\%
Font settings for Cyrillic
\paper {
  #(define fonts
    (set-global-fonts
      #:roman "Linux Libertine O,serif"
    ))
}
\score {
\new KievanVoice = "melody" \relative c' {
\cadenzaOn
\bar "k"
}
\new Lyrics \lyricsto "melody" {
Go -- спо -- ди по -- мя -- луй.
}
}

Господи помилуй.

See also

Known issues and warnings
LilyPond supports Kievan notation of the Synodal style, as used in the corpus of chantbooks printed by the Russian Holy Synod in the 1910’s and recently reprinted by the Moscow Patriarchate Publishing House. LilyPond does not support the older (less common) forms of Kievan notation that were used in Galicia to notate Rusyn plainchant.

Kievan clefs
There is only one clef used in Kievan notation (the Tse-fa-ut Clef). It is used to indicate the position of c:
\clef "kievan-do"
\kievanOn
\c'

See also

Notation Reference: [Clef], page 17.

Kievan notes
For Kievan square notation, the appropriate note head style needs to be chosen and the flags and stems need to be turned off. This is accomplished by calling the \kievanOn function, which sets the appropriate properties of the note head, stems, and flags. Once Kievan note heads are not needed, these properties can be reverted by calling the \kievanOff function.

The Kievan final note, which usually comes at the end of a piece of music, may be selected by setting the duration to \longa. The Kievan recitative mark, used to indicate the chanting of
several syllables on one note, may be selected by setting the duration to \breve. The following example demonstrates the various Kievan note heads:

\autoBeamOff
\cadenzaOn
\kievanOn
b'1 b'2 b'4 b'8 b'\breve b'\longa
\kievanOff
b'2

\begin{music}
\clef "kievan-do"
\override Accidental.glyph-name-alist =
#alteration-kievan-glyph-name-alist
bes' dis'
\end{music}

**See also**


Notation Reference: Section A.9 [Note head styles], page 709.

**Known issues and warnings**

LilyPond automatically determines if the stem up or stem down form of a note is drawn. When setting chant in square notation, however, it is customary to have the stems point in the same direction within a single melisma. This can be done manually by setting the direction property of the Stem object.

**Kievan accidentals**

The kievan style for accidentals is selected with the glyph-name-alist property of the grob Accidental. The kievan style provides a sharp and a flat sign different from the default style. There is no natural sign in Kievan notation. The sharp sign is not used in Synodal music but may occur in earlier manuscripts. It has been included primarily for the sake of compatibility.

\begin{music}
\clef "kievan-do"
\override Accidental.glyph-name-alist =
#alteration-kievan-glyph-name-alist
bes' dis'
\end{music}

**See also**


Notation Reference: [Accidentals], page 6, [Automatic accidentals], page 29, Section A.8 [The Emmentaler font], page 687.

**Kievan bar line**

A decorative figure is commonly placed at the end of a piece of Kievan notation, which may be called the Kievan final bar line. It can be invoked as \bar "k".

\begin{music}
\kievanOn
\clef "kievan-do"
\end{music}
c' \bar "k"

\begin{music}
\new KievanVoice = "melody" \relative c' {
\cadenzaOn
e2 \[ e4( d4 ) \] \[ c4( d e d ) \] e1 \bar "k"
}
\new Lyrics \lyricsto "melody" {
Ga -- mpi -- и -- пу
}
\end{music}

See also

Notation Reference: Section 1.2.5 [Bars], page 100, Section A.8 [The Emmentaler font], page 687,

Kievan melismata

Notes within a Kievan melisma are usually placed close to each other and the melismata separated by whitespace. This is done to allow the chanter to quickly identify the melodic structures of Znamenny chant. In LilyPond, melismata are treated as ligatures and the spacing is implemented by the \texttt{Kievan\_ligature\_engraver}.

When the \texttt{KievanVoice} and \texttt{KievanStaff} contexts are used, the \texttt{Kievan\_ligature\_engraver} is enabled by default. In other contexts, it can be invoked by replacing the \texttt{Ligature\_bracket\_engraver} with the \texttt{Kievan\_ligature\_engraver} in the layout block:

\begin{verbatim}
\layout { 
  \context { 
    \Voice 
    \remove "Ligature\_bracket\_engraver" 
    \consists "Kievan\_ligature\_engraver"
  }
}
\end{verbatim}

The spacing between the notes within a Kievan ligature can be controlled by setting the \texttt{padding} property of the \texttt{KievanLigature}.

The following example demonstrates the use of Kievan ligatures:

\begin{verbatim}
\% Font settings for Cyrillic
\paper { 
  #(define fonts 
  (set-global-fonts 
    #:roman "Linux Libertine O,serif"
  ))
}

\score { 
  << 
  \new KievanVoice = "melody" \relative c' { 
  \cadenzaOn 
  e2 \[ e4( d4 ) \] \[ c4( d e d ) \] e1 \bar "k"
  } 
  \new Lyrics \lyricsto "melody" { 
  Ga -- mpi -- и -- пу
  } 
  >> 
}
\end{verbatim}
See also


Notation Reference: [White mensural ligatures], page 458, [Gregorian square neume ligatures], page 463, [Ligatures], page 450.

Known issues and warnings
Horizontal spacing of ligatures is poor.

2.9.6 Working with ancient music—scenarios and solutions

Working with ancient music frequently involves particular tasks which differ considerably from the modern notation for which LilyPond is designed. In the rest of this section, a number of typical scenarios are outlined, with suggestions of solutions. These involve:

- how to make incipits (i.e., prefatory material to indicate what the original has looked like) to modern transcriptions of mensural music;
- how to achieve the Mensurstriche layout frequently used for modern transcriptions of polyphonic music;
- how to transcribe Gregorian chant in modern notation;
- how to generate both ancient and modern notation from the same source.

Incipits

It is customary when transcribing mensural music into modern notation to place an indication of how the initial rests and note or notes of the original version appeared - including the original clefs. This is called an incipit. The \incipit command uses the indent of the main staff to set the width occupied by the incipit, and incipit-width to set the width of the incipit staff.

\score {
\new Staff <<
\new Voice = Tenor {
\set Staff.instrumentName = "Tenor"
\override Staff.InstrumentName.self-alignment-X = #RIGHT
\incipit { \clef "mensural-c4" \key f \major r\breve r1 c'1 }
\clef "treble_8"
\key f \major
R1 r2 c'2 |
a4. c'8
}
\new Lyrics \lyricsto Tenor { Cyn -- thia your }
>>
\layout
{
indent = 5\cm
incipit-width = 3\cm
}
}

\score {
\new Staff <<
\new Voice = Tenor {
\set Staff.instrumentName = "Tenor"
\override Staff.InstrumentName.self-alignment-X = #RIGHT
\incipit { \clef "mensural-c4" \key f \major r\breve r1 c'1 }
\clef "treble_8"
\key f \major
R1 r2 c'2 |
a4. c'8
}
\new Lyrics \lyricsto Tenor { Cyn -- thia your }
>>
\layout
{
indent = 5\cm
incipit-width = 3\cm
}
}
Known issues and warnings

Note that instrumentName must be set in the music for the incipit to be produced. If no instrument name is required then use `\set Staff.instrumentName = ""`.

Mensurstriche layout

*Mensurstriche* (‘mensuration lines’) is the accepted term for bar lines that are drawn between the staves of a system but not through the staves themselves. It is a common way to preserve the rhythmic appearance of the original, i.e., not having to break syncopated notes at bar lines, while still providing the orientation aids that bar lines give.

The mensurstriche-layout where the bar lines do not show on the staves but between staves can be achieved with a `StaffGroup` instead of a `ChoirStaff`. The bar line on staves is blanked out using `\hide`.

\begin{verbatim}
global = {
  \hide Staff.BarLine
  s1 s
  % the final bar line is not interrupted
  \undo \hide Staff.BarLine
  \bar "."
}
\end{verbatim}

\begin{verbatim}
\new StaffGroup \relative c'' {
  <<
    \new Staff { << \global { c1 c } >> }
    \new Staff { << \global { c c } >> }
  >>
}
\end{verbatim}

Transcribing Gregorian chant

Gregorian chant can be transcribed into modern notation with a number of simple tweaks.

**Stems.** Stems can be left out altogether by `\remove-ing` the `Stem_engraver` from the Voice context:

\begin{verbatim}
\layout {
  ... 
  \context { 
    \Voice 
    \remove "Stem_engraver"
  }
}
\end{verbatim}

**Timing.** For unmetered chant, there are several alternatives.

The `Time_signature_engraver` can be removed from the Staff context without any negative side effects. The alternative, to make it transparent, will leave an empty space in the score, since the invisible signature will still take up space.
In many cases, `\set Score.timing = ##f` will give good results. Another alternative is to use `\cadenzaOn` and `\cadenzaOff`.

To remove the bar lines, the radical approach is to `\remove` the `Bar_engraver` from the `Staff` context. Again, one may want to use `\hide BarLine` instead, if an occasional bar line is wanted.

A common type of transcription is recitativic chant where the repeated notes are indicated with a single breve. The text to the recitation tone can be dealt with in two different ways: either set as a single, left-aligned syllable:

```latex
\include "gregorian.ly"
chant = \relative {\
  \clef "G_8"\n  c\breve c4 b4 a c2 c4 \divisioMaior\n  c\breve c4 c f, f \finalis}

verba = \lyricmode {\
  \once \override LyricText.self-alignment-X = #-1 \n  "Noctem quietam et" fi -- nem per -- fec -- tum \n  \once \override LyricText.self-alignment-X = #-1 \n  "concedat nobis Dominus" om -- ni -- po -- tens.}
\score {\
  \new Staff <<\n    \new Voice = "melody" chant\n    \new Lyrics = "one" \lyricsto melody \verba >>\n  \layout {\n    \context {\n      \Staff \n      \remove "Time_signature_engraver" \n      \remove "Bar_engraver" \n    }\n    \context {\n      \Voice \n      \remove "Stem_engraver" \n    }\n  }
}
```

This works fine, as long as the text doesn’t span a line break. If that is the case, an alternative is to add hidden notes to the score, as below.

In some transcription styles, stems are used occasionally, for example to indicate the transition from a single-tone recitative to a fixed melodic gesture. In these cases, one can use either
\hide Stem or \override Stem.length = \#0 instead of \remove-ing the Stem_engraver and restore the stem when needed with the corresponding \undo \hide Stem.

\include "gregorian.ly"

chant = \relative { 
  \clef "G_8"
  \set Score.timing = ##f
  \hide Stem
  c'\breve \hide NoteHead c c c c c
  \undo \hide NoteHead
  \undo \hide Stem \stemUp c4 b4 a
  \hide Stem c2 c4 \divisioMaior
  c\breve \hide NoteHead c c c c c c c
  \undo \hide NoteHead c4 c f, f \finalis
}

verba = \lyricmode {
  No -- ctem qui -- e -- tam et fi -- nem per -- fec -- tum
  con -- ce -- dat no -- bis Do -- mi -- nus om -- ni -- po -- tens.
}

\score { 
  \new Staff << 
    \new Voice = "melody" \chant
    \new Lyrics \lyricsto "melody" \verba
  >> 
  \layout { 
    \context { 
      \Staff
      \remove "Time_signature_engraver"
      \hide BarLine
    }
  }
}

\begin{music}
\includegraphics{music.png}
\end{music}

Noctem quietam et finem perfectum concedat nobis Dominus omnipotens.

Another common situation is transcription of neumatic or melismatic chants, i.e., chants with a varying number of notes to each syllable. In this case, one would want to set the syllable groups clearly apart, usually also the subdivisions of a longer melisma. One way to achieve this is to use a fixed \time, e.g., 1/4, and let each syllable or note group fill one of these measures, with the help of tuplets or shorter durations. If the bar lines and all other rhythmical indications are made transparent, and the space around the bar lines is increased, this will give a fairly good representation in modern notation of the original.

To avoid that syllables of different width (such as “-ri” and “-rum”) spread the syllable note groups unevenly apart, the 'X-extent property of the LyricText object may be set to a fixed value. Another, more cumbersome way would be to add the syllables as \markup elements. If further adjustments are necessary, this can be easily done with a ‘notes’.

spiritus = \relative {
Ancient and modern from one source

Using tags to produce mensural and modern music from the same source

By using tags, it’s possible to use the same music to produce both mensural and modern music. In this snippet, a function `menrest` is introduced, allowing mensural rests to be pitched as in the original, but with modern rests in the standard staff position. Tags are used to produce different types of bar line at the end of the music, but tags can also be used where other differences are needed: for example using “whole measure rests” (R1, R\breve etc.) in modern music, but normal rests (r1, r\breve, etc.) in the mensural version. Note that converting mensural music to its modern equivalent is usually referred to as transcription.

```scheme
menrest = #(define-music-function (note)
      (ly:music?)
```
Chapter 2: Specialist notation

MensStyle = {
    \autoBeamOff
    \override NoteHead.style = #'petrucci
    \override Score.BarNumber.transparent = ##t
    \override Stem.neutral-direction = #up
}

finalis = {
    \once \override BreathingSign.stencil = #ly:breathing-sign::finalis
    \once \override BreathingSign.Y-offset = #0
    \once \override BreathingSign.minimum-X-extent = #'(-1.0 . 0.0)
    \once \override BreathingSign.minimum-Y-extent = #'(-2.5 . 2.5)
    \breathe
}

Music = \relative c' {
    \set Score.tempoHideNote = ##t
    \key f \major
    \time 4/4
    g1 d'2 \menrest bes4 bes2 a2 r4 g4 fis2.
    \tag #'mens { \finalis }
    \tag #'mod { \bar "||" }
}

MenLyr = \lyricmode { So farre, deere life, deare life }
ModLyr = \lyricmode { So far, dear life, dear life }

\score {\keepWithTag #'mens {
    \new MensuralStaff
    \new MensuralVoice = Cantus
    \clef "mensural-c1" \MensStyle \Music
    \lyricsto Cantus \MenLyr
}}

\score {\keepWithTag #'mod {
    \new ChoirStaff <<
    \new Staff
    \new Voice = Sop \with {
}
Editorial markings

2.10 World music

The purpose of this section is to highlight musical notation issues that are relevant to traditions outside the Western tradition.

2.10.1 Common notation for non-Western music

This section discusses how to enter and print music scores that do not belong to the Western classical tradition, also referred to as Common Practice Period.

Extending notation and tuning systems

Standard classical notation (also known as Common Practice Period notation) is commonly used in all sorts of music, not limited to ‘classical’ Western music. This notation is discussed in Section 1.1.1 [Writing pitches], page 1, and the various note names that may be used are explained in [Note names in other languages], page 8.

Some types of non-Western music and folk/traditional music often employ alternative or extended tuning systems that do not fit easily into standard, classical notation.

Standard notation is still used but with pitch differences being implicit. For example, Arabic music is notated with semi and quarter-tone accidentals but with precise pitch alterations being determined by context. In the case of Arabic music, the init file arabic.ly provides a suitable set of macros and definitions that extend the standard notation using Italian note names. For more details see Section 2.10.2 [Arabic music], page 480.

Other types of music require extended or unique notations, for example, Turkish classical music (also known as Ottoman classical music) employs melodic forms known as makamlar where intervals are based on 1/9 divisions of the whole tone. Standard, Western staff notes are still used, but with special accidentals uniquely defined in the files turkish-makamlar.ly. For more information on Turkish classical music and makamlar see Section 2.10.3 [Turkish classical music], page 485.
Other, related init files are also available; hel-arabic.ly and makam.ly.

To locate these init files on your system, see Section “Other sources of information” in Learning Manual.

See also


Notation Reference: Section 1.1.1 [Writing pitches], page 1, [Note names in other languages], page 8, Section 2.10.2 [Arabic music], page 480, Section 2.10.3 [Turkish classical music], page 485.

2.10.2 Arabic music

This section highlights issues that are relevant to notating Arabic music.

References for Arabic music

Arabic music so far has been mainly an oral tradition. When music is transcribed, it is usually in a sketch format, on which performers are expected to improvise significantly. Increasingly, Western notation, with a few variations, is adopted in order to communicate and preserve Arabic music.

Some elements of Western musical notation such as the transcription of chords or independent parts, are not required to typeset the more traditional Arabic pieces. There are however some different issues, such as the need to indicate medium intervals that are somewhere between a semi-tone and a tone, in addition to the minor and major intervals that are used in Western music. There is also the need to group and indicate a large number of different maqams (modes) that are part of Arabic music.

In general, Arabic music notation does not attempt to precisely indicate microtonal elements that are present in musical practice.

Several issues that are relevant to Arabic music are covered elsewhere:

- Note names and accidentals (including quarter tones) can be tailored as discussed in Section 2.10.1 [Common notation for non-Western music], page 479.
- Additional key signatures can also be tailored as described in [Key signature], page 22.
- Complex time signatures may require that notes be grouped manually as described in [Manual beams], page 96.
- Takasim which are rhythmically free improvisations may be written down omitting bar lines as described in [Unmetered music], page 76.

See also

Notation Reference: Section 2.10.1 [Common notation for non-Western music], page 479, [Key signature], page 22, [Manual beams], page 96.

Snippets: Section “World music” in Snippets.

Arabic note names

Traditional Arabic note names can be quite long and so may not always be suitable for the purpose of music writing.

The hel-arabic.ly file allows English note names to be used. This is a rast scale using hel-arabic.ly:

\include "hel-arabic.ly"
\relative {
The `arabic.ly` file allows Italian (or Solfege) note names to be used instead. This is a rast scale using `arabic.ly`:

```
\include "arabic.ly"
\relative {
    do' re misb fa | sol la sisb do | sisb la sol fa | misb re do
}
```

“Rast” is a heptatonic scale that uses quarter-tone intervals and is considered the most important and central scale of the “Arabic Maqamat”. For the full list of supported Arabic scales please refer to either the `hel-arabic.ly` or `arabic.ly` files that are both included with LilyPond.

The use of standard Western notation to notate non-Western music is discussed in Section 2.10.1 [Common notation for non-Western music], page 479. Also see [Note names in other languages], page 8.

The symbol for semi-flat does not match the symbol which is used in Arabic notation. The `\dwn` symbol defined in `arabic.ly` may be used preceding a flat symbol as a work around if it is important to use the specific Arabic semi-flat symbol. The appearance of the semi-flat symbol in the key signature cannot be altered by using this method.

```
\include "arabic.ly"
\relative {
    \set Staff.extraNatural = ##f
    dod' dobsb dobsd dwd \dwn dob dobsd do do
}
```

See also

Notation Reference: [Note names in other languages], page 8, Section 2.10.1 [Common notation for non-Western music], page 479, Section 3.3.1 [Including LilyPond files], page 520.

Installed Files: 1y/arabic.ly 1y/hel-arabic.ly

Snippets: Section “World music” in Snippets.
Arabic key signatures

In addition to the minor and major key signatures, Arabic key signatures are defined in either `hel-arabic.ly` or `arabic.ly` files and define many different maqam groups.

In general, a maqam uses the key signature of its group, or a neighbouring group, and varying accidentals are marked throughout the music. Arabic maqams only allow for limited modulations, due to the nature of Arabic musical instruments.

Here is an example of the key signature for a “maqam muhayer” piece of music:

```
\key re \bayati
```

Here _re_ is the default pitch of the muhayer maqam, and _bayati_ is the name of the base maqam in the group.

While the key signature indicates the group, it is common for the title to indicate the more specific maqam, so in this example, the name of “maqam muhayer” should also appear in the title.

Other maqams in the same _bayati_ group, as shown in the table below (e.g., _hussaini_, _saba_, and _ushaq_) can be indicated in the same way. These are all variations of the base and most common maqam in the group, which is _bayati_. They usually differ from the base maqam in their upper tetrachords, or certain flow details that do not change their fundamental nature, as siblings.

The other maqam in the same group (_nawa_) is related to _bayati_ by modulation and is shown in the table in parentheses for those that are modulations of their base maqam. _Nawa_, for example, can be indicated as follows:

```
\key sol \bayati
```

In Arabic music, the same term, for example _bayati_, that is used to indicate a maqam group, will also be a maqam that is usually the most important in the group so can also be thought of as a _base maqam_.

Here is one suggested grouping that maps the more common maqams to key signatures:

<table>
<thead>
<tr>
<th>maqam group</th>
<th>key</th>
<th>finals</th>
<th>Other maqams in group (finalis)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ajam</td>
<td>major</td>
<td>sib</td>
<td>jaharka (fa)</td>
</tr>
<tr>
<td>bayati</td>
<td>bayati</td>
<td>re</td>
<td>hussaini, muhayer, saba, ushaq, nawa (sol)</td>
</tr>
<tr>
<td>hijaz</td>
<td>kurd</td>
<td>re</td>
<td>shahnaz, shad arban (sol), hijazkar (do)</td>
</tr>
<tr>
<td>iraq</td>
<td>iraq</td>
<td>sisb</td>
<td>-</td>
</tr>
<tr>
<td>kurd</td>
<td>kurd</td>
<td>re</td>
<td>hijazkar kurd (do)</td>
</tr>
<tr>
<td>nahawand</td>
<td>minor</td>
<td>do</td>
<td>busalik (re), farah faza (sol)</td>
</tr>
<tr>
<td>nakriz</td>
<td>minor</td>
<td>do</td>
<td>nawa athar, hisar (re)</td>
</tr>
<tr>
<td>rast</td>
<td>rast</td>
<td>do</td>
<td>mahur, yakah (sol)</td>
</tr>
<tr>
<td>sikah</td>
<td>sikah</td>
<td>misb</td>
<td>huzam</td>
</tr>
</tbody>
</table>

Selected Snippets

Non-traditional key signatures

The commonly used `\key` command sets the `keyAlterations` property in the `Staff` context. To create non-standard key signatures, set this property directly.

The format of this command is a list:

```
\set Staff.keyAlterations = #`(((octave . step) . alter) ((octave . step) . alter) ...)
```

where, for each element in the list _octave_ specifies the octave (0 being the octave from middle c to the b above), _step_ specifies the note within the octave (0 means c and 6 means b), and _alter_ is _SHARP_, _FLAT_, _DOUBLE-SHARP_ etc.
Alternatively, using the more concise format for each item in the list, \texttt{(step . alter)} specifies the same alteration holds in all octaves. For microtonal scales where a “sharp” is not 100 cents, \texttt{alter} refers to the proportion of a 200-cent whole tone.

\begin{verbatim}
\include "arabic.ly"
\relative do' {
\set Staff.keyAlterations = #\texttt{((0 . ,SEMI-FLAT)
(1 . ,SEMI-FLAT)
(2 . ,FLAT)
(5 . ,FLAT)
(6 . ,SEMI-FLAT))
\set Staff.extraNatural = ##f
re reb \dwn reb resd
dod dob dosd \dwn dob |
dobs\b dodsd do do |
}
\end{verbatim}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{example.png}
\caption{Example notation}
\end{figure}

\textbf{See also}


Notation Reference: [Key signature], page 22.

Installed Files: ly/arabic.ly ly/hel-arabic.ly

Snippets: Section “World music” in \textit{Snippets}, Section “Pitches” in \textit{Snippets}.

Internals Reference: Section “KeySignature” in \textit{Internals Reference}.

\section*{Arabic time signatures}

Some Arabic and Turkish music classical forms such as \textit{Semai} use unusual time signatures such as 10/8. This may lead to an automatic grouping of notes that is quite different from existing typeset music, where notes may not be grouped on the beat, but in a manner that is difficult to match by adjusting automatic beaming. The alternative is to switch off automatic beaming and beam the notes manually. Even if a match to existing typeset music is not required, it may still be desirable to adjust the automatic beaming behaviour and/or use compound time signatures.

\section*{Selected Snippets}

\textit{Arabic improvisation}

For improvisations or \textit{taqasim} which are temporarily free, the time signature can be omitted and \texttt{\cadenzaOn} can be used. Adjusting the accidental style might be required, since the absence of bar lines will cause the accidental to be marked only once. Here is an example of what could be the start of a \textit{hijaz} improvisation:

\begin{verbatim}
\include "arabic.ly"
\relative sol' {
\key re \kurd
\accidentalStyle forget
\end{verbatim}
\cadenzaOn
sol4 sol sol sol fad mib sol1 fad8 mib re4. r8 mib1 fad sol
}

See also
Notation Reference: [Manual beams], page 96, [Automatic beams], page 85, [Unmetered music], page 76, [Automatic accidentals], page 29, [Setting automatic beam behavior], page 88, [Time signature], page 67.
Installed Files: ly/arabic.ly ly/hel-arabic.ly
Snippets: Section “World music” in Snippets.

Arabic music example
Here is a template that also uses the start of a Turkish Semai that is familiar in Arabic music education in order to illustrate some of the peculiarities of Arabic music notation, such as medium intervals and unusual modes that are discussed in this section.

\include "arabic.ly"
\score {
  \header {
    title = "Semai Muhayer"
    composer = "Jamil Bek"
  }
  \relative {
    \set Staff.extraNatural = ##f
    \set Staff.autoBeaming = ##f
    \key re \bayati
    \time 10/8
    re'4 re'8 re16 [misb re do] sisb [la sisb do] re4 r8
    do4 sisb8 misb16 [re do sisb] la [do sisb la] la4 r8
  }
}

See also
Installed Files: ly/arabic.ly ly/hel-arabic.ly
Snippets: Section “World music” in Snippets.
Further reading for Arabic music

There are some variations in the details of how maqams are grouped, despite agreement of grouping maqams related through common lower tetra chords or by modulation. There are also some inconsistencies, even within the same texts, on how key signatures for a particular maqam should be specified. However, it is common to use a key signature per ‘group’ of maqams instead of individual key signatures for each maqam separately.

- There are also some web sites that explain maqams and even provide audio examples:
  - [https://www.maqamworld.com/](https://www.maqamworld.com/)
  - [https://www.turath.org/](https://www.turath.org/)
- Method books by the following authors for the Oud (the Arabic lute) contain examples of mainly Turkish and Arabic compositions.
  - Charbel Rouhana
  - George Farah
  - Ibrahim Ali Darwish Al-masri

2.10.3 Turkish classical music

This section highlights issues that are relevant to notating Turkish classical music.

References for Turkish classical music

Turkish classical music developed in the Ottoman Empire at roughly the same time as classical music in Europe, and has continued on into the 20th and 21st centuries as a vibrant and distinct tradition with its own compositional forms, theory and performance styles. Among its striking features is the use of microtonal intervals based on ‘commas’ of 1/9 of a tone, from which are constructed the melodic forms known as *makam* (plural *makamlar*) are constructed.

Some issues relevant to Turkish classical music are covered elsewhere. Special note names and accidentals are explained in Section 2.10.1 [Common notation for non-Western music], page 479.

Turkish note names

Pitches in Turkish classical music traditionally have unique names and the basis of pitch on 1/9-tone divisions means that makamlar employ a completely different set of intervals compared to Western scales and modes:

> From a modern, notational point of view it is convenient to use standard, Western staff notes (c, d, e, etc.) but with custom accidentals that raise or lower notes by intervals of 1/9, 4/9, 5/9 or 8/9 of a tone.

These custom accidentals are defined in the file `turkish-makam.ly`.

For a more general explanation of non-Western music notation, see Section 2.10.1 [Common notation for non-Western music], page 479.

See also


Notation Reference: Section 2.10.1 [Common notation for non-Western music], page 479.

Turkish key signatures

Lilypond supports over 200 makam key signature definitions – well beyond what is used in Turkish classical music – with each makam having its own specific tonic / finalis pitch (known as ‘karar’ in Turkish).
It is important to be aware of the finalis of each makam. Here is an example where g is the default tonic and rast is the name of the makam.
\key g \rast

The correct accidentals, koma flat (b1) and koma sharp (f4), (both in relation to the tonic g), will be displayed automatically.

**Selected Snippets**

*Turkish Makam example*

This template uses the start of a well-known Turkish Saz Semai that is familiar in the repertoire in order to illustrate some of the elements of Turkish music notation.

```latex
\% Initialize makam settings
\header {title = "Hüseyni Saz Semaisi"
   composer = "Lavtacı Andon"
}
\relative {
   \set Staff.extraNatural = ##f
   \set Staff.autoBeaming = ##f

   \key a \huseyni
   \time 10/8

   a'4 g'16 [fb] e8. [d16] d [c d e] c [d c8] bfc |
   a16 [bfc a8] bfc c16 [d c8] d16 [e d8] e4 fb8 |
   d4 a'8 a16 [g fb e] fb8 [g] a8. [b16] a16 [g] |
   g4 g16 [fb] fb8. [e16] e [g fb e] e4 r8 |
}
```

Hüseyni Saz Semaisi

Lavtacı Andon

Further reading for Turkish music

- *Turk Musikisi Nazariyati ve Usulleri: Kudum Velveleleri* by Ismail Hakki Ozkan [(Kultur serisi, 41) (Turkish) Paperback – 1986]
  contains information about the theory of makams and usul.
- *Music of the Ottoman Court* by Walter Feldman [VWB Hardback – 1996]
  contains information about the history of Ottoman court music.
• *Turkish Music Makam Guide* by Murat Aydemir [Pan Paperback – 2010]
  contains information in English regarding Turkish makam including two CDs.
3 General input and output

This section deals with general LilyPond input and output issues, rather than specific notation.

3.1 Input structure

The main format of input for LilyPond are text files. By convention, these files end with .ly.

3.1.1 Structure of a score

A \score block must contain a single music expression delimited by curly brackets:
\[ \text{score} \{ \ldots \} \]

\textbf{Note:} There must be only one outer music expression in a \score block, and it \textbf{must} be surrounded by curly brackets.

This single music expression may be of any size, and may contain other music expressions to any complexity. All of these examples are music expressions:
\[
\{ \text{c'4 c' c' c'} \}
\]
\[
\{ \text{c'4 c' c' c'} \}
\{ \text{d'4 d' d' d'} \}
\]

\[
\begin{align*}
\text{\new Staff} \{ \text{c'4 c' c' c'} \} \\
\text{\new Staff} \{ \text{d'4 d' d' d'} \}
\end{align*}
\]

\[
\begin{align*}
\text{\new GrandStaff} \langle	ext{ new StaffGroup} \langle	ext{ new Staff}\{ \flute \} \text{ new Staff}\{ \oeb \} \\
\text{ new StaffGroup} \langle	ext{ new Staff}\{ \violinI \} \text{ new Staff}\{ \violinII \} \\
\text{ new StaffGroup} \langle	ext{ new Staff}\{ \violinI \} \text{ new Staff}\{ \violinII \}
\end{align*}
\]

\[
\begin{align*}
\text{\new GrandStaff} \langle	ext{ new StaffGroup} \langle	ext{ new Staff}\{ \flute \} \text{ new Staff}\{ \oeb \} \\
\text{ new StaffGroup} \langle	ext{ new Staff}\{ \violinI \} \text{ new Staff}\{ \violinII \} \\
\text{ new StaffGroup} \langle	ext{ new Staff}\{ \violinI \} \text{ new Staff}\{ \violinII \}
\end{align*}
\]

\[
\begin{align*}
\text{\new GrandStaff} \langle	ext{ new StaffGroup} \langle	ext{ new Staff}\{ \flute \} \text{ new Staff}\{ \oeb \} \\
\text{ new StaffGroup} \langle	ext{ new Staff}\{ \violinI \} \text{ new Staff}\{ \violinII \} \\
\text{ new StaffGroup} \langle	ext{ new Staff}\{ \violinI \} \text{ new Staff}\{ \violinII }
\end{align*}
\]

\[
\begin{align*}
\text{\new GrandStaff} \langle	ext{ new StaffGroup} \langle	ext{ new Staff}\{ \flute \} \text{ new Staff}\{ \oeb \} \\
\text{ new StaffGroup} \langle	ext{ new Staff}\{ \violinI \} \text{ new Staff}\{ \violinII }
\end{align*}
\]
Comments are one exception to this general rule. (For others see Section 3.1.5 [File structure], page 492.) Both single-line comments and comments delimited by \%{ ... \%} may be placed anywhere within an input file. They may be placed inside or outside a \score block, and inside or outside the single music expression within a \score block.

Remember that even in a file containing only a \score block, it is implicitly enclosed in a \book block. A \book block in a source file produces at least one output file, and by default the name of the output file produced is derived from the name of the input file, so fandangoforelephants.ly will produce fandangoforelephants.pdf.

(For more details about \book blocks, see Section 3.1.2 [Multiple scores in a book], page 489, Section 3.1.3 [Multiple output files from one input file], page 490, Section 3.1.5 [File structure], page 492.)

See also


3.1.2 Multiple scores in a book

A document may contain multiple pieces of music and text. Examples of these are an etude book, or an orchestral part with multiple movements. Each movement is entered with a \score block,

\score {
...
}

and texts are entered with a \markup block,

\markup {
...
}

All the movements and texts which appear in the same .ly file will normally be typeset in the form of a single output file.

\score {
...
}\markup {
...
}\score {
...
}

One important exception is within lilypond-book documents, where you explicitly have to add a \book block, otherwise only the first \score or \markup will appear in the output.

The header for each piece of music can be put inside the \score block. The piece name from the header will be printed before each movement. The title for the entire book can be put inside the \book, but if it is not present, the \header which is at the top of the file is inserted.

\header {
  title = "Eight miniatures"
  composer = "Igor Stravinsky"
}
Pieces of music may be grouped into book parts using \bookpart blocks. Book parts are separated by a page break, and can start with a title, like the book itself, by specifying a \header block.

\bookpart {
  \header {
    title = "Book title"
    subtitle = "First part"
  }
  \score {...}
  ...
}
\bookpart {
  \header {
    subtitle = "Second part"
  }
  \score {...}
  ...
}

3.1.3 Multiple output files from one input file

If you want multiple output files from the same .ly file, then you can add multiple \book blocks, where each such \book block will result in a separate output file. If you do not specify any \book block in the input file, LilyPond will implicitly treat the whole file as a single \book block, see Section 3.1.5 [File structure], page 492.

When producing multiple files from a single source file, LilyPond ensures that none of the output files from any \book block overwrites the output file produced by a preceding \book from the same input file.

It does this by adding a suffix to the output name for each \book which uses the default output file name derived from the input source file.

The default behaviour is to append a version-number suffix for each name which may clash, so

\book {
  \score {...}
  \paper {...}
}
\book {
3.1.4 Output file names

LilyPond provides facilities to allow you to control what file names are used by the various back-ends when producing output files.

In the previous section, we saw how LilyPond prevents name-clashes when producing several outputs from a single source file. You also have the ability to specify your own suffixes for each \book block, so for example you can produce files called eightminiatures-Romanze.pdf, eightminiatures-Menuetto.pdf and eightminiatures-Nocturne.pdf by adding a \bookOutputSuffix declaration inside each \book block.

\book {
  \bookOutputSuffix "Romanze"
  \score { ... }
  \paper { ... }
}\book {
  \bookOutputSuffix "Menuetto"
  \score { ... }
  \paper { ... }
}\book {
  \bookOutputSuffix "Nocturne"
  \score { ... }
  \paper { ... }
}

You can also specify a different output filename for book block, by using \bookOutputName declarations

\book {
  \bookOutputName "Romanze"
  \score { ... }
  \paper { ... }
}\book {
  \bookOutputName "Menuetto"
  \score { ... }
  \paper { ... }
}\book {
  \bookOutputName "Nocturne"
  \score { ... }
  \paper { ... }
}\book {
  \bookOutputName "Nocturne"
  \score { ... }
  \paper { ... }
}
The file above will produce these output files:

- Romanze.pdf,
- Menuetto.pdf and
- Nocturne.pdf.

3.1.5 File structure

A .ly file may contain any number of toplevel expressions, where a toplevel expression is one of the following:

- An output definition, such as `\paper`, `\midi`, and `\layout`. Such a definition at the toplevel changes the default book-wide settings. If more than one such definition of the same type is entered at the top level the definitions are combined, but in conflicting situations the later definitions take precedence. For details of how this affects the `\layout` block see Section 4.2.1 [The `\layout` block], page 559.

- A direct scheme expression, such as `#(set-default-paper-size "a7" 'landscape)` or `#(ly:set-option 'point-and-click #f)`.

- A `\header` block. This sets the global (i.e., the top of file) header block. This is the block containing the default settings of titling fields like composer, title, etc., for all books within the file (see [Titles explained], page 494).

- A `\score` block. This score will be collected with other toplevel scores, and combined as a single `\book`. This behavior can be changed by setting the variable `toplevel-score-handler` at toplevel. (The default handler is defined in the file `../scm/lily-library.scm` and set in the file `../ly/declarations-init.ly`.)

- A `\book` block logically combines multiple movements (i.e., multiple `\score` blocks) in one document. If there are a number of `\scores`, one output file will be created for each `\book` block, in which all corresponding movements are concatenated. The only reason to explicitly specify `\book` blocks in a .ly file is if you wish to create multiple output files from a single input file. One exception is within lilypond-book documents, where you explicitly have to add a `\book` block if you want more than a single `\score` or `\markup` in the same example. This behavior can be changed by setting the variable `toplevel-book-handler` at toplevel. The default handler is defined in the init file `../scm/lily.scm`.

- A `\bookpart` block. A book may be divided into several parts, using `\bookpart` blocks, in order to ease the page breaking, or to use different `\paper` settings in different parts.

- A compound music expression, such as

  \begin{verbatim}
  \{ c'4 d' e'2 \}
  \end{verbatim}

  This will add the piece in a `\score` and format it in a single book together with all other toplevel `\scores` and music expressions. In other words, a file containing only the above music expression will be translated into

  \begin{verbatim}
  \book
  \score
  \new Staff {
    \new Voice {
      \{ c'4 d' e'2 \}
    }
  }
  \layout
  \paper
  \end{verbatim}
This behavior can be changed by setting the variable `toplevel-music-handler` at toplevel. The default handler is defined in the init file `../scm/lily.scm`.

- A markup text, a verse for example
  ```latex
  \markup {
    2. The first line verse two.
  }
  ```
  Markup texts are rendered above, between or below the scores or music expressions, wherever they appear.

- A variable, such as
  ```latex
  foo = \{
    c4 d e d
  \}
  ```
  This can be used later on in the file by entering `\foo`. The name of a variable should not contain (ASCII) numbers, multiple underscores, multiple dashes or space characters. All other characters Unicode provides are allowed, for example Latin, Greek, Chinese or Cyrillic. Non-adjacent single underscores and dashes are allowed, too. In other words, variable names like `HornIII` or `αβγXII` work.

Any combination of characters is allowed if the variable name is enclosed in double quotation marks. In this case backslashes and double quotation marks need to be escaped with backslashes (not that you actually should use them). Examples: "foo bar", "a-b-c", "Horn 3".

The following example shows three things that may be entered at toplevel

```latex
\layout {
  % Don't justify the output
  ragged-right = ##t
}

\header {
  title = "Do-re-mi"
}

{ c'4 d' e2 }
```

At any point in a file, any of the following lexical instructions can be entered:

- `\version`
- `\include`
- `\sourcefilename`
- `\sourcefileline`
- A single-line comment, introduced by a leading `%` sign.
- A multi-line comment delimited by `%%{ ... %}`.

Whitespace between items in the input stream is generally ignored, and may be freely omitted or extended to enhance readability. However, whitespace should always be used in the following circumstances to avoid errors:

- Around every opening and closing curly bracket.
- After every command or variable, i.e., every item that begins with a `\` sign.
- After every item that is to be interpreted as a Scheme expression, i.e., every item that begins with a `#` sign.
- To separate all elements of a Scheme expression.
- In \lyricmode before and after \set and \override commands.

See also
Notation Reference: [Titles explained], page 494, Section 4.2.1 [The \layout block], page 559.

3.2 Titles and headers
Almost all printed music includes a title and the composer’s name; some pieces include a lot more information.

3.2.1 Creating titles headers and footers

Titles explained
Each \book block in a single input file produces a separate output file, see Section 3.1.5 [File structure], page 492. Within each output file three types of titling areas are provided: Book Titles at the beginning of each book, Bookpart Titles at the beginning of each bookpart and Score Titles at the beginning of each score.

Values of titling fields such as title and composer are set in \header blocks. (For the syntax of \header blocks and a complete list of the fields available by default see [Default layout of bookpart and score titles], page 497). Book Titles, Bookpart Titles and Score Titles can all contain the same fields, although by default the fields in Score Titles are limited to piece and opus.

\header blocks may be placed in four different places to form a descending hierarchy of \header blocks:
- At the top of the input file, before all \book, \bookpart, and \score blocks.
- Within a \book block but outside all the \bookpart and \score blocks within that book.
- Within a \bookpart block but outside all \score blocks within that bookpart.
- Within a \score block.

The values of the fields filter down this hierarchy, with the values set higher in the hierarchy persisting unless they are over-ridden by a value set lower in the hierarchy, so:
- A Book Title is derived from fields set at the top of the input file, modified by fields set in the \book block. The resulting fields are used to print the Book Title for that book, providing that there is other material which generates a page at the start of the book, before the first bookpart. A single \pageBreak will suffice.
- A Bookpart Title is derived from fields set at the top of the input file, modified by fields set in the \book block, and further modified by fields set in the \bookpart block. The resulting values are used to print the Bookpart Title for that bookpart.
- A Score Title is derived from fields set at the top of the input file, modified by fields set in the \book block, further modified by fields set in the \bookpart block and finally modified by fields set in the \score block. The resulting values are used to print the Score Title for that score. Note, though, that only piece and opus fields are printed by default in Score Titles unless the \paper variable, print-all-headers, is set to #t.

It is not necessary to provide \header blocks in all four places: any or even all of them may be omitted. Similarly, simple input files may omit the \book and \bookpart blocks, leaving them to be created implicitly.

If the book has only a single score, the \header block should normally be placed at the top of the file so that just a Bookpart Title is produced, making all the titling fields available for use.
If the book has multiple scores a number of different arrangements of \header blocks are possible, corresponding to the various types of musical publications. For example, if the publication contains several pieces by the same composer a \header block placed at the top of the file specifying the book title and the composer with \header blocks in each \score block specifying the \texttt{piece} and/or \texttt{opus} would be most suitable, as here:

\begin{verbatim}
\header {
  title = "SUITE I."
  composer = "J. S. Bach."
}

\score {
  \header {
    piece = "Prélude."
  }
  \new Staff \relative {
    \clef bass
    \key g \major
    \repeat unfold 2 { g,16( d' b') a b d, b' d, } |
    \repeat unfold 2 { g,16( e' c') b c e, c' e, } |
  }
}

\score {
  \header {
    piece = "Allemande."
  }
  \new Staff \relative {
    \clef bass
    \key g \major
    \partial 16 b16 |
    <g, d' b'~>4 b'16 a( g fis) g( d e fis) g( a b c) |
    d16( b g fis) g( e d c) b(c d e) fis( g a b) |
  }
}
\end{verbatim}

\vspace{1cm}

\textbf{SUITE I.}

\vspace{0.5cm}

J. S. Bach.

Prélude.

\vspace{1cm}

Allemande.
More complicated arrangements are possible. For example, text fields from the `\header` block in a book can be displayed in all Score Titles, with some fields over-ridden and some manually suppressed:

```
\book {
  \paper {
    print-all-headers = ##t
  }
  \header {
    title = "DAS WOHLTEMPERIRTE CLAVIER"
    subtitle = "TEIL I"
    \% Do not display the default LilyPond footer for this book
    tagline = ##f
  }
  \markup { \vspace #1 }
  \score {
    \header {
      title = "PRAELUDIUM I"
      opus = "BWV 846"
      \% Do not display the subtitle for this score
      subtitle = ##f
    }
    \new PianoStaff <<
      \new Staff { s1 }
      \new Staff { \clef "bass" s1 }
    >>
  }
  \score {
    \header {
      title = "FUGA I"
      subsubtitle = "A 4 VOCI"
      opus = "BWV 846"
      \% Do not display the subtitle for this score
      subtitle = ##f
    }
    \new PianoStaff <<
      \new Staff { s1 }
      \new Staff { \clef "bass" s1 }
    >>
  }
}
```
See also

Notation Reference: Section 3.1.5 [File structure], page 492, [Default layout of bookpart and score titles], page 497, [Custom layout for titles], page 502.

Default layout of bookpart and score titles

This example demonstrates all printed \header variables:

\book {
\header {
% The following fields are centered
dedication = "Dedication"
title = "Title"
subtitle = "Subtitle"
subsubtitle = "Subsubtitle"

% The following fields are evenly spread on one line;
% the field "instrument" also appears on following pages
instrument = \markup \with-color #green "Instrument"
poet = "Poet"
composer = "Composer"

% The following fields are placed at opposite ends
% of the same line
meter = "Meter"
arranger = "Arranger"

% The following fields are centered at the bottom

\coda
}
tagline = "The tagline goes at the bottom of the last page"
copyright = "The copyright goes at the bottom of the first page"

\score {
  \header {
    \piece = "Piece 1"
    \opus = "Opus 1"
  }\s1
}

\score {
  \header {
    \piece = "Piece 2 on the same page"
    \opus = "Opus 2"
  }\s1
}
\pageBreak

\score {
  \header {
    \piece = "Piece 3 on a new page"
    \opus = "Opus 3"
  }\s1
}
}
The tagline goes at the bottom of the last page

Note that

• The instrument name will be repeated on every page.
• Only piece and opus are printed in a \score when the paper variable print-all-headers is set to ##f (the default).
• Text fields left unset in a \header block are replaced with \null markups so that the space is not wasted.
• The default settings for scoreTitleMarkup place the piece and opus text fields at opposite ends of the same line.
To change the default layout see [Custom layout for titles], page 502.

If a \book block starts immediately with a \bookpart block, no Book Title will be printed, as there is no page on which to print it. If a Book Title is required, begin the \book block with some markup material or a \pageBreak command.

Use the breakbefore variable inside a \header block that is itself in a \score block, to make the higher-level \header block titles appear on the first page on their own, with the music (defined in the \score block) starting on the next.

\book {
  \header {
    title = "This is my Title"
    subtitle = "This is my Subtitle"
    copyright = "This is the bottom of the first page"
  }
  \score {
    \header {
      piece = "This is the Music"
      breakbefore = ##t
    }
    \repeat unfold 4 { e'' e'' e'' e'' }
  }
}

\book {
  \header {
    title = "This is my Title"
    subtitle = "This is my Subtitle"
    copyright = "This is the bottom of the first page"
  }
  \score {
    \header {
      piece = "This is the Music"
      breakbefore = ##t
    }
    \repeat unfold 4 { e'' e'' e'' e'' }
  }
}

This is my Title
This is my Subtitle

This is the bottom of the first page
2
This is the Music

Music engraving by LilyPond 2.22.0—www.lilypond.org

See also

Notation Reference: [Custom layout for titles], page 502, Section 3.1.5 [File structure], page 492.
Installed Files: ly/titling-init.ly.

Default layout of headers and footers

Headers and footers are lines of text appearing at the top and bottom of pages, separate from the main text of a book. They are controlled by the following \paper variables:

- oddHeaderMarkup
- evenHeaderMarkup
- oddFooterMarkup
- evenFooterMarkup

These markup variables can only access text fields from top-level \header blocks (which apply to all scores in the book) and are defined in ly/titling-init.ly. By default:

- page numbers are automatically placed on the top far left (if even) or top far right (if odd), starting from the second page.
- the instrument text field is placed in the center of every page, starting from the second page.
- the copyright text is centered on the bottom of the first page.
- the tagline is centered on the bottom of the last page, and below the copyright text if there is only a single page.

The default LilyPond footer text can be changed by adding a tagline in the top-level \header block.

\book {
  \header {
    tagline = "... music notation for Everyone"
  }
  \score {
    \relative { c'4 d e f }
  }
}
... music notation for Everyone

To remove the default LilyPond footer text, the `tagline` can be set to `##f`.

### 3.2.2 Custom titles, headers and footers

#### Custom text formatting for titles

Standard `\markup` commands can be used to customize any header, footer and title text within the `\header` block.

```lilypond
\score {
  \header {
    piece = \markup { \fontsize #4 \bold "PRAELUDIUM I" }
    opus = \markup { \italic "BWV 846" }
  }
  { s1 }
}

PRAELUDIUM I
BWV 846
```

See also

Notation Reference: Section 1.8.2 [Formatting text], page 254.

#### Custom layout for titles

`\markup` commands in the `\header` block are useful for simple text formatting, but they do not allow precise control over the placement of titles. To customize the placement of the text fields, change either or both of the following `\paper` variables:

- `bookTitleMarkup`
- `scoreTitleMarkup`

The placement of titles when using the default values of these `\markup` variables is shown in the examples in [Default layout of bookpart and score titles], page 497.

The default settings for `scoreTitleMarkup` as defined in `ly/titling-init.ly` are:

```lilypond
scoreTitleMarkup = \markup { \column {
```
This places the `piece` and `opus` text fields at opposite ends of the same line:

```latex
\score { 
  \header { 
    piece = "PRAELUDIUM I" 
    opus = "BWV 846" 
  } 
  \timesig.C44 
  \clef.G 
}
```

This example redefines `scoreTitleMarkup` so that the `piece` text field is centered and in a large, bold font.

```latex
\book { 
  \paper { 
    indent = 0\mm 
    scoreTitleMarkup = \markup { 
      \fill-line { 
        \null
        \fontsize #4 \bold \fromproperty #'header:piece 
        \fromproperty #'header:opus 
      } 
    } 
  } 
  \header { tagline = ##f } 
  \score { 
    \header { 
      piece = "PRAELUDIUM I" 
      opus = "BWV 846" 
    } 
    \timesig.C44 
    \clef.G 
  } 
}
```

Text fields not normally effective in score `\header` blocks can be printed in the Score Title area if `print-all-headers` is placed inside the `\paper` block. A disadvantage of using this
method is that text fields that are intended specifically for the Book part Title area need to be manually suppressed in every \score block. See [Titles explained], page 494.

To avoid this, add the desired text field to the scoreTitleMarkup definition. In the following example, the composer text field (normally associated with bookTitleMarkup) is added to scoreTitleMarkup, allowing each score to list a different composer:

\book {
  \paper {
    indent = 0\mm
    scoreTitleMarkup = \markup {
      \fill-line {
        \null
        \fontsize #4 \bold \fromproperty #'header:piece
        \fromproperty #'header:composer
      }
    }
  }
  \header { tagline = ##f }
  \score {
    \header {
      piece = "MENÚET"
      composer = "Christian Petzold"
    }
    { s1 }
  }
  \score {
    \header {
      piece = "RONDEAU"
      composer = "François Couperin"
    }
    { s1 }
  }
}

\text { MENUET } Christian Petzold
\text { RONDEAU } François Couperin

It is also possible to create your own custom text fields, and refer to them in the markup definition.

\book {
  \paper {
    indent = 0\mm
    scoreTitleMarkup = \markup {

\fill-line {
\null
\override #`(direction . ,UP)
\dir-column {
\center-align \fontsize #-1 \bold
\fromproperty #'header:mycustomtext \%\% User-defined field
\center-align \fontsize #4 \bold
\fromproperty #'header:piece
}
\fromproperty #'header:opus
}
\header { tagline = ##f }
\score {
\header {
\piece = "FUGA I"
mycustomtext = "A 4 VOCI" \%\% User-defined field
opus = "BWV 846"
}
{s1}
}
}

\markup
\on-the-fly \procedure markup

See also

Notation Reference: [Titles explained], page 494.

Custom layout for headers and footers

\markup commands in the \header block are useful for simple text formatting, but they do not allow precise control over the placement of headers and footers. To customize the placement of the text fields, use either or both of the following \paper variables:

- oddHeaderMarkup
- evenHeaderMarkup
- oddFooterMarkup
- evenFooterMarkup

The \markup command \on-the-fly can be used to add markup conditionally to header and footer text defined within the \paper block, using the following syntax:

\variable = \markup {
...\on-the-fly \procedure markup
...}

The procedure is called each time the \markup command in which it appears is evaluated. The procedure should test for a particular condition and interpret (i.e., print) the markup argument if and only if the condition is true.

A number of ready-made procedures for testing various conditions are provided:

<table>
<thead>
<tr>
<th>Procedure name</th>
<th>Condition tested</th>
</tr>
</thead>
<tbody>
<tr>
<td>print-page-number-check-first</td>
<td>should this page number be printed?</td>
</tr>
<tr>
<td>create-page-number-stencil</td>
<td>print-page-numbers true?</td>
</tr>
<tr>
<td>print-all-headers</td>
<td>print-all-headers true?</td>
</tr>
<tr>
<td>first-page</td>
<td>first page in the book?</td>
</tr>
<tr>
<td>not-first-page</td>
<td>not first page in the book?</td>
</tr>
<tr>
<td>(on-page nmbr)</td>
<td>page number = nmbr?</td>
</tr>
<tr>
<td>last-page</td>
<td>last page in the book?</td>
</tr>
<tr>
<td>part-first-page</td>
<td>first page in the book part?</td>
</tr>
<tr>
<td>not-part-first-page</td>
<td>not first page in the book part?</td>
</tr>
<tr>
<td>part-last-page</td>
<td>last page in the book part?</td>
</tr>
<tr>
<td>not-single-page</td>
<td>pages in book part &gt; 1?</td>
</tr>
</tbody>
</table>

The following example centers page numbers at the bottom of every page. First, the default settings for oddHeaderMarkup and evenHeaderMarkup are removed by defining each as a null markup. Then, oddFooterMarkup is redefined with the page number centered. Finally, evenFooterMarkup is given the same layout by defining it as \oddFooterMarkup:

```latex
\book {
  \paper {
    print-page-number = ##t
    print-first-page-number = ##t
    oddHeaderMarkup = \markup \null
    evenHeaderMarkup = \markup \null
    oddFooterMarkup = \markup {
      \fill-line {
        \on-the-fly \print-page-number-check-first
        \fromproperty #'page:page-number-string
      }
    }
    evenFooterMarkup = \oddFooterMarkup
  }
  \score {
    \new Staff { s1 \break s1 \break s1 }
  }
}
```
Several \on-the-fly conditions can be combined with an ‘and’ operation, for example,
\on-the-fly \first-page
\on-the-fly \last-page
{ \markup ... \fromproperty #'header: ... }
determines if the output is a single page.

See also
Notation Reference: [Titles explained], page 494, [Default layout of bookpart and score titles], page 497.
Installed Files: ../ly/titling-init.ly.

3.2.3 Creating output file metadata
In addition to being shown in the printed output, \header variables are also used to set metadata for output files. For example, with PDF files, this metadata could be displayed by PDF readers as the properties of the PDF file. For each type of output file, only the \header definitions of blocks that define separate files of that type, and blocks higher in the block hierarchy, will be consulted. Therefore, for PDF files, only the \book level and the top level \header definitions affect the document-wide PDF metadata, whereas for MIDI files, all headers above or at the \score level are used.

For example, setting the title property of the header block to ‘Symphony I’ will also give this title to the PDF document, and use it as the sequence name of the MIDI file.
\header {
  title = "Symphony I"
}

If you want to set the title of the printed output to one value, but have the title property of the PDF to have a different value, you can use pdftitle, as below.
\header {
  title = "Symphony I"
  pdftitle = "Symphony I by Beethoven"
}

The variables title, subject, keywords, subtitle, composer, arranger, poet, author and copyright all set PDF properties and can all be prefixed with ‘pdf’ to set a PDF property to a value different from the printed output.

The PDF property Creator is automatically set to ‘LilyPond’ plus the current LilyPond version, and CreationDate and ModDate are both set to the current date and time. ModDate
can be overridden by setting the header variable `moddate` (or `pdfmoddate`) to a valid PDF date string.

The title variable sets also the sequence name for MIDI. The midititle variable can be used to set the sequence name independently of the value used for typeset output.

### 3.2.4 Creating footnotes

Footnotes may be used in many different situations. In all cases, a ‘footnote mark’ is placed as a reference in text or music, and the corresponding ‘footnote text’ appears at the bottom of the same page, separated from the music by a horizontal line. The appearance of this separator can be changed by setting the paper variable `footnote-separator-markup`, see [Miscellaneous paper variables], page 557.

Footnotes within music expressions and footnotes in stand-alone text outside music expressions are created in different ways.

#### Footnotes in music expressions

**Music footnotes overview**

Footnotes in music expressions fall into two categories:

**Event-based footnotes**

are attached to a particular event. Examples for such events are single notes, articulations (like fingering indications, accents, dynamics), and post-events (like slurs and manual beams). The general form for event-based footnotes is as follows:

```
\footnote [direction] \footnote [mark] offset footnote music
```

**Time-based footnotes**

are bound to a particular point of time in a musical context. Some commands like `\time` and `\clef` don’t actually use events for creating objects like time signatures and clefs. Neither does a chord create an event of its own: its stem or flag is created at the end of a time step (nominally through one of the note events inside). Exactly which of a chord’s multiple note events will be deemed the root cause of a stem or flag is undefined. So for annotating those, time-based footnotes are preferable as well.

A time-based footnote allows such layout objects to be annotated without referring to an event. The general form for Time-based footnotes is:

```
\footnote [mark] offset footnote [Context].GrobName
```

The elements for both forms are:

**direction**

If (and only if) the `\footnote` is being applied to a post-event or articulation, it must be preceded with a direction indicator (–, _, ^) in order to attach music (with a footnote mark) to the preceding note or rest.

**mark**

is a markup or string specifying the footnote mark which is used for marking both the reference point and the footnote itself at the bottom of the page. It may be omitted (or equivalently replaced with `\default`) in which case a number in sequence will be generated automatically. Such numerical sequences restart on each page containing a footnote.

**offset**

is a number pair such as ‘#(2 . 1)’ specifying the X and Y offsets in units of staff-spaces from the boundary of the object where the mark should be placed. Positive values of the offsets are taken from the right/top edge, negative values from the left/bottom edge and zero implies the mark is centered on the edge.
**Context** is the context in which the grob being footnoted is created. It may be omitted if the grob is in a bottom context, e.g., a Voice context.

**GrobName** specifies a type of grob to mark (like ‘Flag’). If it is specified, the footnote is not attached to a music expression in particular, but rather to all grobs of the type specified which occur at that moment of musical time.

**footnote** is the markup or string specifying the footnote text to use at the bottom of the page.

**music** is the music event or post-event or articulation that is being annotated.

### Event-based footnotes

A footnote may be attached to a layout object directly caused by the event corresponding to music with the syntax:

```latex
\footnote \[mark\] offset footnote music
```

```latex
\book {
    \header { tagline = ##f }
    \relative c' {
        \footnote #'(-1 . 3) "A note" a4 a4
        \footnote #'(2 . 2) "A rest" r4 a4
    }
}
```

![music notation]

1^A note

2^A rest

Marking a whole chord with an event-based footnote is not possible: a chord, even one containing just a single note, does not produce an actual event of its own. However, individual notes inside of the chord can be marked:

```latex
\book {
    \header { tagline = ##f }
    \relative c' {
        \footnote #'(2 . 3) "Does not work" <a-3>2
        <\footnote #'(-2 . -3) "Does work" a-3>4
        <a-3 \footnote #'(3 . 1/2) "Also works" c-5>4
    }
}
```
If the footnote is to be attached to a post-event or articulation the \footnote command *must* be preceded by a direction indicator, -, _, ^, and followed by the post-event or articulation to be annotated as the music argument. In this form the \footnote can be considered to be simply a copy of its last argument with a footnote mark attached to it. The syntax is:

\begin{verbatim}
  direction \footnote [mark] offset footnote music
\end{verbatim}

1\footnote{A slur forced down}
2\footnote{A manual beam forced up}
3\footnote{Tenuto}

**Time-based footnotes**

If the layout object being footmarked is *indirectly* caused by an event (like an Accidental or Stem caused by a NoteHead event), the GrobName of the layout object is required after the footnote text instead of music:

\begin{verbatim}
  \footnote {-1 . -3} "A flat" Accidental
  \footnote {-1 . 0.5} "Another flat" Accidental
  \footnote {1 . -2} "A stem" Stem
\end{verbatim}
Note, however, that when a GrobName is specified, a footnote will be attached to all grobs of that type at the current time step:

\book {
  \header { tagline = ##f }
  \relative c' {
    \footnote #'(-1 . 3) "A flat" Accidental
    <ees ges bes>4
    \footnote #'(2 . 0.5) "Articulation" Script
    c'-->.
  }
}\book {
  \header { tagline = ##f }
  \relative c'' {
    < \footnote #'(1 . -2) "An A" a
    \single \footnote #'(-1 . -1) "A sharp" Accidental
    cis
    \single \footnote #(0.5 . 0.5) "A flat" Accidental
    ees fis
  }
}

A note inside of a chord can be given an individual (event-based) footnote. A `NoteHead` is the only grob directly caused from a chord note, so an event-based footnote command is only suitable for adding a footnote to the `NoteHead` within a chord. All other chord note grobs are indirectly caused. The \footnote command itself offers no syntax for specifying both a particular grob type as well as a particular event to attach to. However, one can use a time-based \footnote command for specifying the grob type, and then prefix this command with \single in order to have it applied to just the following event:

\book {
  \header { tagline = ##f }
  \relative c' {
    < \footnote #'(1 . -2) "An A" a
    \single \footnote #'(-1 . -1) "A sharp" Accidental
    cis
    \single \footnote #(0.5 . 0.5) "A flat" Accidental
    ees fis
  }
}
When footnotes are attached to several musical elements at the same musical moment, as they are in the example above, the footnotes are numbered from the higher to the lower elements as they appear in the printed output, not in the order in which they are written in the input stream.

Layout objects like clefs and key-change signatures are mostly caused as a consequence of changed properties rather than actual events. Others, like bar lines and bar numbers, are a direct consequence of timing. For this reason, footnotes on such objects have to be based on their musical timing. Time-based footnotes are also preferable when marking features like stems and beams on chords: while such per-chord features are nominally assigned to one event inside the chord, relying on a particular choice would be imprudent.

The layout object in question must always be explicitly specified for time-based footnotes, and the appropriate context must be specified if the grob is created in a context other than the bottom context.

\book {  
  \header { tagline = ##f }  
  \relative c’ {  
    r1 |  
    \footnote #’(-0.5 . -1) "Meter change" Staff.TimeSignature  
    \time 3/4  
    \footnote #’(1 . -1) "Chord stem" Stem  
    <c e g>4 q q  
    \footnote #’(-0.5 . 1) "Bar line" Staff.BarLine  
    q q  
    \footnote #’(0.5 . -1) "Key change" Staff.KeySignature  
    \key c \minor  
    q  
  }  
}
Custom marks can be used as alternatives to numerical marks, and the annotation line joining the marked object to the mark can be suppressed:

```latex
\texttt{book { \header { tagline = ##f } \relative c' { \footnote \markup { \italic "* The first note" } a'4 b8 \footnote \markup { \super "$" \italic " The second note" } e c4 \once \override Score.FootnoteItem.annotation-line = ##f b-\footnote \markup \tiny "+" #'(0.1 . 0.1) \markup { \super "+" \italic " Editorial" } \p } }}
```

More examples of custom marks are shown in [Footnotes in stand-alone text], page 513.

**Footnotes in stand-alone text**

These are for use in markup outside of music expressions. They do not have a line drawn to their point of reference: their marks simply follow the referenced markup. Marks can be inserted automatically, in which case they are numerical. Alternatively, custom marks can be provided manually.

Footnotes to stand-alone text with automatic and custom marks are created in different ways.

**Footnotes in stand-alone text with automatic marks**

The syntax of a footnote in stand-alone text with automatic marks is

```
\markup { ... \footnote \text \footnote ... }
```

The elements are:

- `text` is the markup or string to be marked.
footnote is the markup or string specifying the footnote text to use at the bottom of the page.

For example:

\book {
  \header { tagline = ##f }
  \markup {
  "A simple"
  \footnote "tune" \italic " By me"
  "is shown below. It is a"
  \footnote "recent" \italic " Aug 2012"
  "composition."
  }
  \relative {
    a'4 b8 e c4 d
  }
}

A simple tune is shown below. It is a recent composition.

By me
Aug 2012

**Footnotes in stand-alone text with custom marks**

The syntax of a footnote in stand-alone text with custom marks is

\markup { ... \footnote mark footnote ... }

The elements are:

**mark** is a markup or string specifying the footnote mark which is used for marking the reference point. Note that this mark is *not* inserted automatically before the footnote itself.

**footnote** is the markup or string specifying the footnote text to use at the bottom of the page, preceded by the *mark*.

Any easy-to-type character such as * or + may be used as a mark, as shown in [Footnotes in music expressions], page 508. Alternatively, ASCII aliases may be used (see [ASCII aliases], page 528):

\book {
  \paper { #(include-special-characters) }
  \header { tagline = ##f }
  \markup {

"A simple tune"
\footnote{*} \italic{* By me}
"is shown below. It is a recent"
\footnote{†} \concat{\super &dagger; \italic{Aug 2012}}
"composition."
}\relative{
 a'4 b8 e c4 d}
}

A simple tune * is shown below. It is a recent † composition.

* By me
† Aug 2012

Unicode character codes may also be used to specify marks (see [Unicode], page 528):

\book{
\header{tagline = ##f}
\markup{
"A simple tune"
\footnote{\super \char##x00a7 \concat{\super \char##x00a7 \italic{By me}}}
"is shown below. It is a recent"
\footnote{\super \char##x00b6 \concat{\super \char##x00b6 \italic{Aug 2012}}}
"composition."
}\relative{a'4 b8 e c4 d}
A simple tune § is shown below. It is a recent ¶ composition.

§ By me
¶ Aug 2012

See also
Notation Reference: [ASCII aliases], page 528, [Balloon help], page 238, Section A.13 [List of special characters], page 771, [Text marks], page 250, [Text scripts], page 246, [Unicode], page 528.
Internals Reference: Section “FootnoteEvent” in Internals Reference, Section “FootnoteItem” in Internals Reference, Section “FootnoteSpanner” in Internals Reference, Section “Footnote engraver” in Internals Reference.

Known issues and warnings
Multiple footnotes for the same page can only be stacked, one above the other; they cannot be printed on the same line.
Footnotes cannot be attached to MultiMeasureRests or automatic beams or lyrics.
Footnote marks may collide with staves, \markup objects, other footnote marks and annotation lines.

3.2.5 Reference to page numbers
A particular place of a score can be marked using the \label command, either at top-level or inside music. This label can then be referred to in a markup, to get the number of the page where the marked point is placed, using the \page-ref markup command.

\header { tagline = ##f }
\book {
    \label #'firstScore
    \score {
        { c'1
            \pageBreak \mark A \label #'markA
            c'1
        }
    }
    \markup { The first score begins on page \page-ref #'firstScore "0" "?" }
    \markup { Mark A is on page \page-ref #'markA "0" "?" }
}
The first score begins on page 1
Mark A is on page 2

The \page-ref markup command takes three arguments:
1. the label, a Scheme symbol, for example #firstScore;
2. a markup that will be used as a gauge to estimate the dimensions of the markup;
3. a markup that will be used in place of the page number if the label is not known.

The reason why a gauge is needed is that, at the time markups are interpreted, the page breaking has not yet occurred, so the page numbers are not yet known. To work around this issue, the actual markup interpretation is delayed to a later time; however, the dimensions of the markup have to be known before, so a gauge is used to decide these dimensions. If the book has between 10 and 99 pages, it may be "00", ie. a two digit number.

Predefined commands
label, \page-ref.

3.2.6 Table of contents
A table of contents is included using the \markuplist \table-of-contents command. The elements which should appear in the table of contents are entered with the \tocItem command, which may be used either at top-level, or inside a music expression.

\markuplist \table-of-contents
\pageBreak
\tocItem \markup "First score"
\score {
  \c4 % ...
  \tocItem \markup "Some particular point in the first score"
  \d4 % ...
}

\tocItem \markup "Second score"
\score {
  \e4 % ...
  \tocItem actI \markup "Act I"
  \f4 % ...
  \tocItem actI.sceneI \markup "Scene 1"
  \g4 % ...
  \tocItem actI.sceneI.recitativo \markup "Recit."
  \a4 % ...
}
Optionally, a label can be associated with a particular item, or a hierarchical list of existing labels, finishing with that item's label. That latter case allows to mark the item as a 'child' of the preceding labeled items, thus making the score's structure apparent in the table of contents.

Markups used for formatting the table of contents are defined in the \texttt{paper} block. There are three ‘pre-defined’ markups already available;

- **tocTitleMarkup**
  Used for formatting the title of the table of contents.
  
  \begin{verbatim}
  tocTitleMarkup = \markup \huge \column {
    \fill-line { \null "Table of Contents" \null }
    \null
  }
  \end{verbatim}

- **tocItemMarkup**
  Used for formatting the elements within the table of contents.
  
  \begin{verbatim}
  tocItemMarkup = \markup \fill-line {
    \fromproperty #'toc:text \fromproperty #'toc:page
  }
  \end{verbatim}

- **tocFormatMarkup**
  How the table’s top level entries will be formatted (if there are several hierarchical levels). This is actually a procedure, as explained in Section “Markup construction in Scheme” in Extending.
  
  \begin{verbatim}
  tocFormatMarkup = #make-bold-markup
  \end{verbatim}

- **tocIndentMarkup**
  Used to define how the outline’s hierarchy will be made apparent. This markup is printed zero, one or several times depending on the level of each entry.
  
  \begin{verbatim}
  tocIndentMarkup = \markup \hspace #4
  \end{verbatim}

Any of these variables can be changed.

Here is an example translating the table of contents’ title into French:

\begin{verbatim}
\texttt{paper}{
  tocTitleMarkup = \markup \huge \column {
    \fill-line { \null "Table des matières" \null }
    \null
  }
}
\end{verbatim}

Here is an example changing the font-size of the elements in the table of contents:

\begin{verbatim}
  tocItemMarkup = \markup \large \fill-line {
    \fromproperty #'toc:text \fromproperty #'toc:page
  }
\end{verbatim}

Note how the element text and page numbers are referred to in the \texttt{tocItemMarkup} definition.

The \texttt{tocItemWithDotsMarkup} command can be included within the \texttt{tocItemMarkup} to fill the line, between a table of contents item and its corresponding page number, with dots:

\begin{verbatim}
\header { tagline = ##f }
\texttt{paper}{
  tocItemMarkup = \texttt{tocItemWithDotsMarkup}
}
\end{verbatim}

\begin{verbatim}
\texttt{book}{
  \markuplist \table-of-contents
  \texttt{tocItem \markup { Allegro } }
}\end{verbatim}
In addition to the built-in outline mechanism, custom commands can also be defined to build a more personalized table of contents with different markups. In the following example, a new style is defined for entering act and scenes in the table of contents of an opera:

A new markup variable (called `tocActMarkup`) is defined in the `\paper` block:

```
\paper {
  tocActMarkup = \markup \large \column {
    \hspace #1
    \fill-line { \null \italic \fromproperty #'toc:text \null }
    \hspace #1
  }
}
```

A custom music function (`tocAct`) is then created – which uses the new `tocActMarkup` markup definition, and allows to specify a label for each act.

```
tocAct = 
  #(define-music-function (label text) (symbol? markup?)
    (add-toc-item! 'tocActMarkup label text))
```

Using these custom definitions and modifying some of the existing definitions, the source file could then be written as follows:

```
Table of Contents

Atto Primo

Coro. Viva il nostro Alcide . . . . . . . . . . 1
Cesare. Presti omai l’Egizia terra . . . . . . 1
    Recit. Curio, Cesare venne, e vide, e vinse. . 1

Atto Secondo

Sinfonia . . . . . . . . . . . . . . . . . . . . . . . . . . . . . 1
Cleopatra. V’adoro, pupille, saette d’Amore . . 1
```

The previous example also demonstrates how to use the `\fill-with-pattern` markup command within the context of a table of contents.

**See also**

Installed Files: ly/toc-init.ly.
Predefined commands
\table-of-contents, \tocItem, tocItemMarkup, tocTitleMarkup, tocFormatMarkup, tocIndentMarkup.

3.3 Working with input files

3.3.1 Including LilyPond files

A large project may be split up into separate files. To refer to another file, use

\include "otherfile.ly"

The line \include "otherfile.ly" is equivalent to pasting the contents of otherfile.ly into the current file at the place where the \include appears. For example, in a large project you might write separate files for each instrument part and create a “full score” file which brings together the individual instrument files. Normally the included file will define a number of variables which then become available for use in the full score file. Tagged sections can be marked in included files to assist in making them usable in different places in a score, see Section 3.3.2 [Different editions from one source], page 521.

Files in the current working directory may be referenced by specifying just the file name after the \include command. Files in other locations may be included by giving either a full path reference or a relative path reference (but use the UNIX forward slash, /, rather than the DOS/Windows back slash, \, as the directory separator.) For example, if stuff.ly is located one directory higher than the current working directory, use

\include ".../stuff.ly"

or if the included orchestral parts files are all located in a subdirectory called parts within the current directory, use

\include "parts/VI.ly"
\include "parts/VII.ly"
... etc

Files which are to be included can also contain \include statements of their own. These second-level \include statements are then interpreted relatively to the path of the file containing that command, which is convenient for multiple files located in the same subdirectory. For example, a general library, libA, may itself use sub-files which are included by the entry file of that library, like this:

libA/
  libA.ly
  A1.ly
  A2.ly
... then the entry file, libA.ly, will contain

\include "A1.ly"
\include "A2.ly"
...

Any .ly file can then include the entire library simply with

\include "/libA/libA.ly"

However, that behavior can be changed globally by passing the option 
-drelative-includes=#f option at the command line (or by adding #(ly:set-option 'relative-includes #f) at the top of the main input file). In that case, each file will be included relatively to the location of the main file, regardless of where its \include
statement is located. Complex file structures, that require to \include both files relative to the main directory and files relative to some other directory, may even be devised by setting relative-includes to #f or #t at appropriate places in the files.

Files can also be included from a directory in a search path specified as an option when invoking LilyPond from the command line. The included files are then specified using just their file name. For example, to compile main.ly which includes files located in a subdirectory called parts by this method, cd to the directory containing main.ly and enter

```
lilypond --include=parts main.ly
```

and in main.ly write

```latex
\include "VI.ly"
\include "VII.ly"
... etc
```

Files which are to be included in many scores may be placed in the LilyPond directory ..../ly. (The location of this directory is installation-dependent - see Section “Other sources of information” in Learning Manual). These files can then be included simply by naming them on an \include statement. This is how the language-dependent files like english.ly are included.

LilyPond includes a number of files by default when you start the program. These includes are not apparent to the user, but the files may be identified by running lilypond --verbose from the command line. This will display a list of paths and files that LilyPond uses, along with much other information. Alternatively, the more important of these files are discussed in Section “Other sources of information” in Learning Manual. These files may be edited, but changes to them will be lost on installing a new version of LilyPond.

Some simple examples of using \include are shown in Section “Scores and parts” in Learning Manual.

**See also**


**Known issues and warnings**

If an included file is given a name which is the same as one in LilyPond’s installation files, LilyPond’s file from the installation files takes precedence.

### 3.3.2 Different editions from one source

Several methods can be used to generate different versions of a score from the same music source. Variables are perhaps the most useful for combining lengthy sections of music and/or annotation. Tags are more useful for selecting one section from several alternative shorter sections of music, and can also be used for splicing pieces of music together at different points.

Whichever method is used, separating the notation from the structure of the score will make it easier to change the structure while leaving the notation untouched.

**Using variables**

If sections of the music are defined in variables they can be reused in different parts of the score, see Section “Organizing pieces with variables” in Learning Manual. For example, an a cappella vocal score frequently includes a piano reduction of the parts for rehearsal purposes which is identical to the vocal music, so the music need be entered only once. Music from two variables may be combined on one staff, see [Automatic part combining], page 184. Here is an example:

```latex
sopranoMusic = \relative { a'4 b c b8( a) }
sopranoMusic = \relative { e'4 e e f }
```
tenorMusic = \relative { c'4 b e d8( c) }
bassMusic = \relative { a4 gis a d, }
alllYrics = \lyricmode { King of glo -- ry }
<<
\new Staff = "Soprano" \sopranoMusic
\new Lyrics \allLyrics
\new Staff = "Alto" \altoMusic
\new Lyrics \allLyrics
\new Staff = "Tenor" {
  \clef "treble_8"
  \tenorMusic
}
\new Lyrics \allLyrics
\new Staff = "Bass" {
  \clef "bass"
  \bassMusic
}
\new Lyrics \allLyrics
\new PianoStaff <<
  \new Staff = "RH" {
    \partCombine \sopranoMusic \altoMusic
  }
\new Staff = "LH" {
  \clef "bass"
  \partCombine \tenorMusic \bassMusic
}
>>
>>
Separate scores showing just the vocal parts or just the piano part can be produced by changing just the structural statements, leaving the musical notation unchanged.

For lengthy scores, the variable definitions may be placed in separate files which are then included, see Section 3.3.1 [Including LilyPond files], page 520.

**Using tags**

The `\tag #'partA` command marks a music expression with the name `partA`. Expressions tagged in this way can be selected or filtered out by name later, using either `\keepWithTag #'name` or `\removeWithTag #'name`. The result of applying these filters to tagged music is as follows:

<table>
<thead>
<tr>
<th>Filter</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tagged music preceded by <code>\keepWithTag #'name</code> or <code>\keepWithTag #'(name1 name2...)</code></td>
<td>Untagged music and music tagged with any of the given tag names is included; music tagged with any other tag name is excluded.</td>
</tr>
<tr>
<td>Tagged music preceded by <code>\removeWithTag #'name</code> or <code>\removeWithTag #'(name1 name2...)</code></td>
<td>Untagged music and music not tagged with any of the given tag names is included; music tagged with any of the given tag names is excluded.</td>
</tr>
<tr>
<td>Tagged music not preceded by either <code>\keepWithTag</code> or <code>\removeWithTag</code></td>
<td>All tagged and untagged music is included.</td>
</tr>
</tbody>
</table>

The arguments of the `\tag`, `\keepWithTag` and `\removeWithTag` commands should be a symbol or list of symbols (such as `#'score` or `#'(violinI violinII)`, followed by a music expression. If and only if the symbols are valid LilyPond identifiers (alphabetic characters only, no numbers, underscores, or dashes) which cannot be confused with notes, the `#'` may be omitted and, as a shorthand, a list of symbols can use the dot separator: i.e., `\tag #'(violinI violinII)` can be written `\tag violinI.violinII`. The same applies to `\keepWithTag` and `\removeWithTag`. Tagging commands are music functions, thus they cannot be used to filter items that are not music expressions, such as `\book` or `\score` blocks.

In the following example, we see two versions of a piece of music, one showing trills with the usual notation, and one with trills explicitly expanded:

```lilypond
music = \relative {
  g'8. c32 d
  \tag #'trills { d8.\trill }
  \tag #'expand { \repeat unfold 3 { e32 d } }
  c32 d
}

\score {
  \keepWithTag #'trills \music
}
\score {
  \keepWithTag #'expand \music
}
```

![Music notation with trills and expand]
Alternatively, it is sometimes easier to exclude sections of music:

```
music = \relative {
g'8. c32 d
\tag #'trills { d8.\trill }
\tag #'expand {\repeat unfold 3 { e32 d } }
c32 d
}

\score {
  \removeWithTag #'expand
  \music
}
\score {
  \removeWithTag #'trills
  \music
}
```

Tagged filtering can be applied to articulations, texts, etc., by prepending

```
~\tag #'your-tag
```

to an articulation. For example, this would define a note with a conditional fingering indication and a note with a conditional annotation:

```
c1-\tag #'finger ~4
c1-\tag #'warn ~"Watch!"
```

Multiple tags may be placed on expressions with multiple \tag entries, or by combining multiple tags into one symbol list:

```
music = \relative c' { 
  \tag #'a \tag #'both { a4 a a a }
  \tag #'(b both) { b4 b b b }
}

<<
  \keepWithTag #'a \music
  \keepWithTag #'b \music
  \keepWithTag #'both \music
>>
```
Multiple `\removeWithTag` filters may be applied to a single music expression to remove several differently named tagged sections. Alternatively, you can use a single `\removeWithTag` with a list of tags.

```latex
music = \relative c'' {
    \tag #'A { a4 a a a }
    \tag #'B { b4 b b b }
    \tag #'C { c4 c c c }
    \tag #'D { d4 d d d }
}
\new Voice {
    \removeWithTag #'B
    \removeWithTag #'C
    music
    \removeWithTag #'(B C)
    music
}
```

Using two or more `\keepWithTag` filters on a single music expression will cause all of the tagged sections to be removed. The first filter will remove all except the one named and any subsequent filters will remove the rest. Using one `\keepWithTag` command with a list of multiple tags will only remove tagged sections that are not specified in that list.

```latex
music = \relative c'' {
    \tag #'violinI { a4 a a a }
    \tag #'violinII { b4 b b b }
    \tag #'viola { c4 c c c }
    \tag #'cello { d4 d d d }
}
\new Staff {
    \keepWithTag #'(violinI violinII)
    music
}
```

will print `\tags` violinI and violinII but not viola or cello.
While `\keepWithTag` is convenient when dealing with one set of alternatives, the removal of music tagged with unrelated tags is problematic when using them for more than one purpose. In that case ‘groups’ of tags can be declared:

```
\tagGroup #'(violinI violinII viola cello)
```

Now all the different tags belong to a single ‘tag group’. Note that individual tags cannot be members of more than one tag group.

```
\keepWithTag #'violinI ...
```

will now only show music tagged from violinI’s tag group and any music tagged with one of the other tags will removed.

```
music = \relative {
\tagGroup #'(violinI violinII viola cello)
\tag #'violinI { c'4~"violinI" c c c }
\tag #'violinII { a2 a }
\tag #'viola { e8 e e2. }
\tag #'cello { d'2 d4 d }
R1~"untagged"
}
\new Voice {
\keepWithTag #'violinI
\music
}
```

When using the `\keepWithTag` command, only tags from the tag groups of the tags given in the command are visible.

Sometimes you want to splice some music at a particular place in an existing music expression. You can use `\pushToTag` and `\appendToTag` for adding material at the front or end of the elements of an existing music construct. Not every music construct has elements, but sequential and simultaneous music are safe bets:

```
music = { \tag #'here { \tag #'here <<c'>> } }
```

```
{ \pushToTag #'here c' \pushToTag #'here e' \pushToTag #'here g' \music \appendToTag #'here c' \appendToTag #'here e' \appendToTag #'here g' \music
}
```

Both commands get a tag, the material to splice in at every occurrence of the tag, and the tagged expression.
See also


Notation Reference: [Automatic part combining], page 184, Section 3.3.1 [Including LilyPond files], page 520.

Known issues and warnings

Calling \relative on a music expression obtained by filtering music through \keepWithTag or \removeWithTag might cause the octave relations to change, as only the pitches actually remaining in the filtered expression will be considered. Applying \relative first, before \keepWithTag or \removeWithTag, avoids this danger as \relative then acts on all the pitches as-input.

Using global settings

Global settings can be included from a separate file:

```
lilypond -dinclude-settings=MY_SETTINGS.ly MY_SCORE.ly
```

Groups of settings such as page size, font or type face can be stored in separate files. This allows different editions from the same score as well as standard settings to be applied to many scores, simply by specifying the proper settings file.

This technique also works well with the use of style sheets, as discussed in Section “Style sheets” in Learning Manual.

See also


Notation Reference: Section 3.3.1 [Including LilyPond files], page 520.

3.3.3 Special characters

Text encoding

LilyPond uses the character repertoire defined by the Unicode consortium and ISO/IEC 10646. This defines a unique name and code point for the character sets used in virtually all modern languages and many others too. Unicode can be implemented using several different encodings. LilyPond uses the UTF-8 encoding (UTF stands for Unicode Transformation Format) which represents all common Latin characters in one byte, and represents other characters using a variable length format of up to four bytes.

The actual appearance of the characters is determined by the glyphs defined in the particular fonts available - a font defines the mapping of a subset of the Unicode code points to glyphs. LilyPond uses the Pango library to layout and render multi-lingual texts.

LilyPond does not perform any input-encoding conversions. This means that any text, be it title, lyric text, or musical instruction containing non-ASCII characters, must be encoded in UTF-8. The easiest way to enter such text is by using a Unicode-aware editor and saving the file with UTF-8 encoding. Most popular modern editors have UTF-8 support, for example, vim, Emacs, jEdit, and Gedit do. All MS Windows systems later than NT use Unicode as their native character encoding, so even Notepad can edit and save a file in UTF-8 format. A more functional alternative for Windows is BabelPad.

If a LilyPond input file containing a non-ASCII character is not saved in UTF-8 format the error message

```
FT_Get_Glyph_Name () error: invalid argument
```

will be generated.

Here is an example showing Cyrillic, Hebrew and Portuguese text:
Unicode

To enter a single character for which the Unicode code point is known but which is not available in the editor being used, use either \char ##xhhhh or \char #dddd within a \markup block, where hhhh is the hexadecimal code for the character required and dddd is the corresponding decimal value. Leading zeroes may be omitted, but it is usual to specify all four characters in the hexadecimal representation. (Note that the UTF-8 encoding of the code point should *not* be used after \char, as UTF-8 encodings contain extra bits indicating the number of octets.) Unicode code charts and a character name index giving the code point in hexadecimal for any character can be found on the Unicode Consortium website, http://www.unicode.org/.

For example, \char ##x03BE and \char #958 would both enter the Unicode U+03BE character, which has the Unicode name “Greek Small Letter Xi”.

Any Unicode code point may be entered in this way and if all special characters are entered in this format it is not necessary to save the input file in UTF-8 format. Of course, a font containing all such encoded characters must be installed and available to LilyPond.

The following example shows Unicode hexadecimal values being entered in four places – in a rehearsal mark, as articulation text, in lyrics and as stand-alone text below the score:

```latex
\score { 
    \relative { 
        c''1 \mark \markup { \char ##x03EE } 
        c1_ \markup { \tiny { \char ##x03B1 " to " \char ##x03C9 } } 
    } 
    \addlyrics { O \markup { \concat { Ph \char ##x0153 be! } } } 
} 
\markup { "Copyright 2008--2020" \char ##x00A9 }
```

Copyright 2008--2020 ©

To enter the copyright sign in the copyright notice use:
```latex
\header { 
    copyright = \markup { \char ##x00A9 "2008" } 
}
```

ASCII aliases

A list of ASCII aliases for special characters can be included:
```latex
\paper { 
    #(include-special-characters) 
} 
\markup "&flqq; &ndash; &OE;uvre incomplète&hellip; &frqq;"
```
The replacement can be disabled:
– &OE; …

You can also make your own aliases, either globally:

\paper {
  #(add-text-replacements!
    '(
      "100" . "hundred")
    ("dpi" . "dots per inch")))
}
\markup "A 100 dpi."

A hundred dots per inch.

or locally:

\markup \replace #'("100" . "hundred")
  ("dpi" . "dots per inch") "A 100 dpi."

A hundred dots per inch.

Aliases themselves are not further processed for replacements.

See also

Notation Reference: Section A.13 [List of special characters], page 771.

Installed Files: ly/text-replacements.ly.
3.4 Controlling output

3.4.1 Extracting fragments of music

It is possible to output one or more fragments of a score by defining the explicit location of
the music to be extracted within the \layout block of the input file using the \clip-regions
function, and then running LilyPond with the -dclip-systems option:

\layout {
    clip-regions
    = #(list
        (cons
            (make-rhythmic-location 5 1 2)
            (make-rhythmic-location 7 3 4)))
}

This example will extract a single fragment of the input file starting after a half-note duration
in fifth measure (5 1 2) and ending after the third quarter-note in the seventh measure (7 3 4).

Additional fragments can be extracted by adding more pairs of make-rhythmic-location
entries to the clip-regions list in the \layout block.

By default, each music fragment will be output as a separate EPS file, but other formats such
as PDF or PNG can also be created if required. The extracted music is output as if had been
literally 'cut' from the original printed score so if a fragment runs over one or more lines, a
separate output file for each line will be generated.

See also

Notation Reference: Section 4.2.1 [The layout block], page 559.
Application Usage: Section “Command-line usage” in Application Usage.

3.4.2 Skipping corrected music

When entering or copying music, usually only the music near the end (where new notes are being
added) is interesting to view and correct. To speed up this correction process, it is possible to
skip typesetting of all but the last few measures. This is achieved by defining a special variable
at the source file’s top level, as follows:

showLastLength = R1*5
\score { ... }

In this instance, nothing will be rendered but the last five measures (assuming 4/4 time signa-
ture) of every \score in the input file. For longer pieces, rendering only a small part is often
an order of magnitude quicker than rendering it completely. When working on the beginning of
a score that has already been typeset (for example to add a new part), the showFirstLength
property may be useful as well.

Skipping parts of a score can be controlled in a more fine-grained fashion with the property
Score.skipTypesetting. When it is set, no typesetting is performed at all. As a property
of the Score context, it affects all voices and staves; see [Score - the master of all contexts],
page 601.

This property is also used to control output to the MIDI file. If some event in the skipped
section alters some of its context properties, for example a tempo or instrument change, then
that new setting will take effect only at the point in time where skipTypesetting is disabled
again:

\relative c' {
    c4 c c c
    \set Score.skipTypesetting = ##t
Predefined commands

showLastLength, showFirstLength.

See also

Notation Reference: Section 5.1 [Interpretation contexts], page 600, [Score - the master of all contexts], page 601, Section A.17 [All context properties], page 780.

3.4.3 Alternative output formats

The default output formats for the printed score are Portable Document Format (PDF) and PostScript (PS). Portable Network Graphics (PNG), Scalable Vector Graphics (SVG) and Encapsulated PostScript (EPS) output formats are available through command line options, see Section “Basic command line options for LilyPond” in Application Usage.

SVG Output

SVG output can optionally contain metadata for graphical objects (grobs) like note heads, rests, etc. This metadata can be standard SVG attributes like id and class, or non-standard custom attributes. Specify the attributes and their values by overriding a grob’s output-attributes property with a Scheme association list (alist). The values can be numbers, strings, or symbols. For example:

```
{ 
  \once \override NoteHead.output-attributes = 
  #'((id . 123) 
    (class . "this that") 
    (data-whatever . something))
  c
}
```

The input above will produce the following <g> (group) tag in the SVG file:

```
<g id="123" class="this that" data-whatever="something">
  ...NoteHead grob SVG elements...
</g>
```

The <g> tag contains all of the SVG elements for a given grob. (Some grobs generate multiple SVG elements.) In SVG syntax the data- prefix is used for non-standard custom metadata attributes.

3.4.4 Replacing the notation font

Gonville is an alternative set of glyphs to Feta – part of the Emmentaler font – and used in LilyPond. They can be downloaded from:

http://www.chiark.greenend.org.uk/~sgtatham/gonville/ (http://www.chiark.greenend.org.uk/~sgtatham/gonville/)
Here are a few sample bars of music set in Gonville:

![Gonville sample music](image1)

Here are a few sample bars of music set in LilyPond’s Feta glyphs:

![Feta sample music](image2)

### Installation Instructions


Note: `gonville-*.otf` files are for `ps` and `eps` backend (for PDF and PostScript outputs). `gonville-*.svg` files are for `svg` backend without `svg-woff` option. `gonville-*.woff` files are for `svg` backend with `svg-woff` option. For more information, see Section “Advanced command line options for LilyPond” in *Application Usage*.

The following syntax changes the notation font (general and brace) to the Gonville font.

```
paper {
  #define fonts
  (set-global-fonts
   #:music "gonville"
   #:brace "gonville"
  ))
}
```
Note: Each call to \texttt{set-global-fonts} completely resets both the main notation and text fonts. If any category is left unspecified, then the default font will be used for that category. Each call to \texttt{set-global-fonts} changes the fonts for each \texttt{\book} that follows it, whether created explicitly or implicitly. This means that each \texttt{\book} can have its own set of main fonts by calling \texttt{set-global-fonts} before it. For more information, see \cite{Entire document fonts}, page 273.

See also


Notation Reference: Section A.8 [The Emmentaler font], page 687, \cite{Entire document fonts}, page 273.

Known issues and warnings

Gonville cannot be used to typeset ‘Ancient Music’ notation and it is likely newer glyphs in later releases of LilyPond may not exist in the Gonville font family. Please refer to the author’s website for more information on these and other specifics, including licensing of Gonville.

Other notation fonts

If you have other notation fonts like \texttt{fontname-*\.otf}, \texttt{fontname-*\.svg}, and \texttt{fontname-*\.woff}, you can use them in the same way as Gonville.

That is, copy the \texttt{fontname-*\.otf} files to \texttt{.../share/lilypond/current/fonts/otf} or \texttt{.../share/lilypond/X.Y.Z/fonts/otf}. If you have \texttt{fontname-*\.svg} and \texttt{fontname-*\.woff} files, copy them to \texttt{.../share/lilypond/current/fonts/svg} or \texttt{.../share/lilypond/X.Y.Z/fonts/svg}.

Note: At the moment, LilyPond expects the font file names to have the following suffixes, all of which must be present in the above installation folder(s) to work properly: -11, -13, -14, -16, -18, -20, -23, -26, -brace. For example, \texttt{emmentaler-11.otf}, \texttt{emmentaler-20.svg}, and \texttt{emmentaler-brace.woff} etc.

The following syntax changes the notation font (general and brace) to the \texttt{fontname} font.

\begin{verbatim}
\paper {
  #(define fonts
    (set-global-fonts
      #:music "fontname" ; font filename without suffix and extension
      #:brace "fontname" ; font filename without suffix and extension
    ))
}
\end{verbatim}

Note: For \texttt{music} and \texttt{brace} categories, specify the font filename without the suffix and extension.

\section*{3.5 Creating MIDI output}

LilyPond can produce files that conform to the MIDI (Musical Instrument Digital Interface) standard and so allow for the checking of the music output aurally (with the help of an application or device that understands MIDI). Listening to MIDI output may also help in spotting errors such as notes that have been entered incorrectly or are missing accidentals and so on.

MIDI files do not contain sound (like AAC, MP3 or Vorbis files) but require additional software to produce sound from them.

\subsection*{3.5.1 Supported notation for MIDI}

The following musical notation can be used with LilyPond’s default capabilities to produce MIDI output:

\begin{itemize}
  \item Breath marks
\end{itemize}
• Chords entered as chord names
• Crescendi, decrescendi over multiple notes. The volume is altered linearly between the two extremes
• Dynamic markings from ppppp to fffff, including mp, mf and sf
• Microtones but not microtonal chords. A MIDI player that supports pitch bending will also be required.
• Lyrics
• Pitches
• Rhythms entered as note durations, including tuplets
• ‘Simple’ articulations; staccato, staccatissimo, accent, marcato and portato
• Tempo changes using the \tempo function
• Ties
• Tremolos that are not entered with a ‘: [number]’ value

Panning, balance, expression, reverb and chorus effects can also be controlled by setting context properties, see Section 3.5.8 [Context properties for MIDI effects], page 543.

When combined with the articulate script the following, additional musical notation can be output to MIDI;
• Appoggiaturas. These are made to take half the value of the note following (without taking dots into account). For example;
  \appoggiatura c8 d2.
  The c will take the value of a crotchet.
• Ornaments (i.e., mordents, trills and turns et al.)
• Rallentando, accelerando, ritardando and a tempo
• Slurs, including phrasing slurs
• Tenuto

See Section 3.5.9 [Enhancing MIDI output], page 544.

### 3.5.2 Unsupported notation for MIDI

The following items of musical notation cannot be output to MIDI:
• Articulations other than staccato, staccatissimo, accent, marcato and portato
• Crescendi and decrescendi over a single note
• Fermata
• Figured bass
• Glissandi
• Falls and doits
• Microtonal chords
• Rhythms entered as annotations, e.g., swing
• Tempo changes without \tempo (e.g., entered as annotations)
• Tremolos that are entered with a ‘: [number]’ value

### 3.5.3 The MIDI block

To create a MIDI output file from a LilyPond input file, insert a \midi block, which can be empty, within the \score block:

\score {


... music ...
\layout { }
\midi { }

Note: A \score block that, as well as the music, contains only a \midi block (i.e., without the \layout block), will only produce MIDI output files. No notation will be printed.

The default output file extension (.midi) can be changed by using the -dmidi-extension option with the lilypond command:

lilypond -dmidi-extension=mid MyFile.ly

Alternatively, add the following Scheme expression before the start of either the \book, \bookpart or \score blocks. See Section 3.1.5 [File structure], page 492.

#(ly:set-option 'midi-extension "mid")

See also

Notation Reference: Section 3.1.5 [File structure], page 492, Section 3.2.3 [Creating output file metadata], page 507.

Installed Files: scm/midi.scm.

Known issues and warnings

There are fifteen MIDI channels available and one additional channel (#10) for drums. Staves are assigned to channels in sequence, so a score that contains more than fifteen staves will result in the extra staves sharing (but not overwriting) the same MIDI channel. This may be a problem if the sharing staves have conflicting, channel-based, MIDI properties – such as different MIDI instruments – set.

Using a midi block with polymetric notation may cause unexpected barcheck warnings. In this case move the Timing_translator from the Score context to the Staff context within the midiblock.

\midi {
  \context {
    \Score
      \remove "Timing_translator"
  }
  \context {
    \Staff
      \consists "Timing_translator"
  }
}

3.5.4 Controlling MIDI dynamics

It is possible to control the overall MIDI volume, the relative volume of dynamic markings and the relative volume of different instruments.

Dynamic marks translate automatically into volume levels in the available MIDI volume range whereas crescendi and decrescendi vary the volume linearly between their two extremes. It is possible to control the relative volume of dynamic markings, and the overall volume levels of different instruments.
Dynamic marks in MIDI

Only the dynamic markings from ppppp to fffff, including mp, mf and sf have values assigned to them. This value is then applied to the value of the overall MIDI volume range to obtain the final volume included in the MIDI output for that particular dynamic marking. The default fractions range from 0.25 for ppppp to 0.95 for fffff. The complete set of dynamic marks and their associated fractions can be found in scm/midi.scm.

Selected Snippets

Creating custom dynamics in MIDI output

The following example shows how to create a dynamic marking, not included in the default list, and assign it a specific value so that it can be used to affect MIDI output.

The dynamic mark rfz is assigned a value of 0.9.

```
#(define (myDynamics dynamic)
   (if (equal? dynamic "rfz")
       0.9
       (default-dynamic-absolute-volume dynamic)))

\score {
   \new Staff {
      \set Staff.midiInstrument = #'cello
      \set Score.dynamicAbsoluteVolumeFunction = #myDynamics
      \new Voice {
         \relative {
            a'4\pp b c-\rfz
         }
      }
   }
   \layout {}
   \midi {} }
```


Snippets: Section “MIDI” in Snippets.


Setting MIDI volume

The minimum and maximum overall volume of MIDI dynamic markings is controlled by setting the properties midiMinimumVolume and midiMaximumVolume at the Score level. These properties have an effect only at the start of a voice and on dynamic marks. The fraction corresponding to each dynamic mark is modified with this formula

\[
\text{midiMinimumVolume + (midiMaximumVolume - midiMinimumVolume) * fraction}
\]

In the following example the dynamic range of the overall MIDI volume is limited to the range 0.2 - 0.5.

```
\score {
   <<
```
Simple MIDI instrument equalization can be achieved by setting `midiMinimumVolume` and `midiMaximumVolume` properties within the `Staff` context.

For scores with multiple staves and multiple MIDI instruments, the relative volumes of each instrument can be set individually:

In this example the volume of the clarinet is reduced relative to the volume of the flute.

If these volumes properties are not set then LilyPond still applies a 'small degree' of equalization to certain instruments. See `scm/midi.scm`.
Installed Files: scm/midi.scm.

See also
Notation Reference: Section 4.2 [Score layout], page 558.

Selected Snippets

Replacing default MIDI instrument equalization

The default MIDI instrument equalizer can be replaced by setting the `instrumentEqualizer` property in the `Score` context to a user-defined Scheme procedure that uses a MIDI instrument name as its argument along with a pair of fractions indicating the minimum and maximum volumes respectively to be applied to that specific instrument.

The following example sets the minimum and maximum volumes for flute and clarinet respectively.

```scheme
#(define my-instrument-equalizer-alist '())
#(set! my-instrument-equalizer-alist
    (append
     '(
      ("flute" . (0.7 . 0.9))
      ("clarinet" . (0.3 . 0.6)))
     my-instrument-equalizer-alist))

#(define (my-instrument-equalizer s)
   (let ((entry (assoc s my-instrument-equalizer-alist)))
     (if entry
        (cdr entry))))

\score {
   <<
   \new Staff {
      \key g \major
      \time 2/2
      \set Score.instrumentEqualizer = #my-instrument-equalizer
      \set Staff.midiInstrument = "flute"
      \new Voice \relative {
         r2 g'' \mp g fis~
         4 g8 fis e2~
         4 d8 cis d2
      }
   }
   \new Staff {
      \key g \major
      \set Staff.midiInstrument = "clarinet"
      \new Voice \relative {
         b'1 \p a2. b8 a
         g2. fis8 e
         fis2 r
      }
   }
   >>
}
Known issues and warnings

Changes in the MIDI volume take place only on starting a note, so crescendi and decrescendi cannot affect the volume of a single note.

Setting MIDI block properties

The \midi block can contain context rearrangements, new context definitions or code that sets the values of certain properties.

\score {
    ... music ...
    \midi {
        \tempo 4 = 72
    }
}

Here the tempo is set to 72 quarter-note beats per minute. The tempo mark in the \midi block will not appear in the printed score. Although any other \tempo indications specified within the \score block will also be reflected in the MIDI output.

In a \midi block the \tempo command is setting properties during the interpretation of the music and in the context of output definitions; so it is interpreted as if it were a context modification.

Context definitions follow the same syntax as those in a \layout block;

\score {
    ... music ...
    \midi {
        \context {
            \Voice
            \remove "Dynamic_performer"
        }
    }
}

This example removes the effect of dynamics from the MIDI output. Note: LilyPond’s translation modules used for sound are called ‘performers’.

See also


Notation Reference: Section 1.3 [Expressive marks], page 122, Section 4.2 [Score layout], page 558.

Installed Files: ly/performer-init.ly.
Snippets: Section “MIDI” in Snippets.

Known issues and warnings
Some MIDI players do not always correctly handle tempo changes in the midi output.

Changes to the midiInstrument, as well as some MIDI options, at the beginning of a staff may appear twice in the MIDI output.

3.5.5 Using MIDI instruments
MIDI instruments are set using the midiInstrument property within a Staff context.

\score {
  \new Staff {
    \set Staff.midiInstrument = "glockenspiel"
    ... music ...
  }
  \midi { }
}

or

\score {
  \new Staff \with {midiInstrument = "cello"} {
    ... music ...
  }
  \midi { }
}

If the instrument name does not match any of the instruments listed in the ‘MIDI instruments’ section, the acoustic grand instrument will be used instead. See Section A.6 [MIDI instruments], page 684.

See also
Notation Reference: Section A.6 [MIDI instruments], page 684, Section 4.2 [Score layout], page 558.
Installed Files: scm/midi.scm.

Known issues and warnings
Percussion instruments that are notated in a DrumStaff context will be output, correctly, to MIDI channel 10 but some pitched, percussion instruments like the xylophone, marimba, vibraphone or timpani, are treated as “normal” instruments so the music for these should be entered in a Staff (not DrumStaff) context to obtain correct MIDI output. A full list of channel 10 drum-kits entries can be found in scm/midi.scm. See Section “Other sources of information” in Learning Manual.

3.5.6 Using repeats with MIDI
Repeats can be represented in the MIDI output by applying the \unfoldRepeats command.

\score {
  \unfoldRepeats {
    \repeat tremolo 8 { c'32 e' }
    \repeat percent 2 { c''8 d'' }
    \repeat volta 2 { c'4 d' e' f' }
  }
}
In order to restrict the effect of \unfoldRepeats to the MIDI output only, while also generating printable scores, it is necessary to make two \score blocks: one for MIDI (with unfolded repeats) and one for the notation (with volta, tremolo, and percent repeats):

\score {
... music ...
}
\layout { }
\score {
\unfoldRepeats {
... music ...
}
\midi { }
}

When using multiple voices, each of the voices must contain completely unfolded repeats for correct MIDI output.

See also
Notation Reference: Section 1.4 [Repeats], page 152.

3.5.7 MIDI channel mapping

When generating a MIDI file from a score, LilyPond will automatically assign every note in the score to a MIDI channel, the one on which it should be played when it is sent to a MIDI device. A MIDI channel has a number of controls available to select, for example, the instrument to be used to play the notes on that channel, or to request the MIDI device to apply various effects to the sound produced on the channel. At all times, every control on a MIDI channel can have only a single value assigned to it (which can be modified, however, for example, to switch to another instrument in the middle of a score).

The MIDI standard supports only 16 channels per MIDI device. This limit on the number of channels also limits the number of different instruments which can be played at the same time.

LilyPond creates separate MIDI tracks for each staff, (or discrete instrument or voice, depending on the value of \Score.midiChannelMapping), and also for each lyrics context. There is no limit to the number of tracks.

To work around the limited number of MIDI channels, LilyPond supports a number of different modes for MIDI channel allocation, selected using the \Score.midiChannelMapping context property. In each case, if more MIDI channels than the limit are required, the allocated channel numbers wrap around back to 0, possibly causing the incorrect assignment of instruments to some notes. This context property can be set to one of the following values:

'staff
Allocate a separate MIDI channel to each staff in the score (this is the default). All notes in all voices contained within each staff will share the MIDI channel of their enclosing staff, and all are encoded in the same MIDI track.

The limit of 16 channels is applied to the total number of staff and lyrics contexts, even though MIDI lyrics do not take up a MIDI channel.
'instrument

Allocate a separate MIDI channel to each distinct MIDI instrument specified in the score. This means that all the notes played with the same MIDI instrument will share the same MIDI channel (and track), even if the notes come from different voices or staves.

In this case the lyrics contexts do not count towards the MIDI channel limit of 16 (as they will not be assigned to a MIDI instrument), so this setting may allow a better allocation of MIDI channels when the number of staves and lyrics contexts in a score exceeds 16.

'voice

Allocate a separate MIDI channel to each voice in the score that has a unique name among the voices in its enclosing staff. Voices in different staves are always assigned separate MIDI channels, but any two voices contained within the same staff will share the same MIDI channel if they have the same name. Because \texttt{midiInstrument} and the several MIDI controls for effects are properties of the staff context, they cannot be set separately for each voice. The first voice will be played with the instrument and effects specified for the staff, and voices with a different name from the first will be assigned the default instrument and effects.

Note: different instruments and/or effects can be assigned to several voices on the same staff by moving the \texttt{Staff_performer} from the \texttt{Staff} to the \texttt{Voice} context, and leaving \texttt{midiChannelMapping} to default to '\texttt{staff}' or set to '\texttt{instrument}'; see the snippet below.

For example, the default MIDI channel mapping of a score can be changed to the \texttt{\textquotesingle instrument} setting as shown:

\begin{verbatim}
\score {
  ...music...
  \midi {
    \context {\Score
      midiChannelMapping = '\textquotesingle instrument
    }
  }
}
\end{verbatim}

Selected Snippets

\textit{Changing MIDI output to one channel per voice}

When outputting MIDI, the default behavior is for each staff to represent one MIDI channel, with all the voices on a staff amalgamated. This minimizes the risk of running out of MIDI channels, since there are only 16 available per track.

However, by moving the \texttt{Staff_performer} to the \texttt{Voice} context, each voice on a staff can have its own MIDI channel, as is demonstrated by the following example: despite being on the same staff, two MIDI channels are created, each with a different \texttt{midiInstrument}.

\begin{verbatim}
\score {
  \new Staff <=
  \new Voice \relative c' {\set midiInstrument = "flute"
    \time 2/2
    \key g \major
  }
}
\end{verbatim}
3.5.8 Context properties for MIDI effects

The following context properties can be used to apply various MIDI effects to notes played on the MIDI channel associated with the current staff, MIDI instrument or voice (depending on the value of the Score.midiChannelMapping context property and the context in which the Staff_performer is located; see Section 3.5.7 [MIDI channel mapping], page 541).

Changing these context properties will affect all notes played on the channel after the change, however some of the effects may even apply also to notes which are already playing (depending on the implementation of the MIDI output device).

The following context properties are supported:

**Staff.midiPanPosition**

The pan position controls how the sound on a MIDI channel is distributed between left and right stereo outputs. The context property accepts a number between -1.0 (#LEFT) and 1.0 (#RIGHT); the value -1.0 will put all sound power to the left stereo output (keeping the right output silent), the value 0.0 (#CENTER) will distribute the sound evenly between the left and right stereo outputs, and the value 1.0 will move all sound to the right stereo output. Values between -1.0 and 1.0 can be used to obtain mixed distributions between left and right stereo outputs.
Staff.midiBalance
The stereo balance of a MIDI channel. Similarly to the pan position, this context property accepts a number between -1.0 (#LEFT) and 1.0 (#RIGHT). It varies the relative volume sent to the two stereo speakers without affecting the distribution of the stereo signals.

Staff.midiExpression
Expression level (as a fraction of the maximum available level) to apply to a MIDI channel. A MIDI device combines the MIDI channel’s expression level with a voice’s current dynamic level (controlled using constructs such as \p or \ff) to obtain the total volume of each note within the voice. The expression control could be used, for example, to implement crescendo or decrescendo effects over single sustained notes (not supported automatically by LilyPond).

The expression level ranges from 0.0 (no expression, meaning zero volume) to 1.0 (full expression).

Staff.midiReverbLevel
Reverb level (as a fraction of the maximum available level) to apply to a MIDI channel. This property accepts numbers between 0.0 (no reverb) and 1.0 (full effect).

Staff.midiChorusLevel
Chorus level (as a fraction of the maximum available level) to apply to a MIDI channel. This property accepts numbers between 0.0 (no chorus effect) and 1.0 (full effect).

Known issues and warnings
As MIDI files do not contain any actual audio data, changes in these context properties translate only to requests for changing MIDI channel controls in the outputted MIDI files. Whether a particular MIDI device (such as a software MIDI player) can actually handle any of these requests in a MIDI file is entirely up to the implementation of the device: a device may choose to ignore some or all of these requests. Also, how a MIDI device will interpret different values for these controls (generally, the MIDI standard fixes the behavior only at the endpoints of the value range available for each control), and whether a change in the value of a control will affect notes already playing on that MIDI channel or not, is also specific to the MIDI device implementation.

When generating MIDI files, LilyPond will simply transform the fractional values within each range linearly into values in a corresponding (7-bit, or 14-bit for MIDI channel controls which support fine resolution) integer range (0-127 or 0-32767, respectively), rounding fractional values towards the nearest integer away from zero. The converted integer values are stored as-is in the generated MIDI file. Please consult the documentation of your MIDI device for information about how the device interprets these values.

3.5.9 Enhancing MIDI output
The default MIDI output is basic but can be improved by setting MIDI instruments and various midi block properties.

Additional scripts allow to fine-tune the way dynamics, articulations and rhythm are rendered in MIDI: the articulate script and the swing script.

The articulate script
To use the articulate script add the appropriate \include command at the top of the input file;

\include "articulate.ly"
The script creates MIDI output into appropriately ‘time-scaled’ notes to match many articulation and tempo indications. Engraved output however, will also be altered to literally match the MIDI output.

\score {
    \articulate <<
    ... music ...
    >>
    \midi { }
}

The \articulate command enables abbreviations (such as trills and turns) to be processed. A full list of supported items can be found in the script itself. See ly/articulate.ly.

See also

Notation Reference: Section 4.2 [Score layout], page 558.
Installed Files: 1y/articulate.ly.

Note: The articulate script may shorten chords, which might not be appropriate for some types of instrument, such as organ music. Notes that do not have any articulations attached to them may also be shortened; so to allow for this, restrict the use of the \articulate function to shorter segments of music, or modify the values of the variables defined in the articulate script to compensate for the note-shortening behavior.

The swing script

The swing script provides additional functions allowing for regular durations to be played with an unequal rhythm. The most obvious example is ‘swing’ interpretation commonly found in jazz music where binary eighth notes should be played in a ternary fashion; however additional interpretations are also supported.

This script has to be \include-d at the beginning of the input file:

\include "swing.ly"

Three commands are provided:

• \tripletFeel creates a triplet-feel swing. It takes two arguments: the durations that should be affected by it (typically 8 for eighth notes), and then the music expression to which it should be applied.

• \applySwing takes an additional argument prior to the music expression: a ‘weight list’ of n number ratios expressing the way regular notes should be played: for example, #'(2 1) indicates that every other note should be played twice as long as the following note (in fact, \tripletFeel duration {music} is actually a shortcut for \applySwing duration #'(2 1) {music}). Smoother swung eighths may be obtained with a weight list of #'(3 2), or other values depending on taste.

That list may include more than two values, which allows for longer and more sophisticated groove patterns; for example, a samba feel for sixteenth notes may be obtained as follows:

\score {
    \applySwing 16 #'(3 2 2 3) {
        ... music ...
    }
}
\applySwingWithOffset adds yet another argument between the 'weight list' and the music expression: an offset length (entered as a `ly:make-moment` expression). This command should be used when the music expression has to start off-beat, with a partial swing cycle.

**Note:** As with the `articulate` script, all swing commands are also rendered in the engraved output, which results in irregular note spacing. This can be avoided by using them only in a `\score` block dedicated to MIDI output, rather than to printed music.

Additional help and information is included in the script file: see `ly/swing.ly`.

**See also**

Notation Reference: Section 1.2 [Rhythms], page 46.
Installed Files: `ly/swing.ly`.

**Known issues and warnings**

- `\repeat` constructs in music (even `\repeat unfold`) are not taken into consideration when determining note timing. This will lead to problems unless the durations of all repeated parts are integer multiples of the swing cycle duration.
- These functions are oblivious to time signatures and measures. That is why offsets need to be supplied by using \applySwingWithOffset if music starts off-beat.
- Grace notes are ignored and simply left unaffected; so are tuplets.

### 3.6 Extracting musical information

In addition to creating graphical output and MIDI, LilyPond can display musical information as text.

#### 3.6.1 Displaying LilyPond notation

Displaying a music expression in LilyPond notation can be done with the music function `\displayLilyMusic`. To see the output, you will typically want to call LilyPond using the command line. For example,

```lilypond
{ 
  \displayLilyMusic \transpose c a, \{ c4 e g a bes \} 
}
```

will display

```
{ a,4 cis4 e4 fis4 g4 }
```

By default, LilyPond will print these messages to the console along with all the other LilyPond compilation messages. To split up these messages and save the results of `\displayLilyMusic`, redirect the output to a file.

```
lilypond file.ly >display.txt
```

Note that LilyPond does not just display the music expression, but also interprets it (since `\displayLilyMusic` returns it in addition to displaying it). Just insert `\displayLilyMusic` into the existing music in order to get information about it.

To interpret and display a music section in the console but, at the same time, remove it from the output file use the `\void` command.

```lilypond
{ 
```
\void \displayLilyMusic \transpose c a, \{ c4 e g a bes \}
c1

3.6.2 Displaying scheme music expressions

See Section “Displaying music expressions” in Extending.

3.6.3 Saving music events to a file

Music events can be saved to a file on a per-staff basis by including a file in your main score.

\include "event-listener.ly"

This will create file(s) called FILENAME-STAFFNAME.notes or FILENAME-unnamed-staff.notes for each staff. Note that if you have multiple unnamed staves, the events for all staves will be mixed together in the same file. The output looks like this:

0.000 note 57 4 p-c 2 12
0.000 dynamic f
0.250 note 62 4 p-c 7 12
0.500 note 66 8 p-c 9 12
0.625 note 69 8 p-c 14 12
0.750 rest 4
0.750 breathe

The syntax is a tab-delimited line, with two fixed fields on each line followed by optional parameters.

time type ...params...

This information can easily be read into other programs such as python scripts, and can be very useful for researchers wishing to perform musical analysis or playback experiments with LilyPond.

Known issues and warnings

Not all lilypond music events are supported by event-listener.ly. It is intended to be a well-crafted “proof of concept”. If some events that you want to see are not included, copy event-listener.ly into your lilypond directory and modify the file so that it outputs the information you want.
4 Spacing issues

The global paper layout is determined by three factors: the page layout, the line breaks, and the spacing. These all influence each other. The choice of spacing determines how densely each system of music is set. This influences where line breaks are chosen, and thus ultimately, how many pages a piece of music takes.

Globally speaking, this procedure happens in four steps: first, flexible distances (‘springs’) are chosen, based on durations. All possible line breaking combinations are tried, and a ‘badness’ score is calculated for each. Then the height of each possible system is estimated. Finally, a page breaking and line breaking combination is chosen so that neither the horizontal nor the vertical spacing is too cramped or stretched.

Two types of blocks can contain layout settings: \texttt{\textbackslash paper \{\ldots\}} and \texttt{\textbackslash layout \{\ldots\}}. The \texttt{\textbackslash paper} block contains page layout settings that are expected to be the same for all scores in a book or bookpart, such as the paper height, or whether to print page numbers, etc. See Section 4.1 [Page layout], page 548. The \texttt{\textbackslash layout} block contains score layout settings, such as the number of systems to use, or the space between staff-groups, etc. See Section 4.2 [Score layout], page 558.

4.1 Page layout

This section discusses page layout options for the \texttt{\textbackslash paper} block.

4.1.1 The \texttt{\textbackslash paper} block

\texttt{\textbackslash paper} blocks may be placed in three different places to form a descending hierarchy of \texttt{\textbackslash paper} blocks:

- At the top of the input file, before all \texttt{\textbackslash book}, \texttt{\textbackslash bookpart}, and \texttt{\textbackslash score} blocks.
- Within a \texttt{\textbackslash book} block but outside all the \texttt{\textbackslash bookpart} and \texttt{\textbackslash score} blocks within that book.
- Within a \texttt{\textbackslash bookpart} block but outside all \texttt{\textbackslash score} blocks within that bookpart.

A \texttt{\textbackslash paper} block cannot be placed within a \texttt{\textbackslash score} block.

The values of the fields filter down this hierarchy, with the values set higher in the hierarchy persisting unless they are over-ridden by a value set lower in the hierarchy.

Several \texttt{\textbackslash paper} blocks can appear at each of the levels, for example as parts of several \texttt{\textbackslash included} files. If so, the fields at each level are merged, with values encountered last taking precedence if duplicated fields appear.

Settings that can appear in a \texttt{\textbackslash paper} block include:

- the \texttt{set-paper-size} scheme function,
- \texttt{\textbackslash paper} variables used for customizing page layout, and
- markup definitions used for customizing the layout of headers, footers, and titles.

The \texttt{set-paper-size} function is discussed in the next section, Section 4.1.2 [Paper size and automatic scaling], page 549. The \texttt{\textbackslash paper} variables that deal with page layout are discussed in later sections. The markup definitions that deal with headers, footers, and titles are discussed in Section 3.2.2 [Custom titles headers and footers], page 502.

Most \texttt{\textbackslash paper} variables will only work in a \texttt{\textbackslash paper} block. The few that will also work in a \texttt{\textbackslash layout} block are listed in Section 4.2.1 [The \texttt{\textbackslash layout} block], page 559.

Except when specified otherwise, all \texttt{\textbackslash paper} variables that correspond to distances on the page are measured in millimeters, unless a different unit is specified by the user. For example, the following declaration sets \texttt{top-margin} to ten millimeters:

\texttt{\textbackslash paper \{}
top-margin = 10
}

To set it to 0.5 inches, use the \in unit suffix:

\paper {
  top-margin = 0.5\in
}

The available unit suffixes are \mm, \cm, \in, and \pt. These units are simple values for converting from millimeters; they are defined in ly/paper-defaults-init.ly. For the sake of clarity, when using millimeters, the \mm is typically included in the code, even though it is not technically necessary.

It is also possible to define \paper values using Scheme. The Scheme equivalent of the above example is:

\paper {
  #(define top-margin (* 0.5 in))
}

See also

Notation Reference: Section 4.1.2 [Paper size and automatic scaling], page 549, Section 3.2.2 [Custom titles headers and footers], page 502, Section 4.2.1 [The \layout block], page 559.


4.1.2 Paper size and automatic scaling

Setting the paper size

‘A4’ is the default value when no explicit paper size is set. However, there are two functions that can be used to change it:

set-default-paper-size
  #(set-default-paper-size "quarto")
  which must always be placed at the toplevel scope, and

set-paper-size
  \paper {
    #(set-paper-size "tabloid")
  }
  which must always be placed in a \paper block.

If the set-default-paper-size function is used in the toplevel scope, it must come before any \paper block. set-default-paper-size sets the paper size for all pages, whereas set-paper-size only sets the paper size for the pages that the \paper block applies to. For example, if the \paper block is at the top of the file, then it will apply the paper size to all pages. If the \paper block is inside a \book, then the paper size will only apply to that book.

When the set-paper-size function is used, it must be placed before any other functions used within the same \paper block. See [Automatic scaling to paper size], page 550.

Paper sizes are defined in scm/paper.scm, and while it is possible to add custom sizes, they will be overwritten on subsequent software updates. The available paper sizes are listed in Section A.5 [Predefined paper sizes], page 681.

The following command can be used in the file to add a custom paper size which can then be used with set-default-paper-size or set-paper-size as appropriate,

#(set! paper-alist
  (cons '("my size" . (cons (* 15 in) (* 3 in))) paper-alist))
The units in (inches), \( \text{cm} \) (centimeters) and \( \text{mm} \) (millimeters) can all be used.

If the symbol ‘landscape’ is added to the paper size function, pages will be rotated by 90 degrees, and wider line widths will be set accordingly.

\[
=set-default-paper-size "a6" 'landscape
\]

Swapping the paper dimensions without having the print rotated (like when printing to postcard size, or creating graphics for inclusion rather than a standalone document) can be achieved by appending ‘landscape’ to the name of the paper size itself:

\[
=set-default-paper-size "a6landscape"
\]

When the paper size ends with an explicit ‘landscape’ or ‘portrait’, the presence of a ‘landscape’ symbol only affects print orientation, not the paper dimensions used for layout.

See also

Notation Reference: [Automatic scaling to paper size], page 550, Section A.5 [Predefined paper sizes], page 681.

Installed Files: scm/paper.scm.

Automatic scaling to paper size

If the paper size is changed with one of the scheme functions (\( \text{set-default-paper-size} \) or \( \text{set-paper-size} \)), the values of several \( \text{\textbackslash paper} \) variables are automatically scaled to the new size. To bypass the automatic scaling for a particular variable, set the variable after setting the paper size. Note that the automatic scaling is not triggered by setting the \( \text{paper-height} \) or \( \text{paper-width} \) variables, even though \( \text{paper-width} \) can influence other values (this is separate from scaling and is discussed below). The \( \text{set-default-paper-size} \) and \( \text{set-paper-size} \) functions are described in [Setting the paper size], page 549.

The vertical dimensions affected by automatic scaling are \( \text{top-margin} \) and \( \text{bottom-margin} \) (see Section 4.1.3 [Fixed vertical spacing \( \text{\textbackslash paper} \) variables], page 550). The horizontal dimensions affected by automatic scaling are \( \text{left-margin} \), \( \text{right-margin} \), \( \text{inner-margin} \), \( \text{outer-margin} \), \( \text{binding-offset} \), \( \text{indent} \), and \( \text{short-indent} \) (see Section 4.1.5 [Horizontal spacing \( \text{\textbackslash paper} \) variables], page 553).

The default values for these dimensions are set in ly/paper-defaults-init.ly, using internal variables named \( \text{top-margin-default} \), \( \text{bottom-margin-default} \), etc. These are the values that result at the default paper size \( \text{a4} \). For reference, with \( \text{a4} \) paper the \( \text{paper-height} \) is 297\( \text{mm} \) and the \( \text{paper-width} \) is 210\( \text{mm} \).

See also

Notation Reference: Section 4.1.3 [Fixed vertical spacing \( \text{\textbackslash paper} \) variables], page 550, Section 4.1.5 [Horizontal spacing \( \text{\textbackslash paper} \) variables], page 553.


4.1.3 Fixed vertical spacing \( \text{\textbackslash paper} \) variables

\textbf{Note:} Some \( \text{\textbackslash paper} \) dimensions are automatically scaled to the paper size, which may lead to unexpected behavior. See [Automatic scaling to paper size], page 550.
Default values (before scaling) are defined in ly/paper-defaults-init.ly.

**paper-height**

The height of the page, unset by default. Note that the automatic scaling of some vertical dimensions is not affected by this.

**top-margin**

The margin between the top of the page and the top of the printable area. If the paper size is modified, this dimension’s default value is scaled accordingly.

**bottom-margin**

The margin between the bottom of the printable area and the bottom of the page. If the paper size is modified, this dimension’s default value is scaled accordingly.

**ragged-bottom**

If this is set to true, systems will be set at their natural spacing, neither compressed nor stretched vertically to fit the page.

**ragged-last-bottom**

If this is set to false, then the last page, and the last page in each section created with a \bookpart block, will be vertically justified in the same way as the earlier pages.

**See also**

Notation Reference: [Automatic scaling to paper size], page 550.


Snippets: Section “Spacing” in Snippets.

**Known issues and warnings**

The titles (from the \header block) are treated as a system, so ragged-bottom and ragged-last-bottom will add space between the titles and the first system of the score.

Explicitly defined paper-sizes will override any user-defined top or bottom margin settings.

### 4.1.4 Flexible vertical spacing \paper variables

In most cases, it is preferable for the vertical distances between certain items (such as margins, titles, systems, and separate scores) to be flexible, so that they stretch and compress nicely according to each situation. A number of \paper variables (listed below) are available to fine-tune the stretching behavior of these dimensions.

Note that the \paper variables discussed in this section do not control the spacing of staves within individual systems. Within-system spacing is controlled by grob properties, with settings typically entered inside a \score or \layout block, and not inside a \paper block. See Section 4.4.1 [Flexible vertical spacing within systems], page 569.

**Structure of flexible vertical spacing alists**

Each of the flexible vertical spacing \paper variables is an alist (association list) containing four keys:

- **basic-distance** – the vertical distance, measured in staff-spaces, between the reference points of the two items, when no collisions would result, and no stretching or compressing is in effect. The reference point of a (title or top-level) markup is its highest point, and the reference point of a system is the vertical center of the nearest StaffSymbol – even if a non-staff line (such as a Lyrics context) is in the way. Values for basic-distance that are less than either padding or minimum-distance are not meaningful, since the resulting distance will never be less than either padding or minimum-distance.
• **minimum-distance** – the smallest allowable vertical distance, measured in staff-spaces, between the reference points of the two items, when compressing is in effect. Values for **minimum-distance** that are less than **padding** are not meaningful, since the resulting distance will never be less than **padding**.

• **padding** – the minimum required amount of unobstructed vertical whitespace between the bounding boxes (or skylines) of the two items, measured in staff-spaces.

• **stretchability** – a unitless measure of the dimension’s relative propensity to stretch. If zero, the distance will not stretch (unless collisions would result). When positive, the significance of a particular dimension’s **stretchability** value lies only in its relation to the **stretchability** values of the other dimensions. For example, if one dimension has twice the **stretchability** of another, it will stretch twice as easily. Values should be non-negative and finite. The value `+inf.0` triggers a **programming_error** and is ignored, but `1.0e7` can be used for an almost infinitely stretchable spring. If unset, the default value is set to **basic-distance**. Note that the dimension’s propensity to compress cannot be directly set by the user and is equal to (**basic-distance** − **minimum-distance**).

If a page has a ragged bottom, the resulting distance is the largest of:

• **basic-distance**,  
• **minimum-distance**, and  
• **padding** plus the smallest distance necessary to eliminate collisions.

For multi-page scores with a ragged bottom on the last page, the last page uses the same spacing as the preceding page, provided there is enough space for that.

Specific methods for modifying alists are discussed in Section 5.3.7 [Modifying alists], page 634. The following example demonstrates the two ways these alists can be modified. The first declaration updates one key-value individually, and the second completely redefines the variable:

```
\paper {
  system-system-spacing.basic-distance = #8
  score-system-spacing =
    #'((basic-distance . 12)
      (minimum-distance . 6)
      (padding . 1)
      (stretchability . 12))
}
```

---

**List of flexible vertical spacing \paper variables**

The names of these variables follow the format **upper-lower-spacing**, where **upper** and **lower** are the items to be spaced. Each distance is measured between the reference points of the two items (see the description of the alist structure above). Note that in these variable names, the term ‘**markup**’ refers to both **title markups** (bookTitleMarkup or scoreTitleMarkup) and **top-level markups** (see Section 3.1.5 [File structure], page 492). All distances are measured in staff-spaces.

Default settings are defined in `ly/paper-defaults-init.ly`.

**markup-system-spacing**  
The distance between a (title or top-level) markup and the system that follows it.

**score-markup-spacing**  
The distance between the last system of a score and the (title or top-level) markup that follows it.
**score-system-spacing**  
the distance between the last system of a score and the first system of the score that follows it, when no (title or top-level) markup exists between them.

**system-system-spacing**  
the distance between two systems in the same score.

**markup-markup-spacing**  
the distance between two (title or top-level) markups.

**last-bottom-spacing**  
the distance from the last system or top-level markup on a page to the bottom of the printable area (i.e., the top of the bottom margin).

**top-system-spacing**  
the distance from the top of the printable area (i.e., the bottom of the top margin) to the first system on a page, when there is no (title or top-level) markup between the two.

**top-markup-spacing**  
the distance from the top of the printable area (i.e., the bottom of the top margin) to the first (title or top-level) markup on a page, when there is no system between the two.

**See also**

Notation Reference: Section 4.4.1 [Flexible vertical spacing within systems], page 569.


Snippets: Section “Spacing” in Snippets.

### 4.1.5 Horizontal spacing \paper variables

**Note:** Some \paper dimensions are automatically scaled to the paper size, which may lead to unexpected behavior. See [Automatic scaling to paper size], page 550.

#### \paper variables for widths and margins

Default values (before scaling) that are not listed here are defined in ly/paper-defaults-init.ly.

**paper-width**  
The width of the page, unset by default. While paper-width has no effect on the automatic scaling of some horizontal dimensions, it does influence the line-width variable. If both paper-width and line-width are set, then left-margin and right-margin will also be updated. Also see check-consistency.

**line-width**  
When specified in a \paper block this defines the horizontal extent available for the staff lines in un-indented systems. If left unspecified, the paper’s line-width is determined from (paper-width − left-margin − right-margin). If the paper’s line-width is specified, and both left-margin and right-margin are not, then the margins will be updated to center the systems on the page automatically. Also see check-consistency.

Line-widths for individual scores can be specified in the scores’ \layout blocks. These values control the width of the lines produced on a score-by-score basis.
If `line-width` is not specified for a score, it defaults to the paper’s `line-width`. Setting a score’s `line-width` has no effect on the paper margins. Staff lines, of a length determined by the score’s `line-width`, are left-aligned within the paper area defined by the paper’s `line-width`. If the score and paper `line-width`s are equal, the staff lines will extend exactly from the left margin to the right margin, but if the score’s `line-width` is greater than the paper’s `line-width` the staff lines will run over into the right margin.

**left-margin**

The margin between the left edge of the page and the start of the staff lines in unindented systems. If the paper size is modified, this dimension’s default value is scaled accordingly. If `left-margin` is unset, and both `line-width` and `right-margin` are set, then `left-margin` is set to `(paper-width - line-width - right-margin)`. If only `line-width` is set, then both margins are set to `( (paper-width - line-width) / 2 )`, and the systems are consequently centered on the page. Also see `check-consistency`.

**right-margin**

The margin between the right edge of the page and the end of the staff lines in non-ragged systems. If the paper size is modified, this dimension’s default value is scaled accordingly. If `right-margin` is unset, and both `line-width` and `left-margin` are set, then `right-margin` is set to `(paper-width - line-width - left-margin)`. If only `line-width` is set, then both margins are set to `( (paper-width - line-width) / 2 )`, and the systems are consequently centered on the page. Also see `check-consistency`.

**check-consistency**

If this is true (the default value), print a warning if `left-margin`, `line-width`, and `right-margin` do not exactly add up to `paper-width`, and replace each of these (except `paper-width`) with their default values (scaled to the paper size if necessary). If set to false, ignore any inconsistencies and allow systems to run off the edge of the page.

**ragged-right**

If set to true, systems will not fill the line width. Instead, systems end at their natural horizontal length. Default: `#t` for scores with only one system, and `#f` for scores with two or more systems. This variable can also be set in a `\layout` block.

**ragged-last**

If set to true, the last system in the score will not fill the line width. Instead the last system ends at its natural horizontal length. Default: `#f`. This variable can also be set in a `\layout` block.

**See also**

Notation Reference: [Automatic scaling to paper size], page 550.


**Known issues and warnings**

Explicitly defined paper-sizes will override any user-defined left or right margin settings.

\paper variables for two-sided mode

Default values (before scaling) are defined in `ly/paper-defaults-init.ly`.
two-sided
If set to true, use inner-margin, outer-margin and binding-offset to determine margins depending on whether the page number is odd or even. This overrides left-margin and right-margin.

inner-margin
The margin all pages have at the inner side if they are part of a book. If the paper size is modified, this dimension’s default value is scaled accordingly. Works only with two-sided set to true.

outer-margin
The margin all pages have at the outer side if they are part of a book. If the paper size is modified, this dimension’s default value is scaled accordingly. Works only with two-sided set to true.

binding-offset
The amount inner-margin is increased to make sure nothing will be hidden by the binding. If the paper size is modified, this dimension’s default value is scaled accordingly. Works only with two-sided set to true.

See also
Notation Reference: [Automatic scaling to paper size], page 550.

\paper variables for shifts and indents
Default values (before scaling) that are not listed here are defined in ly/paper-defaults-init.ly.

horizontal-shift
The amount that all systems (including titles and system separators) are shifted to the right. Default: 0.0\mm.

indent
The level of indentation for the first system in a score. If the paper size is modified, this dimension’s default value is scaled accordingly. The space within line-width available for the first system is reduced by this amount. indent may also be specified in \layout blocks to set indents on a score-by-score basis.

short-indent
The level of indentation for all systems in a score besides the first system. If the paper size is modified, this dimension’s default value is scaled accordingly. The space within line-width available for systems other than the first is reduced by this amount. short-indent may also be specified in \layout blocks to set short indents on a score-by-score basis.

See also
Notation Reference: [Automatic scaling to paper size], page 550.
Snippets: Section “Spacing” in Snippets.

4.1.6 Other \paper variables


\texttt{\textbackslash paper variables for line breaking}

\texttt{max-systems-per-page}

The maximum number of systems that will be placed on a page. This is currently supported only by the \texttt{ly:optimal-breaking} algorithm. Default: unset.

\texttt{min-systems-per-page}

The minimum number of systems that will be placed on a page. This may cause pages to be overfilled if it is made too large. This is currently supported only by the \texttt{ly:optimal-breaking} algorithm. Default: unset.

\texttt{systems-per-page}

The number of systems that should be placed on each page. This is currently supported only by the \texttt{ly:optimal-breaking} algorithm. Default: unset.

\texttt{system-count}

The number of systems to be used for a score. Default: unset. This variable can also be set in a \texttt{\layout} block.

\textbf{See also}

Notation Reference: Section 4.3.1 [Line breaking], page 562.

\texttt{\textbackslash paper variables for page breaking}

Default values not listed here are defined in \texttt{ly/paper-defaults-init.ly}

\texttt{page-breaking}


\texttt{page-breaking-system-system-spacing}

Tricks the page breaker into thinking that \texttt{system-system-spacing} is set to something different than it really is. For example, if \texttt{page-breaking-system-system-spacing.padding} is set to something substantially larger than \texttt{system-system-spacing.padding}, then the page-breaker will put fewer systems on each page. Default: unset.

\texttt{page-count}

The number of pages to be used for a score, unset by default.

The following variables are effective only when \texttt{page-breaking} is set to \texttt{ly:page-turn-breaking}. Page breaks are then chosen to minimize the number of page turns. Since page turns are required on moving from an odd-numbered page to an even-numbered one, a layout in which the last page is odd-numbered will usually be favoured. Places where page turns are preferred can be indicated manually by inserting \texttt{allowPageTurn} or automatically by including the \texttt{Page_turn_engraver} (see [Optimal page turning], page 567).

If there are insufficient choices available for making suitable page turns, LilyPond may insert a blank page either within a score, between scores (if there are two or more scores), or by ending a score on an even-numbered page. The values of the following three variables may be increased to make these actions less likely.

The values are penalties, i.e., the higher the value the less likely will be the associated action relative to other choices.

\texttt{blank-page-penalty}

The penalty for having a blank page in the middle of a score. If \texttt{blank-page-penalty} is large and \texttt{ly:page-turn-breaking} is selected, then
LilyPond will be less likely to insert a page in the middle of a score. Instead, it will space out the music further to fill the blank page and the following one. Default: 5.

**blank-last-page-penalty**

The penalty for ending the score on an even-numbered page. If `blank-last-page-penalty` is large and `ly:page-turn-breaking` is selected, then LilyPond will be less likely to produce a score in which the last page is even-numbered. Instead, it will adjust the spacing in order to use one page more or one page less. Default: 0.

**blank-after-score-page-penalty**

The penalty for having a blank page after the end of one score and before the next. By default, this is smaller than `blank-page-penalty`, so that blank pages after scores are inserted in preference to blank pages within a score. Default: 2.

See also


\paper variables for page numbering

Default values not listed here are defined in `ly/paper-defaults-init.ly`

**auto-first-page-number**

The page breaking algorithm is affected by the first page number being odd or even. If set to true, the page breaking algorithm will decide whether to start with an odd or even number. This will result in the first page number remaining as is or being increased by one. Default: `#f`.

**first-page-number**

The value of the page number on the first page.

**print-first-page-number**

If set to true, a page number is printed on the first page.

**print-page-number**

If set to false, page numbers are not printed.

**page-number-type**

The type of numerals used for page numbers. Choices include `roman-lower`, `roman-upper` and `arabic`. Default: `'arabic`.

See also


Known issues and warnings

Odd page numbers are always on the right. If you want the music to start on page 1 there must be a blank page on the back of the cover page so that page 1 is on the right hand side.

Miscellaneous \paper variables

**page-spacing-weight**

The relative importance of page (vertical) spacing and line (horizontal) spacing. High values will make page spacing more important. Default: 10.
print-all-headers
If set to true, this will print all headers for each \score in the output. Normally only the piece and opus header variables are printed. Default: #f.

system-separator-markup
A markup object that is inserted between systems, often used for orchestral scores. Default: unset. The \slashSeparator markup, defined in ly/titling-init.ly, is provided as a sensible default, for example:

```
#(set-default-paper-size "a8")
\book {
  \paper {
    system-separator-markup = \slashSeparator
  }
  \header {
    tagline = ##f
  }
  \score {
    \relative { c''1 \break c1 \break c1 }
  }
}
```

footnote-separator-markup
A markup object that is inserted above the footnote texts at the bottom of the page. Default: a centered horizontal line, defined in ly/paper-defaults-init.ly.

See also


Snippets: Section “Spacing” in Snippets.

Known issues and warnings
The default page header puts the page number and the instrument field from the \header block on a line.

4.2 Score layout
This section discusses score layout options for the \layout block.
4.2.1 The \layout block

While the \paper block contains settings that relate to the page formatting of the whole document, the \layout block contains settings for score-specific layout. To set score layout options globally, enter them in a toplevel \layout block. To set layout options for an individual score, enter them in a \layout block inside the \score block, after the music. Settings that can appear in a \layout block include:

- the layout-set-staff-size scheme function,
- context modifications in \context blocks, and
- \paper variables that affect score layout.

The layout-set-staff-size function is discussed in the next section, Section 4.2.2 [Setting the staff size], page 561. Context modifications are discussed in a separate chapter; see Section 5.1.4 [Modifying context plug-ins], page 608, and Section 5.1.5 [Changing context default settings], page 610.

The \paper variables that can appear in a \layout block, with default values taken from the \paper block are:

- line-width, ragged-right and ragged-last (see \paper variables for widths and margins], page 553)
- indent and short-indent (see \paper variables for shifts and indents], page 555)
- system-count (see \paper variables for line breaking], page 556)

Here is an example \layout block:

```
\layout
  \context
    \StaffGroup
      \override StaffGrouper.staff-staff-spacing.basic-distance = #8
    
  \context
    \Voice
      \override TextScript.padding = #1
      \override Glissando.thickness = #3
```

Multiple \layout blocks can be entered as toplevel expressions. This can, for example, be useful if different settings are stored in separate files and included optionally. Internally, when a \layout block is evaluated, a copy of the current \layout configuration is made, then any changes defined within the block are applied and the result is saved as the new current configuration. From the user’s perspective the \layout blocks are combined, but in conflicting situations (when the same property is changed in different blocks) the later definitions take precedence.

For example, if this block:

```
\layout
  \context
    \Voice
      \override TextScript.color = #magenta
      \override Glissando.thickness = #1.5
```

is placed after the one from the preceding example the `padding` and `color` overrides for `TextScript` are combined, but the later `thickness` override for `Glissando` replaces (or hides) the earlier one.

\layout blocks may be assigned to variables for reuse later, but the way this works is slightly but significantly different from writing them literally.

If a variable is defined like this:

```latex
layoutVariable = \layout {
  \context {
    \Voice
    \override NoteHead.font-size = #4
  }
}
```

it will hold the current \layout configuration with the `NoteHead.font-size` override added, but this combination is not saved as the new current configuration. Be aware that the ‘current configuration’ is read when the variable is defined and not when it is used, so the content of the variable is dependent on its position in the source.

The variable can then be used inside another \layout block, for example:

```latex
\layout {
  \layoutVariable
  \context {
    \Voice
    \override NoteHead.color = #red
  }
}
```

A \layout block containing a variable, as in the example above, does not copy the current configuration but instead uses the content of \layoutVariable as the base configuration for the further additions. This means that any changes defined between the definition and the use of the variable are lost.

If `layoutVariable` is defined (or \included) immediately before being used, its content is just the current configuration plus the overrides defined within it. So in the example above showing the use of `layoutVariable` the final \layout block would consist of:

```latex
TextScript.padding = #1
TextScript.color = #magenta
Glissando.thickness = #1.5
NoteHead.font-size = #4
NoteHead.color = #red
```

plus the `indent` and the `StaffGrouper` overrides.

But if the variable had already been defined before the first \layout block the current configuration would now contain only

```latex
NoteHead.font-size = #4 \% (written in the variable definition)
NoteHead.color = #red \% (added after the use of the variable)
```

If carefully planned, \layout variables can be a valuable tool to structure the layout design of sources, and also to reset the \layout configuration to a known state.

**See also**

Notation Reference: Section 5.1.5 [Changing context default settings], page 610.
Snippets: Section “Spacing” in Snippets.
4.2.2 Setting the staff size

The default **staff size** is 20 points, which corresponds to a staff height of 7.03mm (one point is equal to 100/7227 of an inch, or 2540/7227 mm). The staff size may be changed in three ways:

1. To set the staff size globally for all scores in a file (or in a `\book` block, to be precise), use `set-global-staff-size`:

   ```latex
   #(set-global-staff-size 14)
   ```

   The above example sets the global default staff size to 14pt (4.92mm) and scales all fonts accordingly.

2. To set the staff size for a single score within a book, use `layout-set-staff-size` inside that score's `\layout` block:

   ```latex
   \score {
   ...  
   \layout {
   #(layout-set-staff-size 14)
   }
   }
   ```

3. To set the staff size for a single staff within a system, use the `\magnifyStaff` command. For example, traditionally engraved chamber music scores with piano often used 7mm piano staves while the other staves were typically between 3/5 and 5/7 as large (between 60% and 71%). To achieve the 5/7 proportion, use:

   ```latex
   \score {
   ...  
   \new Staff \with {
   \magnifyStaff #5/7
   } { ... }
   \new PianoStaff { ... }
   }
   ```

   If you happen to know which `fontSize` you wish to use, you could use the following form:

   ```latex
   \score {
   ...  
   \new Staff \with {
   \magnifyStaff #(magstep -3)
   } { ... }
   \new PianoStaff { ... }
   }
   ```

   To emulate the look of traditional engraving, it is best to avoid reducing the thickness of the staff lines.

**Automatic font weight at different sizes**

The Emmentaler font provides the set of *Feta* musical glyphs in eight different sizes; each one tuned for a different staff size. The smaller the glyph size, the “heavier” it becomes, so as to match the relatively thicker staff lines. Recommended glyphs sizes are listed in the following table:

<table>
<thead>
<tr>
<th>font name</th>
<th>staff height (pt)</th>
<th>staff height (mm)</th>
<th>use</th>
</tr>
</thead>
<tbody>
<tr>
<td>feta11</td>
<td>11.22</td>
<td>3.9</td>
<td>pocket scores</td>
</tr>
<tr>
<td>feta13</td>
<td>12.60</td>
<td>4.4</td>
<td></td>
</tr>
<tr>
<td>feta14</td>
<td>14.14</td>
<td>5.0</td>
<td></td>
</tr>
</tbody>
</table>
See also

Notation Reference: [Selecting notation font size], page 226, Section A.8 [The Emmentaler font], page 687.
Snippets: Section “Spacing” in Snippets.

4.3 Breaks

4.3.1 Line breaking

Line breaks are normally determined automatically. They are chosen so that lines look neither cramped nor loose, and consecutive lines have similar density.

To manually force a line break at a bar line, use the \break command:

```
\relative c'' {
  c4 c c c \break
  \bar ""
  \break
  c4 c c c
}
```

By default, a \break command inserted in the ‘middle’ of a measure will be ignored (and a warning message will be output during the compilation of the LilyPond file). Adding an invisible bar line – ‘\bar ""’ – before the \break command will force the issue:

```
\relative c'' {
  c4 c c
  \bar ""
  \break
  \bar ""
  c4 c c c
}
```

A \break command that occurs at a bar line will also be ignored if the previous measure ends in the middle of a note (e.g., when a tuplet begins in one measure and ends in another). In this
case remove the \Forbid_line_break_engraver from the Voice context and, use a simultaneous music construction inserting the \break at the appropriate place in the second ‘voice’:

\new Voice \with {
  \remove "Forbid_line_break_engraver"
} \relative {
  <<
    { c'\prime 2. \tuplet 3/2 { c4 c c } c2. | }
    { s1 | \break s1 | }
  >>
}

Similarly, by default, line breaks are ignored when beams cross bar lines. Use the \override Beam.breakable = ##t command to force this:

\relative c' {
  \override Beam.breakable = ##t
  c2. c8[ c | \break c8 c] c2. |
}

The \noBreak command will prevent a line break at the bar line where it is inserted.

Within a score, automatic line breaking is prevented within music lying between \autoLineBreaksOff and \autoLineBreaksOn commands. If automatic page breaks should also be prevented, the commands \autoBreaksOff and \autoBreaksOn should be used. Manual breaks are unaffected by these commands. Note that inhibiting automatic line breaks may cause music to run over the right margin if it cannot all be contained within one line.

Automatic line breaks (but not page breaks) may be enabled at single bar lines by using \once \autoLineBreaksOn at a bar line. This identifies a permitted rather than a forced line break.

The most basic settings influencing line spacing are indent and line-width. They are set in the \layout block. They control the indentation of the first line of music, and the lengths of the lines.

If ragged-right is set to true in the \layout block, then systems end at their natural horizontal length, instead of being spread horizontally to fill the whole line. This is useful for short fragments, and for checking how tight the natural spacing is.
The option \texttt{ragged-last} is similar to \texttt{ragged-right}, but affects only the last line of the piece.

\begin{verbatim}
\layout {
  indent = 0\mm
  line-width = 150\mm
  ragged-last = ##t
}
\end{verbatim}

For line breaks at regular intervals use \texttt{\break} separated by skips and repeated with \texttt{\repeat}. For example, this would cause the following 28 measures (assuming 4/4 time) to be broken every 4 measures, and only there:

\begin{verbatim}
<<
\repeat unfold 7 {
  s1 \noBreak s1 \noBreak
  s1 \noBreak s1 \break
}
{ the actual music... }
>>
\end{verbatim}

\textbf{Predefined commands}

\texttt{\break, \noBreak, \autoBreaksOff, \autoBreaksOn, \autoLineBreaksOff, \autoLineBreaksOn}.

\textbf{Selected Snippets}

\textit{Using an extra voice for breaks}

Often it is easier to manage line and page-breaking information by keeping it separate from the music by introducing an extra voice containing only skips along with the \texttt{\break, pageBreak} and other layout information.

This pattern becomes especially helpful when overriding \texttt{line-break-system-details} and the other useful but long properties of \texttt{NonMusicalPaperColumnGrob}.

\begin{verbatim}
music = \relative c'' { c4 c c c }\end{verbatim}

\begin{verbatim}
\score {
  \new Staff <<
  \new Voice {
    s1 * 2 \break
    s1 * 3 \break
    s1 * 6 \break
    s1 * 5 \break
  }
  \new Voice {
    \repeat unfold 2 { \music }
    \repeat unfold 3 { \music }
    \repeat unfold 6 { \music }
    \repeat unfold 5 { \music }
  }
} }
\end{verbatim}

\begin{verbatim}
\timesig.C44\clefs.G
\end{verbatim}
4.3.2 Page breaking

This section describes the different page breaking methods, and how to modify them.

Manual page breaking

The default page breaking may be overridden by inserting \pageBreak or \noPageBreak commands. These commands are analogous to \break and \noBreak. They should be inserted at a bar line. These commands force and forbid a page-break from happening at that bar line. Of course, the \pageBreak command also forces a line break.

The \pageBreak and \noPageBreak commands may also be inserted at top-level, between scores and top-level markups.

Within a score, automatic page breaks are prevented within music lying between \autoPageBreaksOff and \autoPageBreaksOn commands. Manual page breaks are unaffected by these commands.

There are also analogous settings to \ragged-right and \ragged-last which have the same effect on vertical spacing. If \ragged-bottom is set to #t the systems will not be justified vertically. When \ragged-last-bottom is set to #t, as it is by default, empty space is allowed at the bottom of the final page (or the final page in each \bookpart). See Section 4.1.3 [Fixed vertical spacing \paper variables], page 550.

Page breaks are computed by the \page-breaking function. LilyPond provides several algorithms for computing page breaks, including \ly:optimal-breaking, \ly:page-turn-breaking and \ly:minimal-breaking. The default is \ly:optimal-breaking, but the value can be changed in the \paper block:

\paper {
  page-breaking = #ly:page-turn-breaking
}
When a book has many scores and pages, the page breaking problem may be difficult to solve, requiring large processing time and memory. To ease the page breaking process, \bookpart blocks are used to divide the book into several parts: the page breaking occurs separately on each part. Different page breaking functions may also be used in different book parts.

\bookpart {
  \header {
    subtitle = "Preface"
  }
  \paper {
    \% In a part consisting mostly of text,
    \% ly:minimal-breaking may be preferred
    page-breaking = #ly:minimal-breaking
  }
  \markup { ... }
  ...
}
\bookpart {
  \% In this part, consisting of music, the default optimal
  \% page breaking function is used.
  \header {
    subtitle = "First movement"
  }
  \score { ... }
  ...
}

Predefined commands
\pageBreak, \noPageBreak, \autoPageBreaksOn, \autoPageBreaksOff.

See also
Notation Reference: [paper variables for page breaking], page 556.
Snippets: Section “Spacing” in Snippets.

Known issues and warnings
The \once prefix is ineffective with \autoPageBreaksOn and \autoPageBreaksOff. If auto page breaking is off and is then turned on to permit a page break, it must remain on for a few bars (the precise number of bars depends on the score) before being turned off, else the opportunity to break the page will not be taken.

Optimal page breaking
The ly:optimal-breaking function is LilyPond’s default method of determining page breaks. It attempts to find a page breaking that minimizes cramping and stretching, both horizontally and vertically. Unlike ly:page-turn-breaking, it has no concept of page turns.

See also
Snippets: Section “Spacing” in Snippets.

Minimal page breaking
The ly:minimal-breaking function performs minimal computations to calculate the page breaking: it fills a page with as many systems as possible before moving to the next one.
Thus, it may be preferred for scores with many pages, where the other page breaking functions could be too slow or memory demanding, or a lot of texts. It is enabled using:

\paper {
  page-breaking = #ly:minimal-breaking
}

**See also**

Snippets: Section “Spacing” in *Snippets*.

**One-page page breaking**

The ly:one-page-breaking function is a special-purpose page breaking algorithm that automatically adjusts the page height to fit the music, so that everything fits on a single page. The paper-height variable in the paper block is ignored, but other settings work as usual. In particular, the spacing between the last system (or top level markup) and the footer can be customized with last-bottom-spacing in the paper block. The width of the page is left unmodified by default but can be set with paper-width in the paper block.

**Known issues and warnings**

ly:one-page-breaking is not currently compatible with \bookpart.

**One-line page breaking**

The ly:one-line-breaking function is a special-purpose page breaking algorithm that puts each score on its own page, and on a single line. No titles or margins are typeset; only the score is displayed.

The page width is adjusted so that the longest score fits on one line. In particular, paper-width, line-width and indent variables in the \paper block are ignored, although left-margin and right-margin are still honored. The height of the page is left unmodified.

**One-line-auto-height page breaking**

The ly:one-line-auto-height-breaking function works just like ly:one-line-breaking except the page height is automatically modified to fit the height of the music. Specifically, the paper-height variable in the \paper block is set so that it spans the height of the tallest score plus the top-margin and bottom-margin.

Note that the top-system-spacing setting will affect the vertical position of the music. Set it to ##f in a paper block to simply place the music between the top and bottom margins.

**Optimal page turning**

Often it is necessary to find a page breaking configuration so that there is a rest at the end of every second page. This way, the musician can turn the page without having to miss notes. The ly:page-turn-breaking function attempts to find a page breaking minimizing cramping and stretching, but with the additional restriction that it is only allowed to introduce page turns in specified places.

There are two steps to using this page breaking function. First, you must enable it in the \paper block, as explained in Section 4.3.2 [Page breaking], page 565. Then you must tell the function where you would like to allow page breaks.

There are two ways to achieve the second step. First, you can specify each potential page turn manually, by inserting \allowPageTurn into your input file at the appropriate places.

If this is too tedious, you can add a Page_turn_ engraver to a Staff or Voice context. The Page_turn_ engraver will scan the context for sections without notes (note that it does not scan for rests; it scans for the absence of notes. This is so that single-staff polyphony with rests in
one of the parts does not throw off the \PageTurnEngraver). When it finds a sufficiently long section without notes, the \PageTurnEngraver will insert an \allowPageTurn at the final bar line in that section, unless there is a ‘special’ bar line (such as a double bar), in which case the \allowPageTurn will be inserted at the final ‘special’ bar line in the section.

The PageTurnEngraver reads the context property \minimumPageTurnLength to determine how long a note-free section must be before a page turn is considered. The default value for \minimumPageTurnLength is \ly:make-moment 1/1. If you want to disable page turns, set it to something ‘very large’.

\new Staff \with { \consists "Page_turn_engraver" }
{
  a4 b c d |
  R1 | % a page turn will be allowed here
  a4 b c d |
  \set Staff.minimumPageTurnLength = #(ly:make-moment 5/2)
  R1 | % a page turn will not be allowed here
  a4 b r2 |
  R1\*2 | % a page turn will be allowed here
  a1
}

When using volta repeats, the PageTurnEngraver will only allow a page turn during the repeat if there is enough time at the beginning and end of the repeat to turn the page back. If the repeat is too short then the PageTurnEngraver can be used to disable page turns by setting an appropriate value for the context property \minimumRepeatLengthForPageTurn. In this case the PageTurnEngraver will only allows turns in repeats whose duration is longer than the value specified.

The page turning commands, \pageTurn, \noPageTurn and \allowPageTurn, may also be used at top-level, in top-level markups and between scores.

Predefined commands
\pageTurn, \noPageTurn, \allowPageTurn.

See also
Notation Reference: [paper variables for line breaking], page 556.
Snippets: Section “Spacing” in Snippets.

Known issues and warnings
Use only one \PageTurnEngraver per score. If there are more, they will interfere with each other.

See also
Notation Reference: Section 4.4 [Vertical spacing], page 568.
Snippets: Section “Spacing” in Snippets.

4.4 Vertical spacing
Vertical spacing is controlled by three things: the amount of space available (i.e., paper size and margins), the amount of space between systems, and the amount of space between staves inside a system.
4.4.1 Flexible vertical spacing within systems

Three separate mechanisms control the flexible vertical spacing within systems, one for each of the following categories:

- ungrouped staves,
- grouped staves (staves within a staff-group such as ChoirStaff, etc.), and
- non-staff lines (such as Lyrics, ChordNames, etc.).

The height of each system is determined in two steps. First, all of the staves are spaced according to the amount of space available. Then, the non-staff lines are distributed between the staves.

Note that the spacing mechanisms discussed in this section only control the vertical spacing of staves and non-staff lines within individual systems. The vertical spacing between separate systems, scores, markups, and margins is controlled by \texttt{\textbackslash paper} variables, which are discussed in Section 4.1.4 [Flexible vertical spacing \texttt{\textbackslash paper} variables], page 551.

Within-system spacing properties

The within-system vertical spacing mechanisms are controlled by two sets of grob properties. The first set is associated with the \texttt{VerticalAxisGroup} grob, which is created by all staves and non-staff lines. The second set is associated with the \texttt{StaffGrouper} grob, which can be created by staff-groups, but only if explicitly called. These properties are described individually at the end of this section.

The names of these properties (except for staff-affinity) follow the format \texttt{item1-item2-spacing}, where item1 and item2 are the items to be spaced. Note that item2 is not necessarily below item1; for example, nonstaff-relatedstaff-spacing will measure upwards from the non-staff line if staff-affinity is UP.

Each distance is measured between the reference points of the two items. The reference point for a staff is the vertical center of its \texttt{StaffSymbol} (i.e., the middle line if line-count is odd; the middle space if line-count is even). The reference points for individual non-staff lines are given in the following table:

<table>
<thead>
<tr>
<th>Non-staff line</th>
<th>Reference point</th>
</tr>
</thead>
<tbody>
<tr>
<td>ChordNames</td>
<td>baseline</td>
</tr>
<tr>
<td>NoteNames</td>
<td>baseline</td>
</tr>
<tr>
<td>Lyrics</td>
<td>baseline</td>
</tr>
<tr>
<td>Dynamics</td>
<td>mid-height of 'm'</td>
</tr>
<tr>
<td>FiguredBass</td>
<td>highest point</td>
</tr>
<tr>
<td>FretBoards</td>
<td>top line</td>
</tr>
</tbody>
</table>

In the following image, horizontal lines indicate the positions of these reference points:

```
baseline ChordNames baseline NoteNames baseline Lyrics ghijk
mid-height Dynamics mp fp
highest point FiguredBass 6 5
```
Each of the vertical spacing grob properties (except staff-affinity) uses the same alist structure as the \paper spacing variables discussed in Section 4.1.4 [Flexible vertical spacing \paper variables], page 551. Specific methods for modifying alists are discussed in Section 5.3.7 [Modifying alists], page 634. Grob properties should be adjusted with an \override inside a \score or \layout block, and not inside a \paper block.

The following example demonstrates the two ways these alists can be modified. The first declaration updates one key-value individually, and the second completely re-defines the property:

\new Staff \with {
    \override VerticalAxisGroup
        .default-staff-staff-spacing.basic-distance = #10
} { ... }

\new Staff \with {
    \override VerticalAxisGroup.default-staff-staff-spacing =
        #'((basic-distance . 10)
            (minimum-distance . 9)
            (padding . 1)
            (stretchability . 10))
} { ... }

To change any spacing settings globally, put them in the \layout block:

\layout {
    \context {
        \Staff
            \override VerticalAxisGroup
                .default-staff-staff-spacing
                    .basic-distance = #10
    }
}

Standard settings for the vertical spacing grob properties are listed in Section “VerticalAxisGroup” in Internals Reference and Section “StaffGrouper” in Internals Reference. Default overrides for specific types of non-staff lines are listed in the relevant context descriptions in Section “Contexts” in Internals Reference.

Properties of the VerticalAxisGroup grob

VerticalAxisGroup properties are typically adjusted with an \override at the Staff level (or equivalent).

staff-staff-spacing

Used to determine the distance between the current staff and the staff just below it in the same system, even if one or more non-staff lines (such as Lyrics) are placed between the two staves. Does not apply to the bottom staff of a system.

Initially, the staff-staff-spacing of a VerticalAxisGroup is a Scheme function that applies the properties of the StaffGrouper if the staff is part of a group, or the default-staff-staff-spacing of the staff otherwise. This allows staves to be spaced differently when they are grouped. For uniform spacing regardless of grouping, this function may be replaced by a flexible-spacing alist, using the complete-redefinition form of override shown above. If only some values are specified in an override, missing values will be taken from default-staff-staff-spacing (if it has values for them).
default-staff-staff-spacing
A flexible-spacing alist defining the staff-staff-spacing used for ungrouped staves, unless staff-staff-spacing has been explicitly set with an \override.

staff-affinity
The direction of the staff to use for spacing the current non-staff line. Choices are UP, DOWN, and CENTER. If CENTER, the non-staff line will be placed equidistant between the two nearest staves on either side, unless collisions or other spacing constraints prevent this. Adjacent non-staff lines should have non-increasing staff-affinity from top to bottom, e.g., a non-staff line set to UP should not immediately follow one that is set to DOWN. Non-staff lines at the top of a system should use DOWN; those at the bottom should use UP. Setting staff-affinity for a staff causes it to be treated as a non-staff line. Setting staff-affinity to #f causes a non-staff line to be treated as a staff. Setting staff-affinity to UP, CENTER, or DOWN causes a staff to be spaced as a non-staff line.

nonstaff-related-staff-spacing
The distance between the current non-staff line and the nearest staff in the direction of staff-affinity, if there are no non-staff lines between the two, and staff-affinity is either UP or DOWN. If staff-affinity is CENTER, then nonstaff-related-staff-spacing is used for the nearest staves on both sides, even if other non-staff lines appear between the current one and either of the staves. This means that the placement of a non-staff line depends on both the surrounding staves and the surrounding non-staff lines. Setting the stretchability of one of these types of spacing to a small value will make that spacing dominate. Setting the stretchability to a large value will make that spacing have little effect.

nonstaff-nonstaff-spacing
The distance between the current non-staff line and the next non-staff line in the direction of staff-affinity, if both are on the same side of the related staff, and staff-affinity is either UP or DOWN.

nonstaff-unrelated-staff-spacing
The distance between the current non-staff line and the staff in the opposite direction from staff-affinity, if there are no other non-staff lines between the two, and staff-affinity is either UP or DOWN. This can be used, for example, to require a minimum amount of padding between a Lyrics line and the staff to which it does not belong.

Properties of the StaffGrouper grob
StaffGrouper properties are typically adjusted with an \override at the StaffGroup level (or equivalent).

staff-staff-spacing
The distance between consecutive staves within the current staff-group. The staff-staff-spacing property of an individual staff’s VerticalAxisGroup grob can be overridden with different spacing settings for that staff.

staffgroup-staff-spacing
The distance between the last staff of the current staff-group and the staff just below it in the same system, even if one or more non-staff lines (such as Lyrics) exist between the two staves. Does not apply to the bottom staff of a system. The staff-staff-spacing property of an individual staff’s VerticalAxisGroup grob can be overridden with different spacing settings for that staff.
See also

Notation Reference: Section 4.1.4 [Flexible vertical spacing \paper variables], page 551, Section 5.3.7 [Modifying alists], page 634.


Internals Reference: Section “Contexts” in Internals Reference, Section “VerticalAxisGroup” in Internals Reference, Section “StaffGrouper” in Internals Reference.

Spacing of ungrouped staves

Staves (such as Staff, DrumStaff, TabStaff, etc.) are contexts that can contain one or more voice contexts, but cannot contain any other staves.

The following properties affect the spacing of ungrouped staves:

• VerticalAxisGroup properties:
  • default-staff-staff-spacing
  • staff-staff-spacing

These grob properties are described individually above; see [Within-system spacing properties], page 569.

Additional properties are involved for staves that are part of a staff-group; see [Spacing of grouped staves], page 573.

The following example shows how the default-staff-staff-spacing property can affect the spacing of ungrouped staves. The same overrides applied to staff-staff-spacing would have the same effect, but would also apply in cases where the staves are combined in a group or groups.

\layout {
  \context {
    \Staff
    \override VerticalAxisGroup.default-staff-staff-spacing = #'((basic-distance . 8) (minimum-distance . 7) (padding . 1))
  }
}
<<
% The very low note here needs more room than 'basic-distance
% can provide, so the distance between this staff and the next
% is determined by 'padding.
\new Staff { b,2 r | }

% Here, 'basic-distance provides enough room, and there is no
% need to compress the space (towards 'minimum-distance) to make
% room for anything else on the page, so the distance between
% this staff and the next is determined by 'basic-distance.
\new Staff { \clef bass g2 r | }

% By setting 'padding to a negative value, staves can be made to
% collide. The lowest acceptable value for 'basic-distance is 0.
\new Staff \with {
  \override VerticalAxisGroup.default-staff-staff-spacing = #'((basic-distance . 3.5)
Spacing of grouped staves

In orchestral and other large scores, it is common to place staves in groups. The space between groups is typically larger than the space between staves of the same group.

Staff-groups (such as StaffGroup, ChoirStaff, etc.) are contexts that can contain one or more staves simultaneously.

The following properties affect the spacing of staves inside staff-groups:

- VerticalAxisGroup properties:
  - staff-staff-spacing

- StaffGrouper properties:
  - staff-staff-spacing
  - staffgroup-staff-spacing

These grob properties are described individually above; see [Within-system spacing properties], page 569.

The following example shows how properties of the StaffGrouper grob can affect the spacing of grouped staves:

\layout {
  \context {
    \Score
    \override StaffGrouper.staff-staff-spacing.padding = #0
    \override StaffGrouper.staff-staff-spacing.basic-distance = #1
  }
}

<<

\new PianoStaff \with {
  \override StaffGrouper
    .staffgroup-staff-spacing
    .basic-distance = #20
}
See also

 Installed Files: scm/define-grobs.scm.
 Snippets: Section “Spacing” in Snippets.
 Internals Reference: Section “VerticalAxisGroup” in Internals Reference, Section “StaffGrouper” in Internals Reference.

Spacing of non-staff lines

Non-staff lines (such as Lyrics, ChordNames, etc.) are contexts whose layout objects are engraved like staves (i.e., in horizontal lines within systems). Specifically, non-staff lines are non-staff contexts that contain the Section “Axis_group_ engraver” in Internals Reference.

The following properties affect the spacing of non-staff lines:

- **VerticalAxisGroup properties:**
  - staff-affinity
  - nonstaff-relatedstaff-spacing
  - nonstaff-nonstaff-spacing
  - nonstaff-unrelatedstaff-spacing

These grob properties are described individually above; see [Within-system spacing properties], page 569.

The following example shows how the **nonstaff-nonstaff-spacing** property can affect the spacing of consecutive non-staff lines. Here, by setting the **stretchability** key to a very high value, the lyrics are able to stretch much more than usual:

```plaintext
\layout {
  \context {
```

\Lyrics
\override VerticalAxisGroup
  .nonstaff-nonstaff-spacing
  .stretchability = #1000

\new StaffGroup
<<
  \new Staff \with {
    \override VerticalAxisGroup.staff-staff-spacing =
    #'((basic-distance . 30))
  } { c'1 }
  \new Lyrics \with {
    \override VerticalAxisGroup.staff-affinity = #UP
  } \lyricmode { up }
  \new Lyrics \with {
    \override VerticalAxisGroup.staff-affinity = #CENTER
  } \lyricmode { center }
  \new Lyrics \with {
    \override VerticalAxisGroup.staff-affinity = #DOWN
  } \lyricmode { down }
  \new Staff { c'1 }
>>

\[\begin{array}{c}
  \text{up} \\
  \text{center} \\
  \text{down}
\end{array}\]

See also

Snippets: Section “Spacing” in Snippets.
Internals Reference: Section “Contexts” in Internals Reference, Section “VerticalAxisGroup” in Internals Reference.

4.4.2 Explicit staff and system positioning

One way to understand the flexible vertical spacing mechanisms explained above is as a collection of settings that control the amount of vertical padding between staves and systems.

It is possible to approach vertical spacing in a different way using NonMusicalPaperColumn.line-break-system-details. While the flexible vertical spacing mechanisms specify vertical padding, NonMusicalPaperColumn.line-break-system-details can specify exact vertical positions on the page.
NonMusicalPaperColumn.line-break-system-details accepts an associative list of four different settings:

- X-offset
- Y-offset
- extra-offset
- alignment-distances

Grob overrides, including the overrides for NonMusicalPaperColumn below, can occur in any of three different places in an input file:

- in the middle of note entry directly
- in a \context block
- in the \with block

When we override NonMusicalPaperColumn, we use the usual \override command in \context blocks and in the \with block. On the other hand, when we override NonMusicalPaperColumn in the middle of note entry, use the special \overrideProperty command. Here are some example NonMusicalPaperColumn overrides with the special \overrideProperty command:

```
\overrideProperty NonMusicalPaperColumn.line-break-system-details
 #'((X-offset . 20))

\overrideProperty NonMusicalPaperColumn.line-break-system-details
 #'((Y-offset . 40))

\overrideProperty NonMusicalPaperColumn.line-break-system-details
 #'((X-offset . 20)
   (Y-offset . 40))

\overrideProperty NonMusicalPaperColumn.line-break-system-details
 #'((alignment-distances . (15)))

\overrideProperty NonMusicalPaperColumn.line-break-system-details
 #'((X-offset . 20)
   (Y-offset . 40)
   (alignment-distances . (15)))
```

To understand how each of these different settings work, we begin by looking at an example that includes no overrides at all.

```
\header { tagline = "##f" }
\paper { left-margin = 0\mm }
\book {
  \score {<<
    \new Staff <<
    \new Voice {
      s1\times5 \break
      s1\times5 \break
      s1\times5 \break
    }
    \new Voice { \repeat unfold 15 { c'4 c' c' c' } }
  >>
  \new Staff {
```
This score isolates both line-breaking and page-breaking information in a dedicated voice. This technique of creating a breaks voice will help keep layout separate from music entry as our example becomes more complicated. Also see Section 4.3 [Breaks], page 562.

By using explicit \break commands, the music is divided into five measures per line. Vertical spacing is from LilyPond’s own defaults but the vertical startpoint of each system is set explicitly using the Y-offset pair in the line-break-system-details attribute of the NonMusicalPaperColumn grob:

\header { tagline = ##f }
\paper { left-margin = 0\mm }
\book { 
  \score { 
    \repeat unfold 15 \{ d'4 d' d' d' \} 
} } 
\new Staff << 
\new Voice { 
  \overrideProperty 
  Score.NonMusicalPaperColumn 
  .line-break-system-details #'((Y-offset . 0)) 
  s1\*5 \break 
  \overrideProperty 
  Score.NonMusicalPaperColumn 
  .line-break-system-details #'((Y-offset . 40)) 
  s1\*5 \break 
  \overrideProperty 
  Score.NonMusicalPaperColumn 
  .line-break-system-details #'((Y-offset . 60)) 
  s1\*5 \break 
}
Note that line-break-system-details takes an associative list of potentially many values, but that we set only one value here. Note, too, that the Y-offset property here determines the exact vertical position on the page at which each new system will render.

In contrast to the absolute positioning available through Y-offset and X-offset, relative positioning is possible with the extra-offset property of line-break-system-details. Placement is relative to the default layout or to the absolute positioning created by setting X-offset and Y-offset. The property extra-offset accepts a pair consisting of displacements along the X-axis and Y-axis.

\header { tagline = ##f }
\paper { left-margin = 0\mm }
\book {
  \score {
    <<
      \new Staff <<
      \new Voice {
        s1*5 \break
        \overrideProperty
        \score
      }
    >>
  }
}
Now that we have set the vertical startpoint of each system explicitly, we can also set the vertical distances between staves within each system manually. We do this using the alignment-distances subproperty of line-break-system-details.

\header { tagline = ##f }
\paper { left-margin = 0\mm }
\book {
  \score {
    <<
    \new Staff <<
    \new Voice {
      \overrideProperty
      Score
    }
    \new Staff {
      \repeat unfold 15 { d'4 d' d' d' }
    }
  }
}

Now that we have set the vertical startpoint of each system explicitly, we can also set the vertical distances between staves within each system manually. We do this using the alignment-distances subproperty of line-break-system-details.
.NonMusicalPaperColumn
.line-break-system-details
  '((Y-offset . 20)
   (alignment-distances . (10)))
s1*5 \break
\overrideProperty
  Score
  .NonMusicalPaperColumn
  .line-break-system-details
  '((Y-offset . 60)
   (alignment-distances . (15)))
s1*5 \break
\overrideProperty
  Score
  .NonMusicalPaperColumn
  .line-break-system-details
  '((Y-offset . 85)
   (alignment-distances . (20)))
s1*5 \break
}
\new Voice { \repeat unfold 15 { c'4 c' c' c' } }
>>
\new Staff {
  \repeat unfold 15 { d'4 d' d' d' }
}
>>
}
Note that here we assign two different values to the `line-break-system-details` attribute of the `NonMusicalPaperColumn` grob. Though the `line-break-system-details` attribute alist accepts many additional spacing parameters (including, for example, a corresponding X-offset pair), we need only set the Y-offset and `alignment-distances` pairs to control the vertical startpoint of every system and every staff. Finally, note that `alignment-distances` specifies the vertical positioning of staves but not of staff groups.

\header { tagline = ##f }  
\paper { left-margin = 0\mm }  
\book {  
\score {  
<<  
\new Staff <<  
\new Voice {  
\overrideProperty  
Score  
.NonMusicalPaperColumn  
.line-break-system-details  
'((Y-offset . 0)  
(alignment-distances . (30 10)))  
s1\*5 \break  
\overrideProperty  
Score  
.NonMusicalPaperColumn  
.line-break-system-details  
'((Y-offset . 60)  

\begin{musicstaff}
\new Staff
\new Voice
\overrideProperty
Score
.NonMusicalPaperColumn
.line-break-system-details
'((Y-offset . 0)
(alignment-distances . (30 10)))
s1\*5 \break
\overrideProperty
Score
.NonMusicalPaperColumn
.line-break-system-details
'((Y-offset . 60)
\new StaffGroup <<
\new Staff { \repeat unfold 15 { d'4 d' d' d' } }
\new Staff { \repeat unfold 15 { e'4 e' e' e' } }
>>
>>
}
}

\new Staff { \repeat unfold 15 { c'4 c' c' c' } }

\overrideProperty Score .NonMusicalPaperColumn .line-break-system-details #'((Y-offset . 100)
  (alignment-distances . (10 30)))

s1*5 \break

(alignment-distances . (10 10)))

s1*5 \break

\new StaffGroup <<
\new Staff { \repeat unfold 15 { d'4 d' d' d' } }
\new Staff { \repeat unfold 15 { e'4 e' e' e' } }
>>
>>
}
}
Some points to consider:

- When using `alignment-distances`, lyrics and other non-staff lines do not count as a staff.
- The units of the numbers passed to `X-offset`, `Y-offset`, `extra-offset` and `alignment-distances` are interpreted as multiples of the distance between adjacent staff lines. Positive values move staves and lyrics up, negative values move staves and lyrics down.
- Because the `NonMusicalPaperColumn.line-break-system-details` settings given here allow the positioning of staves and systems anywhere on the page, it is possible to violate
paper or margin boundaries or even to print staves or systems on top of one another. Reasonable values passed to these different settings will avoid this.

See also

Snippets: Section “Spacing” in Snippets.

4.4.3 Vertical collision avoidance

Intuitively, there are some objects in musical notation that belong to the staff and there are other objects that should be placed outside the staff. Objects belonging outside the staff include things such as rehearsal marks, text and dynamic markings (from now on, these will be called outside-staff objects). LilyPond’s rule for the vertical placement of outside-staff objects is to place them as close to the staff as possible but not so close that they collide with another object.

LilyPond uses the outside-staff-priority property to determine whether a grob is an outside-staff object: if outside-staff-priority is a number, the grob is an outside-staff object. In addition, outside-staff-priority tells LilyPond in which order the objects should be placed.

First, LilyPond places all the objects that do not belong outside the staff. Then it sorts the outside-staff objects according to their outside-staff-priority (in increasing order). One by one, LilyPond takes the outside-staff objects and places them so that they do not collide with any objects that have already been placed. That is, if two outside-staff grobs are competing for the same space, the one with the lower outside-staff-priority will be placed closer to the staff.

A listing of outside-staff-priorities may be found in Section “The outside-staff-priority property” in Learning Manual.

\relative c' {  
c4_"Text"\pp
r2.
\once \override TextScript.outside-staff-priority = #1  
c4_"Text"\pp  % this time the text will be closer to the staff
r2.
% by setting outside-staff-priority to a non-number,
% we disable the automatic collision avoidance  
\once \override TextScript.outside-staff-priority = ##f  
\once \override DynamicLineSpanner.outside-staff-priority = ##f  
c4_"Text"\pp  % now they will collide
}

The vertical padding around outside-staff objects can be controlled with outside-staff-padding.

\relative {  
\once \override TextScript.outside-staff-padding = #0  
a'4="outside-staff-padding = #0"
\once \override TextScript.outside-staff-padding = #3  
d="outside-staff-padding = #3"
c="default outside-staff-padding"
By default, outside-staff objects are placed so they avoid a horizontal collision with previously-positioned grobs. This can lead to situations in which objects are placed close to each other horizontally. As shown in the example below, setting `outside-staff-horizontal-padding` increases the horizontal spacing required, and in this case moves the text up to prevent it from getting too close to the ledger lines.

```
\relative { 
  c''4"Word" c c''2  
  \once \override TextScript.outside-staff-horizontal-padding = #1  
  c,,4"Word" c c''2 
}
```

See also

Snippets: Section “Spacing” in Snippets.

### 4.5 Horizontal spacing

#### 4.5.1 Horizontal spacing overview

The spacing engine translates differences in durations into stretchable distances (‘springs’) of differing lengths. Longer durations get more space, shorter durations get less. The shortest durations get a fixed amount of space (which is controlled by `shortest-duration-space` in the Section “SpacingSpanner” in Internals Reference object). The longer the duration, the more space it gets: doubling a duration adds `spacing-increment` of space to the note.

For example, the following piece contains lots of half, quarter, and 8th notes; the eighth note is followed by 1 note head width (NHW). The quarter note is followed by 2 NHW, the half by 3 NHW, etc.

```
\relative c' {  
  c2 c4. c8  
  c4. c8 c4. c8  
  c8 c c4 c c 
}
```
Normally, spacing-increment is set to 1.2 staff space, which is approximately the width of a note head, and shortest-duration-space is set to 2.0, meaning that the shortest note gets 2.4 staff space (2.0 times the spacing-increment) of horizontal space. This space is counted from the left edge of the symbol, so the shortest notes are generally followed by one NHW of space.

If one would follow the above procedure exactly, then adding a single 32nd note to a score that uses 8th and 16th notes, would widen up the entire score a lot. The shortest note is no longer a 16th, but a 32nd, thus adding 1 NHW to every note. To prevent this, the shortest duration for spacing is not the shortest note in the score, but rather the one which occurs most frequently.

The most common shortest duration is determined as follows: in every measure, the shortest duration is determined. The most common shortest duration is taken as the basis for the spacing, with the stipulation that this shortest duration should always be equal to or shorter than an 8th note.

These durations may also be customized. If you set the common-shortest-duration in Section “SpacingSpanner” in Internals Reference, then this sets the base duration for spacing. The maximum duration for this base (normally an 8th), is set through base-shortest-duration.

Notes that are even shorter than the common shortest note are followed by a space that is proportional to their duration relative to the common shortest note. So if we were to add only a few 16th notes to the example above, they would be followed by half a NHW:

```
\relative { c'1'2 c4. c8 | c4. c16[ c] c4. c8 | c8 c c4 c c }
```

As explained in the Essay on automated music engraving, stem directions will influence spacing (see Section “Optical spacing” in Essay) and can be adjusted using the stem-spacing-correction property of the Section “NoteSpacing” in Internals Reference object (which are generated for every Section “Voice” in Internals Reference context).

The StaffSpacing object (generated in Section “Staff” in Internals Reference context) contains the same property for controlling the stem/bar line spacing.

The following example shows this; once with the default settings and once with an exaggerated adjustment:

```
\relative { c'1'2 c4. c8 | c4. c16[ c] c4. c8 | c8 c c4 c c }
```

Proportional notation is supported; see Section 4.5.5 [Proportional notation], page 590.

See also


Snippets: Section “Spacing” in Snippets.

Internals Reference: Section “SpacingSpanner” in Internals Reference, Section “NoteSpacing” in Internals Reference, Section “StaffSpacing” in Internals Reference, Section “NonMusicalPaperColumn” in Internals Reference.
Known issues and warnings

There is no convenient mechanism to manually override spacing. The following work-around may be used to insert extra space into a score, adjusting the padding value as necessary.

\override Score.NonMusicalPaperColumn.padding = #10

No work-around exists for decreasing the amount of space.

4.5.2 New spacing section

New sections with different spacing parameters can be started with the newSpacingSection command. This is useful for sections with different notions of ‘long’ and ‘short’ notes. The newSpacingSection command creates a new SpacingSpanner object at that musical moment.

In the following example the time signature change introduces a new section, and the 16ths notes are automatically spaced slightly wider apart.

\relative c' {
\time 2/4
  c4 c8 c
  c8 c4 c16[ c c8] c4
\newSpacingSection
\time 4/16
  c16[ c c8]
}

If the automatic spacing adjustments do not give the required spacing, manual \overrides may be applied to its properties. These must be applied at the same musical moment as the newSpacingSection command itself and will then affect the spacing of all the following music until the properties are changed in a new spacing section, for example:

\relative c' {
\time 4/16
  c16[ c c8]
\newSpacingSection
\override Score.SpacingSpanner.spacing-increment = #2
  c16[ c c8]
\newSpacingSection
\revert Score.SpacingSpanner.spacing-increment
  c16[ c c8]
}

See also

Snippets: Section “Spacing” in Snippets.

Internals Reference: Section “SpacingSpanner” in Internals Reference.
4.5.3 Changing horizontal spacing

Horizontal spacing may be altered with the base-shortest-duration property. Here we compare the same music; once without altering the property, and then altered. Larger values of ly:make-moment will produce smaller music. Note that ly:make-moment constructs a duration, so 1/4 is a longer duration than 1/16.

\score {
\relative {
  g'4 e e2 | f4 d d2 | c4 d e f | g4 g g2 |
  g4 e e2 | f4 d d2 | c4 e g g | c,1 |
  d4 d d d | d4 e f2 | e4 e e e | e4 f g2 |
  g4 e e2 | f4 d d2 | c4 e g g | c,1 |
}
}

\score {
\relative {
  g'4 e e2 | f4 d d2 | c4 d e f | g4 g g2 |
  g4 e e2 | f4 d d2 | c4 e g g | c,1 |
  d4 d d d | d4 e f2 | e4 e e e | e4 f g2 |
  g4 e e2 | f4 d d2 | c4 e g g | c,1 |
}
\layout {
  \context {
    \Score
    \override SpacingSpanner.base-shortest-duration = #(ly:make-moment 1/16)
  }
}
}
Uniform stretching of tuplets

By default, spacing in tuplets depends on various non-duration factors (such as accidentals, clef changes, etc). To disregard such symbols and force uniform equal-duration spacing, use \Score.SpacingSpanner.uniform-stretching. This property can only be changed at the beginning of a score,

\score { 
<<
\new Staff \relative c' { 
\tuplet 5/4 { c8 c c c c } c8 c c c 
} 
\new Staff \relative c' { 
  c8 c c c \tuplet 5/4 { c8 c c c c } 
} 
>>
\layout { 
  \context { 
    \Score 
    \override SpacingSpanner.uniform-stretching = ##t 
  } 
} 
}

Strict note spacing

When strict-note-spacing is set, notes are spaced without regard for clefs, bar lines, and grace notes,

\override Score.SpacingSpanner.strict-note-spacing = ##t 
\new Staff \relative { 
  c'8[ c \clef alto c \grace { c16 c } c8 c c ] c32[ c ] }
See also

Snippets: Section “Spacing” in Snippets.

4.5.4 Line width

The most basic settings influencing the spacing are indent and line-width. They are set in the \layout block. They control the indentation of the first line of music, and the lengths of the lines.

If ragged-right is set to true in the \layout block, then systems ends at their natural horizontal length, instead of being spread horizontally to fill the whole line. This is useful for short fragments, and for checking how tight the natural spacing is. The normal default setting is false, but if the score has only one system the default value is true.

The option ragged-last is similar to ragged-right, but only affects the last line of the piece. No restrictions are put on that line. The result is similar to formatting text paragraphs. In a paragraph, the last line simply takes its natural horizontal length.

\layout {
  indent = #0
  line-width = #150
  ragged-last = ##t
}

See also

Snippets: Section “Spacing” in Snippets.

4.5.5 Proportional notation

LilyPond supports proportional notation, a type of horizontal spacing in which each note consumes an amount of horizontal space exactly equivalent to its rhythmic duration. This type of proportional spacing is comparable to horizontal spacing on top of graph paper. Some late 20th- and early 21st-century scores use proportional notation to clarify complex rhythmic relationships or to facilitate the placement of timelines or other graphics directly in the score.

LilyPond supports five different settings for proportional notation, which may be used together or alone:

- proportionalNotationDuration
- uniform-stretching
- strict-note-spacing
- \remove "Separating_line_group_engraver"
- \override PaperColumn.used = ##t

In the examples that follow, we explore these five different proportional notation settings and examine how these settings interact.

We start with the following one-measure example, which uses classical spacing with ragged-right turned on.

\score {
  <<
    \new RhythmicStaff {
      c2 16 16 16 16 \tuplet 5/4 { 16 16 16 16 16 }
    }
  >>
}
Notice that the half note which begins the measure takes up far less than half of the horizontal space of the measure. Likewise, the sixteenth notes and sixteenth-note quintuplets (or twentieth notes) which end the measure together take up far more than half the horizontal space of the measure.

In classical engraving, this spacing may be exactly what we want because we can borrow horizontal space from the half note and conserve horizontal space across the measure as a whole.

On the other hand, if we want to insert a measured timeline or other graphic above or below our score, we need proportional notation. We turn proportional notation on with the proportionalNotationDuration setting.

```
\score { 
<< 
\new RhythmicStaff { 
c2 16 16 16 16 \tuplet 5/4 { 16 16 16 16 16 }
} 
>> 
\layout { 
\context { 
\Score 
proportionalNotationDuration = #(ly:make-moment 1/20) 
} 
}
}
```

The half note at the beginning of the measure and the faster notes in the second half of the measure now occupy equal amounts of horizontal space. We could place a measured timeline or graphic above or below this example.

The proportionalNotationDuration setting is a context setting that lives in Score. Remember that context settings can appear in one of three locations within our input file – in a \with block, in a \context block, or directly in music entry preceded by the \set command. As with all context settings, users can pick which of the three different locations they would like to set proportionalNotationDuration in to.

The proportionalNotationDuration setting takes a single argument, which is the reference duration against that all music will be spaced. The LilyPond Scheme function make-moment takes two arguments – a numerator and denominator which together express some fraction of a whole note. The call (ly:make-moment 1/20) therefore produces a reference duration of a twentieth note. Values such as (ly:make-moment 1/16), (ly:make-moment 1/8), and (ly:make-moment 3/97) are all possible as well.

How do we select the right reference duration to pass to proportionalNotationDuration? Usually by a process of trial and error, beginning with a duration close to the fastest (or smallest) duration in the piece. Smaller reference durations space music loosely; larger reference durations space music tightly.

```
\score { 
<< 
\new RhythmicStaff { 
c2 16 16 16 16 \tuplet 5/4 { 16 16 16 16 16 }
} 
```
Note that too large a reference duration – such as the eighth note, above – spaces music too tightly and can cause note head collisions. Also that proportional notation in general takes up
more horizontal space than classical spacing. Proportional spacing provides rhythmic clarity at
the expense of horizontal space.

Next we examine how to optimally space overlapping tuplets.

We start by examining what happens to our original example, with classical spacing, when
we add a second staff with a different type of tuplet.

\score {  
  \new RhythmicStaff {  
    \clef bass  
    \note c2 \up }  

  \new RhythmicStaff {  
    \clef bass  
    \note c8 \up }  

}  

\layout {  
  \context {  
    \Score  
      proportionalNotationDuration = #(ly:make-moment 1/20)  
  }  
}  

The spacing is bad because the evenly spaced notes of the bottom staff do not stretch uni-
formly. Classical engraving rules can generate this type of result. Setting \texttt{proportionalNotationDuration}
fixes this.

\score {  
  \new RhythmicStaff {  
    \clef bass  
    \note c2 \up }  

  \new RhythmicStaff {  
    \clef bass  
    \note c8 \up }  

}  

\layout {  
  \context {  
    \Score  
      proportionalNotationDuration = #(ly:make-moment 1/20)  
  }  
}
But if we look very carefully we can see that notes of the second half of the 9-tuplet space ever so slightly more widely than the notes of the first half of the 9-tuplet. To ensure uniform stretching, we turn on `uniform-stretching`, which is a property of `SpacingSpanner`.

```
\score {
  \new RhythmicStaff {  
    c2 16 16 16 16 \tuplet 5/4 { 16 16 16 16 16 } 
  }
  \new RhythmicStaff {  
    \tuplet 9/8 { c8 8 8 8 8 8 8 8 8 8 8  }
  }
  \layout {  
    \context {  
      \Score
        proportionalNotationDuration = #(ly:make-moment 1/20)
        \override SpacingSpanner.uniform-stretching = ##t
    }
  }
}
```

Our two-staff example now spaces exactly, our rhythmic relationships are visually clear, and we can include a measured timeline or graphic if we want.

Note that the LilyPond’s proportional notation package expects that all proportional scores set the `SpacingSpanner`’s `uniform-stretching` attribute to `##t`. Setting `proportionalNotationDuration` without also setting the `SpacingSpanner`’s `uniform-stretching` attribute to `##t` will, for example, cause Skips to consume an incorrect amount of horizontal space.

The `SpacingSpanner` is an abstract grob that lives in the `Score` context. As with our settings of `proportionalNotationDuration`, overrides to the `SpacingSpanner` can occur in any of three different places in our input file – in the `Score` block, in a `Score` context block, or in note entry directly.

There is by default only one `SpacingSpanner` per `Score`. This means that, by default, `uniform-stretching` is either turned on for the entire score or turned off for the entire score. We can, however, override this behavior and turn on different spacing features at different places in the score. We do this with the command `\newSpacingSection`. See Section 4.5.2 [New spacing section], page 587, for more info.

Next we examine the effects of the `Separating_line_group_engraver` and see why proportional scores frequently remove this engraver. The following example shows that there is a small amount of “prefatory” space just before the first note in each system.

```
\paper {  
  indent = #0
}
\new Staff {
```
The amount of this prefatory space is the same whether after a time signature, a key signature or a clef. `Separating_line_group_ engraver` is responsible for this space. Removing `Separating_line_group_ engraver` reduces this space to zero.

Non-musical elements like time signatures, key signatures, clefs and accidentals are problematic in proportional notation. None of these elements has rhythmic duration. But all of these elements consume horizontal space. Different proportional scores approach these problems differently.

It may be possible to avoid spacing problems with key signatures simply by not having any. This is a valid option since most proportional scores are contemporary music. The same may be true of time signatures, especially for those scores that include a measured timeline or other graphic. But these scores are exceptional and most proportional scores include at least some time signatures. Clefs and accidentals are even more essential.

So what strategies exist for spacing non-musical elements in a proportional context? One good option is the `strict-note-spacing` property of `SpacingSpanner`. Compare the two scores below:

\new Staff {
\set Score.proportionalNotationDuration = #(ly:make-moment 1/16)
Both scores are proportional, but the spacing in the first score is too loose because of the clef change. The spacing of the second score remains strict, however, because strict-note-spacing is turned on. Turning on strict-note-spacing causes the width of time signatures, key signatures, clefs and accidentals to play no part in the spacing algorithm.

In addition to the settings given here, there are other settings that frequently appear in proportional scores. These include:

- \override SpacingSpanner.strict-grace-spacing = ##t
- \set tupletFullLength = ##t
- \override Beam.breakable = ##t
- \override Glissando.breakable = ##t
- \override TextSpanner.breakable = ##t
- \remove "Forbid_line_break_ engraver" in the Voice context

These settings space grace notes strictly, extend tuplet brackets to mark both rhythmic start- and stop-points, and allow spanning elements to break across systems and pages. See the respective parts of the manual for these related settings.

See also

Notation Reference: Section 4.5.2 [New spacing section], page 587.

Snippets: Section “Spacing” in Snippets.

4.6 Fitting music onto fewer pages

Sometimes you can end up with one or two staves on a second (or third, or fourth...) page. This is annoying, especially if you look at previous pages and it looks like there is plenty of room left on those.

When investigating layout issues, annotate-spacing is an invaluable tool. This command prints the values of various layout spacing variables; for more details see the following section, Section 4.6.1 [Displaying spacing], page 597.
4.6.1 Displaying spacing

To graphically display the dimensions of vertical layout variables that may be altered for page formatting, set `annotate-spacing` in the \paper block:

```
\book {
  \score { { c4 } }
  \paper { annotate-spacing = ##t }
}
```

All layout dimensions are displayed in staff-spaces, regardless of the units specified in the \paper or \layout block. In the above example, \paper-height has a value of 59.75 staff-spaces, and the \staff-size is 20 points (the default value). Note that:

1 point \(= (25.4/72.27) \text{ mm}\)

1 staff-space \(= \text{(staff-size)/4 pts}\)
\(= \text{(staff-size)/4} \times (25.4/72.27) \text{ mm}\)

In this case, one staff-space is approximately equal to 1.757 mm. Thus the \paper-height measurement of 59.75 staff-spaces is equivalent to 105 millimeters, the height of a\(\text{A}\)\(\text{6}\) paper in landscape orientation. The pairs \((a, b)\) are intervals, where \(a\) is the lower edge and \(b\) the upper edge of the interval.

See also

Notation Reference: Section 4.2.2 [Setting the staff size], page 561.

Snippets: Section “Spacing” in Snippets.
4.6.2 Changing spacing

The output of `annotate-spacing` reveals vertical dimensions in great detail. For details about modifying margins and other layout variables, see Section 4.1 [Page layout], page 548.

Other than margins, there are a few other options to save space:

- Force systems to move as close together as possible (to fit as many systems as possible onto a page) while being spaced so that there is no blank space at the bottom of the page.

  ```
  \paper {
    system-system-spacing = #'(basic-distance . 0.1) (padding . 0))
    ragged-last-bottom = ##f
    ragged-bottom = ##f
  }
  ```

- Force the number of systems. This can help in two ways. Just setting a value, even the same value as the number of systems being typeset by default, will sometimes cause more systems to be fitted onto each page, as an estimation step is then bypassed, giving a more accurate fit to each page. Also, forcing an actual reduction in the number of systems may save a further page. For example, if the default layout has 11 systems, the following assignment will force a layout with 10 systems.

  ```
  \paper {
    system-count = #10
  }
  ```

- Force the number of pages. For example, the following assignment will force a layout with 2 pages.

  ```
  \paper {
    page-count = #2
  }
  ```

- Avoid (or reduce) objects that increase the vertical size of a system. For example, volta brackets for alternative repeat endings require extra space. If these endings are spread over two systems, they take up more space than if they were on the same system. As another example, dynamics that ‘stick out’ of a system can be moved closer to the staff:

  ```
  \relative e' {
    e4 c g\f c
    e4 c g-\tweak X-offset #-2.7 \f c
  }
  ```

- Alter the horizontal spacing via `SpacingSpanner`. For more details, see Section 4.5.3 [Changing horizontal spacing], page 588. The following example illustrates the default spacing:

  ```
  \score {
    \relative {
      \g'4 e e2 |
      \f4 d d2 |
      \c4 d e f |
      \g4 g g2 |
      \g4 e e2 |
  ```
The next example modifies `common-shortest-duration` from a value of 1/4 to 1/2. The quarter note is the most common and shortest duration in this example, so by making this duration longer, a ‘squeezing’ effect occurs:

\score {
\relative { 
   g'4 e e2 | 
   f4 d d2 | 
   c4 d e f | 
   g4 g g2 | 
   g4 e e2 | 
}\layout { 
\context { 
\Score 
\override SpacingSpanner.common-shortest-duration = 
   #(ly:make-moment 1/2) 
} 
} 
}

The `common-shortest-duration` property cannot be modified dynamically, so it must always be placed in a \context block so that it applies to the whole score.

See also

Notation Reference: Section 4.1 [Page layout], page 548, Section 4.5.3 [Changing horizontal spacing], page 588.

Snippets: Section “Spacing” in Snippets.
5 Changing defaults

The purpose of LilyPond’s design is to provide the finest quality output by default. Nevertheless, it may happen that you need to change this default layout. The layout is controlled through a large number of ‘knobs and switches’ collectively called ‘properties’. A tutorial introduction to accessing and modifying these properties can be found in the Learning Manual, see Section “Tweaking output” in Learning Manual. This should be read first. This chapter covers similar ground, but in a style more appropriate to a reference manual.

The definitive description of the controls available for tuning can be found in a separate document: Section “the Internals Reference” in Internals Reference. That manual lists all the variables, functions and options available in LilyPond. It is written as a HTML document, which is available on-line (http://lilypond.org/doc/stable/Documentation/internals/), and is also included with the LilyPond documentation package.

Internally, LilyPond uses Scheme (a LISP dialect) to provide infrastructure. Overriding layout decisions in effect accesses the program internals, which requires Scheme input. Scheme elements are introduced in a .ly file with the hash mark #.¹

5.1 Interpretation contexts

This section describes what contexts are, and how to modify them.

See also


Snippets: Section “Contexts and engravers” in Snippets.

Internals Reference: Section “Contexts” in Internals Reference, Section “Engravers and Performers” in Internals Reference.

5.1.1 Contexts explained

Contexts are arranged hierarchically:

Output definitions - blueprints for contexts

This section explains the relevance of output definitions when working with contexts. Examples for actual output definitions are given later (see [Changing all contexts of the same type], page 610).

While music written in a file may refer to context types and names, contexts are created only when the music is actually being interpreted. LilyPond interprets music under control of an ‘output definition’ and may do so for several different output definitions, resulting in different output. The output definition relevant for printing music is specified using \layout.

A much simpler output definition used for producing Midi output is specified using \midi. Several other output definitions are used by LilyPond internally, like when using the part combiner ([Automatic part combining], page 184) or creating music quotes ([Quoting other voices], page 215).

Output definitions define the relation between contexts as well as their respective default settings. While most changes will usually be made inside of a \layout block, Midi-related settings will only have an effect when made within a \midi block.

Some settings affect several outputs: for example, if autoBeaming is turned off in some context, beams count as melismata for the purpose of matching music to lyrics as described in

¹ Section “Scheme tutorial” in Extending, contains a short tutorial on entering numbers, lists, strings, and symbols in Scheme.
Chapter 5: Changing defaults

[Automatic syllable durations], page 279. This matching is done both for printed output as well as for Midi. If changes made to autoBeaming within a context definition of a \layout block are not repeated in the corresponding \midi block, lyrics and music will get out of sync in Midi.

See also


Score - the master of all contexts

This is the top level notation context. No other context can contain a Score context. By default the Score context handles the administration of time signatures and makes sure that items such as clefs, time signatures, and key-signatures are aligned across staves.

A Score context is instantiated implicitly when a \score {...} block is processed.

Top-level contexts - staff containers

StaffGroup

Groups staves while adding a bracket on the left side, grouping the staves together. The bar lines of the contained staves are connected vertically. StaffGroup only consists of a collection of staves, with a bracket in front and spanning bar lines.

ChoirStaff

Identical to StaffGroup except that the bar lines of the contained staves are not connected vertically.

GrandStaff

A group of staves, with a brace on the left side, grouping the staves together. The bar lines of the contained staves are connected vertically.

PianoStaff

Just like GrandStaff, but with support for instrument names to the left of each system.

Intermediate-level contexts - staves

Staff

Handles clefs, bar lines, keys, accidentals. It can contain Voice contexts.

RhythmicStaff

Like Staff but for printing rhythms. Pitches are ignored when engraving; the notes are printed on one line. The MIDI rendition retains pitches unchanged.

TabStaff

Context for generating tablature. By default lays the music expression out as a guitar tablature, printed on six lines.

DrumStaff

Handles typesetting for percussion. Can contain DrumVoice.

VaticanaStaff

Same as Staff, except that it is designed for typesetting a piece in gregorian style.

MensuralStaff

Same as Staff, except that it is designed for typesetting a piece in mensural style.
Bottom-level contexts - voices

Voice-level contexts initialise certain properties and start appropriate engravers. A bottom-level context is one without defaultchild. While it is possible to let it accept/contain subcontexts, they can only be created and entered explicitly.

Voice
Corresponds to a voice on a staff. This context handles the conversion of dynamic signs, stems, beams, super- and sub-scripts, slurs, ties, and rests. You have to instantiate this explicitly if you require multiple voices on the same staff.

VaticanaVoice
Same as Voice, except that it is designed for typesetting a piece in gregorian style.

MensuralVoice
Same as Voice, with modifications for typesetting a piece in mensural style.

Lyrics
Corresponds to a voice with lyrics. Handles the printing of a single line of lyrics.

DrumVoice
The voice context used in a percussion staff.

FiguredBass
The context in which BassFigure objects are created from input entered in \figuremode mode.

TabVoice
The voice context used within a TabStaff context. Usually left to be created implicitly.

CueVoice
A voice context used to render notes of a reduced size, intended primarily for adding cue notes to a staff, see [Formatting cue notes], page 218. Usually left to be created implicitly.

ChordNames
Typesets chord names.

5.1.2 Creating and referencing contexts

LilyPond will create lower-level contexts automatically if a music expression is encountered before a suitable context exists, but this is usually successful only for simple scores or music fragments like the ones in the documentation. For more complex scores it is advisable to specify all contexts explicitly with either the \new or \context command. The syntax of these two commands is very similar:

```
[\new | \context] Context [ = name] [music-expression]
```

where either \new or \context may be specified. Context is the type of context which is to be created, name is an optional name to be given to the particular context being created and music-expression is a single music expression that is to be interpreted by the engravers and performers in this context.

The \new prefix without a name is commonly used to create scores with many staves:

```
<<
  \new Staff \relative {
    % leave the Voice context to be created implicitly
    c'4 c
  }

  \new Staff \relative {
    d'4 d
```
and to place several voices into one staff:
\new Staff <<
\new Voice \relative {
    \voiceOne
c'8 c c4 c c
}
\new Voice \relative {
    \voiceTwo
g'4 g g g
}
>>

new should always be used to specify unnamed contexts.

The difference between new and context is in the action taken:

- new with or without a name will always create a fresh, distinct, context, even if one with the same name already exists:
\new Staff <<
\new Voice = "A" \relative {
    \voiceOne
c''8 c c4 c c
}
\new Voice = "A" \relative {
    \voiceTwo
g'4 g g g
}
>>

- context with a name specified will create a distinct context only if a context of the same type with the same name in the same context hierarchy does not already exist. Otherwise it will be taken as a reference to that previously created context, and its music expression will be passed to that context for interpretation.

Named contexts may be useful in special cases such as lyrics or figured bass, as demonstrated in [Working with lyrics and variables], page 288, and Section “Vocal ensembles templates”
in *Learning Manual* for the former and [Displaying figured bass], page 442, for the latter. More generally, one application of named contexts is in separating the score layout from the musical content. Either of these two forms is valid:

\score {
  \context Voice = "one" {
    \relative {
      \timesig.C44
      \clefs.G
      \noteheads.s2
      \relative.c'4 \c c \c c
    }
  }
  \context Voice = "two" {
    \relative {
      \timesig.C44
      \clefs.G
      \noteheads.s2
      \relative.g'8 \g \g4 \g \g
    }
  }
}\score {
  \context Voice = "one" {
    \relative {
      \timesig.C44
      \clefs.G
      \noteheads.s2
      \relative.c'4 \c c \c c
    }
  }
  \context Voice = "two" {
    \relative {
      \timesig.C44
      \clefs.G
      \noteheads.s2
      \relative.g'8 \g \g4 \g \g
    }
  }
}
Alternatively, variables may be employed to similar effect. See Section “Organizing pieces with variables” in Learning Manual.

- \context with no name will match the first of any previously created contexts of the same type in the same context hierarchy, even one that has been given a name, and its music expression will be passed to that context for interpretation. This form is rarely useful. However, \context with no name and no music expression is used to set the context in which a Scheme procedure specified with \applyContext is executed:

```
\new Staff \relative {
  \context Timing
  \applyContext #(lambda (ctx)
    (newline)
    (display (ly:context-current-moment ctx)))
  c1
}
```

A context must be named if it is to be referenced later, for example when lyrics are associated with music:

```
\new Voice = "tenor" music
...
\new Lyrics \lyricsto "tenor" lyrics
```

For details of associating lyrics with music see [Automatic syllable durations], page 279.

The properties of all contexts of a particular type can be modified in a \layout block (with a different syntax), see [Changing all contexts of the same type], page 610. This construct also provides a means of keeping layout instructions separate from the musical content. If a single context is to be modified, a \with block must be used, see [Changing just one specific context], page 613.

See also


Notation Reference: [Changing just one specific context], page 613, [Automatic syllable durations], page 279.

5.1.3 Keeping contexts alive

Contexts are usually terminated at the first musical moment in which they have nothing to do. So Voice contexts die as soon as they contain no events, Staff contexts die as soon as all the Voice contexts within them contain no events, etc. This can cause difficulties if earlier contexts which have died have to be referenced, for example, when changing staves with change commands, associating lyrics with a voice with \lyricsto commands, or when adding further musical events to an earlier context.
There is an exception to this general rule: inside of an {...} construct (sequential music), the construct’s notion of the “current context” will descend whenever an element of the sequence ends in a subcontext of the previous current context. This avoids spurious creation of implicit contexts in a number of situations but means that the first context descended into will be kept alive until the end of the expression.

In contrast, the contexts of a <<...>> construct’s (simultaneous music) expression are not carried forth, so enclosing a context creating command in an extra pair of <<...>> will keep the context from persisting through all of the enclosing {...} sequence.

Any context can be kept alive by ensuring it has something to do at every musical moment. Staff contexts are kept alive by ensuring one of their voices is kept alive. One way of doing this is to add spacer rests to a voice in parallel with the real music. These need to be added to every Voice context which needs to be kept alive. If several voices are to be used sporadically it is safest to keep them all alive rather than attempting to rely on the exceptions mentioned above.

In the following example, both voice A and voice B are kept alive in this way for the duration of the piece:

```latex
\begin{musicA} = \relative { d''4 d d d } \\
\begin{musicB} = \relative { g'4 g g g } \\
\begin{keepVoicesAlive} = \{
  \begin{newVoice} = "A" { s1\*5 } % Keep Voice "A" alive for 5 bars
  \begin{newVoice} = "B" { s1\*5 } % Keep Voice "B" alive for 5 bars
  \endend
\endend
\endend
\endend
\endend
\begin{music} = \{
  \begin{context} Voice = "A" { \\
    \begin{voiceOneStyle} \begin{musicA} \\
    \endend
  \endcontext}
  \begin{context} Voice = "B" { \\
    \begin{voiceTwoStyle} \begin{musicB} \\
    \endend
  \endcontext}
  \begin{context} Voice = "A" { \begin{musicA} }
  \begin{context} Voice = "B" { \begin{musicB} }
  \begin{context} Voice = "A" { \begin{musicA} }
  \endend
\endend
\endend
\endend
\endend
\endend
\endend
\endend
\endend
\endend
\endend
\begin{score} = \{
  \begin{newStaff} = \{
    \begin{keepVoicesAlive} \begin{music} \\
    \endend
    \endend
  \endnewStaff
\endend
\endend
\endend
```
The following example shows how a sporadic melody line with lyrics might be written using this approach. In a real situation the melody and accompaniment would consist of several different sections, of course.

\begin{verbatim}
melody = \relative { a'4 a a a }
accompaniment = \relative { d'4 d d d }
words = \lyricmode { These words follow the melody }
\score {<<
  \new Staff = "music" {
    \new Voice = "melody" {
      \voiceOne
      s1*4 % Keep Voice "melody" alive for 4 bars
    }
    \new Voice = "accompaniment" {
      \voiceTwo
      \accompaniment
    }
    <<
    \context Voice = "melody" { \melody }
    \context Voice = "accompaniment" { \accompaniment }
  }
  \new Lyrics \with { alignAboveContext = "music" }
  \lyricsto "melody" { \words }
  \new Lyric { These words follow the melody }
}\end{verbatim}

An alternative way, which may be better in many circumstances, is to keep the melody line alive by simply including spacer notes to line it up correctly with the accompaniment:

\begin{verbatim}
melody = \relative {
  s1 % skip a bar
  a'4 a a a
  s1 % skip a bar
  a4 a a a
}
accompaniment = \relative {
  d'4 d d d
}\end{verbatim}
5.1.4 Modifying context plug-ins

Notation contexts (like Score and Staff) not only store properties, they also contain plug-ins called ‘engravers’ that create notation elements. For example, the Voice context contains a Note_heads_engraver and the Staff context contains a Key_engraver.

For a full description of each plug-in, see Internals Reference → Translation → Engravers. Every context described in Internals Reference → Translation → Context. lists the engravers used for that context.

It can be useful to shuffle around these plug-ins. This is done by starting a new context with \new or \context, and modifying it,
\new context \with {
  \consists ...
  \consists ...
  \remove ...
  \remove ...
  etc.
}
{
  ...music...
}

where each ... should be the name of an engraver. Here is a simple example which removes Time_signature_engraver and Clef_engraver from a Staff context,
In the second staff there are no time signature or clef symbols. This is a rather crude method of making objects disappear since it will affect the entire staff. This method also influences the spacing, which may or may not be desirable. More sophisticated methods of blanking objects are shown in Section “Visibility and color of objects” in Learning Manual.

The next example shows a practical application. Bar lines and time signatures are normally synchronized across the score. This is done by the Timing_translator and Default_bar_line_engraver. This plug-in keeps an administration of time signature, location within the measure, etc. By moving these engraver from Score to Staff context, we can have a score where each staff has its own time signature.

\score {
<<
\new Staff \relative { 
  f'2 g 
} 
\new Staff \with { 
  \remove "Time_signature_engraver" 
  \remove "Clef_engraver" 
} \relative { 
  f'2 g2 
} 
>>

\layout {
  \context { \Score 
    \remove "Timing_translator"
    \remove "Default_bar_line_engraver"
  }
}
Known issues and warnings

The order in which the engravers are specified is the order in which they are called to carry out their processing. Usually the order in which the engravers are specified does not matter, but in a few special cases the order is important, for example where one engraver writes a property and another reads it, or where one engraver creates a grob and another must process it.

The following orderings are important:

- the Bar_ engraver must normally be first,
- the New_fingering_engraver must come before the Script_column_engraver,
- the Timing_translator must come before the Bar_number_engraver.

See also

Installed Files: ly/engraver-init.ly.

5.1.5 Changing context default settings

Context and grob properties can be changed with \set and \override commands, as described in Section 5.3 [Modifying properties], page 622. These commands create music events, making the changes take effect at the point in time the music is being processed.

In contrast, this section explains how to change the default values of context and grob properties at the time the context is created. There are two ways of doing this. One modifies the default values in all contexts of a particular type, the other modifies the default values in just one particular instance of a context.

Changing all contexts of the same type

The default context settings which are to be used for typesetting in Score, Staff, Voice and other contexts may be specified in a \context block within any \layout block.

Settings for Midi output as opposed to typesetting will have to be separately specified in \midi blocks (see [Output definitions - blueprints for contexts], page 600).

The \layout block should be placed within the \score block to which it is to apply, after the music.

\layout {
  \context {
    \Voice
    [context settings for all Voice contexts]
  }
  \context {
    \Staff
    [context settings for all Staff contexts]
The following types of settings may be specified:

- An \override command, but with the context name omitted

\score {
    \relative {
        a'4^"Thicker stems" a a a
        a4 a a \ff a
    }
    \layout {
        \context {
            \Staff
            \override Stem.thickness = #4.0
        }
    }
}

\begin{music}
\bar{\Thicker stems}
\end{music}

- Directly setting a context property

\score {
    \relative {
        a'4^"Smaller font" a a a
        a4 a a \ff a
    }
    \layout {
        \context {
            \Staff
            fontSize = #-4
        }
    }
}

\begin{music}
\bar{\Smaller font}
\end{music}

- A predefined command such as \dynamicUp or a music expression like \accidentalStyle

dodecaphonic

\score {
    \relative {
        a'4^"Dynamics above" a a a
        a4 a a \ff a
    }
    \layout {
        \context {
            \Voice
            \dynamicUp
        }
    }
}
Chapter 5: Changing defaults

A user-defined variable containing a \with block; for details of the \with block see [Changing just one specific context], page 613.

\StaffDefaults = \with {
  fontSize = \#-4
}

\score {
  \new Staff {
    \relative {
      a'4^"Smaller font" a a a
      a4 a a a
    }
  }
  \layout {
    \context {
      \Staff
      \StaffDefaults
    }
  }
}

Property-setting commands can be placed in a \layout block without being enclosed in a \context block. Such settings are equivalent to including the same property-setting commands at the start of every context of the type specified. If no context is specified every bottom-level context is affected, see [Bottom-level contexts - voices], page 602. The syntax of a property-setting command in a \layout block is the same as the same command written in the music stream.
\accidentalStyle dodecaphonic
\set fontSize = #-4
\override Voice.Stem.thickness = #4.0

Changing just one specific context

The context properties of just one specific context instance can be changed in a \with block. All other context instances of the same type retain the default settings built into LilyPond and modified by any \layout block within scope. The \with block must be placed immediately after the \new context-type command:

```
\new Staff \with {
    [context settings for this context instance only]
} {
    ...
}
```

Alternatively, if the music is being entered using the short form of the input mode-specifying commands, e.g. \chords rather than \chordmode, the \with command must be placed immediately after the mode-specifying command:

```
\chords \with {
    [context settings for this (implicit) context instance only]
} {
    ...
}
```

as it is the implicit context created by these short forms which should be modified. The same consideration applies to the other input mode-specifying short forms (\drums, \figures), see Section 5.4.1 [Input modes], page 635.

Since context modifications specified in \with blocks are inside music, they will affect all outputs (typesetting and Midi) as opposed to changes within an output definition.

The following types of settings may be specified:

- An \override command, but with the context name omitted

```
\score {
    \new Staff {
        \new Voice \with { \override Stem.thickness = #4.0 } 
        {
            \relative {
                a'4"Thick stems" a a a
                a4 a a a
            }
        }
    }
}
```

```
Thick stems
```

```
\accidentalStyle dodecaphonic
\set fontSize = #-4
\override Voice.Stem.thickness = #4.0

Small font

Thick stems

```
• Directly setting a context property

\score {
  \new Staff {
    \relative {
      a'4"Default font" a a a
      a4 a a a
    }
  }
  \new Staff \with { fontSize = #-4 }
  {
    \relative {
      a'4"Smaller font" a a a
      a4 a a a
    }
  }
}  

• A predefined command such as \dynamicUp

\score {
  \new Staff {
    \new Staff {
      \relative {
        a'4"Dynamics below" a a a
        a4 a a \ff a
      }
    }
  }
  \new Staff \with { \accidentalStyle dodecaphonic }
  {
    \new Staff \with { \accidentalStyle dodecaphonic }
    {
      \relative {
        a'4"Dynamics above" a a a
        a4 a a \ff a
      }
    }
  }
}
Order of precedence

The value of a property which applies at a particular time is determined as follows:

- if an \override or \set command in the input stream is in effect that value is used,
- otherwise the default value taken from a \with statement on the context initiation statement is used,
- otherwise the default value taken from the most recent appropriate \context block in the \layout or \midi blocks is used,
- otherwise the LilyPond built-in default is used.

See also

Notation Reference: Section 5.4.1 [Input modes], page 635,

5.1.6 Defining new contexts

Specific contexts, like Staff and Voice, are made from simple building blocks. It is possible to create new types of contexts with different combinations of engraver plug-ins.

The next example shows how to build a different type of Voice context from scratch. It will be similar to Voice, but only prints centered slash note heads. It can be used to indicate improvisation in jazz pieces,
The context will print notes and instructive texts, so we need to add the engravers which provide this functionality, plus the engraver which groups notes, stems and rests which occur at the same musical moment into columns,

- \consists "Note_heads_engraver"
- \consists "Text_engraver"
- \consists "Rhythmic_column_engraver"

The note heads should all be placed on the center line,

- \consists "Pitch_squash_engraver"
  
squashedPosition = #0

The Pitch_squash_engraver modifies note heads (created by the Note_heads_engraver) and sets their vertical position to the value of squashedPosition, in this case 0, the center line.

The notes look like a slash, and have no stem,

- \override NoteHead.style = #'slash
- \hide Stem

All these plug-ins have to communicate under the control of the context. The mechanisms with which contexts communicate are established by declaring the context \type. Within a \layout block, most contexts will be of type Engraver_group. Some special contexts and contexts in \midi blocks use other context types. Copying and modifying an existing context definition will also fill in the type. Since this example creates a definition from scratch, it needs to be specified explicitly.

- \type "Engraver_group"

Put together, we get

\context {
  \name ImproVoice
  \type "Engraver_group"
  \consists "Note_heads_engraver"
  \consists "Text_engraver"
  \consists "Rhythmic_column_engraver"
  \consists "Pitch_squash_engraver"
  squashedPosition = #0
  \override NoteHead.style = #'slash
  \hide Stem
  \alias Voice
}

Contexts form hierarchies. We want to place the ImproVoice context within the Staff context, just like normal Voice contexts. Therefore, we modify the Staff definition with the \accepts command,

\context {
  \Staff
  \accepts ImproVoice
}

Often when reusing an existing context definition, the resulting context can be used anywhere where the original context would have been useful.

\layout {
  ...
  \inherit-acceptability to from
}
will arrange to have contexts of type to accepted by all contexts also accepting from. For example, using

\layout {
  ...
  \inherit-acceptability "ImproVoice" "Voice"
}

will add an \accepts for ImproVoice to both Staff and RhythmicStaff definitions.

The opposite of \accepts is \denies, which is sometimes needed when reusing existing context definitions.

Arranging the required pieces into a \layout block leaves us with

\layout {
  \context {
    \name ImproVoice
    ...
  }
  \inherit-acceptability "ImproVoice" "Voice"
}

Then the output at the start of this subsection can be entered as

\relative {
  a'4 d8 bes8
  \new ImproVoice {
    c4"ad lib" c
    c4 c"undress"
    c c_"while playing :)
  }
  a1
}

To complete this example, changes affecting the context hierarchy should be repeated in a \midi block so that Midi output depends on the same context relations.

See also

Internals Reference: Section “Note_heads_engraver” in Internals Reference, Section “Text_engraver” in Internals Reference, Section “Rhythmic_column_engraver” in Internals Reference, Section “Pitch_squash_engraver” in Internals Reference.

5.1.7 Context layout order

Contexts are normally positioned in a system from top to bottom in the order in which they are encountered in the input file. When contexts are nested, the outer context will include inner nested contexts as specified in the input file, provided the inner contexts are included in the outer context’s “accepts” list. Nested contexts which are not included in the outer context’s “accepts” list will be repositioned below the outer context rather than nested within it.

The “accepts” list of a context can be changed with the \accepts or \denies commands. \accepts adds a context to the “accepts” list and \denies removes a context from the list.

For example, a square-braced staff group is not usually found within a curved-braced staff with connecting staff bars, and a GrandStaff does not accept a StaffGroup inside it by default.

\score {
  \new GrandStaff <<
  \new StaffGroup <<
  \new Staff { c'1 }
\new Staff \{ d'1 \}
>>
\new Staff \{ \set Staff.instrumentName = bottom f'1 \}
>>
}

bottom

\begin{music}
\new GrandStaff <<
\new StaffGroup <<
\new Staff \{ c'1 \}
\new Staff \{ d'1 \}
>>
\new Staff \{ \set Staff.instrumentName = bottom f'1 \}
>>
\layout {
\context {
\GrandStaff
\accepts "StaffGroup"
}
}
\end{music}

bottom

\denies is mainly used when a new context is being based on another, but the required nesting differs. For example, the \texttt{VaticanaStaff} context is based on the \texttt{Staff} context, but with the \texttt{VaticanaVoice} context substituted for the \texttt{Voice} context in the “accepts” list.

Note that a context will be silently created implicitly if a command is encountered when there is no suitable context available to contain it.
Within a context definition, the type of subcontext to be implicitly created is specified using `\defaultchild`. A number of music events require a 'Bottom' context: when such an event is encountered, subcontexts are created recursively until reaching a context with no 'defaultchild' setting.

Implicit context creation can at times give rise to unexpected new staves or scores. Using `\new` to create contexts explicitly avoids those problems.

Sometimes a context is required to exist for just a brief period, a good example being the staff context for an ossia. This is usually achieved by introducing the context definition at the appropriate place in parallel with corresponding section of the main music. By default, the temporary context will be placed below all the existing contexts. To reposition it above the context called “main”, it should be defined like this:

```latex
\new Staff \with { alignAboveContext = "main" }
```

A similar situation arises when positioning a temporary lyrics context within a multi-staff layout such as a ChoirStaff, for example, when adding a second verse to a repeated section. By default the temporary lyrics context will be placed beneath the lower staves. By defining the temporary lyrics context with `alignBelowContext` it can be positioned correctly beneath the (named) lyrics context containing the first verse.

Examples showing this repositioning of temporary contexts can be found elsewhere — see Section “Nesting music expressions” in Learning Manual, Section 1.6.2 [Modifying single staves], page 200, and Section 2.1.2 [Techniques specific to lyrics], page 288.

See also


Notation Reference: Section 1.6.2 [Modifying single staves], page 200, Section 2.1.2 [Techniques specific to lyrics], page 288.

Application Usage: Section “An extra staff appears” in Application Usage.

Installed Files: ly/engraver-init.ly.

5.2 Explaining the Internals Reference

5.2.1 Navigating the program reference

Suppose we want to move the fingering indication in the fragment below:

```
c' ' - 2
\g clef = Treble
\o noteheads.s2
```

If you visit the documentation on fingering instructions (in [Fingering instructions], page 230), you will notice:

See also

Internals Reference: Section “Fingering” in Internals Reference.

The programmer’s reference is available as an HTML document. It is highly recommended that you read it in HTML form, either online or by downloading the HTML documentation. This section will be much more difficult to understand if you are using the PDF manual.

Follow the link to Section “Fingering” in Internals Reference. At the top of the page, you will see

Fingering objects are created by: Section “Fingering engraver” in Internals Reference and Section “New_fingering_ engraver” in Internals Reference.
By following related links inside the program reference, we can follow the flow of information within the program:

- Section “Fingering” in Internals Reference: Section “Fingering” in Internals Reference objects are created by: Section “Fingering_engraver” in Internals Reference
- Section “Fingering_engraver” in Internals Reference: Music types accepted: Section “fingering-event” in Internals Reference
- Section “fingering-event” in Internals Reference: Music event type fingering-event is in Music expressions named Section “FingeringEvent” in Internals Reference

This path goes against the flow of information in the program: it starts from the output, and ends at the input event. You could also start at an input event, and read with the flow of information, eventually ending up at the output object(s).

The program reference can also be browsed like a normal document. It contains chapters on Music definitions on Section “Translation” in Internals Reference, and the Section “Backend” in Internals Reference. Every chapter lists all the definitions used and all properties that may be tuned.

### 5.2.2 Layout interfaces

The HTML page that we found in the previous section describes the layout object called Section “Fingering” in Internals Reference. Such an object is a symbol within the score. It has properties that store numbers (like thicknesses and directions), but also pointers to related objects. A layout object is also called a Grob, which is short for Graphical Object. For more details about Grobs, see Section “grob-interface” in Internals Reference.

The page for Fingering lists the definitions for the Fingering object. For example, the page says

```
padding (dimension, in staff space):
0.5
```

which means that the number will be kept at a distance of at least 0.5 of the note head.

Each layout object may have several functions as a notational or typographical element. For example, the Fingering object has the following aspects

- Its size is independent of the horizontal spacing, unlike slurs or beams.
- It is a piece of text. Granted, it is usually a very short text.
- That piece of text is typeset with a font, unlike slurs or beams.
- Horizontally, the center of the symbol should be aligned to the center of the note head.
- Vertically, the symbol is placed next to the note and the staff.
- The vertical position is also coordinated with other superscript and subscript symbols.

Each of these aspects is captured in so-called interfaces, which are listed on the Section “Fingering” in Internals Reference page at the bottom

This object supports the following interfaces: Section “item-interface” in Internals Reference, Section “self-alignment-interface” in Internals Reference, Section “side-position-interface” in Internals Reference, Section “text-interface” in Internals Reference, Section “text-script-interface” in Internals Reference, Section “font-interface” in Internals Reference, Section “finger-interface” in Internals Reference, and Section “grob-interface” in Internals Reference.

Clicking any of the links will take you to the page of the respective object interface. Each interface has a number of properties. Some of them are not user-serviceable (‘Internal properties’), but others can be modified.
We have been talking of *the Fingering* object, but actually it does not amount to much. The initialization file (see Section “Other sources of information” in *Learning Manual*) `scm/define-grobs.scm` shows the soul of the ‘object’,

```plaintext
(Fingering
  . ((padding . 0.5)
    (avoid-slur . around)
    (slur-padding . 0.2)
    (staff-padding . 0.5)
    (self-alignment-X . 0)
    (self-alignment-Y . 0)
    (script-priority . 100)
    (stencil . ,ly:text-interface::print)
    (direction . ,ly:script-interface::calc-direction)
    (font-encoding . fetaText)
    (font-size . -5) ; don’t overlap when next to heads.
    (meta . ((class . Item)
      (interfaces . (finger-interface
        font-interface
        text-script-interface
        text-interface
        side-position-interface
        self-alignment-interface
        item-interface))))))
```

As you can see, the *Fingering* object is nothing more than a bunch of variable settings, and the webpage in the Internals Reference is directly generated from this definition.

### 5.2.3 Determining the grob property

Recall that we wanted to change the position of the `2` in `c''-2`

![MIDI note representation of c''-2](image)

Since the `2` is vertically positioned next to its note, we have to meddle with the interface associated with this positioning. This is done using `side-position-interface`. The page for this interface says

```plaintext
side-position-interface
Position a victim object (this one) next to other objects (the support). The property
direction signifies where to put the victim object relative to the support (left or
right, up or down?)
```

Below this description, the variable *padding* is described as

```plaintext
padding  (dimension, in staff space)
Add this much extra space between objects that are next to each other.
```

By increasing the value of *padding*, we can move the fingering away from the note head. The following command will insert “three staff spaces” worth of distance between the note and a fingering mark:

```plaintext
\once \override Voice.Fingering.padding = #3
```
Inserting the padding before the fingering object is created results in the following:
\once \override Voice.Fingering.padding = #3
\c'--2

In this case, the context for this tweak is Voice. See Section “Fingering_engraver” in Internals Reference plug-in, which says:

Fingering_engraver is part of contexts: ... Section “Voice” in Internals Reference

5.2.4 Naming conventions
Another thing that is needed, is an overview of the various naming conventions:
• scheme functions: lowercase-with-hyphens (also includes one-word names)
• LilyPond-specific scheme functions: ly:plus-scheme-style
• music events, music classes and music properties: as-scheme-functions
• Grob interfaces: scheme-style
• backend properties: scheme-style (but X and Y!)
• contexts (and MusicExpressions and grobs): Capitalized or CamelCase
• context properties: lowercaseFollowedByCamelCase
• engravers: Capitalized_followed_by_lowercase_and_with_underscores

Questions to be answered:
• Which of these are conventions and which are rules?
• Which are rules of the underlying language, and which are LilyPond-specific?

5.3 Modifying properties
5.3.1 Overview of modifying properties
Each context is responsible for creating certain types of graphical objects. The settings used for printing these objects are also stored by context. By changing these settings, the appearance of objects can be altered.

There are two different kinds of properties stored in contexts: context properties and grob properties. Context properties are properties that apply to the context as a whole and control how the context itself is displayed. In contrast, grob properties apply to specific grob types that will be displayed in the context.

The \set and \unset commands are used to change values for context properties. The \override and \revert commands are used to change values for grob properties.

See also
Internals Reference: Section “Backend” in Internals Reference, Section “All layout objects” in Internals Reference, Section “OverrideProperty” in Internals Reference, Section “RevertProperty” in Internals Reference, Section “PropertySet” in Internals Reference.

Known issues and warnings
The back-end is not very strict in type-checking object properties. Cyclic references in Scheme values for properties can cause hangs or crashes, or both.
5.3.2 The \set command

Each context has a set of properties, variables contained in that context. Context properties are changed with the \set command, which has the following syntax:

\set context.property = \#value

value is a Scheme object, which is why it must be preceded by the \# character.

Contexts properties are usually named in studlyCaps. They mostly control the translation from music to notation, e.g., localAlterations (for determining whether to print accidentals), or measurePosition (for determining when to print a bar line). Context properties can change value over time while interpreting a piece of music; measurePosition is an obvious example of this. Context properties are modified with \set.

For example, multimeasure rests will be combined into a single bar (as explained in [Compressing empty measures], page 223) if the context property skipBars is set to \#t:

\begin{verbatim}
R1\*2
\set Score.skipBars = ##t
R1\*2
\end{verbatim}

If the context argument is left out, then the property will be set in the current bottom context (typically ChordNames, Voice, TabVoice, or Lyrics).

\begin{verbatim}
\set Score.autoBeaming = ##f
\relative {
  e''8 e e e
  \set autoBeaming = ##t
  e8 e e e
}
\relative {
  c''8 c c c c8 c c c
}
\end{verbatim}

The change is applied ‘on-the-fly’, during the music, so that the setting only affects the second group of eighth notes.

Note that the bottom-most context does not always contain the property that you wish to change – for example, attempting to set the skipBars property of the default bottom context, in this case Voice, will have no effect, because skipBars is a property of the Score context.

\begin{verbatim}
R1\*2
\set skipBars = ##t
R1\*2
\end{verbatim}

Contexts are hierarchical, so if an enclosing context was specified, for example Staff, then the change would also apply to all Voices in the current staff.
The `\unset` command:

`\unset context.property`

is used to remove the definition of `property` from `context`. This command removes the definition only if it is set in `context`. Properties that have been set in enclosing contexts will not be altered by an `\unset` in an enclosed context:

```
\set Score.autoBeaming = ##t
\relative {
  \unset autoBeaming
e'8 e e e
  \unset Score.autoBeaming
e8 e e e
}
\relative {
  c'8 c c c\ \c8 c c c
}
```

Like `\set`, the `context` argument does not have to be specified for a bottom context, so the two statements

```
\set Voice.autoBeaming = ##t
\set autoBeaming = ##t
```

are equivalent if the current bottom context is `Voice`.

Preceding a `\set` or `\unset` command by `\once` makes the setting apply to only a single time-step:

```
c'4
\once \set fontSize = #4.7
c'4
c'4
```

A full description of all available context properties is in the internals reference, see Translation → Tunable context properties.

**See also**

Internals Reference: Section “Tunable context properties” in *Internals Reference*.

### 5.3.3 The `\override` command

There is a special type of context property: the grob description. Grob descriptions are named in StudlyCaps (starting with capital letters). They contain the ‘default settings’ for a particular kind of grob as an association list. See `scm/define-grobs.scm` to see the settings for each grob description. Grob descriptions are modified with `\override`.

The syntax for the `\override` command is

```
\override [context.]GrobName.property = #value
```
For example, we can increase the thickness of a note stem by overriding the `thickness` property of the `Stem` object:

\begin{verbatim}
c''4 c''
\override Voice.Stem.thickness = #3.0
c''4 c''
\end{verbatim}

If no context is specified in an `\override`, the bottom context is used:

\begin{verbatim}
\override Staff.Stem.thickness = #3.0
<<
\relative {
 e''4 e
 \override Stem.thickness = #0.5
e4 e
}
\relative {
 c''4 c c c
}
>>
\end{verbatim}

Some tweakable options are called 'subproperties' and reside inside properties. To tweak those, use commands in the form

\begin{verbatim}
\override Stem.details.beamed-lengths = #'(4 4 3)
\end{verbatim}

or to modify the ends of spanners, use a form like these

\begin{verbatim}
\override TextSpanner.bound-details.left.text = "left text"
\override TextSpanner.bound-details.right.text = "right text"
\end{verbatim}

The effects of `\override` can be undone by `\revert`.

The syntax for the `\revert` command is

\begin{verbatim}
\revert [context.]GrobName.property
\end{verbatim}

For example,

\begin{verbatim}
\relative {
 c''4
 \override Voice.Stem.thickness = #3.0
c4 c
\revert Voice.Stem.thickness
 c4
}
\end{verbatim}
The effects of \override and \revert apply to all grobs in the affected context from the current time forward:

\begin{verbatim}
<<
relative {
  e''4
  \override Staff.Stem.thickness = #3.0
  e4 e e
} \ \
relative {
  c''4 c c
  \revert Staff.Stem.thickness
  c4
}
>>
\end{verbatim}

\once can be used with \override or \revert to affect only the current time step:

\begin{verbatim}
<<
relative c {
  \override Stem.thickness = #3.0
  e''4 e e e
} \ \
relative {
  c''4
  \once \override Stem.thickness = #3.0
  c4 c c
}
>>
\end{verbatim}

See also

Internals Reference: Section “Backend” in Internals Reference

5.3.4 The \tweak command

Changing grob properties with \override causes the changes to apply to all of the given grobs in the context at the moment the change applies. Sometimes, however, it is desirable to have changes apply to just one grob, rather than to all grobs in the affected context. This is accomplished with the \tweak command, which has the following syntax:

```
\tweak [layout-object.]grob-property value
```

Specifying layout-object is optional. The \tweak command applies to the music object that immediately follows value in the music stream.

For an introduction to the syntax and uses of the tweak command see Section “Tweaking methods” in Learning Manual.
When several similar items are placed at the same musical moment, the \override command cannot be used to modify just one of them – this is where the \tweak command must be used. Items which may appear more than once at the same musical moment include the following:

- note heads of notes inside a chord
- articulation signs on a single note
- ties between notes in a chord
- tuplet brackets starting at the same time

In this example, the color of one note head and the type of another note head are modified within a single chord:

\begin{verbatim}
\tweak color #red c''4
\tweak color #red <c'' e''>4
\end{verbatim}

\tweak can be used to modify slurs:

\begin{verbatim}
\relative { c'-\tweak thickness #5 ( d e f ) }
\end{verbatim}

For the \tweak command to work, it must remain immediately adjacent to the object to which it is to apply after the input file has been converted to a music stream. Tweaking a whole chord does not do anything since its music event only acts as a container, and all layout objects are created from events inside of the EventChord:

\begin{verbatim}
\tweak color #red c''4
\tweak color #red <c'' e''>4
\end{verbatim}

The simple \tweak command cannot be used to modify any object that is not directly created from the input. In particular it will not affect stems, automatic beams or accidentals, since these are generated later by NoteHead layout objects rather than by music elements in the input stream.

Such indirectly created layout objects can be tweaked using the form of the \tweak command in which the grob name is specified explicitly:

\begin{verbatim}
\tweak Stem.color #red
\tweak Beam.color #green c''8 e''
\tweak Accidental.font-size #-3 ges''>4
\end{verbatim}
\tweak cannot be used to modify clefs or time signatures, since these become separated from any preceding \tweak command in the input stream by the automatic insertion of extra elements required to specify the context.

Several \tweak commands may be placed before a notational element – all affect it:

\begin{verbatim}
c'  \-\tweak style #'dashed-line  
\-\tweak dash-fraction #0.2  
\-\tweak thickness #3  
\-\tweak color #red  
\glissando
f''
\end{verbatim}

The music stream which is generated from a section of an input file, including any automatically inserted elements, may be examined, see Section “Displaying music expressions” in Extending. This may be helpful in determining what may be modified by a \tweak command, or in determining how to adjust the input to make a \tweak apply.

See also

Extending LilyPond: Section “Displaying music expressions” in Extending.

Known issues and warnings

The \tweak command cannot be used to modify the control points of just one of several ties in a chord, other than the first one encountered in the input file.

5.3.5 \set vs. \override

The \set and \override commands manipulate properties associated with contexts. In both cases, the properties follow a hierarchy of contexts: properties that are not set themselves in a context will still show the values of their respective parent’s context.

The lifetime and value of a context property is dynamic and only available when music is being interpreted (i.e., ‘iterated’). At the time of the context’s creation, properties are initialized from its corresponding definitions (along with any other modifications) of that context. Any subsequent changes are achieved with any ‘property-setting’ commands that are within the music itself.

Graphical Object (or “grob”) definitions are a special category of context properties as their structure and use is different from that of normal context properties. Unlike normal context properties, grob definitions are subdivided into grob properties.

Also, in contrast to normal context properties, grob definitions have their own internal ‘book-keeping’ used to keep track of their own individual grob properties and any sub-properties. This means that it is possible to define those parts within different contexts and yet still have the overall grob definition at the time of grob creation from all the pieces provided amongst the current context and its parent(s).

A grob is usually created by an engraver at the time of interpreting a music expression and receives its initial properties from the current grob definition of the engraver’s context. The
en graver (or other ‘backend’ parts of LilyPond) can then change (or add to) the grob’s initial properties. However, this does not affect the context’s own grob definition.

What LilyPond calls grob properties in the context of ‘user-level’ tweaks are really the properties of a context’s own grob definition.

Grob definitions are accessed with a different set of commands and are manipulated using \override and \revert and have a name starting with a capital letter (e.g., NoteHead’); whereas normal context properties are manipulated using \set and \unset and are named starting with a lowercase letter.

The commands \tweak and \overrideProperty change grob properties by bypassing all context properties completely and, instead, catch grobs as they are being created, setting properties on them for a music event (\tweak) or, in the case of \overrideProperty for a specific override.

5.3.6 The \offset command

While it is possible to set grob properties to new values with the \override, \tweak, and \overrideProperty commands, it is often more convenient to modify such properties relative to a default value. The \offset command is available for this purpose.

The syntax for \offset is

[-]\offset property offsets item

The command works by adding the contents of offsets to the default setting of the property of the grob indicated by item.

Depending on the formulation of the command, \offset may act as either a \tweak or \override. The variations in usage are discussed after consideration is given to grob properties that may be used with \offset.

Properties which may be offset

Many, but not all, grob properties may be offset. If property cannot be offset, the object will remain unchanged and a warning will be issued. In such cases, \override or \tweak should be used to modify the object instead.

One can work by trial and error and let the warnings be the guide to what may or may not be offset. A more systematic approach is possible, however.

The following criteria determine whether a property can be modified with \offset:

• The property has a ‘default setting’ in the grob’s description. Such properties are listed for each grob in Section “All layout objects” in Internals Reference. (They are also found in scm/define-grobs.scm.)

• The property takes a numerical value. Numerical values include number, list of numbers, number-pair, and number-pair-list. The pages at Section “All layout objects” in Internals Reference list the type of data characteristic to each property. It is immaterial whether the default setting is a function.

• The property cannot be a ‘subproperty’—a property residing within another property.

• Properties set to infinite values cannot be offset. There is no sensible way to offset positive and negative infinity.

The following examples consider several grob properties against the criteria outlined above.

• Properties that may be offset

Hairpin.height

This property is not a subproperty, and it is listed at Section “Hairpin” in Internals Reference. For a value, it takes ‘dimension, in staff space’ set to 0.6666—clearly a non-infinite number.
Arpeggio.positions
The page Section “Arpeggio” in Internals Reference lists a positions property which accepts a ‘pair of numbers’. It defaults to ly:arpeggio::positions—a callback which will be evaluated during the typesetting phase to yield a pair of numbers for any given Arpeggio object.

- Properties that may not be offset

Hairpin.color
There is no listing for color at Section “Hairpin” in Internals Reference.

Hairpin.circled-tip
The listing for Hairpin.circled-tip at Section “Hairpin” in Internals Reference shows that it takes a boolean value. Booleans are non-numerical.

Stem.details.lengths
Though listed at Section “Stem” in Internals Reference and defaulting to a list of numbers, this is a ‘subproperty’. There is currently no support for ‘nested properties’.

\offset as an override
If item is a grob name like Arpeggio or Staff.OttavaBracket, the result is an \override of the specified grob-type.

\offset property offsets [context.]GrobName
Note that the leading hyphen is never used with the ‘override’ form, just as it is never used with the \override command itself.

The following example uses the ‘override’ form to lengthen the default arpeggios shown in the first measure to cover the extent of the chords more fully. The arpeggios are stretched by a half staff-space to top and bottom. Also shown is the same operation done on the first chord with an ordinary override of the positions property. This method is not at all expressive of the task of ‘stretching by a half staff-space’, as the endpoints must be specified with absolute rather than relative coordinates. Furthermore, individual overrides would be needed for the other chords, as they vary in size and position.

arpeggioMusic = {
    <c' e' g'>\arpeggio <a' c'' e''>\arpeggio
    <d' f' a' c''>\arpeggio <c' e' g' b' d'' f'' a''>\arpeggio
}
{
\arpeggioMusic
\bar "||"
\offset positions #'(0.5 . 0.5) Arpeggio
\arpeggioMusic
\bar "||"
\once \override Arpeggio.positions = #'(3.5 . -0.5)
    <c' e' g'>\arpeggio
\bar "||"
}
In its ‘override’ usage, \offset may be prefaced with \once or \temporary and reverted using \revert with property (see Section “Intermediate substitution functions” in Extending). This follows from the fact that \offset actually creates an \override of property.

```latex
\begin{verbatim}
music = { c'8\< d' e' f'\} \\
{ \music \offset height 1 Hairpin \music \revert Hairpin.height \music \bar "||" \once \offset height 1 Hairpin \music \music \bar "||" \override Hairpin.height = 0.2 \music \temporary \offset height 2 Hairpin \music \music \revert Hairpin.height \music \bar "||" }
\end{verbatim}
```

Also like \override, the ‘override’ form of \offset may be used with \undo and \single.

```latex
\begin{verbatim}
\longStem = \offset length 6 Stem \\
{ \longStem c'4 c''' c' c'' \bar "||" \undo \longStem c'4 c''' c' c'' \bar "||" \single \longStem c'4 c''' c' c'' \bar "||" }
\end{verbatim}
```

![Music notation](noteheads.s2/noteheads.s2)
\offset as a tweak

If \textit{item} is a music expression such as \{ or \texttt{arpeggio}, the result is the same music expression with a tweak applied.

\[-\]
\texttt{offset [GrobName.]}property offsets music-expression

The syntax of \texttt{offset} in its ‘tweak’ form is analogous to the \texttt{tweak} command itself, both in ordering and in the presence or absence of the leading hyphen.

The following example uses the ‘tweak’ form to adjust the vertical position of the \texttt{BreathingSign} object. Compare this with the ordinary \texttt{tweak} command also demonstrated. The syntax is equivalent; however, the output of \texttt{tweak} is less intuitive, since \texttt{BreathingSign.Y-offset} is calculated from the middle staff-line. It is not necessary to know how \texttt{Y-offset} is calculated when using \texttt{offset}.

\begin{verbatim}
{ 
  c''4 
  \breathe 
  c''4 
  \offset Y-offset 2 \breathe 
  c''2 
  \tweak Y-offset 3 \breathe 
}
\end{verbatim}

In the previous example, the tweaked objects were created directly from the user input: the \texttt{breathe} command was an explicit instruction to return a \texttt{BreathingSign} object. Since the focus of the command was unambiguous, there was no need to specify the object’s name. When an object is \textit{indirectly} created, however, it is necessary to include the grob’s name. This is the same as for the \texttt{tweak} command.

In the following example, the \texttt{Beam} object is lowered two staff-spaces by applying \texttt{offset} to the \texttt{positions} property.

The first application of \texttt{offset} requires that the grob’s name be included, because nothing in the input implicitly creates the beam. In the second application, the beam is created manually with the music expression \{; therefore, the grob’s name is not needed. (Also illustrated is a shorthand: a single \texttt{number} will be applied to both members of a \texttt{number-pair}.)

\begin{verbatim}
{ 
  c''8 g'' e'' d'' 
  \offset Beam.positions #'(\-2 . \-2) 
  c''8 g'' e'' d'' 
  c''8 g'' e'' d'' 
  c''8-\offset positions #\-2 [ g'' e'' d'']
}
\end{verbatim}
\offset with broken spanners

Independently modifying segments of a spanner extending over a line break or breaks is also possible. In this case, offsets takes a list of values of the property’s required data type.

The \offset command used in this manner is similar to the \alterBroken command. (See Section 5.5.5 [Modifying broken spanners], page 662.) In contrast with \alterBroken, however, the values given to \offset are relative, not absolute.

The following example displaces the ‘broken’ OttavaBracket object through its staff-padding property. Since the property takes a number, offsets is provided with a list of numbers to account for the two segments created by the line break. The bracket piece on the first line is effectively untouched since 0 is added to its default value of staff-padding. The segment on the second line is raised three staff-spaces from its default height. The default height happens to be 2, though it is not necessary to know this to achieve the desired positioning.

\begin{verbatim}
\offset staff-padding #'(0 3) Staff.OttavaBracket

\ottava #1
c''''2 c''''
\break
c''''2 c''''
\end{verbatim}

The following example mimics the effect of the \shape command by offsetting the control-points property of the Slur object. Here, offsets is a list of number-pair-lists, one for each slur segment. This example achieves a result identical to the corresponding illustration at Section 5.5.4 [Modifying shapes], page 658.

\begin{verbatim}
c'4-\offset control-points #'( 
  ((0 . 0) (0 . 0) (0 . 0) (0 . 1))
  ((0.5 . 1.5) (1 . 0) (0 . 0) (0 . -1.5))
) ( f'4 g' c''
\break
d'4 c'' f' c')
\end{verbatim}
5.3.7 Modifying alists

Some user-configurable properties are internally represented as *alists* (association lists), which store pairs of *keys* and *values*. The structure of an alist is:

```
'( (key1 . value1)  
   (key2 . value2)  
   (key3 . value3)  
   ... )
```

If an alist is a grob property or \texttt{paper} variable, its keys can be modified individually without affecting other keys.

For example, to reduce the space between adjacent staves in a staff-group, use the \texttt{staff-staff-spacing} property of the \texttt{StaffGrouper} grob. The property is an alist with four keys: \texttt{basic-distance}, \texttt{minimum-distance}, \texttt{padding}, and \texttt{stretchability}. The standard settings for this property are listed in the “Backend” section of the Internals Reference (see Section “StaffGrouper” in Internals Reference):

```
'( (basic-distance . 9)  
   (minimum-distance . 7)  
   (padding . 1)  
   (stretchability . 5))
```

One way to bring the staves closer together is by reducing the value of the \texttt{basic-distance} key (9) to match the value of \texttt{minimum-distance} (7). To modify a single key individually, use a nested declaration:

```
% default space between staves
\new PianoStaff <<
   \new Staff { \clef treble c''1 }  
   \new Staff { \clef bass c1 }  
>>

% reduced space between staves
\new PianoStaff \with{
   % this is the nested declaration
   \override StaffGrouper.staff-staff-spacing.basic-distance = #7
} <<
   \new Staff { \clef treble c''1 }  
   \new Staff { \clef bass c1 }  
>>
```

![Staff Group](image)

Using a nested declaration will update the specified key (such as \texttt{basic-distance} in the above example) without altering any other keys already set for the same property.
Now suppose we want the staves to be as close as possible without overlapping. The simplest way to do this is to set all four alist keys to zero. However, it is not necessary to enter four nested declarations, one for each key. Instead, the property can be completely re-defined with one declaration, as an alist:

```
\new PianoStaff \with {
  \override StaffGrouper.staff-staff-spacing = '#((basic-distance . 0)
    (minimum-distance . 0)
    (padding . 0)
    (stretchability . 0))}
} <<
\new Staff { \clef treble c''1 }
\new Staff { \clef bass c1 }
>>
```

Note that any keys not explicitly listed in the alist definition will be reset to their default-when-unset values. In the case of staff-staff-spacing, any unset key-values would be reset to zero (except stretchability, which takes the value of basic-distance when unset). Thus the following two declarations are equivalent:

```
\override StaffGrouper.staff-staff-spacing = '#((basic-distance . 7))
```

```
\override StaffGrouper.staff-staff-spacing = '#((basic-distance . 7)
  (minimum-distance . 0)
  (padding . 0)
  (stretchability . 7))
```

One (possibly unintended) consequence of this is the removal of any standard settings that are set in an initialization file and loaded each time an input file is compiled. In the above example, the standard settings for padding and minimum-distance (defined in scm/define-grobs.scm) are reset to their default-when-unset values (zero for both keys). Defining a property or variable as an alist (of any size) will always reset all unset key-values to their default-when-unset values. Unless this is the intended result, it is safer to update key-values individually with a nested declaration.

Note: Nested declarations will not work for context property alists (such as beamExceptions, keyAlterations, timeSignatureSettings, etc.). These properties can only be modified by completely re-defining them as alists.

### 5.4 Useful concepts and properties

#### 5.4.1 Input modes

The way in which the notation contained within an input file is interpreted is determined by the current input mode. In general, there are two ways of specifying the mode: a long form, e.g.
\chordmode, and a short form, e.g. \chords. The long form is typically used when supplying input to a variable or when entering input directly into an explicitly created context. The short form implicitly creates a context of the correct type for the input and passes the input directly to it. It is useful in simple situations when there is no requirement to explicitly create the receiving context.

**Chord mode**

This is activated with the \chordmode command, and causes input to be interpreted with the syntax of chord notation, see Section 2.7 [Chord notation], page 425. Music in chord mode is rendered as chords on a staff when entered into a Staff context, as chord names when entered into a ChordNames context or as fretboards when entered into a FretBoards context.

Chord mode is also activated with the \chords command. This also causes the following input to be interpreted with the syntax of chord notation but in addition it implicitly creates a new ChordNames context and renders the input into it as chord names, see [Printing chord names], page 431.

**Drum mode**

This is activated with the \drummode command, and causes input to be interpreted with the syntax of drum notation, see [Basic percussion notation], page 404. Music in drum mode is rendered as percussion notes when entered into a DrumStaff context.

Drum mode is also activated with the \drums command. This also causes the following input to be interpreted with the syntax of drum notation but in addition it implicitly creates a new DrumStaff context and renders the input into it as percussion notes, see [Basic percussion notation], page 404.

**Figure mode**

This is activated with the \figuremode command, and causes input to be interpreted with the syntax of figured bass, see [Entering figured bass], page 440. Music in figure mode is rendered as figured bass when entered into a FiguredBass context or a Staff context.

Figure mode is also activated with the \figures command. This also causes the following input to be interpreted with the figured bass syntax but in addition it implicitly creates a new FiguredBass context and renders the input into it as figured bass, see [Introduction to figured bass], page 439.

**Fret and tab modes**

There are no special input modes for entering fret and tab symbols.

To create tab diagrams, enter notes or chords in note mode and render them in a TabStaff context, see [Default tablatures], page 357.

To create fret diagrams above a staff, enter notes or chords in either note mode or chord mode and render them in a FretBoards context, see [Automatic fret diagrams], page 395. Alternatively, fret diagrams can be entered as markup above the notes using the \fret-diagram command, see [Fret diagram markups], page 375.

**Lyrics mode**

This is activated with the \lyricmode command, and causes input to be interpreted as lyric syllables with optional durations and associated lyric modifiers, see Section 2.1 [Vocal music], page 275. Input in lyric mode is rendered as lyric syllables when entered into a Lyrics context.

Lyric mode is also activated with the \lyrics command. This also causes the following input to be interpreted as lyric syllables but in addition it implicitly creates a new Lyrics context and renders the input into it as lyric syllables.
Lyric mode is also activated with the \addlyrics command. This also implicitly creates a new Lyrics context and in addition it adds an implicit lyricsto command which associates the following lyrics with the preceding music, see [Automatic syllable durations], page 279.

**Markup mode**

This is activated with the \markup command, and causes input to be interpreted with the syntax of markup, see Section A.11 [Text markup commands], page 715.

**Note mode**

This is the default mode or it may be activated with the \notemode command. Input is interpreted as pitches, durations, markup, etc and typeset as musical notation on a staff.

It is not normally necessary to specify note mode explicitly, but it may be useful to do so in certain situations, for example if you are in lyric mode, chord mode or any other mode and want to insert something that only can be done with note mode syntax.

### 5.4.2 Direction and placement

In typesetting music the direction and placement of many items is a matter of choice. For example, the stems of notes can be directed up or down; lyrics, dynamics, and other expressive marks may be placed above or below the staff; text may be aligned left, right or center; etc. Most of these choices may be left to be determined automatically by LilyPond, but in some cases it may be desirable to force a particular direction or placement.

**Articulation direction indicators**

By default some directions are always up or always down (e.g., dynamics or fermata), while other things can alternate between up or down based on the stem direction (like slurs or accents).

The default action may be overridden by prefixing the articulation by a direction indicator. Three direction indicators are available: ^ (meaning “up”), _ (meaning “down”) and - (meaning “use default direction”). The direction indicator can usually be omitted, in which case - is assumed, but a direction indicator is always required before:

- \tweak commands
- \markup commands
- \tag commands
- string markups, e.g., "string"
- fingering instructions, e.g., -1
- articulation shortcuts, e.g., -, ->, --

Direction indicators affect only the next note:

\relative {
  c' 2 ( c)
  c2_ ( c)
  c2 ( c)
  c2^ ( c)
}

\timesig.C44
\clefs.G
\noteheads.s1
\timesig.C44
\clefs.G
\noteheads.s1
The \texttt{direction} property

The position or direction of many layout objects is controlled by the \texttt{direction} property.

The value of the \texttt{direction} property may be set to 1, meaning “up” or “above”, or to -1, meaning “down” or “below”. The symbols \texttt{UP} and \texttt{DOWN} may be used instead of 1 and -1 respectively. The default direction may be specified by setting \texttt{direction} to 0 or \texttt{CENTER}. Alternatively, in many cases predefined commands exist to specify the direction. These are of the form

\begin{verbatim}
\xxxUp, \xxxDown or \xxxNeutral
\end{verbatim}

where \texttt{\xxxNeutral} means “use the default” direction. See Section “Within-staff objects” in \textit{Learning Manual}.

In a few cases, arpeggio for example, the value of the \texttt{direction} property can specify whether the object is to be placed to the right or left of the parent. In this case -1 or \texttt{LEFT} means “to the left” and 1 or \texttt{RIGHT} means “to the right”. 0 or \texttt{CENTER} means “use the default” direction.

These indications affect all notes until they are canceled.

\begin{verbatim}
\relative {
  c''2( c)
  \slurDown
  c2( c)
  c2( c)
  \slurNeutral
  c2( c)
}
\end{verbatim}

In polyphonic music, it is generally better to specify an explicit \texttt{voice} than change an object’s direction. For more information, see Section 1.5.2 \textit{[Multiple voices]}, page 174.

See also

\textit{Learning Manual}: Section “Within-staff objects” in \textit{Learning Manual}.

\textit{Notation Reference}: Section 1.5.2 \textit{[Multiple voices]}, page 174.

5.4.3 Distances and measurements

Distances in LilyPond are of two types: absolute and scaled.

Absolute distances are used for specifying margins, indents, and other page layout details, and are by default specified in millimeters. Distances may be specified in other units by following the quantity by \texttt{\mm}, \texttt{\cm}, \texttt{\in} (inches), or \texttt{\pt} (points, 1/72.27 of an inch). Page layout distances can also be specified in scalable units (see the following paragraph) by appending \texttt{\staff-space} to the quantity. Page layout is described in detail in Section 4.1 \textit{[Page layout]}, page 548.

Scaled distances are always specified in units of the staff-space or, rarely, the half staff-space. The staff-space is the distance between two adjacent staff lines. The default value can be changed globally by setting the global staff size, or it can be overridden locally by changing the \texttt{staff-space} property of \texttt{StaffSymbol}. Scaled distances automatically scale with any change to the either the global staff size or the \texttt{staff-space} property of \texttt{StaffSymbol}, but fonts scale automatically only with changes to the global staff size. The global staff size thus enables the overall size of a rendered score to be easily varied. For the methods of setting the global staff size see Section 4.2.2 \textit{[Setting the staff size]}, page 561.
If just a section of a score needs to be rendered to a different scale, for example an ossia section or a footnote, the global staff size cannot simply be changed as this would affect the entire score. In such cases the change in size is made by overriding both the \texttt{staff-space} property of \texttt{StaffSymbol} and the size of the fonts. A Scheme function, \texttt{magstep}, is available to convert from a font size change to the equivalent change in \texttt{staff-space}. For an explanation and an example of its use, see Section “Length and thickness of objects” in \textit{Learning Manual}.

\textbf{See also}


Notation Reference: Section 4.1 [Page layout], page 548, Section 4.2.2 [Setting the staff size], page 561.

5.4.4 Dimensions

The dimensions of a graphical object specify the positions of the left and right edges and the bottom and top edges of the objects’ bounding box as distances from the objects’ reference point in units of staff-spaces. These positions are usually coded as two Scheme pairs. For example, the text markup command \texttt{\with-dimensions} takes three arguments, the first two of which are a Scheme pair giving the left and right edge positions and a Scheme pair giving the bottom and top edge positions:

\begin{verbatim}
\with-dimensions #'(-5 . 10) #'(-3 . 15) arg
\end{verbatim}

This specifies a bounding box for \texttt{arg} with its left edge at -5, its right edge at 10, its bottom edge at -3 and its top edge at 15, all measured from the objects’ reference point in units of staff-spaces.

\textbf{See also}

Notation Reference: Section 5.4.3 [Distances and measurements], page 638.

5.4.5 Staff symbol properties

The vertical position of staff lines and the number of staff lines can be defined at the same time. As the following example shows, note positions are not influenced by the staff line positions.

\begin{verbatim}
\new Staff \with {
  \override StaffSymbol.line-positions = #'(7 3 0 -4 -6 -7)
}
\relative { a4 e' f b | d1 }
\end{verbatim}

\begin{verbatim}
\relative { a4 e' f b | d1 }
\end{verbatim}

The width of a staff can be modified. The units are staff spaces. The spacing of objects inside the staff is not affected by this setting.

\begin{verbatim}
\new Staff \with {
  \override StaffSymbol.width = #23
}
\relative { a4 e' f b | d1 }
\end{verbatim}
5.4.6 Spanners

Many objects of musical notation extend over several notes or even several bars. Examples are slurs, beams, triplet brackets, volta repeat brackets, crescendi, trills, and glissandi. Such objects are collectively called “spanners”, and have special properties to control their appearance and behaviour. Some of these properties are common to all spanners; others are restricted to a sub-set of the spanners.

All spanners support the spanner-interface. A few, essentially those that draw a straight line between the two objects, support in addition the line-spanner-interface.

Using the spanner-interface

This interface provides two properties that apply to several spanners.

The minimum-length property

The minimum length of the spanner is specified by the minimum-length property. Increasing this usually has the necessary effect of increasing the spacing of the notes between the two end points. However, this override has no effect on many spanners, as their length is determined by other considerations. A few examples where it is effective are shown below.

```
\relative \compressMMRests {
  a'\-\-\-\-a'
  a'
  \% increase the length of the tie
  \tweak minimum-length #5
  a'
}
```

```
\relative {
  a' \< a a a \!
  \% increase the length of the hairpin
  \override Hairpin.minimum-length = #20
  a \< a a a \!
}
```
This override can also be used to increase the length of slurs and phrasing slurs:
\relative {
  a' ( g)
  a
  \tweak minimum-length #5
  ( g)
  a\( g\)
  a
  \tweak minimum-length #5
  \( g\)
}

For some layout objects, the minimum-length property becomes effective only if the set-spacing-rods procedure is called explicitly. To do this, the springs-and-rods property should be set to \ly:spanner::set-spacing-rods. For example, the minimum length of a glissando has no effect unless the springs-and-rods property is set:
\%
\begin{Verbatim}
default
\end{Verbatim}
\texttt{e' \glissando c''}
\%
\begin{Verbatim}
not effective alone
\end{Verbatim}
\texttt{\once \override Glissando.minimum-length = #20
\texttt{e' \glissando c''}
\%
\begin{Verbatim}
effective only when both overrides are present
\end{Verbatim}
\texttt{\once \override Glissando.minimum-length = #20
\once \override Glissando.springs-and-rods =
\texttt{\ly:spanner::set-spacing-rods
\texttt{e' \glissando c''}
\%
\begin{Verbatim}
not effective alone
\end{Verbatim}
\texttt{\once \override Beam.minimum-length = #20
\texttt{e'8 e' e' e'}
\%
\begin{Verbatim}
effective only when both overrides are present
\end{Verbatim}
\texttt{\once \override Beam.minimum-length = #20
\once \override Beam.springs-and-rods =
\texttt{\ly:spanner::set-spacing-rods
\texttt{e'8 e' e' e'}

The same is true of the Beam object:
The to-barline property

The second useful property of the spanner-interface is to-barline. By default this is true, causing hairpins and other spanners which are terminated on the first note of a measure to end instead on the immediately preceding bar line. If set to false, the spanner will extend beyond the bar line and end on the note itself:

\relative { a' \< a a a a \! a a a \break \override Hairpin.to-barline = ##f a \< a a a a \! a a a }

\once \override Hairpin.bound-details.left.Y = #3 \once \override Hairpin.bound-details.right.Y = #-2

This property is not effective for all spanners. For example, setting it to #t has no effect on slurs or phrasing slurs or on other spanners for which terminating on the bar line would not be meaningful.

Using the line-spanner-interface

Objects which support the line-spanner-interface include

- DynamicTextSpanner
- Glissando
- TextSpanner
- TrillSpanner
- VoiceFollower

The routine responsible for drawing the stencils for these spanners is \ly:line-spanner::print. This routine determines the exact location of the two end points and draws a line between them, in the style requested. The locations of the two end points of the spanner are computed on-the-fly, but it is possible to override their Y-coordinates. The properties which need to be specified are nested two levels down within the property hierarchy, but the syntax of the \override command is quite simple:

\once \override Glissando.bound-details.left.Y = #3 \once \override Glissando.bound-details.right.Y = #-2

The units for the Y property are staff-spaces, with the center line of the staff being the zero point. For the glissando, this is the value for Y at the X-coordinate corresponding to the center point of each note head, if the line is imagined to be extended to there.
If Y is not set, the value is computed from the vertical position of the corresponding attachment point of the spanner.

In case of a line break, the values for the end points are specified by the left-broken and right-broken sub-lists of bound-details. For example:

\begin{verbatim}
\override Glissando.breakable = ##t
\override Glissando.bound-details.right-broken.Y = #-3
c''1 \glissando \break
f''1
\end{verbatim}

\begin{music}
\relative { c'2\startTextSpan b c a\stopTextSpan }
\end{music}

A number of further properties of the left and right sub-lists of the bound-details property may be modified in the same way as Y:

- **Y**: This sets the Y-coordinate of the end point, in staff-spaces offset from the staff center line. By default, it is the center of the bound object, so a glissando points to the vertical center of the note head.
  - For horizontal spanners, such as text spanners and trill spanners, it is hardcoded to 0.
- **attach-dir**: This determines where the line starts and ends in the X-direction, relative to the bound object. So, a value of -1 (or LEFT) makes the line start/end at the left side of the note head it is attached to.
- **X**: This is the absolute X-coordinate of the end point. It is usually computed on the fly, and overrides it has little useful effect.
- **stencil**: Line spanners may have symbols at the beginning or end, which is contained in this sub-property. This is for internal use; it is recommended that text be used instead.
- **text**: This is a markup that is evaluated to yield the stencil. It is used to put cresc., tr and other text on horizontal spanners.

\begin{verbatim}
\override TextSpanner.bound-details.left.text
  = \markup { \small \bold Slower }
\relative { c''2\startTextSpan b c a\stopTextSpan }
\end{verbatim}

\begin{music}
\relative { c'2\startTextSpan b c a\stopTextSpan }
\end{music}

- **stencil-align-dir-y**
- **stencil-offset**: Without setting one of these, the stencil is simply put at the end-point, centered on the line, as defined by the X and Y sub-properties. Setting either stencil-align-dir-y or stencil-offset will move the symbol at the edge vertically relative to the end point of the line:

\begin{verbatim}
\override TextSpanner.bound-details
\end{verbatim}
Note that negative values move the text up, contrary to the effect that might be expected, as a value of -1 or DOWN means align the bottom edge of the text with the spanner line. A value of 1 or UP aligns the top edge of the text with the spanner line.

**arrow** Setting this sub-property to #t produces an arrowhead at the end-points of the line.

**padding** This sub-property controls the space between the specified end point of the line and the actual end. Without padding, a glissando would start and end in the center of each note head.

The music function \endSpanners terminates the spanner which starts on the immediately following note prematurely. It is terminated after exactly one note, or at the following bar line if to-barline is true and a bar line occurs before the next note.

```
\relative c'' {
  \endSpanners
  c2 \startTextSpan c2 c2
  \endSpanners
  c2 \< c2 c2
}
```

When using \endSpanners it is not necessary to close \startTextSpan with \stopTextSpan, nor is it necessary to close hairpins with \!.

**See also**


### 5.4.7 Visibility of objects

There are four main ways in which the visibility of layout objects can be controlled: their stencil can be removed, they can be made transparent, they can be colored white, or their break-visibility property can be overridden. The first three apply to all layout objects; the last to just a few – the breakable objects. The Learning Manual introduces these four techniques, see Section “Visibility and color of objects” in Learning Manual.
There are also a few other techniques which are specific to certain layout objects. These are covered under Special considerations.

**Removing the stencil**
Every layout object has a stencil property. By default this is set to the specific function which draws that object. If this property is overridden to \#f no function will be called and the object will not be drawn. The default action can be recovered with \revert.

```
\override Score.BarLine.stencil = ##f
\revert Score.BarLine.stencil
```

This rather common operation has a shortcut \omit:

```
\omit Score.BarLine
\undo \omit Score.BarLine
```

**Making objects transparent**
Every layout object has a transparent property which by default is set to \#f. If set to \#t the object still occupies space but is made invisible.

```
\once \override NoteHead.transparent = ##t
```

This rather common operation has a shortcut \hide:

```
\hide NoteHead
```
Painting objects white

Every layout object has a color property which by default is set to black. If this is overridden to white the object will be indistinguishable from the white background. However, if the object crosses other objects the color of the crossing points will be determined by the order in which they are drawn, and this may leave a ghostly image of the white object, as shown here:

```
\override Staff.Clef.color = #white
a'1
```

This may be avoided by changing the order of printing the objects. All layout objects have a layer property which should be set to an integer. Objects with the lowest value of layer are drawn first, then objects with progressively higher values are drawn, so objects with higher values overwrite objects with lower values. By default most objects are assigned a layer value of 1, although a few objects, including StaffSymbol and BarLine, are assigned a value of 0. The order of printing objects with the same value of layer is indeterminate.

In the example above the white clef, with a default layer value of 1, is drawn after the staff lines (default layer value 0), so overwriting them. To change this, the Clef object must be given in a lower value of layer, say -1, so that it is drawn earlier:

```
\override Staff.Clef.color = #white
\override Staff.Clef.layer = #-1
a'1
```

Using break-visibility

Most layout objects are printed only once, but some like bar lines, clefs, time signatures and key signatures, may need to be printed twice when a line break occurs – once at the end of the line and again at the start of the next line. Such objects are called breakable, and have a property, the break-visibility property to control their visibility at the three positions in which they may appear – at the start of a line, within a line if they are changed, and at the end of a line if a change takes place there.

For example, the time signature by default will be printed at the start of the first line, but nowhere else unless it changes, when it will be printed at the point at which the change occurs. If this change occurs at the end of a line the new time signature will be printed at the start of the next line and a cautionary time signature will be printed at the end of the previous line as well.

This behaviour is controlled by the break-visibility property, which is explained in Section “Visibility and color of objects” in Learning Manual. This property takes a vector of three booleans which, in order, determine whether the object is printed at the end of, within the body of, or at the beginning of a line. Or to be more precise, before a line break, where there is no line break, or after a line break.

Alternatively, these eight combinations may be specified by pre-defined functions, defined in scm/output-lib.scm, where the last three columns indicate whether the layout objects will be visible in the positions shown at the head of the columns:
### Function Vector Before At no After

<table>
<thead>
<tr>
<th>Form</th>
<th>Vector form</th>
<th>Before break</th>
<th>At no break</th>
<th>After break</th>
</tr>
</thead>
<tbody>
<tr>
<td>all-visible</td>
<td>(#t #t #t)</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>begin-of-line-visible</td>
<td>(#f #f #t)</td>
<td>no</td>
<td>no</td>
<td>yes</td>
</tr>
<tr>
<td>center-visible</td>
<td>(#f #t #f)</td>
<td>no</td>
<td>yes</td>
<td>no</td>
</tr>
<tr>
<td>end-of-line-visible</td>
<td>(#t #f #f)</td>
<td>yes</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>begin-of-line-invisible</td>
<td>(#t #t #f)</td>
<td>yes</td>
<td>yes</td>
<td>no</td>
</tr>
<tr>
<td>center-invisible</td>
<td>(#t #f #t)</td>
<td>yes</td>
<td>no</td>
<td>yes</td>
</tr>
<tr>
<td>end-of-line-invisible</td>
<td>(#f #t #t)</td>
<td>no</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>all-invisible</td>
<td>(#f #f #f)</td>
<td>no</td>
<td>no</td>
<td>no</td>
</tr>
</tbody>
</table>

The default settings of `break-visibility` depend on the layout object. The following table shows all the layout objects of interest which are affected by `break-visibility` and the default setting of this property:

<table>
<thead>
<tr>
<th>Layout object</th>
<th>Usual context</th>
<th>Default setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>BarLine</td>
<td>Score</td>
<td>calculated</td>
</tr>
<tr>
<td>BarNumber</td>
<td>Score</td>
<td>begin-of-line-visible</td>
</tr>
<tr>
<td>BreathingSign</td>
<td>Voice</td>
<td>begin-of-line-invisible</td>
</tr>
<tr>
<td>Clef</td>
<td>Staff</td>
<td>begin-of-line-visible</td>
</tr>
<tr>
<td>Custos</td>
<td>Staff</td>
<td>end-of-line-visible</td>
</tr>
<tr>
<td>DoublePercentRepeat</td>
<td>Voice</td>
<td>begin-of-line-invisible</td>
</tr>
<tr>
<td>KeyCancellation</td>
<td>Staff</td>
<td>begin-of-line-invisible</td>
</tr>
<tr>
<td>KeySignature</td>
<td>Staff</td>
<td>begin-of-line-visible</td>
</tr>
<tr>
<td>ClefModifier</td>
<td>Staff</td>
<td>begin-of-line-visible</td>
</tr>
<tr>
<td>RehearsalMark</td>
<td>Score</td>
<td>end-of-line-invisible</td>
</tr>
<tr>
<td>TimeSignature</td>
<td>Staff</td>
<td>all-visible</td>
</tr>
</tbody>
</table>

The example below shows the use of the vector form to control the visibility of bar lines:

```latex
\relative {
  \f'4 g a b
  f4 g a b
  % Remove bar line at the end of the current line
  \once \override Score.BarLine.break-visibility = ##(#f #t #t)
  \break
  f4 g a b
  f4 g a b
}
```

Although all three components of the vector used to override `break-visibility` must be present, not all of them are effective with every layout object, and some combinations may even give errors. The following limitations apply:

- Bar lines cannot be printed at the start of line.
• A bar number cannot be printed at the start of the first line unless it is set to be different from 1.
• Clef – see the next section.
• Double percent repeats are either all printed or all suppressed. Use begin-of-line-invisible to print them and all-invisible to suppress them.
• Key signature – see the next section.
• ClefModifier – see the next section.

Special considerations

Visibility following explicit changes

The break-visibility property controls the visibility of key signatures and changes of clef only at the start of lines, i.e., after a break. It has no effect on the visibility of the key signature or clef following an explicit key change or an explicit clef change within or at the end of a line. In the following example the key signature following the explicit change to B-flat major is still visible, even though all-invisible is set.

\relative {
\key g \major
f'4 g a b
% Try to remove all key signatures
\override Staff.KeySignature.break-visibility = #all-invisible
\key bes \major
f4 g a b
\break
f4 g a b
f4 g a b
}

The visibility of such explicit key signature and clef changes is controlled by the explicitKeySignatureVisibility and explicitClefVisibility properties. These are the equivalent of the break-visibility property and both take a vector of three booleans or the predefined functions listed above, exactly like break-visibility. Both are properties of the Staff context, not the layout objects themselves, and so they are set using the \set command. Both are set by default to all-visible. These properties control only the visibility of key signatures and clefs resulting from explicit changes and do not affect key signatures and clefs at the beginning of lines; break-visibility must still be overridden in the appropriate object to remove these.

\relative {
\key g \major
f'4 g a b
\set Staff.explicitKeySignatureVisibility = #all-invisible
Visibility of cancelling accidentals

To remove the cancelling accidentals printed at an explicit key change, set the Staff context property \texttt{printKeyCancellation} to \#f:

```latex
\relative { 
  \key g \major 
  f'4 g a b 
  \set Staff.explicitKeySignatureVisibility = \#all-invisible 
  \set Staff.printKeyCancellation = \#f 
  \override Staff.KeySignature.break-visibility = \#all-invisible 
  \key bes \major 
  f4 g a b \break 
  f4 g a b 
  f4 g a b 
}
```

With these overrides only the accidentals before the notes remain to indicate the change of key.

Note that when changing the key to C major or A minor the cancelling accidentals would be the only indication of the key change. In this case setting \texttt{printKeyCancellation} to \#f has no effect:

```latex
\relative { 
  \key g \major 
  f'4 g a b 
  \set Staff.explicitKeySignatureVisibility = \#all-invisible 
  \set Staff.printKeyCancellation = \#f 
  \key c \major 
  f4 g a b \break 
}```
To suppress the cancelling accidentals even when the key is changed to C major or A minor, override the visibility of the `KeyCancellation` grob instead:

```latex
\relative { 
  \key g \major 
  f'4 g a b 
  \set Staff.explicitKeySignatureVisibility = #all-invisible 
  \override Staff.KeyCancellation.break-visibility = #all-invisible 
  \key c \major 
  f4 g a b \break 
  f4 g a b 
  f4 g a b 
}
```

**Automatic bars**

As a special case, the printing of bar lines can also be turned off by setting the `automaticBars` property in the Score context. If set to `#f`, bar lines will not be printed automatically; they must be explicitly created with a `\bar` command. Unlike the `\cadenzaOn` predefined command, measures are still counted. Bar generation will resume according to that count if this property is later set to `#t`. When set to `#f`, line breaks can occur only at explicit `\bar` commands.

**Transposed clefs**

The small transposition symbol on transposed clefs is produced by the `ClefModifier` layout object. Its visibility is automatically inherited from the `Clef` object, so it is not necessary to apply any required `break-visibility` overrides to the `ClefModifier` layout objects to suppress transposition symbols for invisible clefs.

For explicit clef changes, the `explicitClefVisibility` property controls both the clef symbol and any transposition symbol associated with it.

**See also**

5.4.8 Line styles

Some performance indications, e.g., *rallentando* and *accelerando* and *trills* are written as text and are extended over many measures with lines, sometimes dotted or wavy.

These all use the same routines as the glissando for drawing the texts and the lines, and tuning their behavior is therefore also done in the same way. It is done with a spanner, and the routine responsible for drawing the spanners is `ly:line-spanner::print`. This routine determines the exact location of the two span points and draws a line between them, in the style requested.

Here is an example showing the different line styles available, and how to tune them.

```latex
\relative {
  d''2 \glissando d'2
  \once \override Glissando.style = #'dashed-line
  d,2 \glissando d'2
  \override Glissando.style = #'dotted-line
  d,2 \glissando d'2
  \override Glissando.style = #'zigzag
  d,2 \glissando d'2
  \override Glissando.style = #'trill
  d,2 \glissando d'2
}
```

The locations of the end-points of the spanner are computed on-the-fly for every graphic object, but it is possible to override these:

```latex
\relative {
  e''2 \glissando f
  \once \override Glissando.bound-details.right.Y = #-2
  e2 \glissando f
}
```

The value for `Y` is set to `-2` for the right end point. The left side may be similarly adjusted by specifying `left` instead of `right`.

If `Y` is not set, the value is computed from the vertical position of the left and right attachment points of the spanner.

Other adjustments of spanners are possible, for details, see Section 5.4.6 [Spanners], page 640.

5.4.9 Rotating objects

Both layout objects and elements of markup text can be rotated by any angle about any point, but the method of doing so differs.
Rotating layout objects

All layout objects which support the `grob-interface` can be rotated by setting their `rotation` property. This takes a list of three items: the angle of rotation counter-clockwise, and the x and y coordinates of the point relative to the object’s reference point about which the rotation is to be performed. The angle of rotation is specified in degrees and the coordinates in staff-spaces.

The angle of rotation and the coordinates of the rotation point must be determined by trial and error.

There are only a few situations where the rotation of layout objects is useful; the following example shows one situation where they may be:

```
\override Hairpin.rotation = #'(15 -1 0)
```

Rotating markup

All markup text can be rotated to lie at any angle by prefixing it with the `\rotate` command. The command takes two arguments: the angle of rotation in degrees counter-clockwise and the text to be rotated. The extents of the text are not rotated: they take their values from the extremes of the x and y coordinates of the rotated text. In the following example the `outside-staff-priority` property for text is set to `#f` to disable the automatic collision avoidance, which would push some of the text too high.

```
\override TextScript.outside-staff-priority = ##f
\markup { \rotate #30 "a G" }
\markup { \rotate #30 "a B" }
\markup { \rotate #30 "a D-Flat" }
\markup { \rotate #30 "an F-Sharp" }
```

5.5 Advanced tweaks

This section discusses various approaches to fine tuning the appearance of the printed score.

See also

- Notation Reference: Section 5.2 [Explaining the Internals Reference], page 619, Section 5.3 [Modifying properties], page 622.
- Extending LilyPond: Section “Interfaces for programmers” in Extending.
- Installed Files: `scm/define-grobs.scm.`
Snippets: Section “Tweaks and overrides” in Snippets.

Internals Reference: Section “All layout objects” in Internals Reference.

5.5.1 Aligning objects

Graphical objects which support the self-alignment-interface and/or the side-position-interface can be aligned to a previously placed object in a variety of ways. For a list of these objects, see Section “self-alignment-interface” in Internals Reference and Section “side-position-interface” in Internals Reference.

All graphical objects have a reference point, a horizontal extent and a vertical extent. The horizontal extent is a pair of numbers giving the displacements from the reference point of the left and right edges, displacements to the left being negative. The vertical extent is a pair of numbers giving the displacement from the reference point to the bottom and top edges, displacements down being negative.

An object’s position on a staff is given by the values of the X-offset and Y-offset properties. The value of X-offset gives the displacement from the X coordinate of the reference point of the parent object, and the value of Y-offset gives the displacement from the center line of the staff. The values of X-offset and Y-offset may be set directly or may be set to be calculated by procedures in order to achieve alignment with the parent object.

Note: Many objects have special positioning considerations which cause any setting of X-offset or Y-offset to be ignored or modified, even though the object supports the self-alignment-interface. Overriding the X-offset or Y-offset properties to a fixed value causes the respective self-alignment property to be disregarded.

For example, an accidental can be repositioned vertically by setting Y-offset but any changes to X-offset have no effect.

Rehearsal marks may be aligned with breakable objects such as bar lines, clef symbols, time signature symbols and key signatures. There are special properties to be found in the break-aligned-interface for positioning rehearsal marks on such objects.

See also

Notation Reference: [Using the break-alignable-interface], page 655.

Extending LilyPond: Section “Callback functions” in Extending.

Setting X-offset and Y-offset directly

Numerical values may be given to the X-offset and Y-offset properties of many objects. The following example shows three notes with the default fingering position and the positions with X-offset and Y-offset modified.

\begin{verbatim}
a'-3
a'
\tweak X-offset #0
\tweak Y-offset #0
-3
a'
\tweak X-offset #-1
\tweak Y-offset #1
-3
\end{verbatim}
Using the side-position-interface

An object which supports the side-position-interface can be placed next to its parent object so that the specified edges of the two objects touch. The object may be placed above, below, to the right or to the left of the parent. The parent cannot be specified; it is determined by the order of elements in the input stream. Most objects have the associated note head as their parent.

The values of the side-axis and direction properties determine where the object is to be placed, as follows:

<table>
<thead>
<tr>
<th>side-axis property</th>
<th>direction property</th>
<th>Placement</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>-1</td>
<td>left</td>
</tr>
<tr>
<td>0</td>
<td>1</td>
<td>right</td>
</tr>
<tr>
<td>1</td>
<td>-1</td>
<td>below</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>above</td>
</tr>
</tbody>
</table>

When side-axis is 0, X-offset should be set to the procedure ly:side-position-interface::x-aligned-side. This procedure will return the correct value of X-offset to place the object to the left or right side of the parent according to value of direction.

When side-axis is 1, Y-offset should be set to the procedure ly:side-position-interface::y-aligned-side. This procedure will return the correct value of Y-offset to place the object to the top or bottom of the parent according to value of direction.

Using the self-alignment-interface

Self-aligning objects horizontally

The horizontal alignment of an object which supports the self-alignment-interface is controlled by the value of the self-alignment-X property, provided the object’s X-offset property is set to ly:self-alignment-interface::x-aligned-on-self. self-alignment-X may be given any real value, in units of half the total X extent of the object. Negative values move the object to the right, positive to the left. A value of 0 centers the object on the reference point of its parent, a value of -1 aligns the left edge of the object on the reference point of its parent, and a value of 1 aligns the right edge of the object on the reference point of its parent. The symbols LEFT, CENTER, and RIGHT may be used instead of the values -1, 0, and 1, respectively.

Normally the \override command would be used to modify the value of self-alignment-X, but the \tweak command can be used to separately align several annotations on a single note:

```latex
a' \tweak self-alignment-X #-1
  "left-aligned"
\tweak self-alignment-X #0
  "center-aligned"
\tweak self-alignment-X #RIGHT
  "right-aligned"
\tweak self-alignment-X #-2.5
  "aligned further to the right"
```
Self-aligning objects vertically

Objects may be aligned vertically in an analogous way to aligning them horizontally if the Y-offset property is set to ly: self-alignment-interface::y-aligned-on-self. However, other mechanisms are often involved in vertical alignment: the value of Y-offset is just one variable taken into account. This may make adjusting the value of some objects tricky. The units are just half the vertical extent of the object, which is usually quite small, so quite large numbers may be required. A value of -1 aligns the lower edge of the object with the reference point of the parent object, a value of 0 aligns the center of the object with the reference point of the parent, and a value of 1 aligns the top edge of the object with the reference point of the parent. The symbols DOWN, CENTER, and UP may be substituted for -1, 0, and 1, respectively.

Self-aligning objects in both directions

By setting both X-offset and Y-offset, an object may be aligned in both directions simultaneously.

The following example shows how to adjust a fingering mark so that it nestles close to the note head.

```
a'  
-\tweak self-alignment-X #0.5 % move horizontally left  
-\tweak Y-offset #ly:self-alignment-interface::y-aligned-on-self  
-\tweak self-alignment-Y #-1 % move vertically up  
-3 % third finger
```

Using the break-alignable-interface

Rehearsal marks and bar numbers may be aligned with notation objects other than bar lines. These objects include ambitus, breathing-sign, clef, custos, staff-bar, left-edge, key-cancellation, key-signature, and time-signature.

Each type of object has its own default reference point, to which rehearsal marks are aligned:

```
% The rehearsal mark will be aligned  
% to the right edge of the Clef  
\override Score.RehearsalMark.break-align-symbols =  
  #'(clef)  
\key a \major  
\clef treble  
\mark "↓"  
e'1  
% The rehearsal mark will be aligned  
% to the left edge of the Time Signature  
\override Score.RehearsalMark.break-align-symbols =  
  #'(time-signature)  
\key a \major  
\clef treble  
\time 3/4
```
% The rehearsal mark will be centered
\override Score.RehearsalMark.break-align-symbols = #'(breathing-sign)
\key a \major
\clef bass
\mark "↓"
\g isol,
% The rehearsal mark will be centered
% above the Bar Line
\set Staff.explicitKeySignatureVisibility = #all-invisible
\set Staff.explicitClefVisibility = #all-invisible
\override Score.RehearsalMark.break-align-symbols = #'(key-signature clef)
The alignment of the rehearsal mark relative to the notation object can be changed, as shown in the following example. In a score with multiple staves, this setting should be done for all the staves.

\% The RehearsalMark will be aligned with the right edge of the Key Signature
\override Score.RehearsalMark.break-align-symbols = #'(key-signature)
\key a \major
\clef treble
\time 4/4
\mark "↓"
e'1

\% The RehearsalMark will be centered above the Key Signature
\once \override Score.KeySignature.break-align-anchor-alignment = #CENTER
\mark "↓"
\key a \major
e'1

\% The RehearsalMark will be aligned with the left edge of the Key Signature
\once \override Score.KeySignature.break-align-anchor-alignment = #LEFT
\key a \major
\mark "↓"
e'1

The rehearsal mark can also be offset to the right or left of the left edge by an arbitrary amount. The units are staff-spaces:

\% The RehearsalMark will be aligned with the left edge of the Key Signature
\% and then shifted right by 3.5 staff-spaces
\override Score.RehearsalMark.break-align-symbols = #'(key-signature)
\once \override Score.KeySignature.break-align-anchor = #3.5
\key a \major
\mark "↓"
e'1

\% The RehearsalMark will be aligned with the left edge of the Key Signature
\% and then shifted left by 2 staff-spaces
\once \override Score.KeySignature.break-align-anchor = #-2
\key a \major
\mark "↓"
e'1
5.5.2 Vertical grouping of grobs

The VerticalAlignment and VerticalAxisGroup grobs work together. VerticalAxisGroup groups together different grobs like Staff, Lyrics, etc. VerticalAlignment then vertically aligns the different grobs grouped together by VerticalAxisGroup. There is usually only one VerticalAlignment per score but every Staff, Lyrics, etc., has its own VerticalAxisGroup.

5.5.3 Modifying stencils

All layout objects have a stencil property which is part of the grob-interface. By default, this property is usually set to a function specific to the object that is tailor-made to render the symbol which represents it in the output. For example, the standard setting for the stencil property of the MultiMeasureRest object is ly:multi-measure-rest::print.

The standard symbol for any object can be replaced by modifying the stencil property to reference a different, specially-written, procedure. This requires a high level of knowledge of the internal workings of LilyPond, but there is an easier way which can often produce adequate results.

This is to set the stencil property to the procedure which prints text – ly:text-interface::print – and to add a text property to the object which is set to contain the markup text which produces the required symbol. Due to the flexibility of markup, much can be achieved – see in particular [Graphic notation inside markup], page 263.

The following example demonstrates this by changing the note head symbol to a cross within a circle.

\once \override NoteHead.stencil = #ly:text-interface::print
\once \override NoteHead.text = \markup {\halign #-0.7 \draw-circle #0.85 #0.2 ##f 
musicglyph "noteheads.s2cross"
}
\relative {
a' a \XinO a a
}

Any of the Feta glyphs used in the Emmentaler font can be supplied to the \musicglyph markup command – see Section A.8 [The Emmentaler font], page 687.

EPS files and Postscript commands can both be inserted inline using the \epsfile and \postscript markup commands respectively – see Section A.11.3 [Graphic], page 740.

See also

Notation Reference: [Graphic notation inside markup], page 263, Section 1.8.2 [Formatting text], page 254, Section A.11 [Text markup commands], page 715, Section A.8 [The Emmentaler font], page 687, Section A.11.3 [Graphic], page 740.

5.5.4 Modifying shapes
Modifying ties and slurs

Ties, Slurs, Phrasing Slurs, Laissez Vibrer Ties and Repeat Ties are all drawn as third-order Bézier curves. If the shape of the tie or slur which is calculated automatically is not optimum, the shape may be modified manually in two ways:

a. by specifying the displacements to be made to the control points of the automatically calculated Bézier curve, or
b. by explicitly specifying the positions of the four control points required to define the wanted curve.

Both methods are explained below. The first method is more suitable if only slight adjustments to the curve are required; the second may be better for creating curves which are related to just a single note.

Cubic Bézier curves

Third-order or cubic Bézier curves are defined by four control points. The first and fourth control points are precisely the starting and ending points of the curve. The intermediate two control points define the shape. Animations showing how the curve is drawn can be found on the web, but the following description may be helpful. The curve starts from the first control point heading directly towards the second, gradually bending over to head towards the third and continuing to bend over to head towards the fourth, arriving there travelling directly from the third control point. The curve is entirely contained in the quadrilateral defined by the four control points. Translations, rotations and scaling of the control points all result in exactly the same operations on the curve.

Specifying displacements from current control points

In this example the automatic placement of the tie is not optimum, and \texttt{\textbackslash tieDown} would not help.

```
<<
  \{ e'1~ 1 \}
\`
\relative { r4 <g' c,> <g c,> <g c,> }
>>
```

Adjusting the control points of the tie with \texttt{\textbackslash shape} allows the collisions to be avoided.

The syntax of \texttt{\textbackslash shape} is

```
[-]\texttt{\textbackslash shape \textit{displacements \textit{item}}}
```

This will reposition the control-points of \textit{item} by the amounts given by \textit{displacements}. The \textit{displacements} argument is a list of number pairs or a list of such lists. Each element of a pair represents the displacement of one of the coordinates of a control-point. If \textit{item} is a string, the result is \texttt{\textbackslash once\textbackslash override} for the specified grob type. If \textit{item} is a music expression, the result is the same music expression with an appropriate tweak applied.

In other words, the \texttt{\textbackslash shape} function can act as either a \texttt{\textbackslash once\textbackslash override} command or a \texttt{\textbackslash tweak} command depending on whether the \textit{item} argument is a grob name, like “Slur”, or a music expression, like “(“). The \textit{displacements} argument specifies the displacements of the four control points as a list of four pairs of (dx, dy) values in units of staff-spaces (or a list of such lists if the curve has more than one segment).
The leading hyphen is required if and only if the \texttt{\textbackslash tweak} form is being used.

So, using the same example as above and the \texttt{once\textbackslash override} form of \texttt{shape}, this will raise the tie by half a staff-space:

\begin{verbatim}
<<
{\shape '((0 . 0.5) (0 . 0.5) (0 . 0.5) (0 . 0.5)) Tie
e'1~ 1}
\}
\relative { r4 <g' c,> <g c,> <g c,> }
>>
\end{verbatim}

This positioning of the tie is better, but maybe it should be raised more in the center. The following example does this, this time using the alternative \texttt{\textbackslash tweak} form:

\begin{verbatim}
<<
{e'1-\shape '((0 . 0.5) (0 . 1) (0 . 1) (0 . 0.5)) ~ e'}
\}
\relative { r4 <g' c,> <g c,> <g c,> }
>>
\end{verbatim}

Changes to the horizontal positions of the control points may be made in the same way, and two different curves starting at the same musical moment may also be shaped:

\begin{verbatim}
\relative {
c'8(( a) a'4 e c\)}
\shape '((0.7 . -0.4) (0.5 . -0.4) (0.3 . -0.3) (0 . -0.2)) Slur
\shape '((0 . 0) (0 . 0.5) (0 . 0.5) (0 . 0)) PhrasingSlur
c8(( a) a'4 e c\})
\end{verbatim}

The \texttt{shape} function can also displace the control points of curves which stretch across line breaks. Each piece of the broken curve can be given its own list of offsets. If changes to a particular segment are not needed, the empty list can serve as a placeholder. In this example the line break makes the single slur look like two:

\begin{verbatim}
\relative {
c'4( f g c
\end{verbatim}
Changing the shapes of the two halves of the slur makes it clearer that the slur continues over the line break:

\break
d,4 c' f, c)
}
%
% () may be used as a shorthand for ((0 . 0) (0 . 0) (0 . 0) (0 . 0))
% if any of the segments does not need to be changed
\relative c' {
  \shape #1'(( 0 . 0) (0 . 0) (0 . 0) (0 . 1))
  ((0.5 . 1.5) (1 . 0) (0 . 0) (0 . -1.5))
  ) Slur
c4( f g c
\break
  d,4 c' f, c)
}
%
% If an S-shaped curve is required the control points must always be adjusted manually — LilyPond will never select such shapes automatically.
\relative c'' {
  c8( e b-> f d' a e-> g)
  \shape #1'((0 . -1) (5.5 . -0.5) (-5.5 . -10.5) (0 . -5.5))
  PhrasingSlur
c8\( e b-> f d' a e-> g\)
}
Specifying control points explicitly

The coordinates of the Bézier control points are specified in units of staff-spaces. The X coordinate is relative to the reference point of the note to which the tie or slur is attached, and the Y coordinate is relative to the staff center line. The coordinates are specified as a list of four pairs of decimal numbers (reals). One approach is to estimate the coordinates of the two end points, and then guess the two intermediate points. The optimum values are then found by trial and error. Be aware that these values may need to be manually adjusted if any further changes are made to the music or the layout.

One situation where specifying the control points explicitly is preferable to specifying displacements is when they need to be specified relative to a single note. Here is an example of this. It shows one way of indicating a slur extending into alternative sections of a volta repeat.

\relative {
  c''1
  \repeat volta 3 { c4 d( e f }
  \alternative {
    { g2} d }
    {
      g2  # create a slur and move it to a new position
      % the <> is just an empty chord to carry the slur termination
      \tweak control-points
      #'((-2 . 3.8) (-1 . 3.9) (0 . 4) (1 . 3.4)) ( <> )
      f,
    }
    {
      e'2  # create a slur and move it to a new position
      \tweak control-points
      #'((-2 . 3) (-1 . 3.1) (0 . 3.2) (1 . 2.4)) ( <> )
      f,
    }
  }
}

Known issues and warnings

It is not possible to modify shapes of ties or slurs by changing the control-points property if there are multiple ties or slurs at the same musical moment – the \tweak command will also not work in this case. However, the tie-configuration property of TieColumn can be overridden to set start line and direction as required.

See also

Internals Reference: Section “TieColumn” in Internals Reference.

5.5.5 Modifying broken spanners
Using \alterBroken

When a spanner crosses a line break or breaks, each piece inherits the attributes of the original spanner. Thus, ordinary tweaking of a broken spanner applies the same modifications to each of its segments. In the example below, overriding thickness affects the slur on either side of the line break.

\relative c'' {
  r2
  \once\override Slur.thickness = 10
  c8( d e f
  \break
  g8 f e d) r2
}

Independently modifying the appearance of individual pieces of a broken spanner is possible with the \alterBroken command. This command can produce either an \override or a \tweak of a spanner property.

The syntax for \alterBroken is

[-]\alterBroken property values item

The argument values is a list of values, one for each broken piece. If item is a grob name like Slur or Staff.PianoPedalBracket, the result is an \override of the specified grob type. If item is a music expression such as “(" or “[“ the result is the same music expression with an appropriate tweak applied.

The leading hyphen must be used with the \tweak form. Do not add it when \alterBroken is used as an \override.

In its \override usage, \alterBroken may be prefaced by \once or \temporary and reverted by using \revert with property (see Section “Intermediate substitution functions” in Extending).

The following code applies an independent \override to each of the slur segments in the previous example:

\relative c'' {
  r2
  \alterBroken thickness #'(10 1) Slur
  c8( d e f
  \break
  g8 f e d) r2
}
Chapter 5: Changing defaults

The \alterBroken command may be used with any spanner object, including Tie, PhrasingSlur, Beam and TextSpanner. For example, an editor preparing a scholarly edition may wish to indicate the absence of part of a phrasing slur in a source by dashing only the segment which has been added. The following example illustrates how this can be done, in this case using the \tweak form of the command:

```
\relative { c'2-\alterBroken dash-definition #'(() ((0 1.0 0.4 0.75))) \(e \break g2 e\)}
```

It is important to understand that \alterBroken will set each piece of a broken spanner to the corresponding value in values. When there are fewer values than pieces, any additional piece will be assigned the empty list. This may lead to undesired results if the layout property is not set to the empty list by default. In such cases, each segment should be assigned an appropriate value.

**Known issues and warnings**

Line breaks may occur in different places following changes in layout. Settings chosen for \alterBroken may be unsuitable for a spanner that is no longer broken or is split into more segments than before. Explicit use of \break can guard against this situation.

The \alterBroken command is ineffective for spanner properties accessed before line-breaking such as direction.

**See also**

Extending LilyPond: Section “Difficult tweaks” in Extending.

### 5.5.6 Unpure-pure containers

Unpure-pure containers are useful for overriding $Y$-axis spacing calculations - specifically $Y$-offset and $Y$-extent - with a Scheme function instead of a literal (i.e., a number or pair).

For certain grobs, the $Y$-extent is based on the stencil property, overriding the stencil property of one of these will require an additional $Y$-extent override with an unpure-pure container. When a function overrides a $Y$-offset and/or $Y$-extent it is assumed that this will trigger line breaking calculations too early during compilation. So the function is not evaluated at all (usually returning a value of ‘0’ or ‘‘(0 . 0)’) which can result in collisions. A ‘pure’ function will not affect properties, objects or grob suicides and therefore will always have its $Y$-axis-related evaluated correctly.

Currently, there are about thirty functions that are already considered ‘pure’ and Unpure-pure containers are a way to set functions not on this list as ‘pure’. The ‘pure’ function is
evaluated *before* any line-breaking and so the horizontal spacing can be adjusted ‘in time’. The ‘unpure’ function is then evaluated *after* line breaking.

**Note:** As it is difficult to always know which functions are on this list we recommend that any ‘pure’ functions you create do not use Beam or VerticalAlignment grobs.

An unpure-pure container is constructed as follows;

\begin{verbatim}
(ly:make-unpure-pure-container f0 f1)
\end{verbatim}

where \texttt{f0} is a function taking \textit{n} arguments \((\texttt{n} \geq 1)\) and the first argument must always be the grob. This is the function that gives the actual result. \texttt{f1} is the function being labeled as ‘pure’ that takes \textit{n + 2} arguments. Again, the first argument must always still be the grob but the second and third are ‘start’ and ‘end’ arguments.

\textit{start} and \textit{end} are, for all intents and purposes, dummy values that only matter for Spanners (i.e Hairpin or Beam), that can return different height estimations based on a starting and ending column.

The rest are the other arguments to the first function (which may be none if \textit{n} = 1).

The results of the second function are used as an approximation of the value needed which is then used by the first function to get the real value which is then used for fine-tuning much later during the spacing process.

\begin{verbatim}
#(define (square-line-circle-space grob)
  (let* ((pitch (ly:event-property (ly:grob-property grob 'cause) 'pitch))
         (notename (ly:pitch-notename pitch)))
    (if (= 0 (modulo notename 2))
      (make-circle-stencil 0.5 0.0 #t)
      (make-filled-box-stencil '(0 . 1.0)
            '(-0.5 . 0.5))))

squareLineCircleSpace = {
  \override NoteHead.stencil = #square-line-circle-space
}

smartSquareLineCircleSpace = {
  \squareLineCircleSpace
  \override NoteHead.Y-extent = 
    #(ly:make-unpure-pure-container
      ly:grob::stencil-height
      (lambda (grob start end) (ly:grob::stencil-height grob)))
}

\new Voice \with { \remove "Stem_engraver" }
\relative c'' {
  \squareLineCircleSpace
  cis4 ces disis d
  \smartSquareLineCircleSpace
  cis4 ces disis d
}
\end{verbatim}
In the first measure, without the unpure-pure container, the spacing engine does not know the width of the note head and lets it collide with the accidentals. In the second measure, with unpure-pure containers, the spacing engine knows the width of the note heads and avoids the collision by lengthening the line accordingly.

Usually for simple calculations nearly-identical functions for both the ‘unpure’ and ‘pure’ parts can be used, by only changing the number of arguments passed to, and the scope of, the function. This use case is frequent enough that ly:make-unpure-pure-container constructs such a second function by default when called with only one function argument.

Note: If a function is labeled as ‘pure’ and it turns out not to be, the results can be unexpected.

5.6 Using music functions

Where tweaks need to be reused with different music expressions, it is often convenient to make the tweak part of a music function. In this section, we discuss only substitution functions, where the object is to substitute a variable into a piece of LilyPond input code. Other more complex functions are described in Section “Music functions” in Extending.

5.6.1 Substitution function syntax

Making a function that substitutes a variable into LilyPond code is easy. The general form of these functions is

```scheme
function =
  #(define-music-function
   (arg1 arg2 ...) 
   (type1? type2? ...)
   #{
     ...music...
     #})
```

where

- `argN`: `n`th argument
- `typeN?`: a scheme type predicate for which `argN` must return `#t`.
- `...music...`: normal LilyPond input, using $ (in places where only LilyPond constructs are allowed) or # (to use it as a Scheme value or music function argument or music inside of music lists) to reference arguments (eg. ‘#arg1’).

The list of type predicates is required. Some of the most common type predicates used in music functions are:

- `boolean`
- `cheap-list?` (use instead of ‘list?’ for faster processing)
- `ly:duration?`
- `ly:music?`
- `ly:pitch?`
- `markup?`
- `number?`
- `pair?`
string?
symbol?

For a list of available type predicates, see Section A.21 [Predefined type predicates], page 826. User-defined type predicates are also allowed.

See also

Notation Reference: Section A.21 [Predefined type predicates], page 826.
Extending LilyPond: Section “Music functions” in Extending.
Installed Files: lily/music-scheme.cc, scm/c++.scm, scm/lily.scm.

5.6.2 Substitution function examples

This section introduces some substitution function examples. These are not intended to be exhaustive, but rather to demonstrate some of the possibilities of simple substitution functions.

In the first example, a function is defined that simplifies setting the padding of a TextScript:

```lily
padText =
#(define-music-function
   (padding)
   (number?)
   #{
      \once \override TextScript.padding = #padding
   #})

\relative { c'4"piu mosso" b a b 
   \padText #1.8 
   c4"piu mosso" b a b 
   \padText #2.6 
   c4"piu mosso" b a b }
```

In addition to numbers, we can use music expressions such as notes for arguments to music functions:

```lily
custosNote =
#(define-music-function
   (note)
   (ly:music?)
   #{
      \tweak NoteHead.stencil #ly:text-interface::print
      \tweak NoteHead.text
      \markup \musicglyph "custodes.mensural.u0"
      \tweak Stem.stencil ##f
      #note
   #})

\relative { c'4 d e f \custosNote g }
```
Both of those functions are simple single expressions where only the last element of a function call or override is missing. For those particular function definitions, there is a simpler alternative syntax, namely just writing out the constant part of the expression and replacing its final missing element with `\etc`:

```latex
\begin{verbatim}
\text{padText} = \once \override TextScript.padding = \etc
\relative {
  \once \override TextScript.padding = \etc
  c'4"piu mosso" b a b 
  \padText #1.8
  c4"piu mosso" b a b 
  \padText #2.6
  c4"piu mosso" b a b
}
\end{verbatim}
```

Substitution functions with multiple arguments can be defined:

```latex
\begin{verbatim}
\text{tempoPadded} =
\begin{define-music-function}
  \text{(padding tempotext)}
  \text{(number? markup?)}
  \#{
    \once \override Score.MetronomeMark.padding = \text{#padding}
    \tempo \markup { \text{#tempotext}}
  \}
\end{define-music-function}
\relative {
  \tempo \markup { "Low tempo" }
  c'4 d e f g1
  \text{tempoPadded} #4.0 "High tempo"
  g4 f e d c1
}
\end{verbatim}
```
Low tempo

High tempo
Appendix A Notation manual tables

A.1 Chord name chart

The following chart shows LilyPond’s standard system for printing chord names, along with the pitches they represent. Additional (unsupported) naming systems are also demonstrated in the “Chord names alternative” snippet in Section “Chords” in Snippets, including the notation inspired by Harald Banter (1982) that was used by default in early LilyPond releases (up to version 1.7).
A.2 Common chord modifiers

The following table shows chord modifiers that can be used to generate standard chord structures.

<table>
<thead>
<tr>
<th>Type</th>
<th>Interval</th>
<th>Modifier</th>
<th>Example</th>
<th>Output</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>Major third, perfect fifth</td>
<td>5 or nothing</td>
<td>c1:5</td>
<td><img src="C5.png" alt="C5" /></td>
</tr>
<tr>
<td>Minor</td>
<td>Minor third, perfect fifth</td>
<td>m or m5</td>
<td>c1:m</td>
<td><img src="Cm.png" alt="Cm" /></td>
</tr>
<tr>
<td>Augmented</td>
<td>Major third, augmented fifth</td>
<td>aug</td>
<td>c1:aug</td>
<td><img src="C+.png" alt="C+" /></td>
</tr>
<tr>
<td>Diminished</td>
<td>Minor third, diminished fifth</td>
<td>dim</td>
<td>c1:dim</td>
<td><img src="C%C2%B0.png" alt="C°" /></td>
</tr>
<tr>
<td>Dominant seventh</td>
<td>Major triad, minor seventh</td>
<td>7</td>
<td>c1:7</td>
<td><img src="C7.png" alt="C7" /></td>
</tr>
<tr>
<td>Major seventh</td>
<td>Major triad, major seventh</td>
<td>maj7 or maj</td>
<td>c1:maj7</td>
<td><img src="C%E2%88%86.png" alt="C∆" /></td>
</tr>
<tr>
<td>Minor seventh</td>
<td>Minor triad, minor seventh</td>
<td>m7</td>
<td>c1:m7</td>
<td><img src="Cm7.png" alt="Cm7" /></td>
</tr>
<tr>
<td>Diminished seventh</td>
<td>Diminished triad, diminished seventh</td>
<td>dim7</td>
<td>c1:dim7</td>
<td><img src="C%C2%B07.png" alt="C°7" /></td>
</tr>
<tr>
<td>Notation Manual Table</td>
<td>Description</td>
<td>Symbol</td>
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Appendix A: Notation manual tables

| Major eleventh | Major ninth, perfect eleventh | maj11 | c1:maj11 |
| Minor eleventh | Minor ninth, perfect eleventh | m11  | c1:m11 |
| Dominant thirteenth | Dominant ninth, major thirteenth | 13   | c1:13 |
| Dominant thirteenth | Dominant eleventh, major thirteenth | 13.11 | c1:13.11 |
| Major thirteenth | Major eleventh, major thirteenth | maj13.11 | c1:maj13.11 |
| Minor thirteenth | Minor eleventh, major thirteenth | m13.11 | c1:m13.11 |
| Suspended second | Major second, perfect fifth | sus2  | c1:sus2 |
| Suspended fourth | Perfect fourth, perfect fifth | sus4  | c1:sus4 |
A.3 Predefined string tunings

The chart below shows the predefined string tunings.

### Guitar tunings

- **guitar-tuning**
- **guitar-seven-string-tuning**
- **guitar-drop-d-tuning**

### Bass tunings

- **bass-tuning**
- **bass-four-string-tuning**
- **bass-drop-d-tuning**

### Mandolin tunings

- **mandolin-tuning**
Banjo tunings

16 banjo-open-g-tuning  banjo-c-tuning

18 banjo-modal-tuning  banjo-open-d-tuning  banjo-open-dm-tuning

Ukulele tunings

21 ukulele-tuning  ukulele-d-tuning

23 tenor-ukulele-tuning  baritone-ukulele-tuning

Orchestral string tunings

25 violin-tuning  viola-tuning  cello-tuning  double-bass-tuning

A.4 Predefined fretboard diagrams

Diagrams for Guitar
Appendix A: Notation manual tables

Diagrams for Ukulele

\[
\begin{array}{cccccccccc}
A\# & A\#m & A\#^+ & A\#^o & A\#^7 & A\#^7 & A\#^8 & A\#m^7 & A\#^9 \\
\begin{array}{c|c|c|c|c|c|c|c|c|c}
12341 & 13421 & 21443 & 12431 & 13241 & 12131 & 13121 & 13121 & 13121 & 13121 \\
\end{array} \\
\end{array}
\]

\[
\begin{array}{cccccccccc}
Bb & Bbm & Bb^+ & Bb^o & Bb^7 & Bb^7 & Bb^8 & Bbm^7 & Bb^9 \\
\begin{array}{c|c|c|c|c|c|c|c|c|c}
12341 & 13421 & 21443 & 12431 & 13241 & 12131 & 13121 & 13121 & 13121 & 13121 \\
\end{array} \\
\end{array}
\]

\[
\begin{array}{cccccccccc}
B & Bm & B^+ & B^o & B^7 & B^7 & B^8 & Bm^7 & B^9 \\
\begin{array}{c|c|c|c|c|c|c|c|c|c}
12341 & 13421 & 21443 & 12431 & 13241 & 12131 & 13121 & 13121 & 13121 & 13121 \\
\end{array} \\
\end{array}
\]

Diagrams for Ukulele
Appendix A: Notation manual tables

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[Diagram of chord charts with fingerings and accidentals]
A.5 Predefined paper sizes

Paper sizes are defined in `scm/paper.scm`

The “ISO 216” A Series

"a10"  (26 x 37 mm)
"a9"   (37 x 52 mm)
"a8"   (52 x 74 mm)
"a7"   (74 x 105 mm)
"a6"   (105 x 148 mm)
"a5"   (148 x 210 mm)
"a4"   (210 x 297 mm)
"a3"   (297 x 420 mm)
"a2"   (420 x 594 mm)
"a1"   (594 x 841 mm)
"a0"   (841 x 1189 mm)

The “ISO 216” B Series

"b10"  (31 x 44 mm)
"b9"   (44 x 62 mm)
"b8"   (62 x 88 mm)
"b7"   (88 x 125 mm)
"b6"   (125 x 176 mm)
"b5"   (176 x 250 mm)
"b4"   (250 x 353 mm)
"b3"   (353 x 500 mm)
"b2"   (500 x 707 mm)
"b1"   (707 x 1000 mm)
"b0"   (1000 x 1414 mm)

Two extended sizes as defined in “DIN 476”

"4a0"   (1682 x 2378 mm)
"2a0"   (1189 x 1682 mm)

“ISO 269” standard C series

"c10"  (28 x 40 mm)
"c9"   (40 x 57 mm)
"c8"   (57 x 81 mm)
"c7"   (81 x 114 mm)
"c6"   (114 x 162 mm)
"c5"   (162 x 229 mm)
Appendix A: Notation manual tables

"c4"  (229 x 324 mm)
"c3"  (324 x 458 mm)
"c2"  (458 x 648 mm)
"c1"  (648 x 917 mm)
"c0"  (917 x 1297 mm)

North American paper sizes

"junior-legal"  (8.0 x 5.0 in)
"legal"  (8.5 x 14.0 in)
"ledger"  (17.0 x 11.0 in)
"letter"  (8.5 x 11.0 in)
"tabloid"  (11.0 x 17.0 in)
"11x17"  (11.0 x 17.0 in)
"17x11"  (17.0 x 11.0 in)

Government-letter by IEEE Printer Working Group, for children's writing

"government-letter"  (8 x 10.5 in)
"government-legal"  (8.5 x 13.0 in)
"philippine-legal"  (8.5 x 13.0 in)

ANSI sizes

"ansi a"  (8.5 x 11.0 in)
"ansi b"  (17.0 x 11.0 in)
"ansi c"  (17.0 x 22.0 in)
"ansi d"  (22.0 x 34.0 in)
"ansi e"  (34.0 x 44.0 in)
"engineering f"  (28.0 x 40.0 in)

North American Architectural sizes

"arch a"  (9.0 x 12.0 in)
"arch b"  (12.0 x 18.0 in)
"arch c"  (18.0 x 24.0 in)
"arch d"  (24.0 x 36.0 in)
"arch e"  (36.0 x 48.0 in)
"arch e1"  (30.0 x 42.0 in)
Antique sizes still used in the United Kingdom

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<td>&quot;half letter&quot;</td>
<td>(5.5 x 8.5 in)</td>
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<tr>
<td>&quot;quarto&quot;</td>
<td>(8.0 x 10.0 in)</td>
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<tr>
<td>&quot;octavo&quot;</td>
<td>(6.75 x 10.5 in)</td>
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<tr>
<td>&quot;executive&quot;</td>
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<td>&quot;royal&quot;</td>
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<td>&quot;double demy&quot;</td>
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<tr>
<td>&quot;quad demy&quot;</td>
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PA4 based sizes

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<td>&quot;pa1&quot;</td>
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<tr>
<td>&quot;pa2&quot;</td>
<td>(420 x 560 mm)</td>
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</table>
A.6 MIDI instruments

The following is a list of names that can be used for the midiInstrument property. The order of the instruments below, starting in the left-hand column moving down, corresponds to the General MIDI Standard’s 128 Program Numbers.

- Acoustic grand
- Bright acoustic
- Electric grand
- Honky-tonk
- Electric piano 1
- Electric piano 2
- Harpsichord
- Clav
- Celesta
- Glockenspiel
- Music box
- Vibraphone
- Marimba
- Xylophone
- Tubular bells
- Dulcimer
- Drawbar organ
- Percussive organ
- Rock organ
- Church organ
- Reed organ
- Accordion
- Harmonica
- Concertina
- Acoustic guitar (nylon)
- Acoustic guitar (steel)
- Electric guitar (jazz)
- Electric guitar (clean)

"pa3" (280 x 420 mm)
"pa4" (210 x 280 mm)
"pa5" (140 x 210 mm)
"pa6" (105 x 140 mm)
"pa7" (70 x 105 mm)
"pa8" (52 x 70 mm)
"pa9" (35 x 52 mm)
"pa10" (26 x 35 mm)

Used in Southeast Asia and Australia

"f4" (210 x 330 mm)

Used for very small @lilypond examples in the documentation based on a8 landscape.

"a8landscape" (74 x 52 mm)
### A.7 List of colors

#### Normal colors

Usage syntax is detailed in [Coloring objects], page 233.

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#### CSS color names

CSS color names may be used as-is in string arguments.

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<td>bisque</td>
<td>dodgerblue</td>
<td>lightyellow</td>
<td>purple</td>
</tr>
<tr>
<td>black</td>
<td>firebrick</td>
<td>lime</td>
<td>rebeccapurple</td>
</tr>
<tr>
<td>blanchedalmond</td>
<td>floralwhite</td>
<td>limegreen</td>
<td>red</td>
</tr>
<tr>
<td>blue</td>
<td>forestgreen</td>
<td>linen</td>
<td>rosybrown</td>
</tr>
<tr>
<td>blueviolet</td>
<td>fuchsia</td>
<td>magenta</td>
<td>royalblue</td>
</tr>
<tr>
<td>brown</td>
<td>gainsboro</td>
<td>maroon</td>
<td>saddlebrown</td>
</tr>
<tr>
<td>burlywood</td>
<td>ghostwhite</td>
<td>mediumaquamarine</td>
<td>salmon</td>
</tr>
<tr>
<td>cadetblue</td>
<td>gold</td>
<td>mediumblue</td>
<td>sandybrown</td>
</tr>
<tr>
<td>chartreuse</td>
<td>goldenrod</td>
<td>mediummagenta</td>
<td>seagreen</td>
</tr>
<tr>
<td>chocolate</td>
<td>gray</td>
<td>mediumpurple</td>
<td>seashell</td>
</tr>
<tr>
<td>coral</td>
<td>green</td>
<td>mediumseagreen</td>
<td>sienna</td>
</tr>
<tr>
<td>cornflowerblue</td>
<td>greenyellow</td>
<td>mediumslateblue</td>
<td>silver</td>
</tr>
<tr>
<td>cornsilk</td>
<td>grey</td>
<td>mediumspringgreen</td>
<td>skyblue</td>
</tr>
<tr>
<td>crimson</td>
<td>honeydew</td>
<td>mediumturquoise</td>
<td>slateblue</td>
</tr>
<tr>
<td>cyan</td>
<td>hotpink</td>
<td>mediumvioletred</td>
<td>slategray</td>
</tr>
<tr>
<td>darkblue</td>
<td>indianred</td>
<td>midnightblue</td>
<td>slategrey</td>
</tr>
<tr>
<td>darkcyan</td>
<td>indigo</td>
<td>mintcream</td>
<td>snow</td>
</tr>
<tr>
<td>darkgoldenrod</td>
<td>ivory</td>
<td>mistyrose</td>
<td>springgreen</td>
</tr>
</tbody>
</table>
CSS color definitions differ from X color names for the following colors: green, grey, maroon, purple.

X color names

X11 color names ([https://en.wikipedia.org/wiki/X11_color_names](https://en.wikipedia.org/wiki/X11_color_names)) offer a wider choice than CSS names. They come in several variants:

- Any name that is spelled as a single word with capitalization (e.g., ‘LightSlateBlue’) can also be spelled as space-separated words with or without capitalization (e.g., ‘light slate blue’).
- The word ‘grey’ can always be spelled ‘gray’ (e.g., ‘DarkSlateGray’), without any difference in the output.
- Some names can take a numerical suffix (e.g., ‘LightSalmon4’).

The following tables present all color names that may be used without a numerical suffix, and then the subset of these that may be used with such a suffix.

### Color Names without a numerical suffix

<table>
<thead>
<tr>
<th>AliceBlue</th>
<th>LawnGreen</th>
<th>OrangeRed</th>
<th>firebrick</th>
</tr>
</thead>
<tbody>
<tr>
<td>AntiqueWhite</td>
<td>LemonChiffon</td>
<td>PaleGoldenrod</td>
<td>gainsboro</td>
</tr>
<tr>
<td>BlanchedAlmond</td>
<td>LightBlue</td>
<td>PaleGreen</td>
<td>gold</td>
</tr>
<tr>
<td>BlueViolet</td>
<td>LightCoral</td>
<td>PaleTurquoise</td>
<td>goldenrod</td>
</tr>
<tr>
<td>CadetBlue</td>
<td>LightCyan</td>
<td>PaleVioletRed</td>
<td>green</td>
</tr>
<tr>
<td>CornflowerBlue</td>
<td>LightGoldenrod</td>
<td>PapayaWhip</td>
<td>grey</td>
</tr>
<tr>
<td>DarkBlue</td>
<td>LightGoldenrodYellow</td>
<td>PeachPuff</td>
<td>honeydew</td>
</tr>
<tr>
<td>DarkCyan</td>
<td>LightGreen</td>
<td>PowderBlue</td>
<td>ivory</td>
</tr>
<tr>
<td>DarkGoldenrod</td>
<td>LightGrey</td>
<td>RosyBrown</td>
<td>khaki</td>
</tr>
<tr>
<td>DarkGreen</td>
<td>LightPink</td>
<td>RoyalBlue</td>
<td>lavender</td>
</tr>
<tr>
<td>DarkGrey</td>
<td>LightSalmon</td>
<td>SaddleBrown</td>
<td>linen</td>
</tr>
<tr>
<td>DarkKhaki</td>
<td>LightSeaGreen</td>
<td>SandyBrown</td>
<td>magenta</td>
</tr>
<tr>
<td>DarkMagenta</td>
<td>LightSkyBlue</td>
<td>SeaGreen</td>
<td>maroon</td>
</tr>
<tr>
<td>DarkOliveGreen</td>
<td>LightSlateBlue</td>
<td>SkyBlue</td>
<td>moccasin</td>
</tr>
<tr>
<td>DarkOrange</td>
<td>LightSlateGrey</td>
<td>SlateBlue</td>
<td>navy</td>
</tr>
<tr>
<td>DarkOrchid</td>
<td>LightSteelBlue</td>
<td>SlateGrey</td>
<td>orange</td>
</tr>
<tr>
<td>DarkRed</td>
<td>LightYellow</td>
<td>SpringGreen</td>
<td>orchid</td>
</tr>
<tr>
<td>DarkSalmon</td>
<td>LimeGreen</td>
<td>SteelBlue</td>
<td>peru</td>
</tr>
<tr>
<td>DarkSeaGreen</td>
<td>MediumAquamarine</td>
<td>VioletRed</td>
<td>pink</td>
</tr>
<tr>
<td>DarkSlateBlue</td>
<td>MediumBlue</td>
<td>WhiteSmoke</td>
<td>plum</td>
</tr>
</tbody>
</table>
Color names with a numerical suffix

In the following names the suffix N must be an integer between 1 and 4, from lighter to darker shades:

<table>
<thead>
<tr>
<th>Color Name</th>
<th>LightSkyBlueN</th>
<th>SteelBlueN</th>
<th>khakiN</th>
</tr>
</thead>
<tbody>
<tr>
<td>AntiqueWhiteN</td>
<td>LightYellowN</td>
<td>aquamarineN</td>
<td>maroonN</td>
</tr>
<tr>
<td>CadetBlueN</td>
<td>LightSteelBlueN</td>
<td>VioletRedN</td>
<td>magentaN</td>
</tr>
<tr>
<td>DarkGoldenrodN</td>
<td>LightYellowN</td>
<td>aquamarineN</td>
<td>maroonN</td>
</tr>
<tr>
<td>DarkOliveGreenN</td>
<td>MediumOrchidN</td>
<td>azureN</td>
<td>orangeN</td>
</tr>
<tr>
<td>DarkOrangeN</td>
<td>MediumPurpleN</td>
<td>bisqueN</td>
<td>orchidN</td>
</tr>
<tr>
<td>DarkOrchidN</td>
<td>MistyRoseN</td>
<td>blueN</td>
<td>pinkN</td>
</tr>
<tr>
<td>DarkSeaGreenN</td>
<td>NavajoWhiteN</td>
<td>brownN</td>
<td>plumN</td>
</tr>
<tr>
<td>DeepPinkN</td>
<td>OliveDrabN</td>
<td>burlywoodN</td>
<td>purpleN</td>
</tr>
<tr>
<td>DeepSkyBlueN</td>
<td>OrangeRedN</td>
<td>chartreuseN</td>
<td>redN</td>
</tr>
<tr>
<td>DodgerBlueN</td>
<td>PaleGreenN</td>
<td>chocolateN</td>
<td>salmonN</td>
</tr>
<tr>
<td>HotPinkN</td>
<td>PaleTurquoiseN</td>
<td>coralN</td>
<td>seashellN</td>
</tr>
<tr>
<td>IndianRedN</td>
<td>PaleVioletRedN</td>
<td>cornsilkN</td>
<td>siennaN</td>
</tr>
<tr>
<td>LavenderBlushN</td>
<td>PeachPuffN</td>
<td>cyanN</td>
<td>snowN</td>
</tr>
<tr>
<td>LemonChiffonN</td>
<td>RosyBrownN</td>
<td>firebrickN</td>
<td>tanN</td>
</tr>
<tr>
<td>LightBlueN</td>
<td>RoyalBlueN</td>
<td>goldN</td>
<td>thistleN</td>
</tr>
<tr>
<td>LightCyanN</td>
<td>SeaGreenN</td>
<td>goldenrodN</td>
<td>tomatoN</td>
</tr>
<tr>
<td>LightGoldenrodN</td>
<td>SkyBlueN</td>
<td>greenN</td>
<td>turquoiseN</td>
</tr>
<tr>
<td>LightPinkN</td>
<td>SlateBlueN</td>
<td>honeydewN</td>
<td>wheatN</td>
</tr>
<tr>
<td>LightSalmonN</td>
<td>SpringGreenN</td>
<td>ivoryN</td>
<td>yellowN</td>
</tr>
</tbody>
</table>

Grey Scale

A grey scale can be obtained using:

\texttt{greyN}

Where N is in the range 0-100.

A.8 The Emmentaler font

The Emmentaler font consists of two sub-sets of glyphs. “Feta”, used for classical notation and “Parmesan”, used for Ancient notation.

Any glyph within the Emmentaler font can be accessed directly by using text markup along with the name of the glyph (as shown in the tables below). For example:

\texttt{g:\markup \{\musicglyph "scripts.segno" \}}
For more information see Section 1.8.2 [Formatting text], page 254.

Clef glyphs

\[ \text{clefs.C} \quad \text{clefs.C_change} \]
\[ \text{clefs.varC} \quad \text{clefs.varC_change} \]
\[ \text{clefs.F} \quad \text{clefs.F_change} \]
\[ \text{clefs.G} \quad \text{clefs.G_change} \]
\[ \text{clefs.GG} \quad \text{clefs.GG_change} \]
\[ \text{clefs.tenorG} \quad \text{clefs.tenorG_change} \]
\[ \text{clefs.percussion} \quad \text{clefs.percussion_change} \]
\[ \text{clefs.varpercussion} \quad \text{clefs.varpercussion_change} \]
\[ \text{clefs.tab} \quad \text{clefs.tab_change} \]

Time Signature glyphs

\[ \text{timesig.C44} \quad \text{timesig.C22} \]
### Number glyphs

<table>
<thead>
<tr>
<th>Number</th>
<th>Glyphs</th>
</tr>
</thead>
<tbody>
<tr>
<td>plus</td>
<td>+</td>
</tr>
<tr>
<td>comma</td>
<td>,</td>
</tr>
<tr>
<td>hyphen</td>
<td>-</td>
</tr>
<tr>
<td>period</td>
<td>.</td>
</tr>
<tr>
<td>zero</td>
<td>0</td>
</tr>
<tr>
<td>one</td>
<td>1</td>
</tr>
<tr>
<td>two</td>
<td>2</td>
</tr>
<tr>
<td>three</td>
<td>3</td>
</tr>
<tr>
<td>four</td>
<td>4</td>
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<tr>
<td>five</td>
<td>5</td>
</tr>
<tr>
<td>six</td>
<td>6</td>
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<tr>
<td>seven</td>
<td>7</td>
</tr>
<tr>
<td>eight</td>
<td>8</td>
</tr>
<tr>
<td>nine</td>
<td>9</td>
</tr>
</tbody>
</table>

### Accidental glyphs

<table>
<thead>
<tr>
<th>Accidental</th>
<th>Glyphs</th>
</tr>
</thead>
<tbody>
<tr>
<td>accidentals.sharp</td>
<td># accidentals.sharp.arrowup</td>
</tr>
<tr>
<td>accidentals</td>
<td># accidentals.arrowboth</td>
</tr>
<tr>
<td>.sharp.arrowdown</td>
<td># accidentals.sharp.slashslashstemstem</td>
</tr>
<tr>
<td>accidentals.sharp .slashslash.stem</td>
<td># accidentals.sharp.slashslashslash.stemstem</td>
</tr>
<tr>
<td>accidentals.sharp .slashslashslash.stemstem</td>
<td># accidentals.doubleslash</td>
</tr>
<tr>
<td>accidentals.natural</td>
<td># accidentals.natural.arrowup</td>
</tr>
<tr>
<td>accidentals</td>
<td># accidentals.natural.arrowboth</td>
</tr>
<tr>
<td>.natural.arrowdown</td>
<td># accidentals.natural.arrowboth</td>
</tr>
</tbody>
</table>
### Default Notehead glyphs

<table>
<thead>
<tr>
<th>Notehead</th>
<th>Alternate Form</th>
</tr>
</thead>
<tbody>
<tr>
<td><code>noteheads.uM2</code></td>
<td><code>noteheads.dM2</code></td>
</tr>
<tr>
<td><code>noteheads.sM1</code></td>
<td><code>noteheads.s0</code></td>
</tr>
<tr>
<td><code>noteheads.s1</code></td>
<td><code>noteheads.s2</code></td>
</tr>
</tbody>
</table>

### Special Notehead glyphs

<table>
<thead>
<tr>
<th>Notehead</th>
<th>Alternate Form</th>
</tr>
</thead>
<tbody>
<tr>
<td><code>noteheads.sM1double</code></td>
<td><code>noteheads.s0diamond</code></td>
</tr>
<tr>
<td><code>noteheads.s1diamond</code></td>
<td><code>noteheads.s2diamond</code></td>
</tr>
<tr>
<td><code>noteheads.s0triangle</code></td>
<td><code>noteheads.dtriangle</code></td>
</tr>
<tr>
<td><code>noteheads.ultriangle</code></td>
<td><code>noteheads.u2triangle</code></td>
</tr>
</tbody>
</table>
noteheads.d2triangle    ▶ noteheads.s0slash

noteheads.s1slash       ▽ noteheads.s2slash

noteheads.s0cross       ◘ noteheads.s1cross

noteheads.s2cross       ◯ noteheads.s2xcircle

noteheads.s0harmonic    ◆ noteheads.s2harmonic

Shape-note Notehead glyphs

noteheads.s0do          ▲ noteheads.d1do

noteheads.u1do          ▲ noteheads.d2do

noteheads.u2do          ▲ noteheads.d2doThin

noteheads.d1doThin      ▲ noteheads.u1doThin

noteheads.d2doThin      ▲ noteheads.u2doThin

noteheads.s0re          ▼ noteheads.ulre

noteheads.d1re          ▼ noteheads.u2re

noteheads.d2re          ▼ noteheads.s0reThin

noteheads.ulreThin      ▼ noteheads.d1reThin

noteheads.u2reThin      ▼ noteheads.d2reThin
<table>
<thead>
<tr>
<th>noteheads.s0mi</th>
<th>noteheads.s1mi</th>
</tr>
</thead>
<tbody>
<tr>
<td>noteheads.s2mi</td>
<td>noteheads.s0miMirror</td>
</tr>
<tr>
<td>noteheads.s1miMirror</td>
<td>noteheads.s2miMirror</td>
</tr>
<tr>
<td>noteheads.s0miThin</td>
<td>noteheads.s1miThin</td>
</tr>
<tr>
<td>noteheads.s2miThin</td>
<td>noteheads.u0fa</td>
</tr>
<tr>
<td>noteheads.d0fa</td>
<td>noteheads.u1fa</td>
</tr>
<tr>
<td>noteheads.d1fa</td>
<td>noteheads.u2fa</td>
</tr>
<tr>
<td>noteheads.d2fa</td>
<td>noteheads.u0faThin</td>
</tr>
<tr>
<td>noteheads.d0faThin</td>
<td>noteheads.u1faThin</td>
</tr>
<tr>
<td>noteheads.d1faThin</td>
<td>noteheads.u2faThin</td>
</tr>
<tr>
<td>noteheads.d2faThin</td>
<td>noteheads.s0sol</td>
</tr>
<tr>
<td>noteheads.s1sol</td>
<td>noteheads.s2sol</td>
</tr>
<tr>
<td>noteheads.s0la</td>
<td>noteheads.s1la</td>
</tr>
<tr>
<td>noteheads.s2la</td>
<td>noteheads.s0laThin</td>
</tr>
<tr>
<td>noteheads.s1laThin</td>
<td>noteheads.s2laThin</td>
</tr>
<tr>
<td>Appendix A: Notation manual tables</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------</td>
<td></td>
</tr>
<tr>
<td>noteheads.s0ti</td>
<td>noteheads.ulti</td>
</tr>
<tr>
<td>noteheads.d1ti</td>
<td>noteheads.u2ti</td>
</tr>
<tr>
<td>noteheads.d2ti</td>
<td>noteheads.s0tiThin</td>
</tr>
<tr>
<td>noteheads.ultiThin</td>
<td>noteheads.d1tiThin</td>
</tr>
<tr>
<td>noteheads.u2tiThin</td>
<td>noteheads.d2tiThin</td>
</tr>
<tr>
<td>noteheads.u0doFunk</td>
<td>noteheads.d0doFunk</td>
</tr>
<tr>
<td>noteheads.u1doFunk</td>
<td>noteheads.d1doFunk</td>
</tr>
<tr>
<td>noteheads.u2doFunk</td>
<td>noteheads.d2doFunk</td>
</tr>
<tr>
<td>noteheads.u0reFunk</td>
<td>noteheads.d0reFunk</td>
</tr>
<tr>
<td>noteheads.u1reFunk</td>
<td>noteheads.d1reFunk</td>
</tr>
<tr>
<td>noteheads.u2reFunk</td>
<td>noteheads.d2reFunk</td>
</tr>
<tr>
<td>noteheads.u0miFunk</td>
<td>noteheads.d0miFunk</td>
</tr>
<tr>
<td>noteheads.u1miFunk</td>
<td>noteheads.d1miFunk</td>
</tr>
<tr>
<td>noteheads.s2miFunk</td>
<td>noteheads.u0faFunk</td>
</tr>
<tr>
<td>noteheads.d0faFunk</td>
<td>noteheads.u1faFunk</td>
</tr>
<tr>
<td>Notehead</td>
<td>Notehead</td>
</tr>
<tr>
<td>----------</td>
<td>----------</td>
</tr>
<tr>
<td><code>noteheads.d1faFunk</code></td>
<td><code>noteheads.u2faFunk</code></td>
</tr>
<tr>
<td><code>noteheads.d2faFunk</code></td>
<td><code>noteheads.s0solFunk</code></td>
</tr>
<tr>
<td><code>noteheads.s1solFunk</code></td>
<td><code>noteheads.s2solFunk</code></td>
</tr>
<tr>
<td><code>noteheads.s0laFunk</code></td>
<td><code>noteheads.s1laFunk</code></td>
</tr>
<tr>
<td><code>noteheads.s2laFunk</code></td>
<td><code>noteheads.u0tiFunk</code></td>
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<td><code>noteheads.d0tiFunk</code></td>
<td><code>noteheads.u1tiFunk</code></td>
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<tr>
<td><code>noteheads.d1tiFunk</code></td>
<td><code>noteheads.u2tiFunk</code></td>
</tr>
<tr>
<td><code>noteheads.d2tiFunk</code></td>
<td><code>noteheads.s0doWalker</code></td>
</tr>
<tr>
<td><code>noteheads.u1doWalker</code></td>
<td><code>noteheads.d1doWalker</code></td>
</tr>
<tr>
<td><code>noteheads.u2doWalker</code></td>
<td><code>noteheads.d2doWalker</code></td>
</tr>
<tr>
<td><code>noteheads.s0reWalker</code></td>
<td><code>noteheads.u1reWalker</code></td>
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<td><code>noteheads.d1reWalker</code></td>
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<tr>
<td><code>noteheads.d2reWalker</code></td>
<td><code>noteheads.s0miWalker</code></td>
</tr>
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<td><code>noteheads.s1miWalker</code></td>
<td><code>noteheads.s2miWalker</code></td>
</tr>
<tr>
<td><code>noteheads.s0faWalker</code></td>
<td><code>noteheads.u1faWalker</code></td>
</tr>
</tbody>
</table>
noteheads.d1faWalker  ▼ noteheads.u2faWalker  ▼

noteheads.d2faWalker  ▼ noteheads.s0laWalker  ■

noteheads.s1laWalker  ▼ noteheads.s2laWalker  ■

noteheads.s0tiWalker  ▼ noteheads.ultiWalker  ▼

noteheads.ditiWalker  ▼ noteheads.u2tiWalker  ▼

noteheads.d2tiWalker  ▼

**Rest glyphs**

rests.0  ▼ rests.1

rests.0o  ▼ rests.1o

rests.M3  ▼ rests.M2

rests.M1  ▼ rests.M1o

rests.2  ▼ rests.2classical

rests.2z  ▼ rests.3

rests.4  ▼ rests.5

rests.6  ▼ rests.7
Flag glyphs

flags.u3

flags.u4

flags.u5

flags.u6

flags.u7

flags.u8

flags.u9

flags.u10

flags.d3

flags.d4

flags.d5

flags.d6

flags.d7

flags.d8

flags.d9

flags.d10

flags.ugrace

flags.dgrace
Dot glyphs

dots.dot

Dynamic glyphs

\[ \begin{align*}
\text{space} & \quad f \\
\text{m} & \quad m \quad n \\
\text{p} & \quad p \quad r \\
\text{s} & \quad s \quad z
\end{align*} \]

Script glyphs

\[ \begin{align*}
\text{scripts.ufermata} & \quad \text{scripts.dfermata} \\
\text{scripts} \quad .\text{uhenzeshortfermata} & \quad \text{scripts} \quad .\text{dhenzeshortfermata} \\
\text{scripts} \quad .\text{uhenzelongfermata} & \quad \text{scripts} \quad .\text{dhenzelongfermata} \\
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\text{scripts.uveryshortfermata} & \quad \text{scripts.dveryshortfermata} \\
\text{scripts.ulongfermata} & \quad \text{scripts.dlongfermata} \\
\text{scripts.uverylongfermata} & \quad \text{scripts.dverylongfermata} \\
\text{scripts.thumb} & \quad \text{scripts.sforzato}
\end{align*} \]
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<td><code>scripts_flageolet</code></td>
<td><code>o</code></td>
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<td><code>scripts_varcoda</code></td>
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<td>\scripts.dsignumcongruentiae \</td>
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Appendix A: Notation manual tables

Arrowhead glyphs

\begin{align*}
\text{arrowheads.open.01} & \Rightarrow \text{arrowheads.open.0M1} \\
\text{arrowheads.open.11} & \Leftrightarrow \text{arrowheads.open.1M1} \\
\text{arrowheads.close.01} & \Rightarrow \text{arrowheads.close.0M1} \\
\text{arrowheads.close.11} & \Leftrightarrow \text{arrowheads.close.1M1}
\end{align*}

Bracket-tip glyphs

\begin{align*}
\text{brackettips.up} & \Rightarrow \text{brackettips.down}
\end{align*}

Pedal glyphs

\begin{align*}
\text{pedal.*} & \Rightarrow \text{pedal.M} \\
\text{pedal..} & \Rightarrow \text{pedal.P} \\
\text{pedal.d} & \Rightarrow \text{pedal.e} \\
\text{pedal.Ped} & \Rightarrow \text{pedal.Ped}
\end{align*}

Accordion glyphs

\begin{align*}
\text{accordion.discant} & \Rightarrow \text{accordion.dot} \\
\text{accordion.freebass} & \Rightarrow \text{accordion.stdbass} \\
\text{accordion.bayanbass} & \Rightarrow \text{accordion.oldEE} \\
\text{accordion.push} & \Rightarrow \text{accordion.pull}
\end{align*}
### Tie glyphs

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### Vaticana glyphs

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**Petrucci glyphs**

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### Appendix A: Notation manual tables

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#### Solesmes glyphs

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Kievan Notation glyphs

- clefs.kievan.do
- clefs.kievan.do_change
- accidentals.kievan
- accidentals.kievanM1
- scripts.barline.kievan
- dots.dotkievan
- noteheads.sM2kievan
- noteheads.sM1kievan
- noteheads.s0kievan
- noteheads.s2kievan
- noteheads.s1kievan
- noteheads.u2kievan
- noteheads.s1kievan
- noteheads.s0kievan
- noteheads.d3kievan
- noteheads.s1kievan
- noteheads.sr1kievan
- noteheads.u3kievan
- noteheads.s0kievan

A.9 Note head styles

The following styles may be used for note heads.
A.10 Clef styles

The following table shows all the clef styles possible (including where middle C sits relative to the clef).

\begin{itemize}
  \item \textbf{Standard clefs}
  \begin{tabular}{|l|l|l|}
    \hline
    Example & Output & Example & Output \\
    \hline
    \texttt{\textbackslash clef G} & \includegraphics[width=0.2\textwidth]{clefG.png} & \texttt{\textbackslash clef "G2"} & \includegraphics[width=0.2\textwidth]{clefG2.png} \\
    \hline
    \texttt{\textbackslash clef treble} & \includegraphics[width=0.2\textwidth]{clefTreble.png} & \texttt{\textbackslash clef violin} & \includegraphics[width=0.2\textwidth]{clefViolin.png} \\
    \hline
    \texttt{\textbackslash clef french} & \includegraphics[width=0.2\textwidth]{clefFrench.png} & \texttt{\textbackslash clef GG} & \includegraphics[width=0.2\textwidth]{clefGG.png} \\
    \hline
    \texttt{\textbackslash clef tenorG} & \includegraphics[width=0.2\textwidth]{clefTenorG.png} & \hline
  \end{tabular}
\end{itemize}
\clef soprano
\clef mezzosoprano
\clef C
\clef alto
\clef tenor
\clef baritone
\clef varC
\clef altovarC
\clef tenorvarC
\clef baritonevarC
\clef varbaritone
\clef baritonevarF
\clef F
\clef bass
\clef subbass

Percussion staff clef
\clef percussion
\clef varpercussion

Tab staff clefs
### Example Output

<table>
<thead>
<tr>
<th>Example</th>
<th>Output</th>
</tr>
</thead>
<tbody>
<tr>
<td>\new TabStaff { \clef tab }</td>
<td><img src="image1" alt="Example Output" /></td>
</tr>
<tr>
<td>\new TabStaff { \clef moderntab }</td>
<td><img src="image2" alt="Example Output" /></td>
</tr>
</tbody>
</table>

### Ancient music clefs

#### Gregorian

<table>
<thead>
<tr>
<th>Example</th>
<th>Output</th>
</tr>
</thead>
<tbody>
<tr>
<td>\clef &quot;vaticana-do1&quot;</td>
<td><img src="image3" alt="Example Output" /></td>
</tr>
<tr>
<td>\clef &quot;vaticana-do2&quot;</td>
<td><img src="image4" alt="Example Output" /></td>
</tr>
<tr>
<td>\clef &quot;vaticana-do3&quot;</td>
<td><img src="image5" alt="Example Output" /></td>
</tr>
<tr>
<td>\clef &quot;vaticana-fa1&quot;</td>
<td><img src="image6" alt="Example Output" /></td>
</tr>
<tr>
<td>\clef &quot;vaticana-fa2&quot;</td>
<td><img src="image7" alt="Example Output" /></td>
</tr>
</tbody>
</table>

- **\clef “vaticana-do1”**
  - ![Example Output](image8)
- **\clef “vaticana-do2”**
  - ![Example Output](image9)
- **\clef “vaticana-do3”**
  - ![Example Output](image10)
- **\clef “vaticana-fa1”**
  - ![Example Output](image11)
- **\clef “vaticana-fa2”**
  - ![Example Output](image12)

- **\clef “medicaea-do1”**
  - ![Example Output](image13)
- **\clef “medicaea-do2”**
  - ![Example Output](image14)
- **\clef “medicaea-do3”**
  - ![Example Output](image15)
- **\clef “medicaea-fa1”**
  - ![Example Output](image16)
- **\clef “medicaea-fa2”**
  - ![Example Output](image17)

- **\clef “hufnagel-do1”**
  - ![Example Output](image18)
- **\clef “hufnagel-do2”**
  - ![Example Output](image19)
- **\clef “hufnagel-do3”**
  - ![Example Output](image20)
- **\clef “hufnagel-fa1”**
  - ![Example Output](image21)
- **\clef “hufnagel-fa2”**
  - ![Example Output](image22)

- **\clef “hufnagel-do-fa”**
  - ![Example Output](image23)
### Mensural

<table>
<thead>
<tr>
<th>Example</th>
<th>Output</th>
<th>Example</th>
<th>Output</th>
</tr>
</thead>
<tbody>
<tr>
<td>\clef &quot;mensural-c1&quot;</td>
<td><img src="image" alt="Mensural-c1" /></td>
<td>\clef &quot;mensural-c2&quot;</td>
<td><img src="image" alt="Mensural-c2" /></td>
</tr>
<tr>
<td>\clef &quot;mensural-c3&quot;</td>
<td><img src="image" alt="Mensural-c3" /></td>
<td>\clef &quot;mensural-c4&quot;</td>
<td><img src="image" alt="Mensural-c4" /></td>
</tr>
<tr>
<td>\clef &quot;mensural-c5&quot;</td>
<td><img src="image" alt="Mensural-c5" /></td>
<td>\clef &quot;mensural-f&quot;</td>
<td><img src="image" alt="Mensural-f" /></td>
</tr>
<tr>
<td>\clef &quot;mensural-g&quot;</td>
<td><img src="image" alt="Mensural-g" /></td>
<td>\clef &quot;blackmensural-c1&quot;</td>
<td><img src="image" alt="Blackmensural-c1" /></td>
</tr>
<tr>
<td>\clef &quot;blackmensural-c2&quot;</td>
<td><img src="image" alt="Blackmensural-c2" /></td>
<td>\clef &quot;blackmensural-c3&quot;</td>
<td><img src="image" alt="Blackmensural-c3" /></td>
</tr>
<tr>
<td>\clef &quot;blackmensural-c4&quot;</td>
<td><img src="image" alt="Blackmensural-c4" /></td>
<td>\clef &quot;blackmensural-c5&quot;</td>
<td><img src="image" alt="Blackmensural-c5" /></td>
</tr>
<tr>
<td>\clef &quot;neomensural-c1&quot;</td>
<td><img src="image" alt="Neomensural-c1" /></td>
<td>\clef &quot;neomensural-c2&quot;</td>
<td><img src="image" alt="Neomensural-c2" /></td>
</tr>
<tr>
<td>\clef &quot;neomensural-c3&quot;</td>
<td><img src="image" alt="Neomensural-c3" /></td>
<td>\clef &quot;neomensural-c4&quot;</td>
<td><img src="image" alt="Neomensural-c4" /></td>
</tr>
</tbody>
</table>
Example	Output
\clef "kievan-do"

A.11 Text markup commands

The following commands can all be used inside \markup { }.

A.11.1 Font

\abs-fontsize size (number) arg (markup)
Use size as the absolute font size (in points) to display arg. Adjusts baseline-skip and word-space accordingly.

\markup {
  default text font size
  \hspace #2
  \abs-fontsize #16 { text font size 16 }
  \hspace #2
  \abs-fontsize #12 { text font size 12 }
}

default text font size \textfont size 16 \textfont size 12

Used properties:
• baseline-skip (3)
• word-space (0.6)

\bold arg (markup)
Switch to bold font-series.

\markup {
  default
  \hspace #2
  \bold
  bold
}

default \textbf{bold}

\box arg (markup)
Draw a box round arg. Looks at thickness, box-padding and font-size properties to determine line thickness and padding around the markup.

\markup {
  \override #'(box-padding . 0.5)
  \box
  \line { V. S. }
}

\textbf{V. S.}

Used properties:
• box-padding (0.2)
Appendix A: Notation manual tables

- font-size (0)
- thickness (1)

\caps arg (markup)
Copy of the \smallCaps command.
\markup {
  \default
  \hspace #2
  \caps {
    Text in small caps
  }
}

\dynamic arg (markup)
Use the dynamic font. This font only contains s, f, m, z, p, and r. When producing phrases, like ‘più f’, the normal words (like ‘più’) should be done in a different font. The recommended font for this is bold and italic.
\markup {
  \dynamic {
    \sfzp
  }
}

\finger arg (markup)
Set \arg as small numbers.
\markup {
  \finger {
    1 2 3 4 5
  }
}

\fontCaps arg (markup)
Set font-shape to \caps
Note: \fontCaps requires the installation and selection of fonts which support the \caps font shape.

\fontsize increment (number) arg (markup)
Add \increment to the font-size. Adjusts baseline-skip accordingly.
\markup {
  \default
  \hspace #2
  \fontsize #-1.5
  smaller
}

default smaller
Used properties:
• baseline-skip (2)
• word-space (1)
• font-size (0)
\huge arg (markup)
Set font size to +2.
\markup { default \hspace #2 \huge huge } default huge

\italic arg (markup)
Use italic font-shape for arg.
\markup { default \hspace #2 \italic italic } default italic

\large arg (markup)
Set font size to +1.
\markup { default \hspace #2 \large large } default large

\larger arg (markup)
Increase the font size relative to the current setting.
\markup { default \hspace #2 \larger larger } default larger

\magnify sz (number) arg (markup)
Set the font magnification for its argument. In the following example, the middle A is 10% larger:
A \magnify #1.1 { A } A
Note: Magnification only works if a font name is explicitly selected. Use \texttt{\textbackslash fontsize} otherwise.

\texttt{\textbackslash markup \{}
   \texttt{default}
   \texttt{\hspace \#2}
   \texttt{\magnify \#1.5 \{}
      \texttt{50\% larger}
   \texttt{\}}
\texttt{\}}

\texttt{default \texttt{50\% larger}}

\texttt{\textbackslash medium \texttt{arg (markup)}}
   \texttt{Switch to medium font-series (in contrast to bold).}
\texttt{\textbackslash markup \{}
   \texttt{\bold \{}
      \texttt{some bold text}
   \texttt{\hspace \#2}
   \texttt{\medium \{}
      \texttt{medium font series}
   \texttt{\}}
   \texttt{\hspace \#2}
   \texttt{bold again}
\texttt{\}}
\texttt{\}}

\texttt{some bold text \texttt{ medium font series \texttt{bold again}}}

\texttt{\textbackslash normal-size-sub \texttt{arg (markup)}}
   \texttt{Set \texttt{arg} in subscript with a normal font size.}
\texttt{\textbackslash markup \{}
   \texttt{default}
   \texttt{\normal-size-sub \{}
      \texttt{subscript in standard size}
   \texttt{\}}
\texttt{\}}

\texttt{default subscript in standard size}

Used properties:
\begin{itemize}
\item \texttt{font-size (0)}
\end{itemize}

\texttt{\textbackslash normal-size-super \texttt{arg (markup)}}
   \texttt{Set \texttt{arg} in superscript with a normal font size.}
\texttt{\textbackslash markup \{}
   \texttt{default}
   \texttt{\normal-size-super \{}
      \texttt{superscript in standard size}
   \texttt{\}}
\texttt{\}}

\texttt{default superscript in standard size}
Used properties:

- \font-size (0)

\normal-text arg (markup)
Set all font related properties (except the size) to get the default normal text font, no matter what font was used earlier.

\markup {
  \huge \bold \sans \caps {
    \hspace #2
    \normal-text {
      \huge normal
    }
    \hspace #2
    as before
  }
}

\normal \huge \bold \sans \caps
\hspace #2
\normal-text
\hspace #2
as before

\HUGE BOLD SANS CAPS \ huge normal \ AS BEFORE

\normalsize arg (markup)
Set font size to default.

\markup {
  \teeny {
    this is very small
    \hspace #2
    \normalsize {
      normal size
    }
    \hspace #2
    teeny again
  }
}

this is very small \normal size \ teeny again

\number arg (markup)
Set font family to number, which yields the font used for time signatures and fingerings. This font contains numbers and some punctuation; it has no letters.

\markup {
  \number {
    0 1 2 3 4 5 6 7 8 9 . ,
  }
}
\number{0123456789. ,}

\overtie arg (markup)
Overtie arg.

\markup \line {
  \overtie "overtied"
  \override #'((offset . 5) (thickness . 1))
}
\overtie "overtied"
\override #'((offset . 1) (thickness . 5))
\overtie "overtied"

\overline "overtied" \overline "overtied" \overline "overtied"

Used properties:
- shorten-pair ((0 . 0))
- height-limit (0.7)
- direction (1)
- offset (2)
- thickness (1)

\replace replacements (list) arg (markup)
Used to automatically replace a string by another in the markup arg. Each pair of
the alist replacements specifies what should be replaced. The key is the string to
be replaced by the value string.
\markup \replace #'(("thx" . "Thanks!"))) thx

Thanks!

Used properties:
- replacement-alist

\roman arg (markup)
Set font family to roman.
\markup {
  \sans \bold {
    \sans serif, bold
    \hspace #2
    \roman {
      text in roman font family
    }
    \hspace #2
    return to sans
}
}

sans serif, bold  text in roman font family  return to sans

\sans arg (markup)
Switch to the sans serif font family.
\markup {
  \default
  \hspace #2
  \sans {
    \sans serif
  }
}

default  sans serif
\texttt{\textbackslash simple\ str\ (string)}

A simple text string; \texttt{\textbackslash markup\ \{\ foo\ \}} is equivalent with \texttt{\textbackslash markup\ \{\ \texttt{\textbackslash simple\ #\textquoteright foo}\ \}}.

Note: for creating standard text markup or defining new markup commands, the use of \texttt{\textbackslash simple} is unnecessary.

\texttt{\textbackslash markup\ \{\n    \texttt{\textbackslash simple\ #\textquoteright simple}\n    \texttt{\textbackslash simple\ #\textquoteright text}\n    \texttt{\textbackslash simple\ #\textquoteright strings}\n\}\n
simple text strings

\texttt{\textbackslash small\ \texttt{\textbackslash arg\ (markup)}}

Set font size to -1.

\texttt{\textbackslash markup\ \{\n    \texttt{\textbackslash default}\n    \texttt{\textbackslash hspace\ #2}\n    \texttt{\textbackslash small}\n    \texttt{\textbackslash small}\n\}\n
\texttt{\texttt{\textbackslash default\ small}}

\texttt{\textbackslash smallCaps\ \texttt{\textbackslash arg\ (markup)}}

Emit \texttt{\arg} as small caps.

Note: \texttt{\textbackslash smallCaps} does not support accented characters.

\texttt{\textbackslash markup\ \{\n    \texttt{\textbackslash default}\n    \texttt{\textbackslash hspace\ #2}\n    \texttt{\textbackslash smallCaps\ \{\n        \texttt{\textbackslash Text\ in\ small\ caps}\n    \texttt{\}}}\n\}\n
\texttt{\texttt{\textbackslash default\ \texttt{\textbackslash Text\ in\ small\ caps}}}

\texttt{\textbackslash smaller\ \texttt{\textbackslash arg\ (markup)}}

Decrease the font size relative to the current setting.

\texttt{\textbackslash markup\ \{\n    \texttt{\textbackslash fontsize\ #3.5\ \{\n        \texttt{\textbackslash large\ text}\n        \texttt{\textbackslash hspace\ #2}\n        \texttt{\textbackslash smaller\ \{\texttt{\textbackslash smaller\ text}\ \\}}\n        \texttt{\textbackslash hspace\ #2}\n        \texttt{\textbackslash large\ text}\n    \texttt{\}}}\n\}\n
\texttt{large\ text\ smaller\ text\ large\ text}
\texttt{\textbackslash sub arg} (markup)
Set \texttt{arg} in subscript.
\begin{verbatim}
\markup {
  \concat {
    H
    \sub {
      2
    }
    0
  }
}
\end{verbatim}

\texttt{H}_2\texttt{O}

Used properties:
- \texttt{font-size (0)}

\texttt{\textbackslash super arg} (markup)
Set \texttt{arg} in superscript.
\begin{verbatim}
\markup {
  E =
  \concat {
    mc
    \super 2
  }
}
\end{verbatim}

\texttt{E = mc}^2

Used properties:
- \texttt{font-size (0)}

\texttt{\textbackslash teeny arg} (markup)
Set font size to -3.
\begin{verbatim}
\markup {
  default
  \hspace #2
  \teeny
  teeny
}
\end{verbatim}

\texttt{default teeny}

\texttt{\textbackslash text arg} (markup)
Use a text font instead of music symbol or music alphabet font.
\begin{verbatim}
\markup {
  \number {
    1, 2,
    \text {
      three, four,
    }
}
\end{verbatim}
5
}
}

1, 2, three, four, 5

\tie arg (markup)

Adds a horizontal bow created with \make-tie-stencil at bottom or top of arg. Looks at thickness to determine line thickness, and offset to determine y-offset. The added bow fits the extent of arg, shorten-pair may be used to modify this. direction may be set using an override or direction-modifiers or voiceOne, etc.

\markup {
  \override #'(direction . 1)
  \tie "above"
  \override #'(direction . -1)
  \tie "below"
}

\above\below

Used properties:
- shorten-pair ((0 . 0))
- height-limit (0.7)
- direction (1)
- offset (2)
- thickness (1)

\tiny arg (markup)

Set font size to -2.

\markup {
  \default
  \hspace #2
  \tiny tiny
}

\default tiny

\typewriter arg (markup)

Use font-family typewriter for arg.

\markup {
  \default
  \hspace #2
  \typewriter
  typewriter
}

\default typewriter

\underline arg (markup)

Underline arg. Looks at thickness to determine line thickness, offset to determine line y-offset from arg and underline-skip to determine the distance of additional
lines from the others. *underline-shift* is used to get subsequent calls correct. Overriding it makes little sense, it would end up adding the provided value to the one of *offset*.

\[
\text{\textbackslash{}markup \textbackslash{}justify-line \{}
\begin{align*}
\text{\textbackslash{}underline "underlined"} \\
\text{\overline \textbf{(offset . 5)}} \\
\text{\overline \textbf{(thickness . 1)}} \\
\text{\textbackslash{}underline "underlined"} \\
\text{\overline \textbf{(offset . 1)}} \\
\text{\overline \textbf{(thickness . 5)}} \\
\text{\textbackslash{}underline "underlined"} \\
\text{\overline \textbf{(offset . 5)}} \\
\text{\overline \textbf{(underline-skip . 4)}} \\
\text{\textbackslash{}underline \underline \underline "multiple underlined"}
\end{align*}
\text{\textbackslash{}markup \textbackslash{}underline \underline \underline "multiple underlined"}
\] 

\text{underlined} \quad \text{underlined} \quad \text{underlined} \quad \text{multiple underlined}

Used properties:

- *underline-skip* (2)
- *underline-shift* (0)
- *offset* (2)
- *thickness* (1)

\text{\textbackslash{}undertie arg (markup)}
\[
\text{\textbackslash{}markup \textbackslash{}line \{} 
\begin{align*}
\text{\textbackslash{}undertie "undertied"} \\
\text{\overline \textbf{(offset . 5) (thickness . 1)}} \\
\text{\textbackslash{}undertie "undertied"} \\
\text{\overline \textbf{(offset . 1) (thickness . 5)}} \\
\text{\textbackslash{}undertie "undertied"}
\end{align*}
\text{\textbackslash{}undertie \textbackslash{}undertie \textbackslash{}undertie}
\]

Used properties:

- *shorten-pair* ((0 . 0))
- *height-limit* (0.7)
- *direction* (1)
- *offset* (2)
- *thickness* (1)

\text{\textbackslash{}upright arg (markup)}
Set *font-shape* to *upright*. This is the opposite of *italic*.

\[
\text{\textbackslash{}markup \{} 
\begin{align*}
\text{\textbackslash{}italic \{} 
\text{italic text} \\
\text{\textbackslash{}hspace \#2} \\
\text{\textbackslash{}upright \{} 
\text{upright text}
\end{align*}
\text{\textbackslash{}markup \{} 
\begin{align*}
\text{\textbackslash{}italic \{} 
\text{italic text} \\
\text{\textbackslash{}hspace \#2} \\
\text{\textbackslash{}upright \{} 
\text{upright text}
\end{align*}
\]
A.11.2 Align

\center-align \text{arg} (markup)
Align \text{arg} to its X center.
\begin{verbatim}
\markup {
  \column {
    one
    \center-align
    two
    three
  }
  }
  
  one
two
three
\end{verbatim}

\center-column \text{args} (markup list)
Put \text{args} in a centered column.
\begin{verbatim}
\markup {
  \center-column {
    one
two
three
  }
  }
  
  one
two
three
\end{verbatim}

Used properties:
• baseline-skip

\column \text{args} (markup list)
Stack the markups in \text{args} vertically. The property \text{baseline-skip} determines the space between markups in \text{args}.
\begin{verbatim}
\markup {
  \column {
    one
two
three
  }
  }
\end{verbatim}
Appendix A: Notation manual tables

one
two
three

Used properties:

- baseline-skip

\combine \arg 1 (markup) \arg 2 (markup)

Print two markups on top of each other.

Note: \combine cannot take a list of markups enclosed in curly braces as an argument; for this purpose use \overlay instead.

\markup {
  \fontsize #5
  \override #'(thickness . 2)
  \combine
    \draw-line #'(0 . 4)
    \arrow-head #Y #DOWN ##f
}

\concat \args (markup list)

Concatenate \args in a horizontal line, without spaces in between. Strings and simple markups are concatenated on the input level, allowing ligatures. For example, \concat { "f" \simple="#i" } is equivalent to "fi".

\markup {
  \concat {
    one
    two
    three
  }
}

onetwothree

\dir-column \args (markup list)

Make a column of \args, going up or down, depending on the setting of the \direction layout property.

\markup {
  \override #'(direction . ,UP)
  \dir-column {
    going up
  }
  \hspace #1
  \dir-column {
    going down
  }
  \hspace #1
  \override #'(direction . 1)
  \dir-column {
    going up
  }
}

Appendix A: Notation manual tables

\begin{align*}
\text{up} & \quad \text{up} \\
\text{going} & \quad \text{going} \quad \text{going} \\
\text{down} & \\
\end{align*}

Used properties:
- baseline-skip
- direction

\textbf{\texttt{\fill-line args}} (markup list)

Put \texttt{markups} in a horizontal line of width \textit{line-width}. The markups are spaced or flushed to fill the entire line. If there are no arguments, return an empty stencil.

\texttt{\markup { \\
\column { \\
\fill-line { \\
\null \\
\fill-line { \\
\line { Text markups } \\
\line { \\
\italic { evenly spaced } \\
\null \\
\line { across the page } \\
\null \\
\override #'(line-width . 50) \\
\fill-line { \\
\textbf{Words evenly spaced across the page} \\
\null \\
\textbf{Text markups evenly spaced across the page} \\
\textbf{Width explicitly specified} \\
\null \\
\} \\
\} \\
\}}}

Used properties:
- \texttt{line-width (#f)}
- \texttt{word-space (0.6)}
- \texttt{text-direction (1)}

\textbf{\texttt{\fill-with-pattern space (number) dir (direction) pattern (markup) left (markup) right (markup)}}

Put \texttt{left} and \texttt{right} in a horizontal line of width \texttt{line-width} with a line of markups \texttt{pattern} in between. Patterns are spaced apart by \texttt{space}. Patterns are aligned to the \texttt{dir} markup.

\texttt{\markup \column { \\
"right-aligned :" \\
\fill-with-pattern #1 #RIGHT . first right \\
\fill-with-pattern #1 #RIGHT . second right \\
\null}}
"center-aligned :"
\fill-with-pattern #1.5 #CENTER - left right
\null
"left-aligned :"
\override #'(line-width . 50)
\fill-with-pattern #2 #LEFT : left first
\override #'(line-width . 50)
\fill-with-pattern #2 #LEFT : left second
}

right-aligned:
first .............................................. right
second .............................................. right

center-aligned:
left - - - - - - - - - - - - - - - - - - - - - - - - - - right

left-aligned:

Used properties:
• line-width
• word-space

\general-align axis (integer) dir (number) arg (markup)
Align arg in axis direction to the dir side.
\markup {
\column {
  one
  \general-align #X #LEFT
two
three
\null
one
\general-align #X #CENTER
two
three
\null
\line {
  one
  \general-align #Y #UP
two
  three
}
\null
\line {
  one
  \general-align #Y #3.2
two
  three
}
\halign \text{dir (number) arg (markup)}

Set horizontal alignment. If \text{dir} is -1, then it is left-aligned, while +1 is right. Values in between interpolate alignment accordingly.

\begin{verbatim}
\text{\markup { \column { 
\begin{tabular}{l}
\text{one} \\
\text{two} \\
\text{three} \\
\text{null} \\
\text{one} \\
\text{two} \\
\text{three} \\
\text{null} \\
\text{one} \\
\text{two} \\
\text{three} \\
\text{null} \\
\text{one} \\
\text{two} \\
\text{three}
\end{tabular} \}
}}
\end{verbatim}
\hcenter-in \textit{length} \textit{(number)} \textit{arg} \textit{(markup)}

Center \textit{arg} horizontally within a box of extending \textit{length}/2 to the left and right.

\new StaffGroup <<
\new Staff {
\set Staff.instrumentName = \markup { \hcenter-in \#12 Oboe \\
c''1 }
}
\new Staff {
\set Staff.instrumentName = \markup { \hcenter-in \#12 Bassoon \\
\clef tenor \\
c'1 }
}
>>

\hspace \textit{amount} \textit{(number)}

Create an invisible object taking up horizontal space \textit{amount}.

\markup { \hspace #2 }
\textit{one}
\hspace #8 \textit{two}
\hspace #8 \textit{three}
one two three

\justify-field symbol (symbol)
  Justify the data which has been assigned to symbol.
\header {
  title = "My title"
  myText = "Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat."
}

\paper {
  bookTitleMarkup = \markup {
    \column {
      \fill-line { \fromproperty #'header:title }
      \null
      \justify-field #'header:myText
    }
  }
}

\markup {
  \null
}

My title

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

\justify-line args (markup list)
Put markups in a horizontal line of width line-width. The markups are spread to fill the entire line and separated by equal space. If there are no arguments, return an empty stencil.
\markup {
  \justify-line {
    Constant space between neighboring words
  }
}

Constant space between neighboring words

Used properties:
- line-width (#f)
- word-space (0.6)
• text-direction (1)

\justify args (markup list)
Like \wordwrap, but with lines stretched to justify the margins. Use \override #'(line-width . X) to set the line width; X is the number of staff spaces.

\markup {
  \justify {
    Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.
  }
}

Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Used properties:
• text-direction (1)
• word-space
• line-width (#f)
• baseline-skip

\justify-string arg (string)
Justify a string. Paragraphs may be separated with double newlines

\markup {
  \override #'(line-width . 40)
  \justify-string #"Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

  Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

  Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum"
}

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.
Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.
Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum

Used properties:
- text-direction (1)
- word-space
- line-width
- baseline-skip

\left-align arg (markup)
Align arg on its left edge.
\markup {
  \column {
    one
    \left-align
    two
    three
  }
}
one
two
three

\left-column args (markup list)
Put args in a left-aligned column.
\markup {
  \left-column {
    one
    two
    three
  }
}
one
two
three

Used properties:
- baseline-skip

\line args (markup list)
Put args in a horizontal line. The property word-space determines the space between markups in args.
\markup {

\begin{verbatim}
\line {
  one two three
}
\end{verbatim}

\begin{verbatim}
one two three
\end{verbatim}

**Used properties:**
- `text-direction (1)`
- `word-space` 

\texttt{\textbackslash lower \textit{amount} (number) \textit{arg} (markup)}

Lower \textit{arg} by the distance \textit{amount}. A negative \textit{amount} indicates raising; see also `\raise`.

\begin{verbatim}
\markup {
  one
  \lower #3
  two
  three
}
\end{verbatim}

\begin{verbatim}
one   three
two
\end{verbatim}

\texttt{\textbackslash overlay \textit{args} (markup list)}

Takes a list of markups combining them.

\begin{verbatim}
\markup {
  \fontsize #5
  \override #'(thickness . 2)
  \overlay {
    \draw-line #'(0 . 4)
    \arrow-head #Y #DOWN ##f
    \translate #'(0 . 4)\arrow-head #Y #UP ##f
  }
}
\end{verbatim}

\texttt{\textbackslash pad-around \textit{amount} (number) \textit{arg} (markup)}

Add padding \textit{amount} all around \textit{arg}.

\begin{verbatim}
\markup {
  \box {
    default
  }
  \hspace #2
  \box {
    \pad-around #0.5 {
      padded
    }
  }
}
\end{verbatim}
\pad-markup \textit{amount} \ (\textit{number}) \ \textit{arg} \ (\textit{markup})
Add space around a markup object. Identical to \pad-around.
\begin{verbatim}
\markup {
  \box { \default \\
    \hspace #2 \\
    \pad-markup #1 \\
      \padded \\
    } 
  }
\end{verbatim}

\pad-to-box \textit{x-ext} \ (\textit{pair of numbers}) \ \textit{y-ext} \ (\textit{pair of numbers}) \ \textit{arg} \ (\textit{markup})
Make \textit{arg} take at least \textit{x-ext}, \textit{y-ext} space.
\begin{verbatim}
\markup {
  \box { \default \\
    \hspace #4 \\
    \pad-to-box #'(0 . 10) #'(0 . 3) \\
      \padded \\
    } 
  }
\end{verbatim}

\pad-x \textit{amount} \ (\textit{number}) \ \textit{arg} \ (\textit{markup})
Add padding \textit{amount} around \textit{arg} in the X direction.
\begin{verbatim}
\markup {
  \box { \default \\
    \hspace #4 \\
    \pad-x #2 \\
      \padded \\
    } 
  }
\end{verbatim}

\put-adjacent \textit{axis} \ (\textit{integer}) \ \textit{dir} \ (\textit{direction}) \ \textit{arg1} \ (\textit{markup}) \ \textit{arg2} \ (\textit{markup})
Put \textit{arg2} next to \textit{arg1}, without moving \textit{arg1}.
\begin{verbatim}
\end{verbatim}
\raise \textit{amount} \textit{(number)} \textit{arg} \textit{(markup)}

Raise \textit{arg} by the distance \textit{amount}. A negative \textit{amount} indicates lowering, see also \textit{lower}.

The argument to \textit{raise} is the vertical displacement amount, measured in (global) staff spaces. \textit{\raise} and \textit{\super} raise objects in relation to their surrounding markups.

If the text object itself is positioned above or below the staff, then \textit{\raise} cannot be used to move it, since the mechanism that positions it next to the staff cancels any shift made with \textit{\raise}. For vertical positioning, use the \textit{padding} and/or \textit{extra-offset} properties.

\begin{verbatim}
\markup {
  C \small \bold \raise #1.0 9/7+
}
\end{verbatim}

C 9/7+

\right-align \textit{arg} \textit{(markup)}

Align \textit{arg} on its right edge.

\begin{verbatim}
\markup {
  \column {
    one \right-align
    two
    three
  }
}
\end{verbatim}

one
two
three

\right-column \textit{args} \textit{(markup list)}

Put \textit{args} in a right-aligned column.

\begin{verbatim}
\markup {
  \right-column {
    one
    two
    three
  }
}
\end{verbatim}

one
two
three

Used properties:

\begin{itemize}
  \item \textit{baseline-skip}
\end{itemize}
\rotate \textit{ang} (\textit{number}) \textit{arg} (\textit{markup})

Rotate object with \textit{ang} degrees around its center.

\begin{verbatim}
\markup {
  \\
  default
  \hspace #2
  \rotate #45
  \line {
    \text{rotated 45°}
  }
}
\end{verbatim}

\textit{default} \hspace{45°}

\rotate \textit{offset} (pair of numbers) \textit{arg} (\textit{markup})

Translate \textit{arg} relative to its surroundings. \textit{offset} is a pair of numbers representing the displacement in the X and Y axis.

\begin{verbatim}
\markup {
  *\hspace*{2em}
  \translate #'(2 . 3)
  \line { translated two spaces right, three up }
}
\end{verbatim}

* translated two spaces right, three up *

\textit{translate-scaled} \textit{offset} (pair of numbers) \textit{arg} (\textit{markup})

Translate \textit{arg} by \textit{offset}, scaling the offset by the font-size.

\begin{verbatim}
\markup {
  \fontsize {5}{*}
  *\hspace*{2em}
  \translate #'(2 . 3) translate
  \hspace #2
  *\hspace*{2em}
  \translate-scaled #'(2 . 3) translate-scaled
}
\end{verbatim}

* translate * translate-scaled

Used properties:
- font-size (0)

\vcenter \textit{arg} (\textit{markup})

Align \textit{arg} to its Y center.

\begin{verbatim}
\markup {
  one
  \vcenter
  two
  three
}
\end{verbatim}
\texttt{\texttt{one two three}}

\texttt{\texttt{\vspace amount \texttt{(number)}}}
Create an invisible object taking up vertical space of \texttt{amount} multiplied by 3.

\begin{verbatim}
\markup {
\center-column {
  one
  \vspace #2
  two
  \vspace #5
  three
}
}
\end{verbatim}

\texttt{\texttt{one}}
\texttt{\texttt{two}}
\texttt{\texttt{three}}

\texttt{\texttt{\wordwrap-field \texttt{symbol} \texttt{(symbol)}}}
Wordwrap the data which has been assigned to \texttt{symbol}.

\begin{verbatim}
\header {
  title = "My title"
  myText = "Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat."
}
\end{verbatim}

\begin{verbatim}
\paper {
  bookTitleMarkup = \markup {
    \column {
      \fill-line { \fromproperty #'header:title }
      \null
      \wordwrap-field #'header:myText
    }
  }
}
\end{verbatim}

\begin{verbatim}
\markup {
  \null
}
\end{verbatim}
My title

Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

\wordwrap args (markup list)

Simple wordwrap. Use \override #'(line-width . X) to set the line width, where X is the number of staff spaces.

\markup {
  \wordwrap {
    Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.
  }
}

Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Used properties:
- text-direction (1)
- word-space
- line-width (#f)
- baseline-skip

\wordwrap-string arg (string)

Wordwrap a string. Paragraphs may be separated with double newlines.

\markup {
  \override #'(line-width . 40)
  \wordwrap-string #"Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

  Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

  Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum"
}
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum

Used properties:
- text-direction (1)
- word-space
- line-width
- baseline-skip

A.11.3 Graphic

\arrow-head axis (integer) dir (direction) filled (boolean)
Produce an arrow head in specified direction and axis. Use the filled head if filled is specified.

\markup {
  \fontsize #5 {
    \general-align #Y #DOWN {
      \arrow-head #Y #UP ##t
      \arrow-head #Y #DOWN ##f
      \hspace #2
      \arrow-head #X #RIGHT ##f
      \arrow-head #X #LEFT ##f
    }
  }
}

▲ Y ↔

\beam width (number) slope (number) thickness (number)
Create a beam with the specified parameters.

\markup {
  \beam #5 #1 #2
}

\bracket arg (markup)
Draw vertical brackets around arg.

\markup {
  \bracket {
    \bracket {
      \note {2.} #UP
    }
  }
}
\circle arg (markup)

Draw a circle around arg. Use thickness, circle-padding and font-size properties to determine line thickness and padding around the markup.

\markup {
    \circle {
        Hi
    }
}

\draw-circle radius (number) thickness (number) filled (boolean)

A circle of radius radius and thickness thickness, optionally filled.

\markup {
    \draw-circle #2 #0.5 ##f
    \hspace #2
    \draw-circle #2 #0 ##t
}

\draw-dashed-line dest (pair of numbers)

A dashed line.

If full-length is set to #t (default) the dashed-line extends to the whole length given by dest, without white space at beginning or end. off will then be altered to fit. To insist on the given (or default) values of on, off use \override #'(full-length . #f) Manual settings for on, off and phase are possible.

\markup {
    \draw-dashed-line #'(5.1 . 2.3)
    \override #'((on . 0.3) (off . 0.5))
    \draw-dashed-line #'(5.1 . 2.3)
}

Used properties:

- full-length (#t)
- phase (0)
- off (1)
- on (1)
• thickness (1)

\draw-dotted-line dest (pair of numbers)
A dotted line.
The dotted-line always extends to the whole length given by dest, without white space at beginning or end. Manual settings for off are possible to get larger or smaller space between the dots. The given (or default) value of off will be altered to fit the line-length.

\markup {
  \draw-dotted-line #'(5.1 . 2.3)
  \override #'((thickness . 2) (off . 0.2))
  \draw-dotted-line #'(5.1 . 2.3)
}

Used properties:
• phase (0)
• off (1)
• thickness (1)

\draw-hline
Draws a line across a page, where the property span-factor controls what fraction of the page is taken up.

\markup {
  \column {
    \draw-hline
    \override #'(span-factor . 1/3)
    \draw-hline
  }
}

Used properties:
• span-factor (1)
• line-width
• draw-line-markup

\draw-line dest (pair of numbers)
A simple line.

\markup {
  \draw-line #'(4 . 4)
  \override #'(thickness . 5)
  \draw-line #'(-3 . 0)
}

Used properties:
• thickness (1)
\draw-squiggle-line \textit{sq-length} (number) \textit{dest} (pair of numbers) \textit{eq-end?} (boolean)

A squiggled line.

If \textit{eq-end?} is set to \texttt{#t}, it is ensured the squiggled line ends with a bow in same direction as the starting one. \textit{sq-length} is the length of the first bow. \textit{dest} is the end point of the squiggled line. To match \textit{dest} the squiggled line is scaled accordingly. Its appearance may be customized by overrides for \textit{thickness}, \textit{angularity}, \textit{height} and \textit{orientation}.

\markup
\column{
\draw-squiggle-line #0.5 #'(6 . 0) ##t
\override #'(orientation . -1)
\draw-squiggle-line #0.5 #'(6 . 0) ##t
\draw-squiggle-line #0.5 #'(6 . 0) ##f
\override #'(height . 1)
\draw-squiggle-line #0.5 #'(6 . 0) ##t
\override #'(thickness . 5)
\draw-squiggle-line #0.5 #'(6 . 0) ##t
\override #'(angularity . 2)
\draw-squiggle-line #0.5 #'(6 . 0) ##t
}

Used properties:
- orientation (1)
- height (0.5)
- angularity (0)
- thickness (0.5)

\ellipse \textit{arg} (markup)

Draw an ellipse around \textit{arg}. Use \textit{thickness}, \textit{x-padding}, \textit{y-padding} and \textit{font-size} properties to determine line thickness and padding around the markup.

\markup{
\ellipse {
Hi
}
}

Used properties:
- y-padding (0.2)
- x-padding (0.2)
- font-size (0)
- thickness (1)
\texttt{\epsfile axis (number) size (number) file-name (string)}

Inline an EPS image. The image is scaled along \textit{axis} to \textit{size}.

\begin{verbatim}
\markup {
   \general-align #Y #DOWN {
      \epsfile #X #20 \"context-example.eps\"
      \epsfile #Y #20 \"context-example.eps\"
   }
}
\end{verbatim}

\texttt{\filled-box xext (pair of numbers) yext (pair of numbers) blot (number)}

Draw a box with rounded corners of dimensions \textit{xext} and \textit{yext}. For example,
\begin{verbatim}
\markup {
   \filled-box #'(-.3 . 1.8) #'(-.3 . 1.8) #0
}
\end{verbatim}
creates a box extending horizontally from -0.3 to 1.8 and vertically from -0.3 up to 1.8, with corners formed from a circle of diameter 0 (i.e., sharp corners).

\begin{verbatim}
\markup {
   \filled-box #'(0 . 4) #'(0 . 4) #0
   \filled-box #'(0 . 2) #'(-4 . 2) #0.4
   \filled-box #'(1 . 8) #'(0 . 7) #0.2
   \with-color #white
   \filled-box #'(-4.5 . -2.5) #'(3.5 . 5.5) #0.7
}
\end{verbatim}

\texttt{\hbracket arg (markup)}

Draw horizontal brackets around \textit{arg}.

\begin{verbatim}
\markup {
   \hbracket {
      \line {
         one two three
      }
   }
}
\end{verbatim}

\texttt{\oval arg (markup)}

Draw an oval around \textit{arg}. Use \texttt{thickness}, \texttt{x-padding}, \texttt{y-padding} and \texttt{font-size} properties to determine line thickness and padding around the markup.

\begin{verbatim}
\markup {
}
\end{verbatim}
\oval {
   Hi
}
The commands \texttt{curveto} and \texttt{rcurveto} create cubic Bézier curves, and take 6 arguments: the first two are the X and Y coordinates for the first control point, the second two are the X and Y coordinates for the second control point, and the last two are the X and Y coordinates for the destination point.

The \texttt{closepath} command takes zero arguments and closes the current subpath in the active path.

Note that a sequence of commands \textit{must} begin with a \texttt{moveto} or \texttt{rmoveto} to work with the SVG output.

Line-cap styles and line-join styles may be customized by overriding the \texttt{line-cap-style} and \texttt{line-join-style} properties, respectively. Available line-cap styles are 'butt', 'round', and 'square. Available line-join styles are 'miter', 'round, and 'bevel.

The property \texttt{filled} specifies whether or not the path is filled with color.

\begin{verbatim}
samplePath = #'((moveto 0 0)
 (lineto -1 1)
 (lineto 1 1)
 (lineto 1 -1)
 (curveto -5 -5 -5 5 -1 0)
 (closepath))
\end{verbatim}

\begin{verbatim}
\markup {
 \path #0.25 #samplePath
 \override #'(line-join-style . miter)
 \path #0.25 #samplePath
 \override #'(filled . #t)
 \path #0.25 #samplePath
}
\end{verbatim}

Used properties:
\begin{itemize}
\item \texttt{filled} (#f)
\item \texttt{line-join-style} (round)
\item \texttt{line-cap-style} (round)
\end{itemize}

\texttt{\postscript str} (string)
This inserts \texttt{str} directly into the output as a PostScript command string.

\begin{verbatim}
ringps = #" 0.15 setlinewidth
  0.9 0.6 moveto
  0.4 0.6 0.5 0 361 arc
  stroke
  1.0 0.6 0.5 0 361 arc
  stroke
"

rings = \markup {
\end{verbatim}
\with-dimensions #'(0 . 2) #'(1 . 6) #'(0 . 1.2)
\postscript #ringsps
}
\relative c' {
  c2\rings
  a2\rings
}

\rounded-box arg (markup)
Draw a box with rounded corners around arg. Looks at thickness, box-padding and font-size properties to determine line thickness and padding around the markup; the corner-radius property makes it possible to define another shape for the corners (default is 1).

\markup {
  \rounded-box {
    Overtura
  }
}

\scale factor-pair (pair of numbers) arg (markup)
Scale arg. factor-pair is a pair of numbers representing the scaling-factor in the X and Y axes. Negative values may be used to produce mirror images.

\markup {
  \line {
    \scale #'(2 . 1)
    stretched
    \scale #'(1 . -1)
    mirrored
  }
}

\triangle filled (boolean)
A triangle, either filled or empty.
\markup {
\triangle \#t
\hspace {#2}
\triangle \#f
}

\begin{itemize}
\item baseline-skip (2)
\item font-size (0)
\item thickness (0.1)
\end{itemize}

\begin{verbatim}
\with-url url (string) arg (markup)
  Add a link to URL url around arg. This only works in the PDF backend.
\markup {
  \with-url "https://lilypond.org/" {
    LilyPond ... \italic {
      music notation for everyone
    }
  }
}
\end{verbatim}

\section*{A.11.4 Music}

\begin{verbatim}
\compound-meter time-sig (number or pair)
  Draw a numeric time signature.
\markup {
  \column {
    \line { Single number: }
      \compound-meter #3
    \line { Conventional: }
      \compound-meter #'(4 . 4) or
      \compound-meter #'(4 4)
    \line { Compound: }
      \compound-meter #'(2 3 8)
    \line { Single-number compound: }
      \compound-meter #'((2) (3))
    \line { Complex compound: }
      \compound-meter #'((2 3 8) (3 4))
  }
}
\end{verbatim}

\begin{itemize}
\item Single number: \texttt{3}
\item Conventional: \texttt{\textfrac{4}{4}} or \texttt{\textfrac{1}{4}}
\item Compound: \texttt{\textfrac{2}{3} + 3}
\item Single-number compound: \texttt{\textfrac{2}{8} + 3}
\item Complex compound: \texttt{\textfrac{2}{8} + 3 + 3}
\end{itemize}

\customTabClef num-strings (integer) staff-space (number)
  Draw a tab clef sans-serif style.
\doubleflat
   Draw a double flat symbol.
   \markup {
      \doubleflat
   }

\doubleslash
   Draw a double sharp symbol.
   \markup {
      \doubleslash
   }

\fermata
   Create a fermata glyph. When direction is DOWN, use an inverted glyph. Note that within music, one would usually use the \fermata articulation instead of a markup.
   { c'\fermata d'' \fermata }
   \markup { \fermata \override #`(direction ,DOWN) \fermata }

\flat
   Draw a flat symbol.
   \markup {
      \flat
   }

\musicglyph glyph-name (string)
   glyph-name is converted to a musical symbol; for example, \musicglyph "accidentals.natural" selects the natural sign from the music font. See Section “The Emmentaler font” in Notation Reference for a complete listing of the possible glyphs.
   \markup {
      \musicglyph "f"
      \musicglyph "rests.2"
      \musicglyph "clefs.G_change"
   }
Appendix A: Notation manual tables

\natural

750

Draw a natural symbol.
\markup {
\natural
}



\note-by-number log (number) dot-count (number) dir (number)
Construct a note symbol, with stem and flag. By using fractional values for dir,
longer or shorter stems can be obtained. Supports all note-head-styles. Ancient note-head-styles will get mensural-style-flags. flag-style may be overridden independently. Supported flag-styles are default, old-straight-flag,
modern-straight-flag, flat-flag, mensural and neomensural. The latter two
flag-styles will both result in mensural-flags. Both are supplied for convenience.
\markup {
\note-by-number #3 #0 #DOWN
\hspace #2
\note-by-number #1 #2 #0.8
}

o \OO
U

Used properties:
• style (’())
• flag-style (’())
• font-size (0)
\note duration (duration) dir (number)
This produces a note with a stem pointing in dir direction, with the duration for the
note head type and augmentation dots. For example, \note {4.} #-0.75 creates a
dotted quarter note, with a shortened down stem.
\markup {
\override #'(style . cross)
\note {4..} #UP
\hspace #2
\note {\breve} #0
}

qOO 

Used properties:
• style (’())
• flag-style (’())
• font-size (0)
\rest-by-number log (number) dot-count (number)
A rest or multi-measure-rest symbol.
\markup {
\rest-by-number #3 #2


\hspace #2
\rest-by-number #0 #1
\hspace #2
\override #'(multi-measure-rest . #t)
\rest-by-number #0 #0
}

\texttt{\textit{\hspace #2 \rest \hspace #2 \rest \hspace #2 \rest}}

Used properties:
- multi-measure-rest (#f)
- style ('())
- font-size (0)

\texttt{\textit{\hspace #2 \rest duration (string)}}

This produces a rest, with the duration for the rest type and augmentation dots. "breve", "longa" and "maxima" are valid input-strings.

Printing MultiMeasureRests could be enabled with \override #'(multi-measure-rest . #t) If MultiMeasureRests are taken, the MultiMeasureRestNumber is printed above. This is enabled for all styles using default-glyphs. Could be disabled with \override #'(multi-measure-rest-number . #f)

\markup {
\rest "4.." 
\hspace #2
\rest "breve"
\hspace #2
\override-lines #'(multi-measure-rest . #t)
{
\rest "7"
\hspace #2
\override #'(multi-measure-rest-number . #f)
\rest "7"
}
}

\texttt{\textit{\hspace #2 \rest \hspace #2 \rest \hspace #2 \rest}}

Used properties:
- word-space (0.6)
- multi-measure-rest-number (#t)
- multi-measure-rest (#f)
- style ('())

\texttt{\textit{\hspace #2 \score score (score)}}

Inline an image of music. The reference point (usually the middle staff line) of the lowest staff in the top system is placed on the baseline.

\markup {
\score {
\new PianoStaff <<
\new Staff \relative c' {

\key f \major
\time 3/4
\mark \markup { Allegro }
f2\p( a4)
c2( a4)
bes2( g'4)
f8( e) e4 r
}
\new Staff \relative c {
\clef bass
\key f \major
\time 3/4
f8( a c a c a
c' es c es c)
f,( bes d bes d bes)
f( g bes g bes g)
}

\layout {
indent = 0.0\cm
\context {
\Score
\override RehearsalMark.break-align-symbols = 
#'(time-signature key-signature)
\override RehearsalMark.self-alignment-X = #LEFT
}
\context {
\Staff
\override TimeSignature
.break-align-anchor-alignment = #LEFT
}
}

\semiflat
\markup {
\semiflat
}

Draw a semiflat symbol.
\markup {
\semiflat
}

\d
\semisharp  
Draw a semisharp symbol.  
\markup {  
  \semisharp  
}  
\'

\sesquiflat  
Draw a 3/2 flat symbol.  
\markup {  
  \sesquiflat  
}  
Φ

\sesquisharp  
Draw a 3/2 sharp symbol.  
\markup {  
  \sesquisharp  
}  
#

\sharp  
Draw a sharp symbol.  
\markup {  
  \sharp  
}  
#

\tied-lyric str (string)  
Like simple-markup, but use tie characters for ‘~’ tilde symbols.  
\markup \column {  
  \tied-lyric  
    #"Siam navi~all'onde~algenti Lasciate~in abbandono"  
  \tied-lyric  
    #"Impetuosi venti I nostri~affetti sono"  
  \tied-lyric  
    #"Ogni diletto~e scoglio Tutta la vita~e~un mar."
}

Siam navi all'onde algenti Lasciate in abbandono  
Impetuosi venti I nostri affetti sono  
Ogni diletto e scoglio Tutta la vita e un mar.

Used properties:  
  • word-space
A.11.5 Instrument Specific Markup

\fret-diagram definition-string (string)
Make a (guitar) fret diagram. For example, say
\markup \fret-diagram #"s:0.75;6-x;5-x;4-o;3-2;2-3;1-2;"
for fret spacing 3/4 of staff space, D chord diagram

Syntax rules for definition-string:
- Diagram items are separated by semicolons.
- Possible items:
  - s: number – Set the fret spacing of the diagram (in staff spaces). Default: 1.
  - t: number – Set the line thickness (relative to normal line thickness). Default: 0.5.
  - h: number – Set the height of the diagram in frets. Default: 4.
  - f: number – Set fingering label type (0 = none, 1 = in circle on string, 2 = below string). Default: 0.
  - d: number – Set radius of dot, in terms of fret spacing. Default: 0.25.
  - p: number – Set the position of the dot in the fret space. 0.5 is centered; 1 is on lower fret bar, 0 is on upper fret bar. Default: 0.6.
  - c:string1-string2-fret – Include a barre mark from string1 to string2 on fret.
  - string-fret – Place a dot on string at fret. If fret is ‘o’, string is identified as open. If fret is ‘x’, string is identified as muted.
  - string-fret-fingering – Place a dot on string at fret, and label with fingering as defined by the f: code.
- Note: There is no limit to the number of fret indications per string.

Used properties:
- thickness (0.5)
- fret-diagram-details
- size (1.0)
- align-dir (-0.4)

\fret-diagram-terse definition-string (string)
Make a fret diagram markup using terse string-based syntax.

Here is an example
\markup \fret-diagram-terse #"x;x;o;2;3;2;"
for a D chord diagram.

Syntax rules for definition-string:
- Strings are terminated by semicolons; the number of semicolons is the number of strings in the diagram.
- Mute strings are indicated by ‘x’.
- Open strings are indicated by ‘o’.
- A number indicates a fret indication at that fret.
- If there are multiple fret indicators desired on a string, they should be separated by spaces.
Appendix A: Notation manual tables

- Fingerings are given by following the fret number with a -, followed by the finger indicator, e.g. ‘3-2’ for playing the third fret with the second finger.
- Where a barre indicator is desired, follow the fret (or fingering) symbol with -( to start a barre and -) to end the barre.

Used properties:
- thickness (0.5)
- fret-diagram-details
- size (1.0)
- align-dir (-0.4)

\fret-diagram-verbose marking-list (pair)
Make a fret diagram containing the symbols indicated in marking-list.
For example,
\markup \fret-diagram-verbose
  #'|((mute 6) (mute 5) (open 4)
     (place-fret 3 2) (place-fret 2 3) (place-fret 1 2))
produces a standard D chord diagram without fingering indications.
Possible elements in marking-list:

(mute string-number)
Place a small ‘x’ at the top of string string-number.

(open string-number)
Place a small ‘o’ at the top of string string-number.

(barre start-string end-string fret-number)
Place a barre indicator (much like a tie) from string start-string to string end-string at fret fret-number.

(capo fret-number)
Place a capo indicator (a large solid bar) across the entire fretboard at fret location fret-number. Also, set fret fret-number to be the lowest fret on the fret diagram.

(place-fret string-number fret-number [finger-value] [color-modifier] [color] ['parenthesized ['default-paren-color]])
Place a fret playing indication on string string-number at fret fret-number with an optional fingering label finger-value, an optional color modifier color-modifier, an optional color color, an optional parenthesis 'parenthesized and an optional paranthesis color 'default-paren-color. By default, the fret playing indicator is a solid dot. This can be globally changed by setting the value of the variable dot-color or for a single dot by setting the value of color. The dot can be parenthesized by adding 'parenthesized. By default the color for the parenthesis is taken from the dot. Adding 'default-paren-color will take the parenthesis-color from the global dot-color, as a fall-back black will be used. Setting color-modifier to inverted inverts the dot color for a specific fingering. The values for string-number, fret-number, and the optional finger should be entered first in that order. The order of the other optional arguments does not matter. If the finger part of the place-fret element is present, finger-value will be displayed according to the setting of the variable finger-code. There is no limit to the number of fret indications per string.
Used properties:

- `thickness` (0.5)
- `fret-diagram-details`
- `size` (1.0)
- `align-dir` (-0.4)

\harp-pedal definition-string (string)

Make a harp pedal diagram.

Possible elements in `definition-string`:

- ^ pedal is up
- - pedal is neutral
- v pedal is down
- | vertical divider line
- o the following pedal should be circled (indicating a change)

The function also checks if the string has the typical form of three pedals, then the divider and then the remaining four pedals. If not it prints out a warning. However, in any case, it will also print each symbol in the order as given. This means you can place the divider (even multiple dividers) anywhere you want, but you’ll have to live with the warnings.

The appearance of the diagram can be tweaked inter alia using the `size` property of the TextScript grob (\override Voice.TextScript.size = #0.3) for the overall, the `thickness` property (\override Voice.TextScript.thickness = #3) for the line thickness of the horizontal line and the divider. The remaining configuration (box sizes, offsets and spaces) is done by the harp-pedal-details list of properties (\override Voice.TextScript.harp-pedal-details.box-width = #1). It contains the following settings: box-offset (vertical shift of the box center for up/down pedals), box-width, box-height, space-before-divider (the spacing between two boxes before the divider) and space-after-divider (box spacing after the divider).

\markup \harp-pedal "^-v|--ov^"

\woodwind-diagram instrument (symbol) user-draw-commands (list)

Make a woodwind-instrument diagram. For example, say

\markup \woodwind-diagram
   #'oboe #'((lh . (d ees)) (cc . (five3qT1q)) (rh . (gis)))

for an oboe with the left-hand d key, left-hand ees key, and right-hand gis key depressed while the five-hole of the central column effectuates a trill between 1/4 and 3/4 closed.

The following instruments are supported:

- piccolo
Appendix A: Notation manual tables

- flute
- oboe
- clarinet
- bass-clarinet
- saxophone
- bassoon
- contrabassoon

To see all of the callable keys for a given instrument, include the function (print-keys 'instrument) in your .ly file, where instrument is the instrument whose keys you want to print.

Certain keys allow for special configurations. The entire gamut of configurations possible is as follows:
- 1q (1/4 covered)
- 1h (1/2 covered)
- 3q (3/4 covered)
- R (ring depressed)
- F (fully covered; the default if no state put)

Additionally, these configurations can be used in trills. So, for example, three3qTR effectuates a trill between 3/4 full and ring depressed on the three hole. As another example, threeRT effectuates a trill between R and open, whereas threeTR effectuates a trill between open and shut. To see all of the possibilities for all of the keys of a given instrument, invoke (print-keys-verbose 'instrument).

Lastly, substituting an empty list for the pressed-key alist will result in a diagram with all of the keys drawn but none filled, for example:

\markup woodwind-diagram #'(oboef)

Used properties:
- graphical (#t)
- thickness (0.1)
- size (1)

A.11.6 Accordion Registers

\discant name (string)

\discant name generates a discant accordion register symbol.

To make it available,

#(use-modules (scm accreg))

is required near the top of your input file.

The register names in the default \discant register set have modeled after numeric Swiss notation like depicted in http://de.wikipedia.org/wiki/Register_%28Akkordeon%29, omitting the slashes and dropping leading zeros.

The string name is basically a three-digit number with the lowest digit specifying the number of 16’ reeds, the tens the number of 8’ reeds, and the hundreds specifying the number of 4’ reeds. Without modification, the specified number of reeds in 8’ is centered in the symbol. Newer instruments may have registrations where 8’ can be used either within or without a tone chamber, ‘cassotto’. Notationally, the central dot then indicates use of cassotto. One can suffix the tens’ digits ‘1’ and ‘2’ with
‘+’ or ‘-’ to indicate clustering the dots at the right or left respectively rather than centered.

Some examples are

```
\discant "1" \discant "1+0"
\discant "120" \discant "131"
```

Used properties:
- `font-size (0)`

`\freeBass name` (string)

`\freeBass name` generates a free bass/converter accordion register symbol for the usual two-reed layout.

To make it available,
```
#(use-modules (scm accreg))
```

is required near the top of your input file.

Available registrations are

```
\freeBass "1" \freeBass "11"
\freeBass "10"
```

Used properties:
- `font-size (0)`

`\stdBass name` (string)

`\stdBass name` generates a standard bass accordion register symbol.

To make it available,
```
#(use-modules (scm accreg))
```

is required near the top of your input file.

The default bass register definitions have been modeled after the article [http://www.accordions.com/index/art/stradella.shtml](http://www.accordions.com/index/art/stradella.shtml) originally appearing in Accord Magazine.

The underlying register model is
This kind of overlapping arrangement is common for Italian instruments though the exact location of the octave breaks differ.

When not composing for a particular target instrument, using the five reed definitions makes more sense than using a four reed layout: in that manner, the ‘Master’ register is unambiguous. This is rather the rule in literature bothering about bass registrations at all.

Available registrations are

- \stdBass "Soprano"
- \stdBass "Soft Bass"
- \stdBass "Alto"
- \stdBass "Soft Tenor"
- \stdBass "Tenor"
- \stdBass "Bass/Alto"
- \stdBass "Master"

Used properties:
- font-size (0)

\stdBassIV name (string)
\stdBassIV name generates a standard bass accordion register symbol.

To make it available,

#(use-modules (scm accreg))

is required near the top of your input file.

The main use is for four-reed standard bass instruments with reedbank layout

Notable instruments are Morino models with MIII (the others are five-reed instead) and the Atlantic IV. Most of those models have three register switches. Some newer Morinos with MIII might have five or even seven.

The prevalent three-register layout uses the middle three switches ‘Tenor’, ‘Master’, ‘Soft Bass’. Note that the sound is quite darker than the same registrations of ‘c,’-based instruments.

Available registrations are
Appendix A: Notation manual tables

\stdBassIV "Soprano" \stdBassIV "Soft Bass"
\stdBassIV "Alto" \stdBassIV "Bass/Alto"
\stdBassIV "Tenor" \stdBassIV "Soft Bass/Alto"
\stdBassIV "Master" \stdBassIV "Soft Tenor"

Used properties:
- font-size (0)

\stdBassV name (string)
\stdBassV name generates a standard bass accordion register symbol.

To make it available,

#(use-modules (scm accreg))

is required near the top of your input file.

The main use is for five-reed standard bass instruments with reedbank layout

This tends to be the bass layout for Hohner’s Morino series without convertor or MIII manual.

With the exception of the rather new 7-register layout, the highest two chord reeds are usually sounded together. The Older instruments offer 5 or 3 bass registers. The Tango VM offers an additional ‘Solo Bass’ setting that mutes the chord reeds. The symbol on the register buttons of the Tango VM would actually match the physical five-octave layout reflected here, but it is not used in literature.

Composers should likely prefer the five-reed versions of these symbols. The mismatch of a four-reed instrument with five-reed symbols is easier to resolve for the player than the other way round.

Available registrations are
\stdBassV "Bass/Alto"  \stdBassV "Soft Bass"
\stdBassV "Soft Bass/Alto"  \stdBassV "Soft Tenor"
\stdBassV "Alto"  \stdBassV "Soprano"
\stdBassV "Tenor"  \stdBassV "Sopranos"
\stdBassV "Master"  \stdBassV "Solo Bass"

Used properties:

- font-size (0)

\stdBassVI name (string)
\stdBassVI name generates a standard bass accordion register symbol for six reed basses.

To make it available,

#(use-modules (scm accreg))

is required near the top of your input file.

This is primarily the register layout for the Hohner “Gola” model. The layout is

The registers are effectively quite similar to that of \stdBass. An additional bass reed at alto pitch is omitted for esthetical reasons from the ‘Master’ setting, so the symbols are almost the same except for the ‘Alto/Soprano’ register with bass notes at Alto pitch and chords at Soprano pitch.

Available registrations are
A.11.7 Other

\auto-footnote mkup (markup) note (markup)

Have footnote note act as an annotation to the markup mkup.

\markup \auto-footnote a b
\override #'(padding . 0.2)
\auto-footnote c d

\auto-footnote

The footnote will be annotated automatically.

Used properties:
  • padding (0.0)
  • raise (0.5)

\backslashed-digit num (integer)

A feta number, with backslash. This is for use in the context of figured bass notation.

\markup \backslashed-digit #5
\hspace #2
\override #'(thickness . 3)
\backslashed-digit #7

\backslashed-digit

Used properties:
  • thickness (1.6)
  • font-size (0)

\char num (integer)

Produce a single character. Characters encoded in hexadecimal format require the prefix \#x.

\markup {
Appendix A: Notation manual tables

\char #65 \char ##x00a9

A ©

\eyeglasses
Prints out eyeglasses, indicating strongly to look at the conductor.
\markup{\eyeglasses}

\first-visible args (markup list)
Use the first markup in args that yields a non-empty stencil and ignore the rest.
\markup{
\first-visible {
 fromproperty #'header:composer
 italic Unknown
}
}

Unknown

\footnote mkup (markup) note (markup)
Have footnote note act as an annotation to the markup mkup.
\markup{
\auto-footnote a b
\override #'(padding . 0.2)
\auto-footnote c d
}

 a c

The footnote will not be annotated automatically.

\fraction arg1 (markup) arg2 (markup)
Make a fraction of two markups.
\markup{
\approx
\fraction 355 113
}

\pi \approx \frac{355}{113}

Used properties:
• font-size (0)

\fromproperty symbol (symbol)
Read the symbol from property settings, and produce a stencil from the markup contained within. If symbol is not defined, it returns an empty markup.
\header {
 myTitle = "myTitle"
title = \markup {
}
from
\italic
\fromproperty #'header:myTitle
}
}
\markup {

null
}

from myTitle

left-brace size (number)
A feta brace in point size size.
\markup {
\left-brace #35
\hspace #2
\left-brace #45
}

lookup glyph-name (string)
Lookup a glyph by name.
\markup {
\override #'(font-encoding . fetaBraces) {
\lookup #"brace200"
\hspace #2
\rotate #180
\lookup #"brace180"
}
}

markalphabet num (integer)
Make a markup letter for num. The letters start with A to Z and continue with double letters.
\markup {
\markalphabet #8
\hspace #2
\markalphabet #26
}
H  Z

\markletter \texttt{num} (integer)
Make a markup letter for \texttt{num}. The letters start with A to Z (skipping letter I),
and continue with double letters.
\begin{verbatim}
\markup {
    \markletter \num {A}
    \hspace {2}
    \markletter \num {B}
}
\end{verbatim}

\ H  \ AA

\null
An empty markup with extents of a single point.
\begin{verbatim}
\markup {
    \null
}
\end{verbatim}

\on-the-fly \texttt{procedure} (procedure) \texttt{arg} (markup)
Apply the \texttt{procedure} markup command to \texttt{arg}. \texttt{procedure} takes the same arguments
as \texttt{interpret-markup} and returns a stencil.

\override \texttt{new-prop} (pair) \texttt{arg} (markup)
Add the argument \texttt{new-prop} to the property list. Properties may be any prop-
erty supported by Section “font-interface” in Internals Reference, Section “text-
interface” in Internals Reference and Section “instrument-specific-markup-interface”
in Internals Reference.
\texttt{new-prop} may be either a single alist pair, or non-empty alist of its own.
\begin{verbatim}
\markup {
    \undertie "undertied"
    \override #'(offset . 15)
    \undertie "offset undertied"
    \override #'(\(offset . 15\) (thickness . 3))
    \undertie "offset thick undertied"
}
\end{verbatim}

\underline{undertied} offset undertied offset thick undertied

\page-link \texttt{page-number} (number) \texttt{arg} (markup)
Add a link to the page \texttt{page-number} around \texttt{arg}. This only works in the PDF
backend.
\begin{verbatim}
\markup {
    \page-link \#2 { \italic { This links to page 2... } }
}
\end{verbatim}

\emph{This links to page 2...}
\page-ref label (symbol) gauge (markup) default (markup)
Reference to a page number. label is the label set on the referenced page (using \label or \tocItem), gauge a markup used to estimate the maximum width of the page number, and default the value to display when label is not found.
(If the current book or bookpart is set to use roman numerals for page numbers, the reference will be formatted accordingly – in which case the gauge’s width may require additional tweaking.)

\pattern count (non-negative integer) axis (non-negative integer) space (number) pattern (markup)
Prints count times a pattern markup. Patterns are spaced apart by space (defined as for \hspace or \vspace, respectively). Patterns are distributed on axis.
\markup \column {
   "Horizontally repeated :"
   \pattern #7 #x #2 \flat 
   \null
   "Vertically repeated :"
   \pattern #3 #y #0.5 \flat
}

Horizontally repeated :
\b \b \b \b \b \b

Vertically repeated :
\b
\b
\b

\property-recursive symbol (symbol)
Print out a warning when a header field markup contains some recursive markup definition.

\right-brace size (number)
A feta brace in point size size, rotated 180 degrees.
\markup {
   \right-brace #45
   \hspace #2
   \right-brace #35
}

\slashed-digit num (integer)
A feta number, with slash. This is for use in the context of figured bass notation.
\markup {
   \slashed-digit #5
   \hspace #2
   \override #'(thickness . 3)
}
\slashed-digit \#7

$\frac{5}{7}$

Used properties:
- thickness (1.6)
- font-size (0)

\stencil stil (stencil)
Use a stencil as markup.
\markup {
  \stencil #(make-circle-stencil 2 0 #t)
}

\strut
Create a box of the same height as the space in the current font.

\transparent arg (markup)
Make arg transparent.
\markup {
  \transparent {
    invisible text
  }
}

\verbatim-file name (string)
Read the contents of file name, and include it verbatim.
\markup {
  \verbatim-file #'"simple.ly"
}

%% A simple piece in LilyPond, a scale.
\relative {
  c' d e f g a b c
}

%% Optional helper for automatic updating
%% by convert-ly. May be omitted.
\version "2.19.21"

\whiteout arg (markup)
Provide a white background for arg. The shape of the white background is determined by style. The default is box which produces a rectangle. rounded-box produces a rounded rectangle. outline approximates the outline of the markup.
\markup {
  \combine
    \filled-box #'(-1 . 15) #'(-3 . 4) #1
\override #'(thickness . 1.5)
\whiteout whiteout-box
}
\markup {
  \combine
  \filled-box #'(-1 . 24) #'(-3 . 4) #1
  \override #'(style . rounded-box) (thickness . 3))
  \whiteout whiteout-rounded-box
}
\markup {
  \combine
  \filled-box #'(-1 . 18) #'(-3 . 4) #1
  \override #'(style . outline) (thickness . 3))
  \whiteout whiteout-outline
}

\whiteout-box
\whiteout-rounded-box
\whiteout-outline

Used properties:
• thickness ('())
• style (box)

\with-color color (color) arg (markup)
  Draw arg in color specified by color.
  \markup {
    \with-color #red
    red
    \hspace #2
    \with-color #green
    green
    \hspace #2
    \with-color "#0000ff"
    blue
  }

  red  green  blue

\with-dimensions-from arg1 (markup) arg2 (markup)
  Print arg2 with the horizontal and vertical dimensions of arg1.

\with-dimensions x (pair of numbers) y (pair of numbers) arg (markup)
  Set the horizontal and vertical dimensions of arg to x and y.
\textbf{A.12 Text markup list commands}

The following commands can all be used with \texttt{\markuptextlist}:

\texttt{column-lines \textit{args} (markup list)}

Like \texttt{column}, but return a list of lines instead of a single markup. \texttt{baseline-skip} determines the space between each markup in \textit{args}.

Used properties:
- \texttt{baseline-skip}

\texttt{justified-lines \textit{args} (markup list)}

Like \texttt{justify}, but return a list of lines instead of a single markup. Use \texttt{\override-lines \#'(line-width . \textit{X})} to set the line width; \textit{X} is the number of staff spaces.

Used properties:
- \texttt{text-direction (1)}
- \texttt{word-space}
- \texttt{line-width (#f)}
- \texttt{baseline-skip}

\texttt{map-markup-commands compose (procedure) \textit{args} (markup list)}

This applies the function \texttt{compose} to every markup in \textit{args} (including elements of markup list command calls) in order to produce a new markup list. Since the return value from a markup list command call is not a markup list but rather a list of stencils, this requires passing those stencils off as the results of individual markup calls. That way, the results should work out as long as no markups rely on side effects.

\texttt{override-lines new-prop (pair) \textit{args} (markup list)}

Like \texttt{\override}, for markup lists.

\texttt{score-lines \textit{score} (score)}

This is the same as the \texttt{\score} markup but delivers its systems as a list of lines. Its \textit{score} argument is entered in braces like it would be for \texttt{\score}.

\texttt{table column-align (number list) \textit{lst} (markup list)}

Returns a table.
column-align specifies how each column is aligned, possible values are -1, 0, 1. The number of elements in column-align determines how many columns will be printed. The entries to print are given by lst, a markup-list. If needed, the last row is filled up with point-stencils. Overriding padding may be used to increase columns horizontal distance. Overriding baseline-skip to increase rows vertical distance.

\markuplist {
  \override #'(padding . 2)
  \table
  #{(0 1 0 -1)}
  {\underline { center-aligned right-aligned } center-aligned left-aligned }
  one \number 1 thousandth \number 0.001
  eleven \number 11 hundredth \number 0.01
  twenty \number 20 tenth \number 0.1
  thousand \number 1000 one \number 1.0
}

<table>
<thead>
<tr>
<th>center-aligned</th>
<th>right-aligned</th>
<th>center-aligned</th>
<th>left-aligned</th>
</tr>
</thead>
<tbody>
<tr>
<td>one</td>
<td>1</td>
<td>thousandth</td>
<td>0.001</td>
</tr>
<tr>
<td>eleven</td>
<td>11</td>
<td>hundredth</td>
<td>0.01</td>
</tr>
<tr>
<td>twenty</td>
<td>20</td>
<td>tenth</td>
<td>0.1</td>
</tr>
<tr>
<td>thousand</td>
<td>1000</td>
<td>one</td>
<td>1.0</td>
</tr>
</tbody>
</table>

Used properties:
- baseline-skip
- padding (0)

\table-of-contents
Used properties:
- baseline-skip

\wordwrap-internal justify (boolean) args (markup list)
Internal markup list command used to define \justify and \wordwrap.
Used properties:
- text-direction (1)
- word-space
- line-width (#f)

\wordwrap-lines args (markup list)
Like \wordwrap, but return a list of lines instead of a single markup. Use \override-lines #'(line-width . X) to set the line width, where X is the number of staff spaces.
Used properties:
- text-direction (1)
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- word-space
- line-width (#f)
- baseline-skip

\wordwrap-string-internal justify (boolean) arg (string)

Internal markup list command used to define \justify-string and \wordwrap-string.

Used properties:
- text-direction (1)
- word-space
- line-width

A.13 List of special characters

The following special characters references can be used; for more details, see [ASCII aliases], page 528.

The HTML syntax is used and most of these references are the same as HTML. The rest of them are inspired by \LaTeX.

The characters are boxed so that you can see their size. A small padding has been added between the character and the box for more readability.

| &excl; | ¡ | &iquest; | ¿ | &solidus; | \ | &flq; | \ |
|---|---|---|---|---|---|---|
| &frq; | \ | &flqq; | \ | &frqq; | \ | &glq; | \ |
| &grq; | \ | &glqq; | \ | &grqq; | \ | &elq; | \ |
| &erq; | \ | &elqq; | \ | &erqq; | \ | &ensp; | \ |
| &emsp; | \ | &thinsp; | \ | &nbsp; | \ | &nmnbsp; | \ |
| &zwj; | \ | &zwnj; | \ | &middot; | \ | &bull; | \ |
| &copyright; | © | &registered; | ® | &trademark; | ™ | &dagger; | † |
| &Dagger; | ℡ | &numero; | № | &ordf; | \ | &ordm; | ² |
| &para; | ¶ | &sect; | § | &deg; | \ | &numero; | № |
| &permil; | ‰ | &brvbar; | † | &acute; | \ | &acutedbl; | ² |
| &grave; | ˘ | &breve; | ˘ | &caron; | ˘ | &cedilla; | ˘ |
| &circumflex; | ˚ | &diaeresis; | ˚ | &macron; | ˚ | &aa; | ä |
A.14 List of articulations

In LilyPond’s internal logic, an ‘articulation’ is any object (other than dynamics) that may be attached directly after a rhythmic event: notes, chords; even silences and skips, or the empty chord construct `<>` (see Section “Structure of a note entry” in Learning Manual). Even slurs, fingerings and text scripts are technically articulations, although these are not shown here. Therefore, the following lists include not only articulation marks, but also all other scripts in the Emmentaler font that may be attached to notes (the way an accent is entered as ‘c’\accent’ or ‘c’->’). Each example shows the script in its two possible vertical positions: respectively up and down, as well as its default (neutral) position. See also [Script glyphs], page 697, for a more extensive list of glyphs, for use with the \musicglyph markup command as explained in [Music notation inside markup], page 265.

**Articulation scripts**

\accent or -> \espressivo \marcato or -- \portato or _-  
\staccatissimo or --! \staccato or -. \tenuto or --
Ornament scripts

\prall
\prallup
\pralldown
\upprall
\downprall
\prallprall
\lineprall
\prallmordent
\mordent
\upmordent
\downmordent
\trill
\turn
\reverseturn
\slashturn
\haydnturn

Fermata scripts

\veryshortfermata
\shortfermata
\fermata
\longfermata
\verylongfermata
\henzeshortfermata
\henzelongfermata

Instrument-specific scripts

\upbow
\downbow
\flageolet
\open
Appendix A: Notation manual tables

\halfopen
\lheel
\rheel
\ltoe
\rtoe
\snappizzicato
\stopped or ++
\thumb

Repeat sign scripts
\segno
\coda
\varcoda

Ancient scripts
\accentus
\circulus
\ictus
\semicirculus
\signumcongruentiae

A.15 Percussion notes

bassdrum
bd

acousticbassdrum
bda

snare
sn

acousticsnare
sna

electricsnare
technology
sne

lowfloortom
tomfl

highfloortom
tomfh

lowtom
toml
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>hiagogo</td>
<td>agh</td>
</tr>
<tr>
<td>loagogo</td>
<td>agl</td>
</tr>
<tr>
<td>sidestick</td>
<td>ss</td>
</tr>
<tr>
<td>hisidestick</td>
<td>ssh</td>
</tr>
<tr>
<td>losidestick</td>
<td>ssl</td>
</tr>
<tr>
<td>guiro</td>
<td>gui</td>
</tr>
<tr>
<td>shortguiro</td>
<td>guis</td>
</tr>
<tr>
<td>longguiro</td>
<td>gull</td>
</tr>
<tr>
<td>cabasa</td>
<td>cab</td>
</tr>
<tr>
<td>maracas</td>
<td>mar</td>
</tr>
<tr>
<td>shortwhistle</td>
<td>whs</td>
</tr>
<tr>
<td>longwhistle</td>
<td>whl</td>
</tr>
<tr>
<td>handclap</td>
<td>hc</td>
</tr>
<tr>
<td>tambourine</td>
<td>tamb</td>
</tr>
<tr>
<td>vibraslap</td>
<td>vibs</td>
</tr>
<tr>
<td>tamtam</td>
<td>tt</td>
</tr>
<tr>
<td>claves</td>
<td>cl</td>
</tr>
<tr>
<td>hiwoodblock</td>
<td>wbh</td>
</tr>
<tr>
<td>lowoodblock</td>
<td>wbl</td>
</tr>
<tr>
<td>opencuica</td>
<td>cuio</td>
</tr>
<tr>
<td>mutecuica</td>
<td>cuim</td>
</tr>
<tr>
<td>triangle</td>
<td>tri</td>
</tr>
<tr>
<td>opentriangle</td>
<td>trio</td>
</tr>
<tr>
<td>mutetriangle</td>
<td>trim</td>
</tr>
<tr>
<td>oneup</td>
<td>ua</td>
</tr>
<tr>
<td>twoup</td>
<td>ub</td>
</tr>
<tr>
<td>threeup</td>
<td>uc</td>
</tr>
<tr>
<td>fourup</td>
<td>ud</td>
</tr>
<tr>
<td>fiveup</td>
<td>ue</td>
</tr>
<tr>
<td>onedown</td>
<td>da</td>
</tr>
<tr>
<td>twodown</td>
<td>db</td>
</tr>
<tr>
<td>threedown</td>
<td>dc</td>
</tr>
</tbody>
</table>
A.16 Technical glossary

A glossary of the technical terms and concepts used internally in LilyPond. These terms may appear in the manuals, on mailing lists or in the source code.

**alist**

An association list or *alist* for short is a Scheme pair which associates a value with a key: `(key . value)`. For example, in `scm/lily.scm`, the alist “type-p-name-alist” associates certain type predicates (e.g., `ly:music?`) with names (e.g., “music”) so that type-check failures can be reported with a console message that includes the name of the expected type predicate.

**callback**

A *callback* is a routine, function or method whose reference is passed as an argument in a call to another routine, so allowing the called routine to invoke it. The technique enables a lower-level software layer to call a function defined in a higher layer. Callbacks are used extensively in LilyPond to permit user-level Scheme code to define how many low-level actions are performed.

**closure**

In Scheme, a *closure* is created when a function, usually a lambda expression, is passed as a variable. The closure contains the function’s code plus references to the lexical bindings of the function’s free variables (i.e., those variables used in the expression but defined outside it). When this function is applied to different arguments later, the free variable bindings that were captured in the closure are used to obtain the values of the free variables to be used in the calculation. One useful property of closures is the retention of internal variable values between invocations, so permitting state to be maintained.

**glyph**

A *glyph* is a particular graphical representation of a typographic character, or a combination of two characters forming a ligature. A set of glyphs with a single style and shape comprise a font, and a set of fonts covering several styles and sizes comprise a typeface.

See also

Notation Reference: Section 1.8.3 [Fonts], page 269, Section 3.3.3 [Special characters], page 527.

**grob**

LilyPond objects which represent items of notation in the printed output such as note heads, stems, slurs, ties, fingering, clefs, etc are called ‘Layout objects’, often known as ‘GRaphical OBjects’, or *grobs* for short. They are represented by instances of the *Grob* class.

See also

Internals Reference: Section “grob-interface” in Internals Reference, Section “All layout objects” in Internals Reference.

**immutable**

An **immutable** object is one whose state cannot be modified after creation, in contrast to a mutable object, which can be modified after creation.

In LilyPond, immutable or shared properties define the default style and behavior of grobs. They are shared between many objects. In apparent contradiction to the name, they can be changed using `\override` and `\revert`.

**See also**

Notation Reference: [mutable], page 778.

**interface**

Actions and properties which are common to a number of grobs are grouped together in an object called a **grob-interface**, or just ‘interface’ for short.

**See also**


Notation Reference: Section 5.2.2 [Layout interfaces], page 620.

Internals Reference: Section “Graphical Object Interfaces” in Internals Reference.

**lexer**

A **lexer** is a program which converts a sequence of characters into a sequence of tokens, a process called lexical analysis. The LilyPond lexer converts the stream obtained from an input `.ly` file into a tokenized stream more suited to the next stage of processing - parsing, for which see [parser], page 778. The LilyPond lexer is built with Flex from the lexer file `lily/lexer.ll` which contains the lexical rules. This file is part of the source code and is not included in the LilyPond binary installation.

**mutable**

A **mutable** object is one whose state can be modified after creation, in contrast to an immutable object, whose state is fixed at the time of creation.

In LilyPond, mutable properties contain values that are specific to one grob. Typically, lists of other objects or results from computations are stored in mutable properties.

**See also**

Notation Reference: [immutable], page 778.

**output-def**

An instance of the **Output-def** class contains the methods and data structures associated with an output block. Instances are created for midi, layout and paper blocks.

**parser**

A **parser** analyzes the sequence of tokens produced by a lexer to determine its grammatical structure, grouping the tokens progressively into larger groupings according to the rules of the grammar. If the sequence of tokens is valid the end product is a tree of tokens whose root is the grammar’s start symbol. If this cannot be achieved the file is invalid and an appropriate
error message is produced. The syntactic groupings and the rules for constructing the groupings from their parts for the LilyPond syntax are defined in lily/parser.yy and shown in Backus Normal Form (BNF) in Section “LilyPond grammar” in Contributor’s Guide. This file is used to build the parser during the program build by the parser generator, Bison. It is part of the source code and is not included in the LilyPond binary installation.

**parser variable**

These are variables defined directly in Scheme. Their direct use by users is strongly discouraged, because their scoping semantics can be confusing.

When the value of such a variable is changed in a .ly file, the change is global, and unless explicitly reverted, the new value will persist to the end of the file, affecting subsequent \score blocks as well as external files added with the \include command. This can lead to unintended consequences and in complex typesetting projects the consequent errors can be difficult to track down.

LilyPond uses the following parser variables:

- afterGraceFraction
- musicQuotes
- mode
- output-count
- output-suffix
- partCombineListener
- pitchnames
- toplevel-bookparts
- toplevel-scores
- showLastLength
- showFirstLength

**prob**

PRoperty OBjects, or probs for short, are instances of the Prob class, a simple base class for objects which have mutable and immutable property alists and the methods to manipulate them. The Music and Stream_event classes derive from Prob. Instances of the Prob class are also created to hold the formatted content of system grobs and titling blocks during page layout.

**smob**

Smobs, or ScheMe OBjects, are part of the mechanism used by Guile to export C and C++ objects to Scheme code. In LilyPond, smobs are created from C++ objects through macros. There are two types of smob objects: simple smobs, intended for simple immutable objects like numbers, and complex smobs, used for objects with identities. If you have access to the LilyPond sources, more information can be found in lily/includes/smob.hh.

**stencil**

An instance of the stencil class holds the information required to print a typographical object. It is a simple smob containing a confining box, which defines the vertical and horizontal extents of the object, and a Scheme expression which will print the object when evaluated. Stencils may be combined to form more complex stencils defined by a tree of Scheme expressions formed from the Scheme expressions of the component stencils.

The stencil property, which connects a grob to its stencil, is defined in the grob-interface interface.
See also
Internals Reference: Section “grob-interface” in Internals Reference.

A.17 All context properties

accidentalGrouping (symbol)
If set to 'voice, accidentals on the same note in different octaves may be horizontally
staggered if in different voices.

additionalBassStrings (list)
The additional tablature bass-strings, which will not get a separate line in TabStaff.
It is a list of the pitches of each string (starting with the lowest numbered one).

additionalPitchPrefix (string)
Text with which to prefix additional pitches within a chord name.

aDueText (markup)
Text to print at a unisono passage.

alignAboveContext (string)
Where to insert newly created context in vertical alignment.

alignBelowContext (string)
Where to insert newly created context in vertical alignment.

alternativeNumberingStyle (symbol)
The style of an alternative’s bar numbers. Can be numbers for going back to the
same number or numbers-with-letters for going back to the same number with
letter suffixes. No setting will not go back in measure-number time.

alternativeRestores (symbol list)
Timing variables that are restored to their value at the start of the first alternative
in subsequent alternatives.

associatedVoice (string)
Name of the context (see associatedVoiceType for its type, usually Voice) that
has the melody for this Lyrics line.

associatedVoiceType (symbol)
Type of the context that has the melody for this Lyrics line.

autoAccidentals (list)
List of different ways to typeset an accidental.
For determining when to print an accidental, several different rules are tried. The
rule that gives the highest number of accidentals is used.
Each entry in the list is either a symbol or a procedure.

symbol The symbol is the name of the context in which the following rules are
to be applied. For example, if context is Section “Score” in Internals
Reference then all staves share accidentals, and if context is Section
“Staff” in Internals Reference then all voices in the same staff share
accidentals, but staves do not.

procedure The procedure represents an accidental rule to be applied to the previously specified context.
The procedure takes the following arguments:

context The current context to which the rule should be applied.
Appendix A: Notation manual tables

pitch  The pitch of the note to be evaluated.
barnum The current bar number.
measurepos  The current measure position.

The procedure returns a pair of booleans. The first states whether an extra natural should be added. The second states whether an accidental should be printed. (#t . #f) does not make sense.

autoBeamCheck (procedure)
A procedure taking three arguments, context, dir [start/stop (-1 or 1)], and test [shortest note in the beam]. A non-#f return value starts or stops the auto beam.

autoBeaming (boolean)
If set to true then beams are generated automatically.

autoCautionaries (list)
List similar to autoAccidentals, but it controls cautionary accidentals rather than normal ones. Both lists are tried, and the one giving the most accidentals wins. In case of draw, a normal accidental is typeset.

automaticBars (boolean)
If set to false then bar lines will not be printed automatically; they must be explicitly created with a \bar command. Unlike the \cadenzaOn keyword, measures are still counted. Bar line generation will resume according to that count if this property is unset.

barAlways (boolean)
If set to true a bar line is drawn after each note.

barCheckSynchronize (boolean)
If true then reset measurePosition when finding a bar check.

barNumberFormatter (procedure)
A procedure that takes a bar number, measure position, and alternative number and returns a markup of the bar number to print.

barNumberVisibility (procedure)
A procedure that takes a bar number and a measure position and returns whether the corresponding bar number should be printed. Note that the actual print-out of bar numbers is controlled with the break-visibility property.

The following procedures are predefined:

all-bar-numbers-visible
Enable bar numbers for all bars, including the first one and broken bars (which get bar numbers in parentheses).

first-bar-number-invisible
Enable bar numbers for all bars (including broken bars) except the first one. If the first bar is broken, it doesn’t get a bar number either.

first-bar-number-invisible-save-broken-bars
Enable bar numbers for all bars (including broken bars) except the first one. A broken first bar gets a bar number.

first-bar-number-invisible-and-no-parenthesized-bar-numbers
Enable bar numbers for all bars except the first bar and broken bars. This is the default.
(every-nth-bar-number-visible n)
Assuming n is value 2, for example, this enables bar numbers for bars 2, 4, 6, etc.

(modulo-bar-number-visible n m)
If bar numbers 1, 4, 7, etc., should be enabled, n (the modulo) must be set to 3 and m (the division remainder) to 1.

baseMoment (moment)
Smallest unit of time that will stand on its own as a subdivided section.

beamExceptions (list)
An alist of exceptions to autobeam rules that normally end on beats.

beamHalfMeasure (boolean)
Whether to allow a beam to begin halfway through the measure in triple time, which could look like 6/8.

beatStructure (list)
List of baseMoments that are combined to make beats.

chordChanges (boolean)
Only show changes in chords scheme?

chordNameExceptions (list)
An alist of chord exceptions. Contains (chord . markup) entries.

chordNameFunction (procedure)
The function that converts lists of pitches to chord names.

chordNameLowercaseMinor (boolean)
Downcase roots of minor chords?

chordNameSeparator (markup)
The markup object used to separate parts of a chord name.

chordNoteNamer (procedure)
A function that converts from a pitch object to a text markup. Used for single pitches.

chordPrefixSpacer (number)
The space added between the root symbol and the prefix of a chord name.

chordRootNamer (procedure)
A function that converts from a pitch object to a text markup. Used for chords.

clefGlyph (string)
Name of the symbol within the music font.

clefPosition (number)
Where should the center of the clef symbol go, measured in half staff spaces from the center of the staff.

clefTransposition (integer)
Add this much extra transposition. Values of 7 and -7 are common.

clefTranspositionFormatter (procedure)
A procedure that takes the Transposition number as a string and the style as a symbol and returns a markup.

clefTranspositionStyle (symbol)
Determines the way the ClefModifier grob is displayed. Possible values are ‘default’, ‘parenthesized’ and ‘bracketed’.
Appendix A: Notation manual tables

completionBusy (boolean)
   Whether a completion-note head is playing.

completionFactor (an exact rational or procedure)
   When Completion_heads_engraver and Completion_rest_engraver need to split
   a note or rest with a scaled duration, such as c2*3, this specifies the scale factor to
   use for the newly-split notes and rests created by the engraver.
   If #f, the completion engraver uses the scale-factor of each duration being split.
   If set to a callback procedure, that procedure is called with the context of the
   completion engraver, and the duration to be split.

completionUnit (moment)
   Sub-bar unit of completion.

connectArpeggios (boolean)
   If set, connect arpeggios across piano staff.

countPercentRepeats (boolean)
   If set, produce counters for percent repeats.

createKeyOnClefChange (boolean)
   Print a key signature whenever the clef is changed.

createSpacing (boolean)
   Create StaffSpacing objects? Should be set for staves.

crescendoSpanner (symbol)
   The type of spanner to be used for crescendi. Available values are ‘hairpin’ and
   ‘text’. If unset, a hairpin crescendo is used.

crescendoText (markup)
   The text to print at start of non-hairpin crescendo, i.e., ‘cresc.’.

cueClefGlyph (string)
   Name of the symbol within the music font.

cueClefPosition (number)
   Where should the center of the clef symbol go, measured in half staff spaces from
   the center of the staff.

cueClefTransposition (integer)
   Add this much extra transposition. Values of 7 and -7 are common.

cueClefTranspositionFormatter (procedure)
   A procedure that takes the Transposition number as a string and the style as a
   symbol and returns a markup.

cueClefTranspositionStyle (symbol)
   Determines the way the ClefModifier grob is displayed. Possible values are
   ‘default’, ‘parenthesized’ and ‘bracketed’.

currentBarNumber (integer)
   Contains the current barnumber. This property is incremented at every bar line.

decrescendoSpanner (symbol)
   The type of spanner to be used for decrescendi. Available values are ‘hairpin’ and
   ‘text’. If unset, a hairpin decrescendo is used.

decrescendoText (markup)
   The text to print at start of non-hairpin decrescendo, i.e., ‘dim.’.
defaultBarType (string)
Set the default type of bar line. See whichBar for information on available bar types.
This variable is read by Section “Timing translator” in Internals Reference at Section “Score” in Internals Reference level.

defaultStrings (list)
A list of strings to use in calculating frets for tablatures and fretboards if no strings are provided in the notes for the current moment.

doubleRepeatSegnoType (string)
Set the default bar line for the combinations double repeat with segno. Default is ‘:\.S.:’.

doubleRepeatType (string)
Set the default bar line for double repeats.

doubleSlurs (boolean)
If set, two slurs are created for every slurred note, one above and one below the chord.

drumPitchTable (hash table)
A table mapping percussion instruments (symbols) to pitches.

drumStyleTable (hash table)
The layout style is a hash table, containing the drum-pitches (e.g., the symbol ‘hihat’) as keys, and a list (notehead-style script vertical-position) as values.

delAtSkip (boolean)
End DurationLine grob on skip-event.

delRepeatSegnoType (string)
Set the default bar line for the combinations ending of repeat with segno. Default is ‘:\.S.’.

delRepeatType (string)
Set the default bar line for the ending of repeats.

explicitClefVisibility (vector)
‘break-visibility’ function for clef changes.

explicitCueClefVisibility (vector)
‘break-visibility’ function for cue clef changes.

explicitKeySignatureVisibility (vector)
‘break-visibility’ function for explicit key changes. ‘\override’ of the break-visibility property will set the visibility for normal (i.e., at the start of the line) key signatures.

extendersOverRests (boolean)
Whether to continue extenders as they cross a rest.

extraNatural (boolean)
Whether to typeset an extra natural sign before accidentals that reduce the effect of a previous alteration.

figuredBassAlterationDirection (direction)
Where to put alterations relative to the main figure.
figuredBassCenterContinuations (boolean)
Whether to vertically center pairs of extender lines. This does not work with three or more lines.

figuredBassFormatter (procedure)
A routine generating a markup for a bass figure.

figuredBassPlusDirection (direction)
Where to put plus signs relative to the main figure.

fingeringOrientations (list)
A list of symbols, containing ‘left’, ‘right’, ‘up’ and/or ‘down’. This list determines where fingerings are put relative to the chord being fingered.

firstClef (boolean)
If true, create a new clef when starting a staff.

followVoice (boolean)
If set, note heads are tracked across staff switches by a thin line.

fontSize (number)
The relative size of all grobs in a context.

forbidBreak (boolean)
If set to #t, prevent a line break at this point.

forceClef (boolean)
Show clef symbol, even if it has not changed. Only active for the first clef after the property is set, not for the full staff.

fretLabels (list)
A list of strings or Scheme-formatted markups containing, in the correct order, the labels to be used for lettered frets in tablature.

glissandoMap (list)
A map in the form of `((source1 . target1) (source2 . target2) (sourcen . targetn)) showing the glissandi to be drawn for note columns. The value `() will default to `((0 . 0) (1 . 1) (n . n)), where n is the minimal number of note-heads in the two note columns between which the glissandi occur.

gridInterval (moment)
Interval for which to generate GridPoints.

handleNegativeFrets (symbol)
How the automatic fret calculator should handle calculated negative frets. Values include ‘ignore’, to leave them out of the diagram completely, ‘include’, to include them as calculated, and ‘recalculate’, to ignore the specified string and find a string where they will fit with a positive fret number.

harmonicAccidentals (boolean)
If set, harmonic notes in chords get accidentals.

harmonicDots (boolean)
If set, harmonic notes in dotted chords get dots.

highStringOne (boolean)
Whether the first string is the string with highest pitch on the instrument. This used by the automatic string selector for tablature notation.

ignoreBarChecks (boolean)
Ignore bar checks.
ignoreBarNumberChecks (boolean)
  Ignore bar number checks.

ignoreFiguredBassRest (boolean)
  Don’t swallow rest events.

ignoreMelismata (boolean)
  Ignore melismata for this Section “Lyrics” in Internals Reference line.

implicitBassFigures (list)
  A list of bass figures that are not printed as numbers, but only as extender lines.

includeGraceNotes (boolean)
  Do not ignore grace notes for Section “Lyrics” in Internals Reference.

initialTimeSignatureVisibility (vector)
  break visibility for the initial time signature.

instrumentCueName (markup)
  The name to print if another instrument is to be taken.

instrumentEqualizer (procedure)
  A function taking a string (instrument name), and returning a (min . max) pair of numbers for the loudness range of the instrument.

instrumentName (markup)
  The name to print left of a staff. The instrumentName property labels the staff in the first system, and the shortInstrumentName property labels following lines.

instrumentTransposition (pitch)
  Define the transposition of the instrument. Its value is the pitch that sounds when the instrument plays written middle C. This is used to transpose the MIDI output, and quotes.

internalBarNumber (integer)
  Contains the current barnumber. This property is used for internal timekeeping, among others by the Accidental_engraver.

keepAliveInterfaces (list)
  A list of symbols, signifying grob interfaces that are worth keeping a staff with remove-empty set around for.

keyAlterationOrder (list)
  An alist that defines in what order alterations should be printed. The format is (step . alter), where step is a number from 0 to 6 and alter from -2 (sharp) to 2 (flat).

keyAlterations (list)
  The current key signature. This is an alist containing (step . alter) or ((octave . step) . alter), where step is a number in the range 0 to 6 and alter a fraction, denoting alteration. For alterations, use symbols, e.g. keyAlterations = #`((6 . FLAT)).

lyricMelismaAlignment (number)
  Alignment to use for a melisma syllable.

magnifyStaffValue (positive number)
  The most recent value set with \magnifyStaff.

majorSevenSymbol (markup)
  How should the major 7th be formatted in a chord name?
markFormatter (procedure)
A procedure taking as arguments the context and the rehearsal mark. It should return the formatted mark as a markup object.

maximumFretStretch (number)
Don’t allocate frets further than this from specified frets.

measureLength (moment)
Length of one measure in the current time signature.

measurePosition (moment)
How much of the current measure have we had. This can be set manually to create incomplete measures.

melismaBusyProperties (list)
A list of properties (symbols) to determine whether a melisma is playing. Setting this property will influence how lyrics are aligned to notes. For example, if set to '(melismaBusy beamMelismaBusy), only manual melismata and manual beams are considered. Possible values include melismaBusy, slurMelismaBusy, tieMelismaBusy, and beamMelismaBusy.

metronomeMarkFormatter (procedure)
How to produce a metronome markup. Called with two arguments: a TempoChangeEvent and context.

middleCClefPosition (number)
The position of the middle C, as determined only by the clef. This can be calculated by looking at clefPosition and clefGlyph.

middleCCuePosition (number)
The position of the middle C, as determined only by the clef of the cue notes. This can be calculated by looking at cueClefPosition and cueClefGlyph.

middleCOffset (number)
The offset of middle C from the position given by middleCClefPosition. This is used for ottava brackets.

middleCPosition (number)
The place of the middle C, measured in half staff-spaces. Usually determined by looking at middleCClefPosition and middleCOffset.

midiBalance (number)
Stereo balance for the MIDI channel associated with the current context. Ranges from -1 to 1, where the values -1 (#LEFT), 0 (#CENTER), and 1 (#RIGHT) correspond to leftmost emphasis, center balance, and rightmost emphasis, respectively.

midiChannelMapping (symbol)
How to map MIDI channels: per staff (default), instrument or voice.

midiChorusLevel (number)
Chorus effect level for the MIDI channel associated with the current context. Ranges from 0 to 1 (0=off, 1=full effect).

midiExpression (number)
Expression control for the MIDI channel associated with the current context. Ranges from 0 to 1 (0=off, 1=full effect).

midiInstrument (string)
Name of the MIDI instrument to use.
midiMaximumVolume (number)
    Analogous to midiMinimumVolume.

midiMergeUnisons (boolean)
    If true, output only one MIDI note-on event when notes with the same pitch, in the same MIDI-file track, overlap.

midiMinimumVolume (number)
    Set the minimum loudness for MIDI. Ranges from 0 to 1.

midiPanPosition (number)
    Pan position for the MIDI channel associated with the current context. Ranges from -1 to 1, where the values -1 (#LEFT), 0 (#CENTER) and 1 (#RIGHT) correspond to hard left, center, and hard right, respectively.

midiReverbLevel (number)
    Reverb effect level for the MIDI channel associated with the current context. Ranges from 0 to 1 (0=off, 1=full effect).

minimumFret (number)
    The tablature auto string-selecting mechanism selects the highest string with a fret at least minimumFret.

minimumPageTurnLength (moment)
    Minimum length of a rest for a page turn to be allowed.

minimumRepeatLengthForPageTurn (moment)
    Minimum length of a repeated section for a page turn to be allowed within that section.

minorChordModifier (markup)
    Markup displayed following the root for a minor chord

noChordSymbol (markup)
    Markup to be displayed for rests in a ChordNames context.

noteNameFunction (procedure)
    Function used to convert pitches into strings and markups.

noteNameSeparator (string)
    String used to separate simultaneous NoteName objects.

noteToFretFunction (procedure)
    Convert list of notes and list of defined strings to full list of strings and fret numbers. Parameters: The context, a list of note events, a list of tabstring events, and the fretboard grob if a fretboard is desired.

nullAccidentals (boolean)
    The Accidental_engraver generates no accidentals for notes in contexts were this is set. In addition to supressing the printed accidental, this option removes any effect the note would have had on accidentals in other voices.

ottavation (markup)
    If set, the text for an ottava spanner. Changing this creates a new text spanner.

ottavationMarkups (list)
    An alist defining the markups used for ottava brackets. It contains entries of the form (number of octaves . markup).

output (music output)
    The output produced by a score-level translator during music interpretation.
partCombineForced (symbol)
   Override for the partCombine decision. Can be `apart`, `chords`, `unisono`, `solo1`, or `solo2`.

partCombineTextsOnNote (boolean)
   Print part-combine texts only on the next note rather than immediately on rests or skips.

pedalSostenutoStrings (list)
   See `pedalSustainStrings`.

pedalSostenutoStyle (symbol)
   See `pedalSustainStyle`.

pedalSustainStrings (list)
   A list of strings to print for sustain-pedal. Format is `(up updown down)`, where each of the three is the string to print when this is done with the pedal.

pedalSustainStyle (symbol)
   A symbol that indicates how to print sustain pedals: `text`, `bracket` or `mixed` (both).

pedalUnaCordaStrings (list)
   See `pedalSustainStrings`.

pedalUnaCordaStyle (symbol)
   See `pedalSustainStyle`.

predefinedDiagramTable (hash table)
   The hash table of predefined fret diagrams to use in FretBoards.

printAccidentalNames (boolean or symbol)
   Print accidentals in the `NoteNames` context.

printKeyCancellation (boolean)
   Print restoration alterations before a key signature change.

printNotesLanguage (string)
   Use a specific language in the `NoteNames` context.

printOctaveNames (boolean or symbol)
   Print octave marks in the `NoteNames` context.

printPartCombineTexts (boolean)
   Set ‘Solo’ and ‘A due’ texts in the part combiner?

proportionalNotationDuration (moment)
   Global override for shortest-playing duration. This is used for switching on proportional notation.

rehearsalMark (integer)
   The last rehearsal mark printed.

repeatCommands (list)
   This property is a list of commands of the form `(list 'volta x)`, where `x` is a string or `#f`. `end-repeat` is also accepted as a command.

repeatCountVisibility (procedure)
   A procedure taking as arguments an integer and context, returning whether the corresponding percent repeat number should be printed when `countPercentRepeats` is set.

restCompletionBusy (boolean)
   Signal whether a completion-rest is active.
**restNumberThreshold** (number)
If a multimeasure rest has more measures than this, a number is printed.

**restrainOpenStrings** (boolean)
Exclude open strings from the automatic fret calculator.

**searchForVoice** (boolean)
Signal whether a search should be made of all contexts in the context hierarchy for a voice to provide rhythms for the lyrics.

**segnoType** (string)
Set the default bar line for a requested segno. Default is ‘S’.

**shapeNoteStyles** (vector)
Vector of symbols, listing style for each note head relative to the tonic (qv.) of the scale.

**shortInstrumentName** (markup)
See instrumentName.

**shortVocalName** (markup)
Name of a vocal line, short version.

**skipBars** (boolean)
If set to true, then skip the empty bars that are produced by multimeasure notes and rests. These bars will not appear on the printed output. If not set (the default), multimeasure notes and rests expand into their full length, printing the appropriate number of empty bars so that synchronization with other voices is preserved.

```latex
{ r1 r1*3 R1*3
  \set Score.skipBars= ##t
  r1*3 R1*3
}
```

**skipTypesetting** (boolean)
If true, no typesetting is done, speeding up the interpretation phase. Useful for debugging large scores.

**slashChordSeparator** (markup)
The markup object used to separate a chord name from its root note in case of inversions or slash chords.

**soloIIText** (markup)
The text for the start of a solo for voice ‘two’ when part-combining.

**soloText** (markup)
The text for the start of a solo when part-combining.

**squashedPosition** (integer)
Vertical position of squashing for Section “Pitch_squash_engraver” in Internals Reference.

**staffLineLayoutFunction** (procedure)
Layout of staff lines, traditional, or semitone.

**stanza** (markup)
Stanza ‘number’ to print before the start of a verse. Use in Lyrics context.

**startAtNoteColumn** (boolean)
Start DurationLine grob at entire NoteColumn.
startAtSkip (boolean)
   Start DurationLine grob at skip-event.

startRepeatSegnoType (string)
   Set the default bar line for the combinations beginning of repeat with segno. Default is ‘S.|:’.

startRepeatType (string)
   Set the default bar line for the beginning of repeats.

stemLeftBeamCount (integer)
   Specify the number of beams to draw on the left side of the next note. Overrides automatic beaming. The value is only used once, and then it is erased.

stemRightBeamCount (integer)
   See stemLeftBeamCount.

strictBeatBeaming (boolean)
   Should partial beams reflect the beat structure even if it causes flags to hang out?

stringNumberOrientations (list)
   See fingeringOrientations.

stringOneTopmost (boolean)
   Whether the first string is printed on the top line of the tablature.

stringTunings (list)
   The tablature strings tuning. It is a list of the pitches of each string (starting with the lowest numbered one).

strokeFingerOrientations (list)
   See fingeringOrientations.

subdivideBeams (boolean)
   If set, multiple beams will be subdivided at baseMoment positions by only drawing one beam over the beat.

suggestAccidentals (boolean or symbol)
   If set to #t, accidentals are typeset as suggestions above the note. Setting it to 'cautionary only applies that to cautionary accidentals.

supportNonIntegerFret (boolean)
   If set in Score the TabStaff will print micro-tones as ‘2\frac{1}{7}’.

suspendRestMerging (boolean)
   When using the Merge_rest engraver do not merge rests when this is set to true.

systemStartDelimiter (symbol)
   Which grob to make for the start of the system/staff? Set to SystemStartBrace, SystemStartBracket or SystemStartBar.

systemStartDelimiterHierarchy (pair)
   A nested list, indicating the nesting of a start delimiters.

tablatureFormat (procedure)
   A function formatting a tablature note head. Called with three arguments: context, string number and, fret number. It returns the text as a markup.

tabStaffLineLayoutFunction (procedure)
   A function determining the staff position of a tablature note head. Called with two arguments: the context and the string.
Appendix A: Notation manual tables

\textbf{tempoHideNote} (boolean)

Hide the note = count in tempo marks.

\textbf{tempoWholesPerMinute} (moment)

The tempo in whole notes per minute.

\textbf{tieWaitForNote} (boolean)

If true, tied notes do not have to follow each other directly. This can be used for writing out arpeggios.

\textbf{timeSignatureFraction} (fraction, as pair)

A pair of numbers, signifying the time signature. For example, '(4 . 4) is a 4/4 time signature.

\textbf{timeSignatureSettings} (list)

A nested alist of settings for time signatures. Contains elements for various time signatures. The element for each time signature contains entries for \texttt{baseMoment}, \texttt{beatStructure}, and \texttt{beamExceptions}.

\textbf{timing} (boolean)

Keep administration of measure length, position, bar number, etc.? Switch off for cadenzas.

\textbf{tonic} (pitch)

The tonic of the current scale.

\textbf{topLevelAlignment} (boolean)

If true, the \texttt{Vertical\_align\_engraver} will create a \texttt{VerticalAlignment}; otherwise, it will create a \texttt{StaffGrouper}.

\textbf{tupletFullLength} (boolean)

If set, the tuplet is printed up to the start of the next note.

\textbf{tupletFullLengthNote} (boolean)

If set, end at the next note, otherwise end on the matter (time signatures, etc.) before the note.

\textbf{tupletSpannerDuration} (moment)

Normally, a tuplet bracket is as wide as the \texttt{\times} expression that gave rise to it. By setting this property, you can make brackets last shorter.

\{
  \set tupletSpannerDuration = #(ly:make-moment 1 4) \times 2/3 \{ c8 c c c c c \}
\}

\textbf{useBassFigureExtenders} (boolean)

Whether to use extender lines for repeated bass figures.

\textbf{vocalName} (markup)

Name of a vocal line.

\textbf{voltaSpannerDuration} (moment)

This specifies the maximum duration to use for the brackets printed for \texttt{\alternative}. This can be used to shrink the length of brackets in the situation where one alternative is very large.

\textbf{whichBar} (string)

This property is read to determine what type of bar line to create.

Example:

\set Staff\.\whichBar = ".\|:.\"
This will create a start-repeat bar in this staff only. Valid values are described in `scm/bar-line.scm`.

### A.18 Layout properties

- **add-stem-support** *(boolean)*
  - If set, the *Stem* object is included in this script’s support.

- **after-line-breaking** *(boolean)*
  - Dummy property, used to trigger callback for `after-line-breaking`.

- **align-dir** *(direction)*
  - Which side to align? `-1`: left side, `0`: around center of width, `1`: right side.

- **allow-loose-spacing** *(boolean)*
  - If set, column can be detached from main spacing.

- **allow-span-bar** *(boolean)*
  - If false, no inter-staff bar line will be created below this bar line.

- **alteration** *(number)*
  - Alteration numbers for accidental.

- **alteration-alist** *(list)*
  - List of `(pitch . accidental)` pairs for key signature.

- **annotation-balloon** *(boolean)*
  - Print the balloon around an annotation.

- **annotation-line** *(boolean)*
  - Print the line from an annotation to the grob that it annotates.

- **arpeggio-direction** *(direction)*
  - If set, put an arrow on the arpeggio squiggly line.

- **arrow-length** *(number)*
  - Arrow length.

- **arrow-width** *(number)*
  - Arrow width.

- **auto-knee-gap** *(dimension, in staff space)*
  - If a gap is found between note heads where a horizontal beam fits and it is larger than this number, make a kneed beam.

- **automatically-numbered** *(boolean)*
  - If set, footnotes are automatically numbered.

- **average-spacing-wishes** *(boolean)*
  - If set, the spacing wishes are averaged over staves.

- **avoid-note-head** *(boolean)*
  - If set, the stem of a chord does not pass through all note heads, but starts at the last note head.

- **avoid-scripts** *(boolean)*
  - If set, a tuplet bracket avoids the scripts associated with the note heads it encompasses.

- **avoid-slur** *(symbol)*
  - Method of handling slur collisions. Choices are `inside`, `outside`, `around`, and `ignore`. `inside` adjusts the slur if needed to keep the grob inside the slur. `outside`
moves the grob vertically to the outside of the slur. around moves the grob vertically to the outside of the slur only if there is a collision. ignore does not move either. In grobs whose notational significance depends on vertical position (such as accidentals, clefs, etc.), outside and around behave like ignore.

axes (list) List of axis numbers. In the case of alignment grobs, this should contain only one number.

bar-extent (pair of numbers) The Y-extent of the actual bar line. This may differ from Y-extent because it does not include the dots in a repeat bar line.

base-shortest-duration (moment) Spacing is based on the shortest notes in a piece. Normally, pieces are spaced as if notes at least as short as this are present.

baseline-skip (dimension, in staff space) Distance between base lines of multiple lines of text.

beam-thickness (dimension, in staff space) Beam thickness, measured in staff-space units.

beam-width (dimension, in staff space) Width of the tremolo sign.

beamed-stem-shorten (list) How much to shorten beamed stems, when their direction is forced. It is a list, since the value is different depending on the number of flags and beams.

beaming (pair) Pair of number lists. Each number list specifies which beams to make. 0 is the central beam, 1 is the next beam toward the note, etc. This information is used to determine how to connect the beaming patterns from stem to stem inside a beam.

beamlet-default-length (pair) A pair of numbers. The first number specifies the default length of a beamlet that sticks out of the left hand side of this stem; the second number specifies the default length of the beamlet to the right. The actual length of a beamlet is determined by taking either the default length or the length specified by beamlet-max-length-proportion, whichever is smaller.

beamlet-max-length-proportion (pair) The maximum length of a beamlet, as a proportion of the distance between two adjacent stems.

before-line-breaking (boolean) Dummy property, used to trigger a callback function.

between-cols (pair) Where to attach a loose column to.

bound-details (list) An alist of properties for determining attachments of spanners to edges.

bound-padding (number) The amount of padding to insert around spanner bounds.

bracket-flare (pair of numbers) A pair of numbers specifying how much edges of brackets should slant outward. Value 0.0 means straight edges.
Appendix A: Notation manual tables

**bracket-visibility** (boolean or symbol)
This controls the visibility of the tuplet bracket. Setting it to false prevents printing of the bracket. Setting the property to `if-no-beam` makes it print only if there is no beam associated with this tuplet bracket.

**break-align-anchor** (number)
Grobs aligned to this breakable item will have their X-offsets shifted by this number. In bar lines, for example, this is used to position grobs relative to the (visual) center of the bar line.

**break-align-anchor-alignment** (number)
Read by `ly:break-aligned-interface::calc-extent-aligned-anchor` for aligning an anchor to a grob’s extent.

**break-align-orders** (vector)
This is a vector of 3 lists: `#((end-of-line unbroken start-of-line))`. Each list contains `break-align symbols` that specify an order of breakable items (see Section “break-alignment-interface” in *Internals Reference*).
For example, this places time signatures before clefs:

```latex
\override Score.BreakAlignment.break-align-orders =
#(make-vector 3 '(left-edge
cue-end-clef
ambitus
breathing-sign
time-signature
clef
cue-clef
staff-bar
key-cancellation
key-signature
custos))
```

**break-align-symbol** (symbol)
This key is used for aligning, ordering, and spacing breakable items. See Section “break-alignment-interface” in *Internals Reference*.

**break-align-symbols** (list)
A list of `break-align symbols` that determines which breakable items to align this to. If the grob selected by the first symbol in the list is invisible due to `break-visibility`, we will align to the next grob (and so on). Choices are listed in Section “break-alignment-interface” in *Internals Reference*.

**break-overshoot** (pair of numbers)
How much does a broken spanner stick out of its bounds?

**break-visibility** (vector)
A vector of 3 booleans, `#((end-of-line unbroken begin-of-line))`. `#t` means visible, `#f` means killed.

**breakable** (boolean)
Allow breaks here.

**broken-bound-padding** (number)
The amount of padding to insert when a spanner is broken at a line break.

**chord-dots-limit** (integer)
Limits the column of dots on each chord to the height of the chord plus `chord-dots-limit staff-positions`. 
Appendix A: Notation manual tables

\textbf{circled-tip} (boolean)
\begin{quote}
Put a circle at start/end of hairpins (al/del niente).
\end{quote}

\textbf{clef-alignments} (list)
\begin{quote}
An alist of parent-alignments that should be used for clef modifiers with various clefs
\end{quote}

\textbf{clip-edges} (boolean)
\begin{quote}
Allow outward pointing beamlets at the edges of beams?
\end{quote}

\textbf{collapse-height} (dimension, in staff space)
\begin{quote}
Minimum height of system start delimiter. If equal or smaller, the bracket/brace/line is removed.
\end{quote}

\textbf{collision-interfaces} (list)
\begin{quote}
A list of interfaces for which automatic beam-collision resolution is run.
\end{quote}

\textbf{collision-voice-only} (boolean)
\begin{quote}
Does automatic beam collision apply only to the voice in which the beam was created?
\end{quote}

\textbf{color} (color)
\begin{quote}
The color of this grob.
\end{quote}

\textbf{common-shortest-duration} (moment)
\begin{quote}
The most common shortest note length. This is used in spacing. Enlarging this sets the score tighter.
\end{quote}

\textbf{concaveness} (number)
\begin{quote}
A beam is concave if its inner stems are closer to the beam than the two outside stems. This number is a measure of the closeness of the inner stems. It is used for damping the slope of the beam.
\end{quote}

\textbf{connect-to-neighbor} (pair)
\begin{quote}
Pair of booleans, indicating whether this grob looks as a continued break.
\end{quote}

\textbf{control-points} (list of number pairs)
\begin{quote}
List of offsets (number pairs) that form control points for the tie, slur, or bracket shape. For Béziers, this should list the control points of a third-order Bézier curve.
\end{quote}

\textbf{count-from} (integer)
\begin{quote}
The first measure in a measure count receives this number. The following measures are numbered in increments from this initial value.
\end{quote}

\textbf{damping} (number)
\begin{quote}
Amount of beam slope damping.
\end{quote}

\textbf{dash-definition} (pair)
\begin{quote}
List of dash-elements defining the dash structure. Each dash-element has a starting t-value, an ending t-value, a dash-fraction, and a dash-period.
\end{quote}

\textbf{dash-fraction} (number)
\begin{quote}
Size of the dashes, relative to dash-period. Should be between 0.1 and 1.0 (continuous line). If set to 0.0, a dotted line is produced
\end{quote}

\textbf{dash-period} (number)
\begin{quote}
The length of one dash together with whitespace. If negative, no line is drawn at all.
\end{quote}

\textbf{dashed-edge} (boolean)
\begin{quote}
If set, the bracket edges are dashed like the rest of the bracket.
default-direction (direction)
  Direction determined by note head positions.

default-staff-staff-spacing (list)
  The settings to use for staff-staff-spacing when it is unset, for ungrouped staves
  and for grouped staves that do not have the relevant StaffGrouper property set
  (staff-staff-spacing or staffgroup-staff-spacing).

details (list)
  A list of parameters for detailed grob behavior. More information on the allowed
  parameters for a grob can be found by looking at the top of the Internals Reference
  page for each interface having a details property.

digit-names (vector)
  Names for string finger digits.

direction (direction)
  If side-axis is 0 (or X), then this property determines whether the object is placed
  LEFT, CENTER or RIGHT with respect to the other object. Otherwise, it determines
  whether the object is placed UP, CENTER or DOWN. Numerical values may also be
  used: UP=1, DOWN=-1, LEFT=-1, RIGHT=1, CENTER=0.

dot-count (integer)
  The number of dots.

dot-negative-kern (number)
  The space to remove between a dot and a slash in percent repeat glyphs. Larger
  values bring the two elements closer together.

dot-placement-list (list)
  List consisting of (description string-number fret-number finger-number) en-
  tries used to define fret diagrams.

double-stem-separation (number)
  The distance between the two stems of a half note in tablature when using
  \tabFullNotation, not counting the width of the stems themselves, expressed as a
  multiple of the default height of a staff-space in the traditional five-line staff.

duration-log (integer)
  The 2-log of the note head duration, i.e., 0 = whole note, 1 = half note, etc.

eccentricity (number)
  How asymmetrical to make a slur. Positive means move the center to the right.

edge-height (pair)
  A pair of numbers specifying the heights of the vertical edges: (left-height .
  right-height).

edge-text (pair)
  A pair specifying the texts to be set at the edges: (left-text . right-text).

expand-limit (integer)
  Maximum number of measures expanded in church rests.

extra-dy (number)
  Slope glissandi this much extra.

extra-offset (pair of numbers)
  A pair representing an offset. This offset is added just before outputting the symbol,
  so the typesetting engine is completely oblivious to it. The values are measured in
  staff-space units of the staff’s StaffSymbol.
extra-spacing-height (pair of numbers)
In the horizontal spacing problem, we increase the height of each item by this amount
(by adding the ‘car’ to the bottom of the item and adding the ‘cdr’ to the top of
the item). In order to make a grob infinitely high (to prevent the horizontal spacing
problem from placing any other grobs above or below this grob), set this to (-inf.0 . +inf.0).

extra-spacing-width (pair of numbers)
In the horizontal spacing problem, we pad each item by this amount (by adding the
‘car’ on the left side of the item and adding the ‘cdr’ on the right side of the item).
In order to make a grob take up no horizontal space at all, set this to (+inf.0 . -inf.0).

flag-count (number)
The number of tremolo beams.

flag-style (symbol)
The style of the flag to be used with MetronomeMark. Available are
'modern-straight-flag, 'old-straight-flag, flat-flag, mensural and 'default

flat-positions (list)
Flats in key signatures are placed within the specified ranges of staff-positions. The
general form is a list of pairs, with one pair for each type of clef, in order of the
staff-position at which each clef places C: (alto treble tenor soprano baritone
mezzosoprano bass). If the list contains a single element it applies for all clefs. A
single number in place of a pair sets accidentals within the octave ending at that
staff-position.

font-encoding (symbol)
The font encoding is the broadest category for selecting a font. Currently, only
lilypond’s system fonts (Emmentaler) are using this property. Available values are
fetaMusic (Emmentaler), fetaBraces, fetaText (Emmentaler).

font-family (symbol)
The font family is the broadest category for selecting text fonts. Options include:
sans, roman.

font-features (list)
Opentype features.

font-name (string)
Specifies a file name (without extension) of the font to load. This setting overrides
selection using font-family, font-series and font-shape.

font-series (symbol)
Select the series of a font. Choices include medium, bold, bold-narrow, etc.

font-shape (symbol)
Select the shape of a font. Choices include upright, italic, caps.

font-size (number)
The font size, compared to the ‘normal’ size. 0 is style-sheet’s normal size, -1 is
smaller, +1 is bigger. Each step of 1 is approximately 12% larger; 6 steps are exactly
a factor 2 larger. If the context property fontSize is set, its value is added to this
before the glyph is printed. Fractional values are allowed.

footnote (boolean)
Should this be a footnote or in-note?
footnote-music (music)
Music creating a footnote.

footnote-text (markup)
A footnote for the grob.

force-hshift (number)
This specifies a manual shift for notes in collisions. The unit is the note head width of the first voice note. This is used by Section “note-collision-interface” in Internals Reference.

forced-spacing (number)
Spacing forced between grobs, used in various ligature engravers.

fraction (fraction, as pair)
Numerator and denominator of a time signature object.

french-beaming (boolean)
Use French beaming style for this stem. The stem stops at the innermost beams.

fret-diagram-details (list)
An alist of detailed grob properties for fret diagrams. Each alist entry consists of a (property . value) pair. The properties which can be included in fret-diagram-details include the following:

- **barre-type** – Type of barre indication used. Choices include curved, straight, and none. Default curved.
- **capo-thickness** – Thickness of capo indicator, in multiples of fret-space. Default value 0.5.
- **dot-color** – Color of dots. Options include black and white. Default black.
- **dot-label-font-mag** – Magnification for font used to label fret dots. Default value 1.
- **dot-position** – Location of dot in fret space. Default 0.6 for dots without labels, 0.95-dot-radius for dots with labels.
- **dot-radius** – Radius of dots, in terms of fret spaces. Default value 0.425 for labeled dots, 0.25 for unlabeled dots.
- **finger-code** – Code for the type of fingering indication used. Options include none, in-dot, and below-string. Default none for markup fret diagrams, below-string for FretBoards fret diagrams.
- **fret-count** – The number of frets. Default 4.
- **fret-distance** – Multiplier to adjust the distance between frets. Default 1.0.
- **fret-label-custom-format** – The format string to be used label the lowest fret number, when number-type equals to custom. Default "~a".
- **fret-label-font-mag** – The magnification of the font used to label the lowest fret number. Default 0.5.
- **fret-label-vertical-offset** – The offset of the fret label from the center of the fret in direction parallel to strings. Default 0.
- **fret-label-horizontal-offset** – The offset of the fret label from the center of the fret in direction orthogonal to strings. Default 0.
- **handedness** – Print the fret-diagram left- or right-handed. -1, LEFT for left ; 1, RIGHT for right. Default RIGHT.
- **paren-padding** – The padding for the parenthesis. Default 0.05.
Appendix A: Notation manual tables

- **label-dir** – Side to which the fret label is attached. -1, LEFT, or DOWN for left or down; 1, RIGHT, or UP for right or up. Default RIGHT.
- **mute-string** – Character string to be used to indicate muted string. Default "x".
- **number-type** – Type of numbers to use in fret label. Choices include roman-lower, roman-upper, arabic and custom. In the later case, the format string is supplied by the fret-label-custom-format property. Default roman-lower.
- **open-string** – Character string to be used to indicate open string. Default "o".
- **orientation** – Orientation of fret-diagram. Options include normal, landscape, and opposing-landscape. Default normal.
- **string-count** – The number of strings. Default 6.
- **string-distance** – Multiplier to adjust the distance between strings. Default 1.0.
- **string-label-font-mag** – The magnification of the font used to label fingerings at the string, rather than in the dot. Default value 0.6 for normal orientation, 0.5 for landscape and opposing-landscape.
- **string-thickness-factor** – Factor for changing thickness of each string in the fret diagram. Thickness of string $k$ is given by $\text{thickness} \times (1+\text{string-thickness-factor})^{(k-1)}$. Default 0.
- **top-fret-thickness** – The thickness of the top fret line, as a multiple of the standard thickness. Default value 3.
- **xo-font-magnification** – Magnification used for mute and open string indicators. Default value 0.5.
- **xo-padding** – Padding for open and mute indicators from top fret. Default value 0.25.

**full-length-padding** (number)
How much padding to use at the right side of a full-length tuplet bracket.

**full-length-to-extent** (boolean)
Run to the extent of the column for a full-length tuplet bracket.

**full-measure-extra-space** (number)
Extra space that is allocated at the beginning of a measure with only one note. This property is read from the NonMusicalPaperColumn that begins the measure.

**full-size-change** (boolean)
Don’t make a change clef smaller.

**gap** (dimension, in staff space)
Size of a gap in a variable symbol.

**gap-count** (integer)
Number of gapped beams for tremolo.

**glissando-skip** (boolean)
Should this NoteHead be skipped by glissandi?

**glyph** (string)
A string determining what ‘style’ of glyph is typeset. Valid choices depend on the function that is reading this property.
In combination with (span) bar lines, it is a string resembling the bar line appearance in ASCII form.
glyph-name (string)
The glyph name within the font.
In the context of (span) bar lines, glyph-name represents a processed form of glyph,
where decisions about line breaking etc. are already taken.

glyph-name-alist (list)
An alist of key-string pairs.

graphical (boolean)
Display in graphical (vs. text) form.

grow-direction (direction)
Crescendo or decrescendo?

hair-thickness (number)
Thickness of the thin line in a bar line, expressed as a multiple of the default
staff-line thickness (i.e. the visual output is not influenced by changes to
Staff.StaffSymbol.thickness).

harp-pedal-details (list)
An alist of detailed grob properties for harp pedal diagrams. Each alist entry consists
of a (property . value) pair. The properties which can be included in harp-pedal-
details include the following:
  • box-offset – Vertical shift of the center of flat/sharp pedal boxes above/below
    the horizontal line. Default value 0.8.
  • box-width – Width of each pedal box. Default value 0.4.
  • box-height – Height of each pedal box. Default value 1.0.
  • space-before-divider – Space between boxes before the first divider (so that
    the diagram can be made symmetric). Default value 0.8.
  • space-after-divider – Space between boxes after the first divider. Default
    value 0.8.
  • circle-thickness – Thickness (in unit of the line-thickness) of the ellipse
    around circled pedals. Default value 0.5.
  • circle-x-padding – Padding in X direction of the ellipse around circled pedals.
    Default value 0.15.
  • circle-y-padding – Padding in Y direction of the ellipse around circled pedals.
    Default value 0.2.

head-direction (direction)
Are the note heads left or right in a semitie?

height (dimension, in staff space)
Height of an object in staff-space units.

height-limit (dimension, in staff space)
Maximum slur height: The longer the slur, the closer it is to this height.

hide-tied-accidental-after-break (boolean)
If set, an accidental that appears on a tied note after a line break will not be
displayed.

horizon-padding (number)
The amount to pad the axis along which a Skyline is built for the
side-position-interface.
horizontal-shift (integer)
An integer that identifies ranking of NoteColumns for horizontal shifting. This is used by Section “note-collision-interface” in Internals Reference.

horizontal-skylines (pair of skylines)
Two skylines, one to the left and one to the right of this grob.

id (string)
An id string for the grob.

ignore-ambitus (boolean)
If set, don’t consider this notehead for ambitus calculation.

ignore-collision (boolean)
If set, don’t do note collision resolution on this NoteColumn.

implicit (boolean)
Is this an implicit bass figure?

inspect-quant (pair of numbers)
If debugging is set, set beam and slur position to a (quantized) position that is as close as possible to this value, and print the demerits for the inspected position in the output.

keep-inside-line (boolean)
If set, this column cannot have objects sticking into the margin.

kern (dimension, in staff space)
The space between individual elements in any compound bar line, expressed as a multiple of the default staff-line thickness (i.e. the visual output is not influenced by changes to Staff.StaffSymbol.thickness).

knee (boolean)
Is this beam kneed?

knee-spacing-correction (number)
Factor for the optical correction amount for kneed beams. Set between 0 for no correction and 1 for full correction.

knee-to-beam (boolean)
Determines whether a tuplet number will be positioned next to a kneed beam.

labels (list)
List of labels (symbols) placed on a column.

layer (integer)
An integer which determines the order of printing objects. Objects with the lowest value of layer are drawn first, then objects with progressively higher values are drawn, so objects with higher values overwrite objects with lower values. By default most objects are assigned a layer value of 1.

ledger-extra (dimension, in staff space)
Extra distance from staff line to draw ledger lines for.

ledger-line-thickness (pair of numbers)
The thickness of ledger lines. It is the sum of 2 numbers: The first is the factor for line thickness, and the second for staff space. Both contributions are added.

ledger-positions (list)
Vertical positions of ledger lines. When set on a StaffSymbol grob it defines a repeating pattern of ledger lines and any parenthesized groups will always be shown together.
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ledger-positions-function (any type)
   A quoted Scheme procedure that takes a StaffSymbol grob and the vertical position
   of a note head as arguments and returns a list of ledger line positions.

left-bound-info (list)
   An alist of properties for determining attachments of spanners to edges.

left-padding (dimension, in staff space)
   The amount of space that is put left to an object (e.g., a lyric extender).

length (dimension, in staff space)
   User override for the stem length of unbeamed stems (each unit represents half a
   staff-space).

length-fraction (number)
   Multiplier for lengths. Used for determining ledger lines and stem lengths.

line-break-penalty (number)
   Penalty for a line break at this column. This affects the choices of the line breaker;
   it avoids a line break at a column with a positive penalty and prefers a line break
   at a column with a negative penalty.

line-break-permission (symbol)
   Instructs the line breaker on whether to put a line break at this column. Can be
   force or allow.

line-break-system-details (list)
   An alist of properties to use if this column is the start of a system.

line-count (integer)
   The number of staff lines.

line-positions (list)
   Vertical positions of staff lines.

line-thickness (number)
   For slurs and ties, this is the diameter of the virtual “pen” that draws the two arcs
   of the curve’s outline, which intersect at the endpoints. This property is expressed
   as a multiple of the current staff-line thickness (i.e. the visual output is influenced
   by changes to Staff.StaffSymbol.thickness).

long-text (markup)
   Text markup. See Section “Formatting text” in Notation Reference.

max-beam-connect (integer)
   Maximum number of beams to connect to beams from this stem. Further beams
   are typeset as beamlets.

max-symbol-separation (number)
   The maximum distance between symbols making up a church rest.

maximum-gap (number)
   Maximum value allowed for gap property.

measure-count (integer)
   The number of measures for a multi-measure rest.

measure-length (moment)
   Length of a measure. Used in some spacing situations.
merge-differently-dotted (boolean)
Merge note heads in collisions, even if they have a different number of dots. This is normal notation for some types of polyphonic music.
merge-differently-dotted only applies to opposing stem directions (i.e., voice 1 & 2).

merge-differently-headed (boolean)
Merge note heads in collisions, even if they have different note heads. The smaller of the two heads is rendered invisible. This is used in polyphonic guitar notation. The value of this setting is used by Section “note-collision-interface” in Internals Reference.
merge-differently-headed only applies to opposing stem directions (i.e., voice 1 & 2).

minimum-distance (dimension, in staff space)
Minimum distance between rest and notes or beam.

minimum-length (dimension, in staff space)
Try to make a spanner at least this long, normally in the horizontal direction. This requires an appropriate callback for the springs-and-rods property. If added to a Tie, this sets the minimum distance between noteheads.

minimum-length-after-break (dimension, in staff space)
If set, try to make a broken spanner starting a line this long. This requires an appropriate callback for the springs-and-rods property. If added to a Tie, this sets the minimum distance to the notehead.

minimum-length-fraction (number)
Minimum length of ledger line as fraction of note head size.

minimum-space (dimension, in staff space)
Minimum distance that the victim should move (after padding).

minimum-X-extent (pair of numbers)
Minimum size of an object in X dimension, measured in staff-space units.

minimum-Y-extent (pair of numbers)
Minimum size of an object in Y dimension, measured in staff-space units.

neutral-direction (direction)
Which direction to take in the center of the staff.

neutral-position (number)
Position (in half staff spaces) where to flip the direction of custos stem.

next (graphical (layout) object)
Object that is next relation (e.g., the lyric syllable following an extender).

no-alignment (boolean)
If set, don’t place this grob in a VerticalAlignment; rather, place it using its own Y-offset callback.

no-ledgers (boolean)
If set, don’t draw ledger lines on this object.

no-stem-extend (boolean)
If set, notes with ledger lines do not get stems extending to the middle staff line.

non-break-align-symbols (list)
A list of symbols that determine which NON-break-aligned interfaces to align this to.
non-default (boolean)
  Set for manually specified clefs and keys.

non-musical (boolean)
  True if the grob belongs to a NonMusicalPaperColumn.

nonstaff-nonstaff-spacing (list)
  The spacing alist controlling the distance between the current non-staff line and
  the next non-staff line in the direction of staff-affinity, if both are on the
  same side of the related staff, and staff-affinity is either UP or DOWN. See
  staff-staff-spacing for a description of the alist structure.

nonstaff-relatedstaff-spacing (list)
  The spacing alist controlling the distance between the current non-staff line and
  the nearest staff in the direction of staff-affinity, if there are no non-staff lines
  between the two, and staff-affinity is either UP or DOWN. If staff-affinity is
  CENTER, then nonstaff-relatedstaff-spacing is used for the nearest staves on
  both sides, even if other non-staff lines appear between the current one and either
  of the staves. See staff-staff-spacing for a description of the alist structure.

nonstaff-unrelatedstaff-spacing (list)
  The spacing alist controlling the distance between the current non-staff line and
  the nearest staff in the opposite direction from staff-affinity, if there are no other
  non-staff lines between the two, and staff-affinity is either UP or DOWN. See
  staff-staff-spacing for a description of the alist structure.

normalized-endpoints (pair)
  Represents left and right placement over the total spanner, where the width of the
  spanner is normalized between 0 and 1.

note-collision-threshold (dimension, in staff space)
  Simultaneous notes that are this close or closer in units of staff-space will be
  identified as vertically colliding. Used by Stem grobs for notes in the same voice,
  and NoteCollision grobs for notes in different voices. Default value 1.

note-names (vector)
  Vector of strings containing names for easy-notation note heads.

number-type (symbol)
  Numbering style. Choices include roman-lower, roman-upper and arabic.

output-attributes (list)
  An alist of attributes for the grob, to be included in output files. When the
  SVG typesetting backend is used, the attributes are assigned to a group (<g>)
  containing all of the stencils that comprise a given grob. For example, '(((id
  .123) (class . foo) (data-whatever . \bar"))' will produce <g id="123"
  class="foo" data-whatever="\bar"> ... </g>. In the Postscript backend, where
  there is no way to group items, the setting of the output-attributes property will
  have no effect.

outside-staff-horizontal-padding (number)
  By default, an outside-staff-object can be placed so that it is very close to another
  grob horizontally. If this property is set, the outside-staff-object is raised so that it
  is not so close to its neighbor.

outside-staff-padding (number)
  The padding to place between grobs when spacing according to outside-staff-priority. Two grobs with different outside-staff-padding
  values have the larger value of padding between them.
outside-staff-placement-directive (symbol)
One of four directives telling how outside staff objects should be placed.

- left-to-right-greedy – Place each successive grob from left to right.
- left-to-right-polite – Place a grob from left to right only if it does not potentially overlap with another grob that has been placed on a pass through a grob array. If there is overlap, do another pass to determine placement.
- right-to-left-greedy – Same as left-to-right-greedy, but from right to left.
- right-to-left-polite – Same as left-to-right-polite, but from right to left.

outside-staff-priority (number)
If set, the grob is positioned outside the staff in such a way as to avoid all collisions. In case of a potential collision, the grob with the smaller outside-staff-priority is closer to the staff.

packed-spacing (boolean)
If set, the notes are spaced as tightly as possible.

padding (dimension, in staff space)
Add this much extra space between objects that are next to each other.

padding-pairs (list)
An alist mapping (name . name) to distances.

page-break-penalty (number)
Penalty for page break at this column. This affects the choices of the page breaker; it avoids a page break at a column with a positive penalty and prefers a page break at a column with a negative penalty.

page-break-permission (symbol)
Instructs the page breaker on whether to put a page break at this column. Can be force or allow.

page-number (number)
Page number on which this system ends up.

page-turn-penalty (number)
Penalty for a page turn at this column. This affects the choices of the page breaker; it avoids a page turn at a column with a positive penalty and prefers a page turn at a column with a negative penalty.

page-turn-permission (symbol)
Instructs the page breaker on whether to put a page turn at this column. Can be force or allow.

parent-alignment-X (number)
Specify on which point of the parent the object is aligned. The value -1 means aligned on parent’s left edge, 0 on center, and 1 right edge, in X direction. Other numerical values may also be specified - the unit is half the parent’s width. If unset, the value from self-alignment-X property will be used.

parent-alignment-Y (number)
Like parent-alignment-X but for the Y axis.

parenthesis-friends (list)
A list of Grob types, as symbols. When parentheses enclose a Grob that has ’parenthesis-friends, the parentheses widen to include any child Grobs with type among ’parenthesis-friends.
parenthesized (boolean)
  Parenthesize this grob.

positions (pair of numbers)
  Pair of staff coordinates (start, end), where start and end are vertical positions
  in staff-space units of the current staff. For slurs, this value selects which slur
  candidate to use; if extreme positions are requested, the closest one is taken.

prefer-dotted-right (boolean)
  For note collisions, prefer to shift dotted up-note to the right, rather than shifting
  just the dot.

protrusion (number)
  In an arpeggio bracket, the length of the horizontal edges.

rank-on-page (number)
  0-based index of the system on a page.

ratio (number)
  Parameter for slur shape. The higher this number, the quicker the slur attains its
  height-limit.

remove-empty (boolean)
  If set, remove group if it contains no interesting items.

remove-first (boolean)
  Remove the first staff of an orchestral score?

remove-layer (index or symbol)
  When set as a positive integer, the Keep_alive_together_engraver removes
  all VerticalAxisGroup grobs with a remove-layer larger than the smallest
  retained remove-layer. Set to #f to make a layer independent of the
  Keep_alive_together_engraver. Set to '()', the layer does not participate in
  the layering decisions. The property can also be set as a symbol for common
  behaviors: '#any to keep the layer alive with any other layer in the group; '#above
  or '#below to keep the layer alive with the context immediately before or after it,
  respectively.

replacement-alist (list)
  Alist of strings. The key is a string of the pattern to be replaced. The value is a
  string of what should be displayed. Useful for ligatures.

restore-first (boolean)
  Print a natural before the accidental.

rhythmic-location (rhythmic location)
  Where (bar number, measure position) in the score.

right-bound-info (list)
  An alist of properties for determining attachments of spanners to edges.

right-padding (dimension, in staff space)
  Space to insert on the right side of an object (e.g., between note and its accidentals).

rotation (list)
  Number of degrees to rotate this object, and what point to rotate around. For
  example, '(45 0 0) rotates by 45 degrees around the center of this object.

round-up-exceptions (list)
  A list of pairs where car is the numerator and cdr the denominator of a moment.
  Each pair in this list means that the multi-measure rests of the corresponding length
  will be rounded up to the longer rest. See round-up-to-longer-rest.
round-up-to-longer-rest (boolean)
Displays the longer multi-measure rest when the length of a measure is between two values of usable-duration-logs. For example, displays a breve instead of a whole in a 3/2 measure.

rounded (boolean)
Decide whether lines should be drawn rounded or not.

same-direction-correction (number)
Optical correction amount for stems that are placed in tight configurations. This amount is used for stems with the same direction to compensate for note head to stem distance.

script-priority (number)
A key for determining the order of scripts in a stack, by being added to the position of the script in the user input, the sum being the overall priority. Smaller means closer to the head.

segno-kern (number)
The space between the two thin lines of the segno bar line symbol, expressed as a multiple of the default staff-line thickness (i.e. the visual output is not influenced by changes to Staff.StaffSymbol.thickness).

self-alignment-X (number)
Specify alignment of an object. The value -1 means left aligned, 0 centered, and 1 right-aligned in X direction. Other numerical values may also be specified - the unit is half the object width.

self-alignment-Y (number)
Like self-alignment-X but for the Y axis.

shape (symbol)
This setting determines what shape a grob has. Valid choices depend on the stencil callback reading this property.

sharp-positions (list)
Sharps in key signatures are placed within the specified ranges of staff-positions. The general form is a list of pairs, with one pair for each type of clef, in order of the staff-position at which each clef places C: (alto treble tenor soprano baritone mezzosoprano bass). If the list contains a single element it applies for all clefs. A single number in place of a pair sets accidentals within the octave ending at that staff-position.

shorten-pair (pair of numbers)
The lengths to shorten on both sides a hairpin or text-spanner such as a pedal bracket. Positive values shorten the hairpin or text-spanner, while negative values lengthen it.

shortest-duration-space (number)
Start with this multiple of spacing-increment space for the shortest duration. See also Section “spacing-spanner-interface” in Internals Reference.

shortest-playing-duration (moment)
The duration of the shortest note playing here.

shortest-starter-duration (moment)
The duration of the shortest note that starts here.
side-axis (number)
If the value is X (or equivalently 0), the object is placed horizontally next to the other object. If the value is Y or 1, it is placed vertically.

side-relative-direction (direction)
Multiply direction of direction-source with this to get the direction of this object.

simple-Y (boolean)
Should the Y placement of a spanner disregard changes in system heights?

size (number)
The ratio of the size of the object to its default size.

skip-quanting (boolean)
Should beam quanting be skipped?

skyline-horizontal-padding (number)
For determining the vertical distance between two staves, it is possible to have a configuration which would result in a tight interleaving of grobs from the top staff and the bottom staff. The larger this parameter is, the farther apart the staves are placed in such a configuration.

skyline-vertical-padding (number)
The amount by which the left and right Skylines of a column are padded vertically, beyond the Y-extents and extra-spacing-heights of the constituent grobs in the column. Increase this to prevent interleaving of grobs from adjacent columns.

slash-negative-kern (number)
The space to remove between slashes in percent repeat glyphs. Larger values bring the two elements closer together.

slope (number)
The slope of this object.

slur-padding (number)
Extra distance between slur and script.

snap-radius (number)
The maximum distance between two objects that will cause them to snap to alignment along an axis.

space-alist (list)
An alist that specifies distances from this grob to other breakable items, using the format:

'((break-align-symbol . (spacing-style . space))
 (break-align-symbol . (spacing-style . space))
 ...)

Standard choices for break-align-symbol are listed in Section “break-alignment-interface” in Internals Reference. Additionally, three special break-align symbols available to space-alist are:

first-note
used when the grob is just left of the first note on a line

next-note
used when the grob is just left of any other note; if not set, the value of first-note gets used
right-edge
used when the grob is the last item on the line (only compatible with the extra-space spacing style)

Choices for spacing-style are:

extra-space
Put this much space between the two grobs. The space is stretchable when paired with first-note or next-note; otherwise it is fixed.

minimum-space
Put at least this much space between the left sides of both grobs, without allowing them to collide. The space is stretchable when paired with first-note or next-note; otherwise it is fixed. Not compatible with right-edge.

fixed-space
Only compatible with first-note and next-note. Put this much fixed space between the grob and the note.

minimum-fixed-space
Only compatible with first-note and next-note. Put at least this much fixed space between the left side of the grob and the left side of the note, without allowing them to collide.

semi-fixed-space
Only compatible with first-note and next-note. Put this much space between the grob and the note, such that half of the space is fixed and half is stretchable.

Rules for this spacing are much more complicated than this. See [Wanske] page 126–134, [Ross] page 143–147.

space-to-barline (boolean)
If set, the distance between a note and the following non-musical column will be measured to the bar line instead of to the beginning of the non-musical column. If there is a clef change followed by a bar line, for example, this means that we will try to space the non-musical column as though the clef is not there.

spacing-increment (dimension, in staff space)
The unit of length for note-spacing. Typically, the width of a note head. See also Section “spacing-spanner-interface” in Internals Reference.

spacing-pair (pair)
A pair of alignment symbols which set an object’s spacing relative to its left and right BreakAlignments.

For example, a MultiMeasureRest will ignore prefatory items at its bounds (i.e., clefs, key signatures and time signatures) using the following override:

```latex
\override MultiMeasureRest.spacing-pair = #'(staff-bar . staff-bar)
```

spanner-id (index or symbol)
An identifier to distinguish concurrent spanners.

springs-and-rods (boolean)
Dummy variable for triggering spacing routines.
stacking-dir (direction)
Stack objects in which direction?

staff-affinity (direction)
The direction of the staff to use for spacing the current non-staff line. Choices are UP, DOWN, and CENTER. If CENTER, the non-staff line will be placed equidistant between the two nearest staves on either side, unless collisions or other spacing constraints prevent this. Setting staff-affinity for a staff causes it to be treated as a non-staff line. Setting staff-affinity to #f causes a non-staff line to be treated as a staff.

staff-padding (dimension, in staff space)
Maintain this much space between reference points and the staff. Its effect is to align objects of differing sizes (like the dynamics p and f) on their baselines.

staff-position (number)
Vertical position, measured in half staff spaces, counted from the middle line.

staff-space (dimension, in staff space)
Amount of space between staff lines, expressed in global staff-space.

staff-staff-spacing (list)
When applied to a staff-group’s StaffGrouper grob, this spacing alist controls the distance between consecutive staves within the staff-group. When applied to a staff’s VerticalAxisGroup grob, it controls the distance between the staff and the nearest staff below it in the same system, replacing any settings inherited from the StaffGrouper grob of the containing staff-group, if there is one. This property remains in effect even when non-staff lines appear between staves. The alist can contain the following keys:

- basic-distance – the vertical distance, measured in staff-spaces, between the reference points of the two items when no collisions would result, and no stretching or compressing is in effect.
- minimum-distance – the smallest allowable vertical distance, measured in staff-spaces, between the reference points of the two items, when compressing is in effect.
- padding – the minimum required amount of unobstructed vertical whitespace between the bounding boxes (or skylines) of the two items, measured in staff-spaces.
- stretchability – a unitless measure of the dimension’s relative propensity to stretch. If zero, the distance will not stretch (unless collisions would result).

staffgroup-staff-spacing (list)
The spacing alist controlling the distance between the last staff of the current staff-group and the staff just below it in the same system, even if one or more non-staff lines exist between the two staves. If the staff-staff-spacing property of the staff’s VerticalAxisGroup grob is set, that is used instead. See staff-staff-spacing for a description of the alist structure.

stem-attachment (pair of numbers)
An (x, y) pair where the stem attaches to the notehead.

stem-begin-position (number)
User override for the begin position of a stem.
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stem-spacing-correction (number)
Optical correction amount for stems that are placed in tight configurations. For opposite directions, this amount is the correction for two normal sized stems that overlap completely.

stemlet-length (number)
How long should be a stem over a rest?

stencil (stencil)
The symbol to print.

stencils (list)
Multiple stencils, used as intermediate value.

strict-grace-spacing (boolean)
If set, main notes are spaced normally, then grace notes are put left of the musical columns for the main notes.

strict-note-spacing (boolean)
If set, unbroken columns with non-musical material (clefs, bar lines, etc.) are not spaced separately, but put before musical columns.

stroke-style (string)
Set to "grace" to turn stroke through flag on.

style (symbol)
This setting determines in what style a grob is typeset. Valid choices depend on the stencil callback reading this property.

text (markup)
Text markup. See Section “Formatting text” in Notation Reference.

text-direction (direction)
This controls the ordering of the words. The default RIGHT is for roman text. Arabic or Hebrew should use LEFT.

thick-thickness (number)
Thickness of the thick line in a bar line, expressed as a multiple of the default staff-line thickness (i.e. the visual output is not influenced by changes to Staff.StaffSymbol.thickness).

thickness (number)
For grobs made up of lines, this is the thickness of the line. For slurs and ties, this is the distance between the two arcs of the curve’s outline at its thickest point, not counting the diameter of the virtual “pen” that draws the arcs. This property is expressed as a multiple of the current staff-line thickness (i.e. the visual output is influenced by changes to Staff.StaffSymbol.thickness).

tie-configuration (list)
List of (position, dir) pairs, indicating the desired tie configuration, where position is the offset from the center of the staff in staff space and dir indicates the direction of the tie (1=>up, -1=>down, 0=>center). A non-pair entry in the list causes the corresponding tie to be formatted automatically.

to-barline (boolean)
If true, the spanner will stop at the bar line just before it would otherwise stop.

toward-stem-shift (number)
Amount by which scripts are shifted toward the stem if their direction coincides with the stem direction. 0.0 means centered on the note head (the default position of most scripts); 1.0 means centered on the stem. Interpolated values are possible.
toward-stem-shift-in-column (number)
Amount by which a script is shifted toward the stem if its direction coincides with the
stem direction and it is associated with a ScriptColumn object. 0.0 means centered
on the note head (the default position of most scripts); 1.0 means centered on the
stem. Interpolated values are possible.

transparent (boolean)
This makes the grob invisible.

tuplet-slur (boolean)
Draw a slur instead of a bracket for tuplets.

uniform-stretching (boolean)
If set, items stretch proportionally to their natural separation based on durations.
This looks better in complex polyphonic patterns.

usable-duration-logs (list)
List of duration-logs that can be used in typesetting the grob.

use-skylines (boolean)
Should skylines be used for side positioning?

used (boolean)
If set, this spacing column is kept in the spacing problem.

vertical-skylines (pair of skylines)
Two skylines, one above and one below this grob.

voiced-position (number)
The staff-position of a voiced Rest, negative if the rest has direction DOWN.

when (moment)
Global time step associated with this column.

whiteout (boolean-or-number)
If a number or true, the grob is printed over a white background to white-out
underlying material, if the grob is visible. A number indicates how far the white
background extends beyond the bounding box of the grob as a multiple of the staff-
line thickness. The LyricHyphen grob uses a special implementation of whiteout:
A positive number indicates how far the white background extends beyond the
bounding box in multiples of line-thickness. The shape of the background is
determined by whiteout-style. Usually #f by default.

whiteout-style (symbol)
Determines the shape of the whiteout background. Available are 'outline,
'rounded-box, and the default 'box. There is one exception: Use 'special for
LyricHyphen.

width (dimension, in staff space)
The width of a grob measured in staff space.

word-space (dimension, in staff space)
Space to insert between words in texts.

X-align-on-main-noteheads (boolean)
If true, this grob will ignore suspended noteheads when aligning itself on NoteCol-
umn.

X-extent (pair of numbers)
Extent (size) in the X direction, measured in staff-space units, relative to object’s
reference point.
**X-offset** (number)
The horizontal amount that this object is moved relative to its X-parent.

**X-positions** (pair of numbers)
Pair of X staff coordinates of a spanner in the form \((left \cdot right)\), where both \(left\) and \(right\) are in \textit{staff-space} units of the current staff.

**Y-extent** (pair of numbers)
Extent (size) in the Y direction, measured in staff-space units, relative to object’s reference point.

**Y-offset** (number)
The vertical amount that this object is moved relative to its Y-parent.

**zigzag-length** (dimension, in staff space)
The length of the lines of a zigzag, relative to \textit{zigzag-width}. A value of 1 gives 60-degree zigzags.

**zigzag-width** (dimension, in staff space)
The width of one zigzag squiggle. This number is adjusted slightly so that the spanner line can be constructed from a whole number of squiggles.

### A.19 Available music functions

\texttt{\textbackslash absolute} [music] - \textit{music} (music)
Make \textit{music} absolute. This does not actually change the music itself but rather hides it from surrounding \texttt{\textbackslash relative} and \texttt{\textbackslash fixed} commands.

\texttt{\textbackslash acciaccatura} [music] - \textit{music} (music)
Create an acciaccatura from the following music expression

\texttt{\textbackslash accidentalStyle} [music] - \textit{style} (symbol list)
Set accidental style to symbol list \textit{style} in the form ‘\texttt{piano-cautionary}’. If \textit{style} has a form like ‘\texttt{Staff.piano-cautionary}’, the settings are applied to that context. Otherwise, the context defaults to ‘\texttt{Staff}’, except for piano styles, which use ‘\texttt{GrandStaff}’ as a context.

\texttt{\textbackslash addChordShape} [void] - \textit{key-symbol} (symbol) \textit{tuning} (pair) \textit{shape-definition} (string or pair)
Add chord shape \textit{shape-definition} to the chord-shape-table hash with the key \texttt{(cons key-symbol tuning)}.

\texttt{\textbackslash addInstrumentDefinition} [void] - \textit{name} (string) \textit{lst} (list)
Create instrument \textit{name} with properties \textit{list}.

\texttt{\textbackslash addQuote} [void] - \textit{name} (string) \textit{music} (music)
Define \textit{music} as a quotable music expression named \textit{name}.

\texttt{\textbackslash afterGrace} [music] - \textit{fraction} [non-negative rational, fraction, or moment] \textit{main} (music) \textit{grace} (music)
Create \textit{grace} note(s) after a \textit{main} music expression.
The musical position of the grace expression is after a given fraction of the main note’s duration has passed. If \textit{fraction} is not specified as first argument, it is taken from \texttt{afterGraceFraction} which has a default value of 3/4.

\texttt{\textbackslash allowPageTurn} [music]
Allow a page turn. May be used at toplevel (ie between scores or markups), or inside a score.

\texttt{\textbackslash allowVoltaHook} [void] - \textit{bar} (string)
Allow the volta bracket hook being drawn over bar line \textit{bar}.
\alterBroken [music] - property (key list or symbol) arg (list) item (key list or music)
Override property for pieces of broken spanner item with values arg. item may either be music in the form of a starting spanner event, or a symbol list in the form ‘Context.Grob’ or just ‘Grob’. If item is in the form of a spanner event, property may also have the form ‘Grob.property’ for specifying a directed tweak.

\ambitusAfter [music] - target (symbol)
Move the ambitus after the break-align symbol target.

\appendToTag [music] - tag (symbol) more (music) music (music)
Append more to the elements of all music expressions in music that are tagged with tag.

\applyContext [music] - proc (procedure)
Modify context properties with Scheme procedure proc.

\applyMusic [music] - func (procedure) music (music)
Apply procedure func to music.

\applyOutput [music] - target (symbol list or symbol) proc (procedure)
Apply function proc to every layout object matched by target which takes the form Context or Context.Grob.

\appoggiatura [music] - music (music)
Create an appoggiatura from music

\assertBeamQuant [music] - l (pair) r (pair)
Testing function: check whether the beam quants l and r are correct

\assertBeamSlope [music] - comp (procedure)
Testing function: check whether the slope of the beam is the same as comp

Make voices that switch between staves automatically. As an option the pitch where to switch staves may be specified. The clefs for the staves are optional as well. Setting clefs works only for implicitly instantiated staves.

\balloonGrobText [music] - grob-name (symbol) offset (pair of numbers) text (markup)
Attach text to grob-name at offset offset (use like \once)

\balloonText [post event] - offset (pair of numbers) text (markup)
Attach text at offset (use like \tweak)

\bar [music] - type (string)
Insert a bar line of type type

\barNumberCheck [music] - n (integer)
Print a warning if the current bar number is not n.

\beamExceptions (any type) - music (music)
Extract a value suitable for setting Timing.beamExceptions from the given pattern with explicit beams in music. A bar check | has to be used between bars of patterns in order to reset the timing.

\bendAfter [post event] - delta (real number)
Create a fall or doit of pitch interval delta.

\bookOutputName [void] - newfilename (string)
Direct output for the current book block to newfilename.
Set the output filename suffix for the current book block to `newsuffix`.

Insert a breath mark.

Walk through `music` putting the notes of the previous chord into repeat chords, as well as an optional list of `event-types` such as `#'(string-number-event)`.

Set the current clef to `type`.

Create compound time signatures. The argument is a Scheme list of lists. Each list describes one fraction, with the last entry being the denominator, while the first entries describe the summands in the enumerator. If the time signature consists of just one fraction, the list can be given directly, i.e. not as a list containing a single list. For example, a time signature of `(3+1)/8 + 2/4` would be created as `\compoundMeter #'((3 1 8) (2 4))`, and a time signature of `(3+2)/8` as `\compoundMeter #'((3 2 8))` or shorter `\compoundMeter #'(3 2 8)`.

Remove the empty bars created by multi-measure rests, leaving just the first bar containing the MM rest itself.

Create cross-staff stems.

Set the current cue clef to `type`.

Unset the current cue clef.

Insert contents of quote `what` corresponding to `main-music`, in a CueVoice oriented by `dir`.

Insert contents of quote `what` corresponding to `main-music`, in a CueVoice oriented by `dir`.

Print `note` with a cross-shaped note head.

Define bar line settings for bar line `bar`. The list `glyph-list` must have three entries which define the appearance at the end of line, at the beginning of the next line, and the span bar, respectively.

Display the LilyPond input representation of `music` to `port`, defaulting to the console.

Display the internal representation of `music` to `port`, defaulting to the console.

Display the internal representation of `expr` to `port`, defaulting to the console.

Drop a note of any chords in `music`, in `num` position from above.
\endSpanners [music] - music (music)
Terminate the next spanner prematurely after exactly one note without the need of a specific end spanner.

\eventChords [music] - music (music)
Compatibility function wrapping EventChord around isolated rhythmic events occurring since version 2.15.28, after expanding repeat chords ‘q’.

\featherDurations [music] - factor (moment) argument (music)
Adjust durations of music in argument by rational factor.

\finger [post event] - finger (integer or markup)
Apply finger as a fingering indication.

\fixed [music] - pitch (pitch) music (music)
Use the octave of pitch as the default octave for music.

\footnote [music] - mark [markup] offset (pair of numbers) footnote (markup) item (symbol list or music)
Make the markup footnote a footnote on item. The footnote is marked with a markup mark moved by offset with respect to the marked music.
If mark is not given or specified as \default, it is replaced by an automatically generated sequence number. If item is a symbol list of form ‘Grob’ or ‘Context.Grob’, then grobs of that type will be marked at the current time step in the given context (default Bottom).
If item is music, the music will get a footnote attached to a grob immediately attached to the event, like \tweak does. For attaching a footnote to an indirectly caused grob, write \single\footnote, use item to specify the grob, and follow it with the music to annotate.
Like with \tweak, if you use a footnote on a following post-event, the \footnote command itself needs to be attached to the preceding note or rest as a post-event with -. 

\grace [music] - music (music)
Insert music as grace notes.

\grobdescriptions (any type) - descriptions (list)
Create a context modification from descriptions, a list in the format of all-grob-descriptions.

\harmonicByFret [music] - fret (number) music (music)
Convert music into mixed harmonics; the resulting notes resemble harmonics played on a fretted instrument by touching the strings at fret.

\harmonicByRatio [music] - ratio (number) music (music)
Convert music into mixed harmonics; the resulting notes resemble harmonics played on a fretted instrument by touching the strings at the point given through ratio.

\harmonicNote [music] - note (music)
Print note with a diamond-shaped note head.

\harmonicOn [music]
Set the default note head style to a diamond-shaped style.

\hide [music] - item (symbol list or music)
Set item’s ‘transparent’ property to #t, making it invisible while still retaining its dimensions.
If item is a symbol list of form GrobName or Context.GrobName, the result is an override for the grob name specified by it. If item is a music expression, the result is the same music expression with an appropriate tweak applied to it.

\incipit [music] - incipit-music (music)
Output incipit-music before the main staff as an indication of its appearance in the original music.

\inherit-acceptability [void] - to (symbol) from (symbol)
When used in an output definition, will modify all context definitions such that context to is accepted as a child by all contexts that also accept from.

\inStaffSegno [music]
Put the segno variant ‘varsegno’ at this position into the staff, compatible with the repeat command.

\instrumentSwitch [music] - name (string)
Switch instrument to name, which must be predefined with \addInstrumentDefinition.

\inversion [music] - around (pitch) to (pitch) music (music)
Invert music about around and transpose from around to to.

\invertChords [music] - num (integer) music (music)
Invert any chords in music into their num-th position. (Chord inversions may be directed downwards using negative integers.)

\keepWithTag [music] - tags (symbol list or symbol) music (music)
Include only elements of music that are tagged with one of the tags in tags. tags may be either a single symbol or a list of symbols.
Each tag may be declared as a member of at most one tag group (defined with \tagGroup). If none of a music element’s tags share a tag group with one of the specified tags, the element is retained.

\key [music] - tonic [pitch] pitch-alist [list of number pairs]
Set key to tonic and scale pitch-alist. If both are null, just generate KeyChangeEvent.

\killCues [music] - music (music)
Remove cue notes from music.

\label [music] - label (symbol)
Create label as a referrable label.

\language [void] - language (string)
Set note names for language language.

\languageRestore [void]
Restore a previously-saved pitchnames alist.

\languageSaveAndChange [void] - language (string)
Store the previous pitchnames alist, and set a new one.

\magnifyMusic [music] - mag (positive number) music (music)
Magnify the notation of music without changing the staff-size, using mag as a size factor. Stems, beams, slurs, ties, and horizontal spacing are adjusted automatically.

\magnifyStaff [music] - mag (positive number)
Change the size of the staff, adjusting notation size and horizontal spacing automatically, using mag as a size factor.
\makeClusters [music] - \arg (music)
Display chords in \arg as clusters.

\makeDefaultStringTuning [void] - \symbol (symbol) \pitches (list)
This defines a string tuning \symbol via a list of \pitches. The \symbol also gets registered in defaultStringTunings for documentation purposes.

\mark [music] - \label [integer or markup]
Make the music for the \mark command.

\markupMap [music] - \path (symbol list or symbol) \markupfun (markup-function) \music (music)
This applies the given markup function \markupfun to all markup music properties matching \path in \music.
For example,
\new Voice { g'2 c'' }
\addlyrics {
\markupMap LyricEvent.text
\markup \with-color #red \etc
{ Oh yes! }
}

\modalInversion [music] - \around (pitch) to (pitch) \scale (music) \music (music)
Invert \music about \around using \scale and transpose from \around to \to.

\modalTranspose [music] - \from (pitch) to (pitch) \scale (music) \music (music)
Transpose \music from \pitch from to \pitch to using \scale.

\musicMap [music] - \proc (procedure) \mus (music)
Apply \proc to \mus and all of the music it contains.

\noPageBreak [music]
Forbid a page break. May be used at toplevel (i.e., between scores or markups), or inside a score.

\noPageTurn [music]
Forbid a page turn. May be used at toplevel (i.e., between scores or markups), or inside a score.

\octaveCheck [music] - \pitch (pitch)
Octave check.

\offset [music] - \property (symbol list or symbol) \offsets (any type) \item (key list or music)
Offset the default value of \property of \item by \offsets. If \item is a string, the result is \override for the specified grob type. If \item is a music expression, the result is the same music expression with an appropriate tweak applied.

\omit [music] - \item (symbol list or music)
Set \item’s ‘stencil’ property to \#f, effectively omitting it without taking up space. If \item is a symbol list of form GrobName or Context.GrobName, the result is an override for the grob name specified by it. If \item is a music expression, the result is the same music expression with an appropriate tweak applied to it.

\once [music] - \music (music)
Set \once to \#t on all layout instruction events in \music. This will complain about music with an actual duration. As a special exception, if \music might be the result of a \tweak command, no warning will be given in order to allow for \once \\propertyTweak to work as both one-time override and proper tweak.
\ottava [music] - octave (integer)
Set the octavation.

\overrideProperty [music] - grob-property-path (list of indexes or symbols) value (any type)
Set the grob property specified by grob-property-path to value. grob-property-path is a symbol list of the form \texttt{Context.GrobName.property} or \texttt{GrobName.property}, possibly with subproperties given as well.
As opposed to \texttt{\override} which overrides the context-dependent defaults with which a grob is created, this command uses \texttt{Output_property_ engraver} at the grob acknowledgment stage. This may be necessary for overriding values set after the initial grob creation.

\overrideTimeSignatureSettings [music] - time-signature (fraction, as pair) base-moment (fraction, as pair) beat-structure (list) beam-exceptions (list)
Override timeSignatureSettings for time signatures of time-signature to have settings of base-moment, beat-structure, and beam-exceptions.

\pageBreak [music]
Force a page break. May be used at toplevel (i.e., between scores or markups), or inside a score.

\pageTurn [music]
Force a page turn between two scores or top-level markups.

\palmMute [music] - note (music)
Print note with a triangle-shaped note head.

\palmMuteOn [music]
Set the default note head style to a triangle-shaped style.

\parallelMusic [void] - voice-ids (list) music (music)
Define parallel music sequences, separated by ‘|’ (bar check signs), and assign them to the identifiers provided in voice-ids.
\texttt{voice-ids}: a list of music identifiers (symbols containing only letters)
\texttt{music}: a music sequence, containing BarChecks as limiting expressions.
Example:
\[
\parallelMusic A,B,C \{ \\
\quad c c \mid d d \mid e e \mid \\
\quad d d \mid e e \mid f f \mid \\
\}
\]
\texttt{\Rightarrow}
\texttt{A = \{c c \mid d d \}}
\texttt{B = \{d d \mid e e \}}
\texttt{C = \{e e \mid f f \}}
The last bar checks in a sequence are not copied to the result in order to facilitate ending the last entry at non-bar boundaries.

\parenthesize [music] - arg (music)
Tag arg to be parenthesized.

\partCombine [music] - chord-range [pair of numbers] part1 (music) part2 (music)
Take the music in part1 and part2 and return a music expression containing simultaneous voices, where part1 and part2 are combined into one voice where appropriate.
Optional chord-range sets the distance in steps between notes that may be combined into a chord or unison.
\partCombineDown [music] - chord-range [pair of numbers] part1 (music) part2 (music)
Take the music in part1 and part2 and typeset so that they share a staff with stems
directed downward.

\partCombineForce [music] - type [symbol]
Override the part-combiner.

\partCombineUp [music] - chord-range [pair of numbers] part1 (music) part2 (music)
Take the music in part1 and part2 and typeset so that they share a staff with stems
directed upward.

\partial [music] - dur (duration)
Make a partial measure.

\phrasingSlurDashPattern [music] - dash-fraction (number) dash-period (number)
Set up a custom style of dash pattern for dash-fraction ratio of line to space repeated
at dash-period interval for phrasing slurs.

\pitchedTrill [music] - main-note (music) secondary-note (music)
Print a trill with main-note as the main note of the trill and print secondary-note
as a stemless note head in parentheses.

\pointAndClickOff [void]
Suppress generating extra code in final-format (e.g. pdf) files to point back to the
lilypond source statement.

\pointAndClickOn [void]
Enable generation of code in final-format (e.g. pdf) files to reference the originating
lilypond source statement; this is helpful when developing a score but generates
bigger final-format files.

\pointAndClickTypes [void] - types (symbol list or symbol)
Set a type or list of types (such as \#’note-event) for which point-and-click info is
generated.

\propertyOverride [music] - grob-property-path (list of indexes or symbols) value (any type)
Set the grob property specified by grob-property-path to value. grob-property-path
is a symbol list of the form Context.GrobName.property or GrobName.property,
possibly with subproperties given as well. This music function is mostly intended
for use from Scheme as a substitute for the built-in \override command.

\propertyRevert [music] - grob-property-path (list of indexes or symbols)
Revert the grob property specified by grob-property-path to its previous value.
grob-property-path is a symbol list of the form Context.GrobName.property or
GrobName.property, possibly with subproperties given as well. This music function
is mostly intended for use from Scheme as a substitute for the built-in \revert command.

\propertySet [music] - property-path (symbol list or symbol) value (any type)
Set the context property specified by property-path to value. This music function is
mostly intended for use from Scheme as a substitute for the built-in \set command.

\propertyTweak [music] - prop (key list or symbol) value (any type) item (key list or music)
Add a tweak to the following item, usually music. This generally behaves like \tweak
but will turn into an \override when item is a symbol list.
In that case, item specifies the grob path to override. This is mainly useful when
using \propertyTweak as as a component for building other functions like \omit.
It is not the default behavior for \tweak since many input strings in \lyricmode
can serve equally as music or as symbols which causes surprising behavior when tweaking lyrics using the less specific semantics of \propertyTweak.

prop can contain additional elements in which case a nested property (inside of an alist) is tweaked.

\propertyUnset [music] - property-path (symbol list or symbol)
Unset the context property specified by property-path. This music function is mostly intended for use from Scheme as a substitute for the built-in \unset command.

\pushToTag [music] - tag (symbol) more (music) music (music)
Add more to the front of elements of all music expressions in music that are tagged with tag.

\quoteDuring [music] - what (string) main-music (music)
Indicate a section of music to be quoted. what indicates the name of the quoted voice, as specified in an \addQuote command. main-music is used to indicate the length of music to be quoted; usually contains spacers or multi-measure rests.

\raiseNote [music] - num (integer) music (music)
Raise a note of any chords in music, in num position from below.

\reduceChords [music] - music (music)
Reduce chords contained in music to single notes, intended mainly for reusing music in RhythmicStaff. Does not reduce parallel music.

\relative [music] - pitch [pitch] music (music)
Make music relative to pitch. If pitch is omitted, the first note in music is given in absolute pitch.

\removeWithTag [music] - tags (symbol list or symbol) music (music)
Remove elements of music that are tagged with one of the tags in tags. tags may be either a single symbol or a list of symbols.

\resetRelativeOctave [music] - pitch (pitch)
Set the octave inside a \relative section.

\retrograde [music] - music (music)
Return music in reverse order.

\revertTimeSignatureSettings [music] - time-signature (pair)
Revert timeSignatureSettings for time signatures of time-signature.

\rightHandFinger [post event] - finger (integer or markup)
Apply finger as a fingering indication.

\scaleDurations [music] - fraction (non-negative rational, fraction, or moment) music (music)
Multiply the duration of events in music by fraction.

\settingsFrom (any type) - ctx [symbol] music (music)
Take the layout instruction events from music, optionally restricted to those applying to context type ctx, and return a context modification duplicating their effect.

\shape [music] - offsets (list) item (key list or music)
Offset control-points of item by offsets. The argument is a list of number pairs or list of such lists. Each element of a pair represents an offset to one of the coordinates of a control-point. If item is a string, the result is \once\override for the specified grob type. If item is a music expression, the result is the same music expression with an appropriate tweak applied.
\shiftDurations [music] - \texttt{dur} (integer) \texttt{dots} (integer) \texttt{arg} (music)
Change the duration of \texttt{arg} by adding \texttt{dur} to the \texttt{durlog} of \texttt{arg} and \texttt{dots} to the \texttt{dots} of \texttt{arg}.

\single [music] - \texttt{overrides} (music) \texttt{music} (music)
Convert \texttt{overrides} to tweaks and apply them to \texttt{music}. This does not convert \texttt{\revert}, \texttt{\set} or \texttt{\unset}.

\skip [music] - \texttt{dur} (duration)
Skip forward by \texttt{dur}.

\slashedGrace [music] - \texttt{music} (music)
Create slashed graces (slashes through stems, but no slur) from the following music expression

\slurDashPattern [music] - \texttt{dash-fraction} (number) \texttt{dash-period} (number)
Set up a custom style of dash pattern for \texttt{dash-fraction} ratio of line to space repeated at \texttt{dash-period} interval for slurs.

\spacingTweaks [music] - \texttt{parameters} (list)
Set the system stretch, by reading the ‘system-stretch property of the ‘parameters’ assoc list.

\storePredefinedDiagram [void] - \texttt{fretboard-table} (hash table) \texttt{chord} (music) \texttt{tuning} (pair) \texttt{diagram-definition} (string or pair)
Add predefined fret diagram defined by \texttt{diagram-definition} for the chord pitches \texttt{chord} and the string\texttt{Tuning} \texttt{tuning}.

\stringTuning (any type) - \texttt{chord} (music)
Convert \texttt{chord} to a string tuning. \texttt{chord} must be in absolute pitches and should have the highest string number (generally the lowest pitch) first.

\styledNoteHeads [music] - \texttt{style} (symbol) \texttt{heads} (symbol list or symbol) \texttt{music} (music)
Set \texttt{heads} in \texttt{music} to \texttt{style}.

\tabChordRepeats [music] - \texttt{event-types} (list) \texttt{music} (music)
Walk through \texttt{music} putting the notes, fingerings and string numbers of the previous chord into repeat chords, as well as an optional list of \texttt{event-types} such as \texttt{#'(articulation-event)}.

\tabChordRepetition [void]
Include the string and fingering information in a chord repetition. This function is deprecated; try using \texttt{\tabChordRepeats} instead.

\tag [music] - \texttt{tags} (symbol list or symbol) \texttt{music} (music)
Tag the following \texttt{music} with \texttt{tags} and return the result, by adding the single symbol or symbol list \texttt{tags} to the \texttt{tags} property of \texttt{music}.

\tagGroup [void] - \texttt{tags} (symbol list)
Define a tag group comprising the symbols in the symbol list \texttt{tags}. Tag groups must not overlap.

\temporary [music] - \texttt{music} (music)
Make any \texttt{\override} in \texttt{music} replace an existing grob property value only temporarily, restoring the old value when a corresponding \texttt{\revert} is executed. This is achieved by clearing the ‘\texttt{pop-first}’ property normally set on \texttt{\overrides}.
An \texttt{\override}/\texttt{\revert} sequence created by using \texttt{\temporary} and \texttt{\undo} on the same music containing overrides will cancel out perfectly or cause a warning.
Non-property-related music is ignored, warnings are generated for any property-changing music that isn’t an \texttt{\override}.
\tieDashPattern \texttt{[music]} - dash-fraction (number) dash-period (number)
Set up a custom style of dash pattern for dash-fraction ratio of line to space repeated at dash-period interval for ties.

\time \texttt{[music]} - beat-structure [number list] fraction (fraction, as pair)
Set fraction as time signature, with optional number list beat-structure before it.

\times \texttt{[music]} - fraction (fraction, as pair) music (music)
Scale music in time by fraction.

\tocItem \texttt{[music]} - label [symbol list or symbol] text (markup)
Add a line to the table of contents, using the \texttt{tocItemMarkup} paper variable markup and assigning it to label if one is provided. If a hierarchy of labels is given, make the current item a child of the corresponding objects.

\transpose \texttt{[music]} - from (pitch) to (pitch) music (music)
Transpose music from pitch from to pitch to.

\transposedCueDuring \texttt{[music]} - what (string) dir (direction) pitch (pitch) main-music (music)
Insert notes from the part what into a voice called cue, using the transposition defined by pitch. This happens simultaneously with main-music, which is usually a rest. The argument dir determines whether the cue notes should be notated as a first or second voice.

\transposition \texttt{[music]} - pitch (pitch)
Set instrument transposition

\tuplet \texttt{[music]} - ratio (fraction, as pair) tuplet-span [duration] music (music)
Scale the given music to tuplets. ratio is a fraction that specifies how many notes are played in place of the nominal value: it will be ‘3/2’ for triplets, namely three notes being played in place of two. If the optional duration tuplet-span is specified, it is used instead of \texttt{tupletSpannerDuration} for grouping the tuplets. For example,
\begin{verbatim}
\tuplet 3/2 4 { c8 c c c c c }
\end{verbatim}
will result in two groups of three tuplets, each group lasting for a quarter note.

\tupletSpan \texttt{[music]} - tuplet-span [duration]
Set \texttt{tupletSpannerDuration}, the length into which \texttt{tuplet} without an explicit ‘tuplet-span’ argument of its own will group its tuplets, to the duration tuplet-span. To revert to the default of not subdividing the contents of a \texttt{tuplet} command without explicit ‘tuplet-span’, use
\begin{verbatim}
\tupletSpan \texttt{default}
\end{verbatim}

\tweak \texttt{[music]} - prop (key list or symbol) value (any type) music (music)
Add a tweak to the following music. Layout objects created by music get their property prop set to value. If prop has the form ‘Grob.property’, like with
\begin{verbatim}
\tweak \texttt{Accidental.color #red cis}
\end{verbatim}
an indirectly created grob (‘Accidental’ is caused by ‘NoteHead’) can be tweaked; otherwise only directly created grobs are affected.
prop can contain additional elements in which case a nested property (inside of an alist) is tweaked.
If \texttt{music} is an ‘event-chord’, every contained ‘rhythmic-event’ is tweaked instead.

\undo \texttt{[music]} - music (music)
Convert \texttt{override} and \texttt{set} in music to \texttt{revert} and \texttt{unset}, respectively. Any reverts and unsets already in music cause a warning. Non-property-related music is ignored.
\**unfoldRepeats** [music] - types [symbol list or symbol] music (music)

Force \*repeat volta, \*repeat tremolo or \*repeat percent commands in music to be interpreted as \*repeat unfold, if specified in the optional symbol-list types. The default for types is an empty list, which will force any of those commands in music to be interpreted as \*repeat unfold. Possible entries are volta, tremolo or percent. Multiple entries are possible.

\**voices** [music] - ids (list of indexes or symbols) music (music)

Take the given key list of numbers (indicating the use of ‘\*voiceOne’...) or symbols (indicating voice names, typically converted from strings by argument list processing) and assign the following \*-separated music to contexts according to that list. Named rather than numbered contexts can be used for continuing one voice (for the sake of spanners and lyrics), usually requiring a \*voiceOne-style override at the beginning of the passage and a \*oneVoice override at its end.

The default

<< ... \[ ... \] ... >>

construct would correspond to

\*voices 1,2,3 << ... \[ ... \] ... >>

\**void** [void] - arg (any type)

Accept a scheme argument, return a void expression. Use this if you want to have a scheme expression evaluated because of its side-effects, but its value ignored.

\**withMusicProperty** [music] - sym (symbol) val (any type) music (music)

Set sym to val in music.

\**xNote** [music] - note (music)

Print note with a cross-shaped note head.

\**=** [post event] - id (index or symbol) event (post event)

This sets the spanner-id property of the following event to the given id (non-negative integer or symbol). This can be used to tell LilyPond how to connect overlapping or parallel slurs or phrasing slurs within a single Voice.

\*fixed c' { c\=1( d\=2( e\=1) f\=2) }

A.20 Context modification identifiers

The following commands are defined for use as context modifications within a \*layout or \*with block.

\*RemoveAllEmptyStaves

Remove staves which are considered to be empty according to the list of interfaces set by keepAliveInterfaces, including those in the first system.

- Sets grob property remove-empty in Section ‘‘VerticalAxisGroup’’ in Internals Reference to #t.
- Sets grob property remove-first in Section ‘‘VerticalAxisGroup’’ in Internals Reference to #t.
Appendix A: Notation manual tables

\RemoveEmptyStaves
Remove staves which are considered to be empty according to the list of interfaces set by keepAliveInterfaces.
- Sets grob property remove-empty in Section ‘‘VerticalAxisGroup’’, in Internals Reference to #t.

A.21 Predefined type predicates
Predicates return #t when their argument is of the named type and #f if it isn’t.

R5RS primary predicates
Primary predicates can be applied to any expression. They can be used on their own as predicates for LilyPond functions. The predicates here are part of the Scheme standard R5RS.

<table>
<thead>
<tr>
<th>Type predicate</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>boolean?</td>
<td>boolean</td>
</tr>
<tr>
<td>char?</td>
<td>character</td>
</tr>
<tr>
<td>complex?</td>
<td>complex number</td>
</tr>
<tr>
<td>eof-object?</td>
<td>end-of-file object</td>
</tr>
<tr>
<td>input-port?</td>
<td>input port</td>
</tr>
<tr>
<td>integer?</td>
<td>integer</td>
</tr>
<tr>
<td>list?</td>
<td>list (use cheap-list? for faster processing)</td>
</tr>
<tr>
<td>null?</td>
<td>null</td>
</tr>
<tr>
<td>number?</td>
<td>number</td>
</tr>
<tr>
<td>output-port?</td>
<td>output port</td>
</tr>
<tr>
<td>pair?</td>
<td>pair</td>
</tr>
<tr>
<td>port?</td>
<td>port</td>
</tr>
<tr>
<td>procedure?</td>
<td>procedure</td>
</tr>
<tr>
<td>rational?</td>
<td>rational number</td>
</tr>
<tr>
<td>real?</td>
<td>real number</td>
</tr>
<tr>
<td>string?</td>
<td>string</td>
</tr>
<tr>
<td>symbol?</td>
<td>symbol</td>
</tr>
<tr>
<td>vector?</td>
<td>vector</td>
</tr>
</tbody>
</table>

R5RS secondary predicates
Secondary predicates are only applicable to specific expressions (for example, to numbers). They will throw a type error when applied to expressions they are not intended for. The predicates here are part of the Scheme standard R5RS.

<table>
<thead>
<tr>
<th>Type predicate</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>char-alphabetic?</td>
<td>alphabetic character</td>
</tr>
<tr>
<td>char-lower-case?</td>
<td>lower-case character</td>
</tr>
<tr>
<td>char-numeric?</td>
<td>numeric character</td>
</tr>
<tr>
<td>char-upper-case?</td>
<td>upper-case character</td>
</tr>
<tr>
<td>char-whitespace?</td>
<td>whitespace character</td>
</tr>
<tr>
<td>even?</td>
<td>even number</td>
</tr>
<tr>
<td>exact?</td>
<td>exact number</td>
</tr>
<tr>
<td>inexact?</td>
<td>inexact number</td>
</tr>
<tr>
<td>negative?</td>
<td>negative number</td>
</tr>
<tr>
<td>odd?</td>
<td>odd number</td>
</tr>
<tr>
<td>positive?</td>
<td>positive number</td>
</tr>
<tr>
<td>zero?</td>
<td>zero</td>
</tr>
</tbody>
</table>
## Guile predicates

These predicates are defined by Guile but are not part of a Scheme standard.

<table>
<thead>
<tr>
<th>Type predicate</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>hash-table?</td>
<td>hash table</td>
</tr>
</tbody>
</table>

## LilyPond scheme predicates

These predicates are only available within LilyPond and defined in Scheme.

<table>
<thead>
<tr>
<th>Type predicate</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>boolean-or-symbol?</td>
<td>boolean or symbol</td>
</tr>
<tr>
<td>cheap-list?</td>
<td>list <em>(use this instead of list? for faster processing)</em></td>
</tr>
<tr>
<td>color?</td>
<td>color</td>
</tr>
<tr>
<td>fraction?</td>
<td>fraction, as pair</td>
</tr>
<tr>
<td>grob-list?</td>
<td>list of grobs</td>
</tr>
<tr>
<td>index?</td>
<td>non-negative integer</td>
</tr>
<tr>
<td>integer-or-markup?</td>
<td>integer or markup</td>
</tr>
<tr>
<td>key?</td>
<td>index or symbol</td>
</tr>
<tr>
<td>key-list?</td>
<td>list of indexes or symbols</td>
</tr>
<tr>
<td>key-list-or-music?</td>
<td>key list or music</td>
</tr>
<tr>
<td>key-list-or-symbol?</td>
<td>key list or symbol</td>
</tr>
<tr>
<td>markup?</td>
<td>markup</td>
</tr>
<tr>
<td>markup-command-list?</td>
<td>markup command list</td>
</tr>
<tr>
<td>markup-list?</td>
<td>markup list</td>
</tr>
<tr>
<td>moment-pair?</td>
<td>pair of moment objects</td>
</tr>
<tr>
<td>number-list?</td>
<td>number list</td>
</tr>
<tr>
<td>number-or-grob?</td>
<td>number or grob</td>
</tr>
<tr>
<td>number-or-pair?</td>
<td>number or pair</td>
</tr>
<tr>
<td>number-or-string?</td>
<td>number or string</td>
</tr>
<tr>
<td>number-pair?</td>
<td>pair of numbers</td>
</tr>
<tr>
<td>number-pair-list?</td>
<td>list of number pairs</td>
</tr>
<tr>
<td>rational-or-procedure?</td>
<td>an exact rational or procedure</td>
</tr>
<tr>
<td>rhythmic-location?</td>
<td>rhythmic location</td>
</tr>
<tr>
<td>scale?</td>
<td>non-negative rational, fraction, or moment</td>
</tr>
<tr>
<td>scheme?</td>
<td>any type</td>
</tr>
<tr>
<td>string-or-music?</td>
<td>string or music</td>
</tr>
<tr>
<td>string-or-pair?</td>
<td>string or pair</td>
</tr>
<tr>
<td>string-or-symbol?</td>
<td>string or symbol</td>
</tr>
<tr>
<td>symbol-list?</td>
<td>symbol list</td>
</tr>
<tr>
<td>symbol-list-or-music?</td>
<td>symbol list or music</td>
</tr>
<tr>
<td>symbol-list-or-symbol?</td>
<td>symbol list or symbol</td>
</tr>
<tr>
<td>void?</td>
<td>void</td>
</tr>
</tbody>
</table>

## LilyPond exported predicates

These predicates are only available within LilyPond and usually defined in C++.

<table>
<thead>
<tr>
<th>Type predicate</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ly:box?</td>
<td>box</td>
</tr>
<tr>
<td>ly:context?</td>
<td>context</td>
</tr>
<tr>
<td>ly:context-def?</td>
<td>context definition</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ly:context-mod?</td>
<td>context modification</td>
</tr>
<tr>
<td>ly:dimension?</td>
<td>dimension, in staff space</td>
</tr>
<tr>
<td>ly:dir?</td>
<td>direction</td>
</tr>
<tr>
<td>ly:dispatcher?</td>
<td>dispatcher</td>
</tr>
<tr>
<td>ly:duration?</td>
<td>duration</td>
</tr>
<tr>
<td>ly:event?</td>
<td>post event</td>
</tr>
<tr>
<td>ly:font-metric?</td>
<td>font metric</td>
</tr>
<tr>
<td>ly:grob?</td>
<td>graphical (layout) object</td>
</tr>
<tr>
<td>ly:grob-array?</td>
<td>array of grobs</td>
</tr>
<tr>
<td>ly:grob-properties?</td>
<td>grob properties</td>
</tr>
<tr>
<td>ly:input-location?</td>
<td>input location</td>
</tr>
<tr>
<td>ly:item?</td>
<td>item</td>
</tr>
<tr>
<td>ly:iterator?</td>
<td>iterator</td>
</tr>
<tr>
<td>ly:lily-lexer?</td>
<td>lily-lexer</td>
</tr>
<tr>
<td>ly:lily-parser?</td>
<td>lily-parser</td>
</tr>
<tr>
<td>ly:listener?</td>
<td>listener</td>
</tr>
<tr>
<td>ly:moment?</td>
<td>moment</td>
</tr>
<tr>
<td>ly:music?</td>
<td>music</td>
</tr>
<tr>
<td>ly:music-function?</td>
<td>music function</td>
</tr>
<tr>
<td>ly:music-list?</td>
<td>list of music objects</td>
</tr>
<tr>
<td>ly:music-output?</td>
<td>music output</td>
</tr>
<tr>
<td>ly:otf-font?</td>
<td>OpenType font</td>
</tr>
<tr>
<td>ly:output-def?</td>
<td>output definition</td>
</tr>
<tr>
<td>ly:page-marker?</td>
<td>page marker</td>
</tr>
<tr>
<td>ly:pango-font?</td>
<td>pango font</td>
</tr>
<tr>
<td>ly:paper-system?</td>
<td>paper-system Prob</td>
</tr>
<tr>
<td>ly:pitch?</td>
<td>pitch</td>
</tr>
<tr>
<td>ly:prob?</td>
<td>property object</td>
</tr>
<tr>
<td>ly:score?</td>
<td>score</td>
</tr>
<tr>
<td>ly:skyline?</td>
<td>skyline</td>
</tr>
<tr>
<td>ly:skyline-pair?</td>
<td>pair of skylines</td>
</tr>
<tr>
<td>ly:source-file?</td>
<td>source file</td>
</tr>
<tr>
<td>ly:spanner?</td>
<td>spanner</td>
</tr>
<tr>
<td>ly:spring?</td>
<td>spring</td>
</tr>
<tr>
<td>ly:stencil?</td>
<td>stencil</td>
</tr>
<tr>
<td>ly:stream-event?</td>
<td>stream event</td>
</tr>
<tr>
<td>ly:transform?</td>
<td>coordinate transform</td>
</tr>
<tr>
<td>ly:translator?</td>
<td>translator</td>
</tr>
<tr>
<td>ly:translator-group?</td>
<td>translator group</td>
</tr>
<tr>
<td>ly:undead?</td>
<td>undead container</td>
</tr>
<tr>
<td>ly:unpure-pure-container?</td>
<td>unpure/pure container</td>
</tr>
</tbody>
</table>

### A.22 Scheme functions

**ly:add-context-mod** contextmods modification  
Adds the given context modification to the list contextmods of context modifications.

**ly:add-file-name-alist**alist  
Add mappings for error messages from alist.
**ly:add-interface** iface desc props
Add a new grob interface. *iface* is the interface name, *desc* is the interface description, and *props* is the list of user-settable properties for the interface.

**ly:add-listener** callback disp cl
Add the single-argument procedure *callback* as listener to the dispatcher *disp*. Whenever *disp* hears an event of class *cl*, it calls *callback* with it.

**ly:add-option** sym val description
Add a program option *sym*. *val* is the default value and *description* is a string description.

**ly:all-grob-interfaces**
Return the hash table with all grob interface descriptions.

**ly:all-options**
Get all option settings in an alist.

**ly:all-stencil-expressions**
Return all symbols recognized as stencil expressions.

**ly:angle** x y
Calculates angle in degrees of given vector. With one argument, *x* is a number pair indicating the vector. With two arguments, *x* and *y* specify the respective coordinates.

**ly:assoc-get** key alist default-value strict-checking
Return value if *key* in *alist*, else *default-value* (or #f if not specified). If *strict-checking* is set to #t and *key* is not in *alist*, a programming_error is output.

**ly:axis-group-interface::add-element** grob grob-element
Set grob the parent of grob-element on all axes of grob.

**ly:basic-progress** str rest
A Scheme callable function to issue a basic progress message *str*. The message is formatted with format and rest.

**ly:beam-score-count**
count number of beam scores.

**ly:book?** x
Is x a Book object?


**ly:book-add-score!** book-smob score
Add score to book-smob score list.

Return book parts in *book*.

**ly:book-header** book
Return header in *book*.

**ly:book-paper** book
Return paper in *book*.

Print book. *output* is passed to the backend unchanged. For example, it may be a string (for file based outputs) or a socket (for network based output).
**ly:book-process-to-systems**  
*book-smob default-paper default-layout*  
*output*

Print book. *output* is passed to the backend unchanged. For example, it may be a string (for file based outputs) or a socket (for network based output).

**ly:book-scores**  
*book*

Return scores in *book*.

**ly:book-set-header!**  
*book module*

Set the book header.

**ly:box?**  
*x*

Is *x* a *Box* object?

**ly:bp num**  

*num* bigpoints (1/72th inch).

**ly:bracket**  
*a iv t p*

Make a bracket in direction *a*. The extent of the bracket is given by *iv*. The wings protrude by an amount of *p*, which may be negative. The thickness is given by *t*.

**ly:broadcast**  
*disp ev*

Send the stream event *ev* to the dispatcher *disp*.

**ly:camel-case->lisp-identifier**  
*name-sym*

Convert *FooBar_Bla* to *foo-bar-bla* style symbol.

**ly:chain-assoc-get**  
*key achain default-value strict-checking*

Return value for *key* from a list of alists *achain*. If no entry is found, return *default-value* or #f if *default-value* is not specified. With *strict-checking* set to #t, a programming_error is output in such cases.

**ly:check-expected-warnings**

Check whether all expected warnings have really been triggered.

**ly:cm num**  

*num* cm.

**ly:command-line-code**

The Scheme code specified on command-line with -e.

**ly:command-line-options**

The Scheme options specified on command-line with -d.

**ly:connect-dispatchers**  
*to from*

Make the dispatcher *to* listen to events from *from*.

**ly:context? x**

Is *x* a *Context* object?

**ly:context-current-moment**  
*context*

Return the current moment of *context*.

**ly:context-def? x**

Is *x* a *Context_def* object?
**ly:context-def-lookup** def sym val
Return the value of sym in context definition def (e.g., \Voice). If no value is found, return val or '()' if val is undefined. sym can be any of 'default-child', 'consists', 'description', 'aliases', 'accepts', 'property-ops', 'context-name', 'group-type'.

**ly:context-def-modify** def mod
Return the result of applying the context-mod mod to the context definition def. Does not change def.

**ly:context-event-source** context
Return event-source of context context.

**ly:context-events-below** context
Return a stream-distributor that distributes all events from context and all its subcontexts.

**ly:context-find** context name
Find a parent of context that has name or alias name. Return #f if not found.

**ly:context-grob-definition** context name
Return the definition of name (a symbol) within context as an alist.

**ly:context-id** context
Return the ID string of context, i.e., for \context Voice = "one" ... return the string one.

**ly:context-matched-pop-property** context grob cell
This undoes a particular \override, \once \override or \once \revert when given the specific alist pair to undo.

**ly:context-mod?** x
Is x a Context_mod object?

**ly:context-mod-apply!** context mod
Apply the context modification mod to context.

**ly:context-name** context
Return the name of context, i.e., for \context Voice = "one" ... return the symbol Voice.

**ly:context-now** context
Return now-moment of context context.

**ly:context-parent** context
Return the parent of context, #f if none.

**ly:context-property** context sym def
Return the value for property sym in context. If def is given, and property value is '()', return def.

**ly:context-property-where-defined** context name
Return the context above context where name is defined.

**ly:context-pushpop-property** context grob eltprop val
Do \temporary \override or \revert operation in context. The grob definition grob is extended with eltprop (if val is specified) or reverted (if unspecified).

**ly:context-set-property!** context name val
Set value of property name in context context to val.
Appendix A: Notation manual tables

**ly:context-unset-property** 
*context name*

Unset value of property *name* in context *context*.

**ly:debug** 
*str rest*

A Scheme callable function to issue a debug message *str*. The message is formatted with *format* and *rest*.

**ly:default-scale**

Get the global default scale.

**ly:dimension?**

*context name*

Is *d* a dimension? Used to distinguish length variables from normal numbers.

**ly:dir?**

*context name*

Is *s* a direction? Valid directions are −1, 0, or 1, where −1 represents left or down, 1 represents right or up, and 0 represents a neutral direction.

**ly:directed**

*direction magnitude*

Calculates an *(x . y)* pair with optional *magnitude* (defaulting to 1.0) and *direction* specified either as an angle in degrees or a coordinate pair giving the direction. If *magnitude* is a pair, the respective coordinates are scaled independently, useful for ellipse drawings.

**ly:disconnect-dispatchers**

*to from*

Stop the dispatcher *to* listening to events from *from*.

**ly:dispatcher?**

*x*

Is *x* a Dispatcher object?

**ly:duration?**

*x*

Is *x* a Duration object?

**ly:duration<?**

*p1 p2*

Is *p1* shorter than *p2*?

**ly:duration->string**

*dur*

Convert *dur* to a string.

**ly:duration-dot-count**

*dur*

Extract the dot count from *dur*.

**ly:duration-factor**

*dur*

Extract the compression factor from *dur*. Return it as a pair.

**ly:duration-length**

*dur*

The length of the duration as a moment.

**ly:duration-log**

*dur*

Extract the duration log from *dur*.

**ly:duration-scale**

*dur*

Extract the compression factor from *dur*. Return it as a rational.

**ly:effective-prefix**

Return effective prefix.

**ly:encode-string-for-pdf**

*str*

Encode the given string to either Latin1 (which is a subset of the PDFDocEncoding) or if that’s not possible to full UTF-16BE with Byte-Order-Mark (BOM).
**Appendix A: Notation manual tables**

**Function**

**ly:engraver-announce-end-grob** *engraver grob cause*
Announce the end of a grob (i.e., the end of a spanner) originating from given *engraver* instance, with *grob* being a grob. *cause* should either be another grob or a music event.

**ly:engraver-make-grob** *engraver grob-name cause*
Create a grob originating from given *engraver* instance, with given *grob-name*, a symbol. *cause* should either be another grob or a music event.

**ly:error** *str rest*
A Scheme callable function to issue the error *str*. The error is formatted with *format* and *rest*.

**ly:event?** *obj*
Is *obj* a proper (non-rhythmic) event object?

**ly:event-deep-copy** *m*
Copy *m* and all sub expressions of *m*.

**ly:event-property** *sev sym val*
Get the property *sym* of stream event *sev*. If *sym* is undefined, return *val* or '()' if *val* is not specified.

**ly:event-set-property!** *ev sym val*
Set property *sym* in event *ev* to *val*.

**ly:expand-environment** *str*
Expand $VAR$ and ${VAR}$ in *str*.

**ly:expect-warning** *str rest*
A Scheme callable function to register a warning to be expected and subsequently suppressed. If the warning is not encountered, a warning about the missing warning will be shown. The message should be translated with (_...) and changing parameters given after the format string.

**ly:extract-subfont-from-collection** *collection-file-name idx subfont-file-name*
Extract the subfont of index *idx* in TrueType collection (TTC) or OpenType/CFF collection (OTC) file *collection_file_name* and write it to file *subfont_file_name*.

**ly:find-file** *name*
Return the absolute file name of *name*, or #f if not found.

**ly:font-config-add-directory** *dir*
Add directory *dir* to FontConfig.

**ly:font-config-add-font** *font*
Add font *font* to FontConfig.

**ly:font-config-display-fonts**
Dump a list of all fonts visible to FontConfig.

**ly:font-config-get-font-file** *name*
Get the file for font *name*.

**ly:font-design-size** *font*
Given the font metric *font*, return the design size, relative to the current output-scale.
**ly:font-file-name font**  [Function]

Given the font metric _font_, return the corresponding file name.

**ly:font-get-glyph font name**  [Function]

Return a stencil from _font_ for the glyph named _name_. If the glyph is not available, return an empty stencil.

Note that this command can only be used to access glyphs from fonts loaded with _ly:system-font-load_; currently, this means either the Emmentaler or Emmentaler-Brace fonts, corresponding to the font encodings _fetaMusic_ and _fetaBraces_, respectively.

**ly:font-glyph-name-to-charcode font name**  [Function]

Return the character code for glyph _name_ in _font_.

Note that this command can only be used to access glyphs from fonts loaded with _ly:system-font-load_; currently, this means either the Emmentaler or Emmentaler-Brace fonts, corresponding to the font encodings _fetaMusic_ and _fetaBraces_, respectively.

**ly:font-glyph-name-to-index font name**  [Function]

Return the index for _name_ in _font_.

Note that this command can only be used to access glyphs from fonts loaded with _ly:system-font-load_; currently, this means either the Emmentaler or Emmentaler-Brace fonts, corresponding to the font encodings _fetaMusic_ and _fetaBraces_, respectively.

**ly:font-index-to-charcode font index**  [Function]

Return the character code for _index_ in _font_.

Note that this command can only be used to access glyphs from fonts loaded with _ly:system-font-load_; currently, this means either the Emmentaler or Emmentaler-Brace fonts, corresponding to the font encodings _fetaMusic_ and _fetaBraces_, respectively.

**ly:font-magnification font**  [Function]

Given the font metric _font_, return the magnification, relative to the current output-scale.

**ly:font-metric? x**  [Function]

Is _x_ a _Font_metric_ object?

**ly:font-name font**  [Function]

Given the font metric _font_, return the corresponding name.

**ly:font-sub-fonts font**  [Function]

Given the font metric _font_ of an OpenType font, return the names of the subfonts within _font_.

**ly:format str rest**  [Function]

LilyPond specific format, supporting ~a and ~[0-9]f. Basic support for ~s is also provided.

**ly:format-output context**  [Function]

Given a global context in its final state, process it and return the _Music_output_ object in its final state.

**ly:generic-bound-extent grob common**  [Function]

Determine the extent of _grob_ relative to _common_ along the X axis, finding its extent as a bound when it a has _bound-alignment-interfaces_ property list set and otherwise the full extent.

**ly:get-all-function-documentation**  [Function]

Get a hash table with all LilyPond Scheme extension functions.
ly:get-all-translators 
Return a list of all translator objects that may be instantiated.

ly:get-cff-offset font-file-name idx 
Get the offset of 'CFF' table for font_file_name, returning it as an integer. The optional idx argument is useful for OpenType/CFF collections (OTC) only; it specifies the font index within the OTC. The default value of idx is 0.

ly:get-context-mods contextmod 
Returns the list of context modifications stored in contextmod.

ly:get-font-format font-file-name idx 
Get the font format for font_file_name, returning it as a symbol. The optional idx argument is useful for TrueType Collections (TTC) and OpenType/CFF collections (OTC) only; it specifies the font index within the TTC/OTC. The default value of idx is 0.

ly:get-option var 
Get a global option setting.

ly:get-spacing-spec from-scm to-scm 
Return the spacing spec going between the two given grobs, from_scm and to_scm.

ly:get-undead undead 
Get back object from undead.

ly:gettext original 
A Scheme wrapper function for gettext.

ly:grob? x 
Is x a Grob object?

ly:grob-alist-chain grob global 
Get an alist chain for grob grob, with global as the global default. If unspecified, font-defaults from the layout block is taken.

ly:grob-array? x 
Is x a Grob_array object?

ly:grob-array->list grob-arr 
Return the elements of grob-arr as a Scheme list.

ly:grob-array-length grob-arr 
Return the length of grob-arr.

ly:grob-array-ref grob-arr index 
Retrieve the indexth element of grob-arr.

ly:grob-basic-properties grob 
Get the immutable properties of grob.

ly:grob-chain-callback grob proc sym 
Find the callback that is stored as property sym of grob grob and chain proc to the head of this, meaning that it is called using grob and the previous callback's result.

ly:grob-common-refpoint grob other axis 
Find the common refpoint of grob and other for axis.
ly:grob-common-refpoint-of-array

**grob others axis**

Find the common refpoint of grob and others (a grob-array) for axis.

ly:grob-default-font

**grob**

Return the default font for grob grob.

ly:grob-extent

**grob refp axis**

Get the extent in axis direction of grob relative to the grob refp.

ly:grob-get-vertical-axis-group-index

**grob**

Get the index of the vertical axis group the grob grob belongs to; return -1 if none is found.

ly:grob-interfaces

**grob**

Return the interfaces list of grob grob.

ly:grob-layout

**grob**

Get layout definition from grob grob.

ly:grob-object

**grob sym**

Return the value of a pointer in grob grob of property sym. It returns '()' (end-of-list) if sym is undefined in grob.

ly:grob-original

**grob**

Return the unbroken original grob of grob.

ly:grob-parent

**grob axis**

Get the parent of grob. axis is 0 for the X-axis, 1 for the Y-axis.

ly:grob-pq<?

**a b**

Compare two grob priority queue entries. This is an internal function.

ly:grob-properties?

**x**

Is x a Grob_properties object?

ly:grob-property

**grob sym val**

Return the value for property sym of grob. If no value is found, return val or '()' if val is not specified.

ly:grob-property-data

**grob sym**

Return the value for property sym of grob, but do not process callbacks.

ly:grob-pure-height

**grob refp beg end val**

Return the pure height of grob given refpdepth refp. If no value is found, return val or '()' if val is not specified.

ly:grob-pure-property

**grob sym beg end val**

Return the pure value for property sym of grob. If no value is found, return val or '()' if val is not specified.

ly:grob-relative-coordinate

**grob refp axis**

Get the coordinate in axis direction of grob relative to the grob refp.

ly:grob-robust-relative-extent

**grob refp axis**

Get the extent in axis direction of grob relative to the grob refp, or (0,0) if empty.

ly:grob-script-priority-less

**a b**

Compare two grobs by script priority. For internal use.
ly:grob-set-nested-property! grob symlist val
   Set nested property symlist in grob grob to value val.

ly:grob-set-object! grob sym val
   Set sym in grob grob to value val.

ly:grob-set-parent! grob axis parent-grob
   Set parent-grob the parent of grob grob in axis axis.

ly:grob-set-property! grob sym val
   Set sym in grob grob to value val.

ly:grob-spanned-rank-interval grob
   Returns a pair with the rank of the furthest left column and the rank of the furthest right column spanned by grob.

ly:grob-staff-position sg
   Return the Y-position of sg relative to the staff.

ly:grob-suicide! grob
   Kill grob.

ly:grob-system grob
   Return the system grob of grob.

ly:grob-translate-axis! grob d a
   Translate grob on axis a over distance d.

ly:grob-vertical<? a b
   Does a lie above b on the page?

ly:gulp-file name size
   Read size characters from the file name, and return its contents in a string. If size is undefined, the entire file is read. The file is looked up using the search path.

ly:has-glyph-names? font-file-name idx
   Does the font for font_file_name have glyph names? The optional idx argument is useful for TrueType Collections (TTC) and OpenType/CFF collections (OTC) only; it specifies the font index within the TTC/OTC. The default value of idx is 0.

ly:hash-table-keys tab
   Return a list of keys in tab.

ly:inch num
   num inches.

ly:input-both-locations sip
   Return input location in sip as (file-name first-line first-column last-line last-column).

ly:input-file-line-char-column sip
   Return input location in sip as (file-name line char column).

ly:input-location? x
   Is x a Input object?

ly:input-message sip msg rest
   Print msg as a GNU compliant error message, pointing to the location in sip. msg is interpreted similar to format’s argument, using rest.
ly:input-warning sip msg rest
   Print msg as a GNU compliant warning message, pointing to the location in sip. msg is interpreted similar to format’s argument, using rest.

ly:interpret-music-expression mus ctx
   Interpret the music expression mus in the global context ctx. The context is returned in its final state.

ly:intlog2 d
   The 2-logarithm of 1/d.

ly:item? g
   Is g an Item object?

ly:item-break-dir it
   The break status direction of item it. -1 means end of line, 0 unbroken, and 1 beginning of line.

ly:item-get-column it
   Return the PaperColumn or NonMusicalPaperColumn associated with this Item.

ly:iterator? x
   Is x a Music_iterator object?

ly:length x y
   Calculates magnitude of given vector. With one argument, x is a number pair indicating the vector. With two arguments, x and y specify the respective coordinates.

ly:lily-lexer? x
   Is x a Lily Lexer object?

ly:lily-parser? x
   Is x a Lily Parser object?

ly:line-interface::line grob startx starty endx endy
   Make a line using layout information from grob grob.

ly:listened-event-class? disp cl
   Does disp listen to any event type in the list cl?

ly:listened-event-types disp
   Return a list of all event types that disp listens to.

ly:listener? x
   Is x a Listener object?

ly:make-book paper header scores
   Make a \book of paper and header (which may be #f as well) containing \scores.

ly:make-book-part scores
   Make a \bookpart containing \scores.

ly:make-context-mod mod-list
   Creates a context modification, optionally initialized via the list of modifications mod-list.

ly:make-dispatcher
   Return a newly created dispatcher.
ly:make-duration length dotcount num den  
length is the negative logarithm (base 2) of the duration: 1 is a half note, 2 is a quarter note, 3 is an eighth note, etc. The number of dots after the note is given by the optional argument dotcount.

The duration factor is optionally given by integers num and den, alternatively by a single rational number.

A duration is a musical duration, i.e., a length of time described by a power of two (whole, half, quarter, etc.) and a number of augmentation dots.

ly:make-global-context output-def  
Set up a global interpretation context, using the output block output-def. The context is returned.

ly:make-global-translator global  
Create a translator group and connect it to the global context global. The translator group is returned.

ly:make-grob-properties alist  
This packages the given property list alist in a grob property container stored in a context property with the name of a grob.

ly:make-moment m g gn gd  
Create the moment with rational main timing m, and optional grace timing g.

A moment is a point in musical time. It consists of a pair of rationals (m, g), where m is the timing for the main notes, and g the timing for grace notes. In absence of grace notes, g is zero.

For compatibility reasons, it is possible to write two numbers specifying numerator and denominator instead of the rationals. These forms cannot be mixed, and the two-argument form is disambiguated by the sign of the second argument: if it is positive, it can only be a denominator and not a grace timing.

ly:make-music props  
Make a C++ Music object and initialize it with props.

This function is for internal use and is only called by make-music, which is the preferred interface for creating music objects.

ly:make-music-function signature func  
Make a function to process music, to be used for the parser. func is the function, and signature describes its arguments. signature’s cdr is a list containing either ly:music? predicates or other type predicates. Its car is the syntax function to call.

ly:make-music-relative! music pitch  
Make music relative to pitch, return final pitch.

ly:make-output-def  
Make an output definition.

ly:make-page-label-marker label  
Return page marker with label label.

ly:make-page-permission-marker symbol permission  
Return page marker with page breaking and turning permissions.

ly:make-pango-description-string chain size  
Make a PangoFontDescription string for the property alist chain at size size.
**ly:make-paper-outputter** *port* *alist* *default-callback* [Function]
Create an outputter dumping to *port*. *alist* should map symbols to procedures. See *output-ps.scm* for an example. If *default-callback* is given, it is called for unsupported expressions.

**ly:make-pitch** *octave* *note* *alter* [Function]
*octave* is specified by an integer, zero for the octave containing middle C. *note* is a number indexing the global default scale, with 0 corresponding to pitch C and 6 usually corresponding to pitch B. Optional *alter* is a rational number of 200-cent whole tones for alteration.

**ly:make-prob** *type* *init* *rest* [Function]
Create a *Prob* object.

**ly:make-rotation** *angle* *center* [Function]
Make a transform rotating by *angle* in degrees. If *center* is given as a pair of coordinates, it is the center of the rotation, otherwise the rotation is around (0.0).

**ly:make-scale** *steps* [Function]
Create a scale. The argument is a vector of rational numbers, each of which represents the number of 200 cent tones of a pitch above the tonic.

**ly:make-scaling** *scale* *scaley* [Function]
Create a scaling transform from argument *scale* and optionally *scaley*. When both arguments are given, they must be real and give the scale in x and y direction. If only *scale* is given, it may also be complex to indicate a scaled rotation in the manner of complex number rotations, or a pair of reals for specifying different scales in x and y direction like with the first calling convention.

**ly:make-score** *music* [Function]
Return score with *music* encapsulated in it.

**ly:make-spring** *ideal* *min-dist* [Function]
Make a spring. *ideal* is the ideal distance of the spring, and *min-dist* is the minimum distance.

**ly:make-stencil** *expr* *xext* *yext* [Function]
Stencils are device independent output expressions. They carry two pieces of information:
1. A specification of how to print this object. This specification is processed by the output backends, for example *scm/output-ps.scm*.
2. The vertical and horizontal extents of the object, given as pairs. If an extent is unspecified (or if you use *empty-interval* as its value), it is taken to be empty.

**ly:make-stream-event** *cl* *proplist* [Function]
Create a stream event of class *cl* with the given mutable property list.

**ly:make-transform** *xx* *yx* *xy* *yy* *x0* *y0* [Function]
Create a transform. Without options, it is an identity transform. Given four arguments *xx*, *yx*, *xy*, and *yy*, it is a linear transform, given six arguments (with *x0* and *y0* last), it is an affine transform. Transforms can be called as functions on other transforms (concatenating them) or on points given either as complex number or real number pair. See also *ly:make-rotation*, *ly:make-scaling*, and *ly:make-translation*.

**ly:make-translation** *x* *y* [Function]
Make a transform translating by *x* and *y*. If only *x* is given, it can also be a complex number or a pair of numbers indicating the offset to use.
ly:make-undead object

This packages object in a manner that keeps it from triggering "Parsed object should be dead" messages.

ly:make-unpure-pure-container unpure pure

Make an unpure-pure container. unpure should be an unpure expression, and pure should be a pure expression. If pure is omitted, the value of unpure will be used twice, except that a callback is given two extra arguments that are ignored for the sake of pure calculations.

ly:message str rest

A Scheme callable function to issue the message str. The message is formatted with format and rest.

ly:minimal-breaking pb

Break (pages and lines) the Paper_book object pb without looking for optimal spacing: stack as many lines on a page before moving to the next one.

ly:mm num

num mm.

ly:module->alist mod

Dump the contents of module mod as an alist.

ly:module-copy dest src

Copy all bindings from module src into dest.

ly:modules-lookup modules sym def

Look up sym in the list modules, returning the first occurrence. If not found, return def or #f if def isn’t specified.

ly:moment? x

Is x a Moment object?

ly:moment<? a b

Compare two moments.

ly:moment-add a b

Add two moments.

ly:moment-div a b

Divide two moments.

ly:moment-grace mom

Extract grace timing as a rational number from mom.

ly:moment-grace-denominator mom

Extract denominator from grace timing.

ly:moment-grace-numerator mom

Extract numerator from grace timing.

ly:moment-main mom

Extract main timing as a rational number from mom.

ly:moment-main-denominator mom

Extract denominator from main timing.
**ly:moment-main-numerator** \[\text{mom}\]
Extract numerator from main timing.

**ly:moment-mod** \[a b\]
Modulo of two moments.

**ly:moment-mul** \[a b\]
Multiply two moments.

**ly:moment-sub** \[a b\]
Subtract two moments.

**ly:music?** \[\text{obj}\]
Is \(\text{obj}\) a music object?

**ly:music-compress** \[m \text{ factor}\]
Compress music object \(m\) by scale \(\text{factor}\).

**ly:music-deep-copy** \[m \text{ origin}\]
Copy \(m\) and all sub expressions of \(m\). \(m\) may be an arbitrary type; cons cells and music are copied recursively. If \(\text{origin}\) is given, it is used as the origin for one level of music by calling \(\text{ly:set-origin!}\) on the copy.

**ly:music-duration-compress** \[\text{mus} \text{ fact}\]
Compress \(\text{mus}\) by factor \(\text{fact}\), which is a Moment.

**ly:music-duration-length** \[\text{mus}\]
Extract the duration field from \(\text{mus}\) and return the length.

**ly:music-function?** \[x\]
Is \(x\) a Music_function object?

**ly:music-function-extract** \[x\]
Return the Scheme function inside \(x\).

**ly:music-function-signature** \[x\]
Return the function signature inside \(x\).

**ly:music-length** \[\text{mus}\]
Get the length of music expression \(\text{mus}\) and return it as a Moment object.

**ly:music-list?** \[\text{lst}\]
Is \(\text{lst}\) a list of music objects?

**ly:music-mutable-properties** \[\text{mus}\]
Return an alist containing the mutable properties of \(\text{mus}\). The immutable properties are not available, since they are constant and initialized by the \text{make-music} function.

**ly:music-output?** \[x\]
Is \(x\) a Music_output object?

**ly:music-property** \[\text{mus} \text{ sym} \text{ val}\]
Return the value for property \(\text{sym}\) of music expression \(\text{mus}\). If no value is found, return \(\text{val}\) or '()' if \(\text{val}\) is not specified.

**ly:music-set-property!** \[\text{mus} \text{ sym} \text{ val}\]
Set property \(\text{sym}\) in music expression \(\text{mus}\) to \(\text{val}\).
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**ly:music-transpose** $m \ p$

Transpose $m$ such that central C is mapped to $p$. Return $m$.

**ly:note-column-accidentals** $note-column$

Return the AccidentalPlacement grob from $note-column$ if any, or SCM_EOL otherwise.

**ly:note-column-dot-column** $note-column$

Return the DotColumn grob from $note-column$ if any, or SCM_EOL otherwise.

**ly:note-head::stem-attachment** $font-metric \ glyph-name$

Get attachment in $font-metric$ for attaching a stem to notehead $glyph-name$.

**ly:number->string** $s$

Convert $s$ to a string without generating many decimals.

**ly:one-line-auto-height-breaking** $pb$

Put each score on a single line, and put each line on its own page. Modify the paper-width setting so that every page is wider than the widest line. Modify the paper-height setting to fit the height of the tallest line.

**ly:one-line-breaking** $pb$

Put each score on a single line, and put each line on its own page. Modify the paper-width setting so that every page is wider than the widest line.

**ly:one-page-breaking** $pb$

Put each score on a single page. The paper-height settings are modified so each score fits on one page, and the height of the page matches the height of the full score.

**ly:optimal-breaking** $pb$

Optimally break (pages and lines) the Paper_book object $pb$ to minimize badness in both vertical and horizontal spacing.

**ly:option-usage** $port$

Print ly:set-option usage. Optional $port$ argument for the destination defaults to current output port.

**ly:otf->cff** $otf-file-name \ idx$

Convert the contents of an OTF file to a CFF file, returning it as a string. The optional $idx$ argument is useful for OpenType/CFF collections (OTC) only; it specifies the font index within the OTC. The default value of $idx$ is 0.

**ly:otf-font?** $font$

Is $font$ an OpenType font?

**ly:otf-font-glyph-info** $font \ glyph$

Given the font metric $font$ of an OpenType font, return the information about named glyph $glyph$ (a string).

**ly:otf-font-table-data** $font \ tag$

Extract a table $tag$ from $font$. Return empty string for non-existent $tag$.

**ly:otf-glyph-count** $font$

Return the number of glyphs in $font$.

**ly:otf-glyph-list** $font$

Return a list of glyph names for $font$. 
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ly:output-def? x
Is x a Output_def object?

ly:output-def-clone def
Clone output definition def.

ly:output-def-lookup def sym val
Return the value of sym in output definition def (e.g., \paper). If no value is found, return val or () if val is undefined.

ly:output-def-parent def
Return the parent output definition of def.

ly:output-def-scope def
Return the variable scope inside def.

ly:output-def-set-variable! def sym val
Set an output definition def variable sym to val.

ly:output-description output-def
Return the description of translators in output-def.

ly:output-find-context-def output-def context-name
Return an alist of all context defs (matching context-name if given) in output-def.

ly:output-formats
Formats passed to --format as a list of strings, used for the output.

ly:outputter-close outputter
Close port of outputter.

ly:outputter-dump-stencil outputter stencil
Dump stencil expr onto outputter.

ly:outputter-dump-string outputter str
Dump str onto outputter.

ly:outputter-output-scheme outputter expr
Output expr to the paper outputter.

ly:outputter-port outputter
Return output port for outputter.

ly:page-marker? x
Is x a Page_marker object?

ly:page-turn-breaking pb
Optimally break (pages and lines) the Paper_book object pb such that page turns only happen in specified places, returning its pages.

ly:pango-font? f
Is f a pango font?

ly:pango-font-physical-fonts f
Return alist of (ps-name file-name font-index) lists for Pango font f.

ly:paper-book? x
Is x a Paper_book object?
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ly:paper-book-header pb
Return the header definition (\header) in Paper_book object pb.

ly:paper-book-pages pb

ly:paper-book-paper pb
Return the paper output definition (\paper) in Paper_book object pb.

ly:paper-book-performances pb

ly:paper-book-scopes pb

ly:paper-book-systems pb

ly:paper-column::break-align-width col align-syms
Determine the extent along the X-axis of a grob used for break-alignment organized by column col. The grob is specified by align-syms, which contains either a single break-align-symbol or a list of such symbols.

ly:paper-column::print
Optional stencil for PaperColumn or NonMusicalPaperColumn. Draws the rank number of each column, its moment in time, a blue arrow showing the ideal distance, and a red arrow showing the minimum distance between columns.

ly:paper-fonts def
Return a list containing the fonts from output definition def (e.g., \paper).

ly:paper-get-font def chain
Find a font metric in output definition def satisfying the font-qualifiers in alist chain chain, and return it. (An alist chain is a list of alists, containing grob properties.)

ly:paper-get-number def sym
Return the value of variable sym in output definition def as a double.

ly:paper-outputscale def
Return the output-scale for output definition def.

ly:paper-score-paper-systems paper-score
Return vector of paper_system objects from paper-score.

ly:paper-system? obj
Is obj a C++ Prob object of type paper-system?

ly:paper-system-minimum-distance sys1 sys2
Measure the minimum distance between these two paper-systems, using their stored skylines if possible and falling back to their extents otherwise.

ly:parse-file name

ly:parse-string-expression parser-smob ly-code filename line
Parse the string ly-code with parser-smob. Return the contained music expression. filename and line are optional source indicators.
ly:parsed-undead-list!  [Function]
Return the list of objects that have been found live that should have been dead, and clear that list.

ly:parser-clear-error parser  [Function]
Clear error flag for parser, defaulting to current parser.

ly:parser-clone closures location  [Function]
Return a clone of current parser. An association list of port positions to closures can be specified in closures in order to have $ and # interpreted in their original lexical environment. If location is a valid location, it becomes the source of all music expressions inside.

ly:parser-define! symbol val  [Function]
Bind symbol to val in current parser’s module.

ly:parser-error msg input  [Function]
Display an error message and make current parser fail. Without a current parser, trigger an ordinary error.

ly:parser-has-error? parser  [Function]
Does parser (defaulting to current parser) have an error flag?

ly:parser-include-string ly-code  [Function]
Include the string ly-code into the input stream for current parser. Can only be used in immediate Scheme expressions ($ instead of #).

ly:parser-lexer parser  [Function]
Return the lexer for parser, defaulting to current parser

ly:parser-lookup symbol  [Function]
Look up symbol in current parser’s module. Return '() if not defined.

ly:parser-output-name parser  [Function]
Return the base name of the output file. If parser is left off, use currently active parser.

ly:parser-parse-string parser-smob ly-code  [Function]
Parse the string ly-code with parser-smob. Upon failure, throw ly-file-failed key.

ly:parser-set-note-names names  [Function]
Replace current note names in parser. names is an alist of symbols. This only has effect if the current mode is notes.

ly:performance-headers performance  [Function]
Return the list of headers with the innermost first.

ly:performance-write performance filename name  [Function]
Write performance to filename storing name as the name of the performance in the file metadata.

ly:pitch? x  [Function]
Is x a Pitch object?

ly:pitch<? p1 p2  [Function]
Is p1 lexicographically smaller than p2?

ly:pitch-alteration pp  [Function]
Extract the alteration from pitch pp.
ly:pitch-diff pitch root
Return pitch delta such that root transposed by delta equals pitch.

ly:pitch-negate p
Negate p.

ly:pitch-notename pp
Extract the note name from pitch pp.

ly:pitch-octave pp
Extract the octave from pitch pp.

ly:pitch-quartertones pp
Calculate the number of quarter tones of pp from middle C.

ly:pitch-semitones pp
Calculate the number of semitones of pp from middle C.

ly:pitch-steps p
Number of steps counted from middle C of the pitch p.

ly:pitch-tones pp
Calculate the number of tones of pp from middle C as a rational number.

ly:pitch-transpose p delta
Transpose p by the amount delta, where delta is relative to middle C.

ly:pointer-group-interface::add-grob grob sym grob-element
Add grob-element to grob’s sym grob array.

ly:position-on-line? sg spos
Return whether spos is on a line of the staff associated with the grob sg (even on an extender line).

ly:prob? x
Is x a Prob object?

ly:prob-immutable-properties prob
Retrieve an alist of immutable properties.

ly:prob-mutable-properties prob
Retrieve an alist of mutable properties.

ly:prob-property prob sym val
Return the value for property sym of Prob object prob. If no value is found, return val or ‘() if val is not specified.

ly:prob-property? obj sym
Is boolean prop sym of sym set?

ly:prob-set-property! obj sym value
Set property sym of obj to value.

ly:prob-type? obj type
Is obj the specified prob-type?

ly:programming-error str rest
A Scheme callable function to issue the internal warning str. The message is formatted with format and rest.
ly:progress \str \rest
A Scheme callable function to print progress \str. The message is formatted with \texttt{format} and \texttt{rest}.

ly:property-lookup-stats \sym
Return hash table with a property access corresponding to \sym. Choices are \texttt{prob}, \texttt{grob}, and \texttt{context}.

ly:protects
Return hash of protected objects.

ly:pt \num
\num printer points.

ly:pure-call \data \grob \start \end \rest
Convert property \data (unpure-pure container or procedure) to value in a pure context defined by \grob, \start, \end, and possibly \rest arguments.

ly:randomize-rand-seed
Randomize C random generator.

ly:register-stencil-expression \symbol
Add \symbol as head of a stencil expression.

ly:register-translator \creator \name \description
Register a translator \creator (usually a descriptive alist or a function/closure returning one when given a context argument) with the given symbol \name and the given \description alist.

ly:relative-group-extent \elements \common \axis
Determine the extent of \elements relative to \common in the \axis direction.

ly:rename-file \oldname \newname
Rename \oldname to \newname. In contrast to Guile’s rename-file, this replaces the destination if it already exists. On Windows, fall back to copying the file contents if \newname cannot be deleted.

ly:reset-all-fonts
Forget all about previously loaded fonts.

ly:round-filled-box \xext \yext \blot
Make a Stencil object that prints a black box of dimensions \xext, \yext and roundness \blot.

ly:round-filled-polygon \points \blot \extroversion
Make a Stencil object that prints a black polygon with corners at the points defined by \points (list of coordinate pairs) and roundness \blot. Optional \extroversion shifts the outline outward, with the default of -1.0 keeping the outer boundary of the outline just inside of the polygon.

ly:run-translator \mus \output-def
Process \mus according to \output-def. An interpretation context is set up, and \mus is interpreted with it. The context is returned in its final state.

Optionally, this routine takes an object-key to to uniquely identify the score block containing it.

ly:score? \x
Is \x a Score object?
Appendix A: Notation manual tables

ly:score-add-output-def! score \text{ def}

Add an output definition \text{ def} to score.

ly:score-embedded-format score layout

Run \text{ score} through \text{ layout} (an output definition) scaled to correct output-scale already, returning a list of layout-lines.

ly:score-error? score

Was there an error in the score?

ly:score-header score

Return score header.

ly:score-music score

Return score music.

ly:score-output-defs score

All output definitions in a score.

ly:score-set-header! score module

Set the score header.

ly:separation-item::print

Optional stencil for \text{ PaperColumn} or \text{ NonMusicalPaperColumn}. Draws the horizontal-skylines of each \text{ PaperColumn}, showing the shapes used to determine the minimum distances between \text{ PaperColumns} at the note-spacing step, before staves have been spaced (vertically) on the page.

ly:set-default-scale scale

Set the global default scale. This determines the tuning of pitches with no accidentals or key signatures. The first pitch is C. Alterations are calculated relative to this scale. The number of pitches in this scale determines the number of scale steps that make up an octave. Usually the 7-note major scale.

ly:set-grob-modification-callback cb

Specify a procedure that will be called every time LilyPond modifies a grob property. The callback will receive as arguments the grob that is being modified, the name of the C++ file in which the modification was requested, the line number in the C++ file in which the modification was requested, the name of the function in which the modification was requested, the property to be changed, and the new value for the property.

ly:set-middle-C! context

Set the \text{ middleCPosition} variable in \text{ context} based on the variables \text{ middleCClefPosition} and \text{ middleCOffset}.

ly:set-option var val

Set a program option.

ly:set-origin! m origin

This sets the origin given in \text{ origin} to \text{ m}. \text{ m} will typically be a music expression or a list of music. List structures are searched recursively, but recursion stops at the changed music expressions themselves. \text{ origin} is generally of type \text{ ly:input-location?}, defaulting to (=\text{ location}!). Other valid values for \text{ origin} are a music expression which is then used as the source of location information, or \text{ #f} or '() in which case no action is performed. The return value is \text{ m} itself.
ly:set-property-cache-callback \texttt{cb} \quad \textbf{[Function]}  
Specify a procedure that will be called whenever LilyPond calculates a callback function and caches the result. The callback will receive as arguments the grob whose property it is, the name of the property, the name of the callback that calculated the property, and the new (cached) value of the property.

\texttt{ly:skyline? \ x} \quad \textbf{[Function]}  
Is \texttt{x} a \texttt{Skyline} object?

\texttt{ly:skyline-empty? \ sky} \quad \textbf{[Function]}  
Return whether \texttt{sky} is empty.

\texttt{ly:skyline-pair? \ x} \quad \textbf{[Function]}  
Is \texttt{x} a \texttt{Skyline_pair} object?

\texttt{ly:slur-score-count} \quad \textbf{[Function]}  
count number of slur scores.

\texttt{ly:smob-protects} \quad \textbf{[Function]}  
Return LilyPond’s internal smob protection list.

\texttt{ly:solve-spring-rod-problem \ springs \ rods \ length \ ragged} \quad \textbf{[Function]}  
Solve a spring and rod problem for \texttt{count} objects, that are connected by \texttt{count-1} springs, and an arbitrary number of \texttt{rods}. \texttt{count} is implicitly given by \texttt{springs} and \texttt{rods}. The \texttt{springs} argument has the format \texttt{(ideal, inverse\_hook)} and \texttt{rods} is of the form \texttt{(idx1, idx2, distance)}.

\textit{length} is a number, \texttt{ragged} a boolean.

The function returns a list containing the force (positive for stretching, negative for compressing and \texttt{#f} for non-satisfied constraints) followed by \texttt{spring-count+1} positions of the objects.

\texttt{ly:source-file? \ x} \quad \textbf{[Function]}  
Is \texttt{x} a \texttt{Source_file} object?

\texttt{ly:source-files \ parser-smob} \quad \textbf{[Function]}  
A list of input files that have been opened up to here, including the files that have been closed already. a PARSER may optionally be specified.

\texttt{ly:spanner? \ g} \quad \textbf{[Function]}  
Is \texttt{g} a spanner object?

\texttt{ly:spanner-bound \ spanner \ dir} \quad \textbf{[Function]}  
Get one of the bounds of \texttt{spanner}. \texttt{dir} is \texttt{-1} for left, and \texttt{1} for right.

\texttt{ly:spanner-broken-into \ spanner} \quad \textbf{[Function]}  
Return broken-into list for \texttt{spanner}.

\texttt{ly:spanner-set-bound! \ spanner \ dir \ item} \quad \textbf{[Function]}  
Set grob \texttt{item} as bound in direction \texttt{dir} for \texttt{spanner}.

\texttt{ly:spawn \ command \ rest} \quad \textbf{[Function]}  
Simple interface to \texttt{g\_spawn\_sync \ str}. The error is formatted with \texttt{format} and \texttt{rest}.

\texttt{ly:spring? \ x} \quad \textbf{[Function]}  
Is \texttt{x} a \texttt{Spring} object?
ly:spring-set-inverse-compress-strength! spring strength  [Function]
Set the inverse compress strength of spring.

ly:spring-set-inverse-stretch-strength! spring strength  [Function]
Set the inverse stretch strength of spring.

ly:staff-symbol-line-thickness grob  [Function]
Returns the current staff-line thickness in the staff associated with grob, expressed as a multiple of the current staff-space height.

ly:staff-symbol-staff-radius grob  [Function]
Returns the radius of the staff associated with grob.

ly:staff-symbol-staff-space grob  [Function]
Returns the current staff-space height in the staff associated with grob, expressed as a multiple of the default height of a staff-space in the traditional five-line staff.

ly:start-environment  [Function]
Return the environment (a list of strings) that was in effect at program start.

ly:stderr-redirect file-name mode  [Function]
Redirect stderr to file-name, opened with mode.

ly:stencil? x  [Function]
Is x a Stencil object?

ly:stencil-add args  [Function]
Combine stencils. Takes any number of arguments.

ly:stencil-aligned-to stil axis dir  [Function]
Align stil using its own extents. dir is a number. -1 and 1 are left and right, respectively. Other values are interpolated (so 0 means the center).

ly:stencil-combine-at-edge first axis direction second padding  [Function]
Construct a stencil by putting second next to first. axis can be 0 (x-axis) or 1 (y-axis). direction can be -1 (left or down) or 1 (right or up). The stencils are juxtaposed with padding as extra space. first and second may also be ’() or #f.

ly:stencil-empty? stil axis  [Function]
Return whether stil is empty. If an optional axis is supplied, the emptiness check is restricted to that axis.

ly:stencil-expr stil  [Function]
Return the expression of stil.

ly:stencil-extent stil axis  [Function]
Return a pair of numbers signifying the extent of stil in axis direction (0 or 1 for x and y axis, respectively).

ly:stencil-in-color stc r g b a  [Function]
Put stc in a different color. Accepts either three values for r,g, b and an optional value for a, or a single CSS-like string.

ly:stencil-outline stil outline  [Function]
Return a stencil with the stencil expression (inking) of stencil stil but with outline and dimensions from stencil outline.
ly:stencil-rotate stil angle x y  [Function]  
Return a stencil stil rotated angle degrees around the relative offset (x, y). E.g., an offset of (-1, 1) will rotate the stencil around the left upper corner.

ly:stencil-rotate-absolute stil angle x y  [Function]  
Return a stencil stil rotated angle degrees around point (x, y), given in absolute coordinates.

ly:stencil-scale stil x y  [Function]  
Scale stencil stil using the horizontal and vertical scaling factors x and y. Negative values will flip or mirror stil without changing its origin; this may result in collisions unless it is repositioned.

ly:stencil-stack first axis direction second padding mindist  [Function]  
Construct a stencil by stacking second next to first. axis can be 0 (x-axis) or 1 (y-axis). direction can be -1 (left or down) or 1 (right or up). The stencils are juxtaposed with padding as extra space. first and second may also be '()' or '#f'. As opposed to ly:stencil-combine-at-edge, metrics are suited for successively accumulating lines of stencils. Also, second stencil is drawn last.

If mindist is specified, reference points are placed apart at least by this distance. If either of the stencils is spacing, padding and mindist do not apply.

ly:stencil-translate stil offset  [Function]  
Return a stil, but translated by offset (a pair of numbers).

ly:stencil-translate-axis stil amount axis  [Function]  
Return a copy of stil but translated by amount in axis direction.

ly:stream-event? obj  [Function]  
Is obj a Stream_event object?

ly:string-percent-encode str  [Function]  
Encode all characters in string str with hexadecimal percent escape sequences, with the following exceptions: characters -, ., /, and_; and characters in ranges 0-9, A-Z, and a-z.

ly:string-substitute a b s  [Function]  
Replace string a by string b in string s.

ly:system-font-load name  [Function]  
Load the OpenType system font name.otf. Fonts loaded with this command must contain three additional SFNT font tables called LILC, LILF, and LILY, needed for typesetting musical elements. Currently, only the Emmentaler and the Emmentaler-Brace fonts fulfill these requirements.

Note that only ly:font-get-glyph and derived code (like \lookup) can access glyphs from the system fonts; text strings are handled exclusively via the Pango interface.

ly:text-interface::interpret-markup  [Function]  
Convert a text markup into a stencil. Takes three arguments, layout, props, and markup. layout is a \layout block; it may be obtained from a grob with ly:grob-layout. props is an alist chain, i.e. a list of alists. This is typically obtained with (ly:grob-alist-chain grob (ly:output-def-lookup layout 'text-font-defaults)). markup is the markup text to be processed.

ly:transform? x  [Function]  
Is x a Transform object?
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ly:transform->list \textit{transform}  
[Function]  
Convert a transform matrix to a list of six values. Values are \textit{xx}, \textit{yx}, \textit{xy}, \textit{yy}, \textit{x0}, \textit{y0}.

ly:translate-cpp-warning-scheme \textit{str}  
[Function]  
Translates a string in C++ printf format and modifies it to use it for scheme formatting.

ly:translator? \textit{x}  
[Function]  
Is \textit{x} a Translator object?

ly:translator-context \textit{trans}  
[Function]  
Return the context of the translator object \textit{trans}.

ly:translator-description \textit{creator}  
[Function]  
Return an alist of properties of translator definition \textit{creator}.

ly:translator-group? \textit{x}  
[Function]  
Is \textit{x} a Translator_group object?

ly:translator-name \textit{creator}  
[Function]  
Return the type name of the translator definition \textit{creator}. The name is a symbol.

ly:transpose-key-alist \textit{l} \textit{pit}  
[Function]  
Make a new key alist of \textit{l} transposed by pitch \textit{pit}.

ly:truncate-list! \textit{lst} \textit{i}  
[Function]  
Take at most the first \textit{i} of list \textit{lst}.

ly:ttf->pfa \textit{ttf-file-name} \textit{idx}  
[Function]  
Convert the contents of a TrueType font file to PostScript Type 42 font, returning it as a string. The optional \textit{idx} argument is useful for TrueType collections (TTC) only; it specifies the font index within the TTC. The default value of \textit{idx} is 0.

ly:ttf-ps-name \textit{ttf-file-name} \textit{idx}  
[Function]  
Extract the PostScript name from a TrueType font. The optional \textit{idx} argument is useful for TrueType collections (TTC) only; it specifies the font index within the TTC. The default value of \textit{idx} is 0.

ly:type1->pfa \textit{type1-file-name}  
[Function]  
Convert the contents of a Type 1 font in PFB format to PFA format. If the file is already in PFA format, pass through it.

ly:undead? \textit{x}  
[Function]  
Is \textit{x} a Undead object?

ly:unit  
[Function]  
Return the unit used for lengths as a string.

ly:unpure-call \textit{data} \textit{grob} \textit{rest}  
[Function]  
Convert property \textit{data} (unpure-pure container or procedure) to value in an unpure context defined by \textit{grob} and possibly \textit{rest} arguments.

ly:unpure-pure-container? \textit{x}  
[Function]  
Is \textit{x} a Unpure_pure_container object?

ly:unpure-pure-container-pure-part \textit{pc}  
[Function]  
Return the pure part of \textit{pc}.
ly:unpure-pure-container-unpure-part pc
   Return the unpure part of pc.

ly:usage
   Print usage message.

ly:verbose-output?
   Was verbose output requested, i.e. loglevel at least DEBUG?

ly:version
   Return the current lilypond version as a list, e.g., (1 3 127 uu1).

ly:warning str rest
   A Scheme callable function to issue the warning str. The message is formatted with format and rest.

ly:warning-located location str rest
   A Scheme callable function to issue the warning str at the specified location in an input file. The message is formatted with format and rest.

ly:wide-char->utf-8 wc
   Encode the Unicode codepoint wc, an integer, as UTF-8.
# Appendix B Cheat sheet

<table>
<thead>
<tr>
<th>Syntax</th>
<th>Description</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 8 16</td>
<td>durations</td>
<td><img src="#" alt="Example" /></td>
</tr>
<tr>
<td>c4. c4..</td>
<td>augmentation dots</td>
<td><img src="#" alt="Example" /></td>
</tr>
<tr>
<td>c d e f g a b</td>
<td>scale</td>
<td><img src="#" alt="Example" /></td>
</tr>
<tr>
<td>fis bes</td>
<td>alteration</td>
<td><img src="#" alt="Example" /></td>
</tr>
<tr>
<td>\clef treble \clef bass</td>
<td>clefs</td>
<td><img src="#" alt="Example" /></td>
</tr>
<tr>
<td>\time 3/4 \time 4/4</td>
<td>time signature</td>
<td><img src="#" alt="Example" /></td>
</tr>
<tr>
<td>r4 r8</td>
<td>rest</td>
<td><img src="#" alt="Example" /></td>
</tr>
<tr>
<td>d ~ d</td>
<td>tie</td>
<td><img src="#" alt="Example" /></td>
</tr>
<tr>
<td>\key es \major</td>
<td>key signature</td>
<td><img src="#" alt="Example" /></td>
</tr>
</tbody>
</table>
note' raise octave

note, lower octave

c(d e) slur

c\( c( d) e\) phrasing slur

a8[ b] beam

<< \new Staff . . . >> more staves

c-> c-. articulations

c2\mf c\sfz dynamics

a< a a\! crescendo
a\> a a\! decrescendo

<> chord

\partial 8 pickup / upbeat

\tuplet 3/2 \{f g a\} triplets

\grace grace notes

\lyricmode \{ twinkle \} entering lyrics twinkle
\new Lyrics printing lyrics twinkle

twin -- kle lyric hyphen

\chordmode \{ c:dim f:maj7 \} chords

\new ChordNames printing chord names C° F°

<<\{e f\} \ \{c d\}>> polyphony

s4 s8 s16 spacer rests
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# Appendix D LilyPond command index

This index lists all the LilyPond commands and keywords with links to those sections of the manual that describe or discuss their use.

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In addition to all the LilyPond commands and keywords, this index lists musical terms and words that relate to each of them, with links to those sections of the manual that describe or discuss that topic.

Slanted index entries point to locations (mostly ‘See also’ sections) that contain external links to other LilyPond documentation files like the Internal Reference or the Glossary.

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