

`+ .ly`

0.1 Introduction

This document shows all kinds of tips and tricks, from simple to advanced. You may also find dirty tricks, or the very very latest features that have not been documented or fully implemented yet. This document is for LilyPond version 2.4.5.

`add-staccato.ly`

Using `make-music`, you can add various stuff to notes. In this example staccato dots are added to the notes. For this simple case, it is not necessary to use scm constructs (see `separate-staccato.ly`).



`add-text-script.ly`

You can add various stuff to notes using `make-music`. In this example, an extra fingering is attached to a note.

In general, first do a `display` of the music you want to create, then write a function that will structure the music for you.



`ambitus-mixed.ly`

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



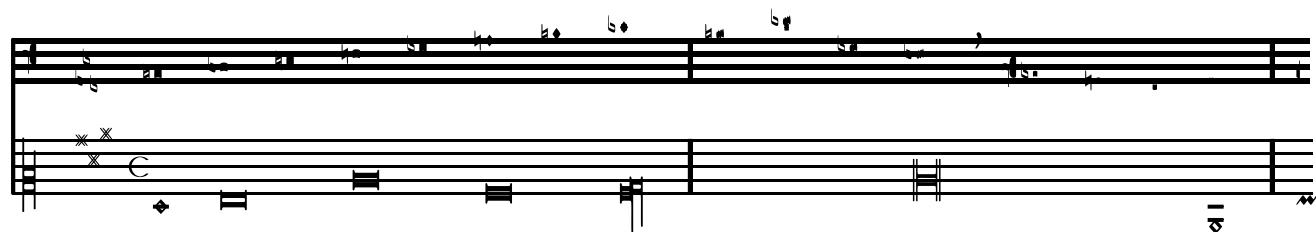
`ancient-accidentals.ly`

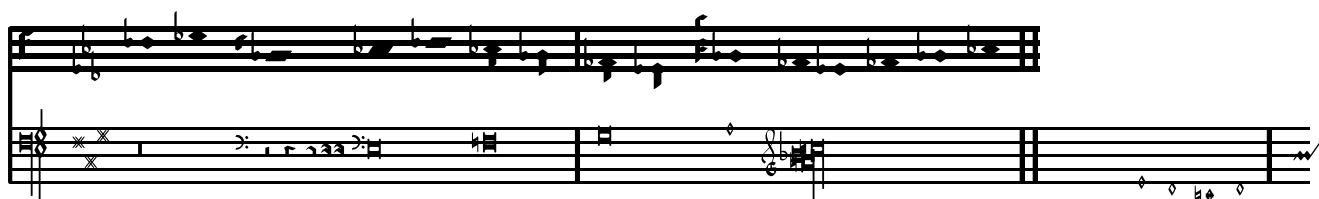
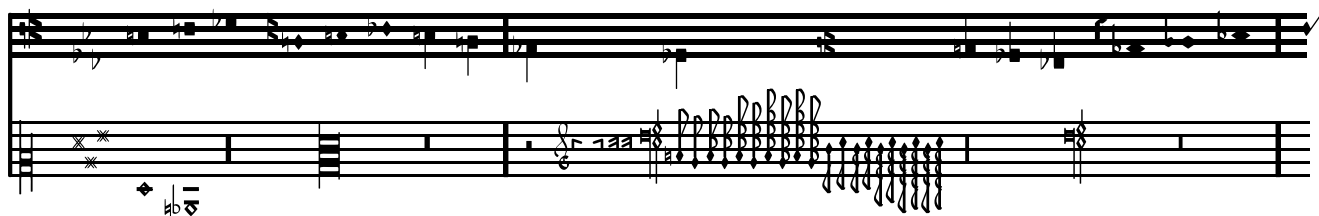
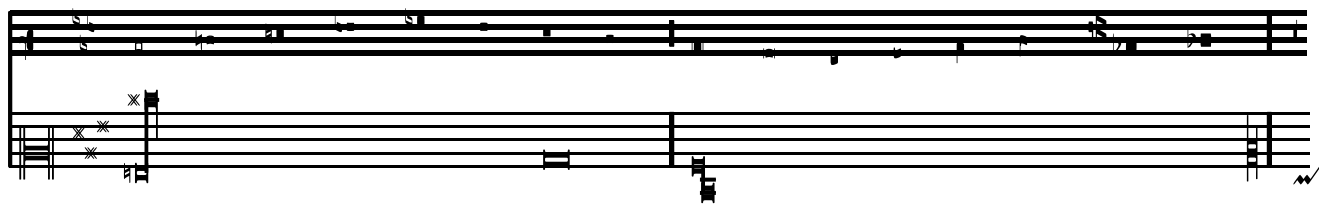
Accidentals are available in different ancient styles, which all are collected here.



`ancient-font.ly`

Here are shown many (all?) of the symbols that are included in LilyPond's support of ancient notation.





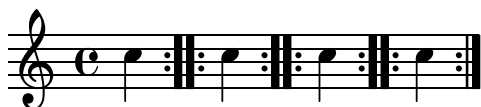
ancient-time.ly

Time signatures may also be engraved in an old style.



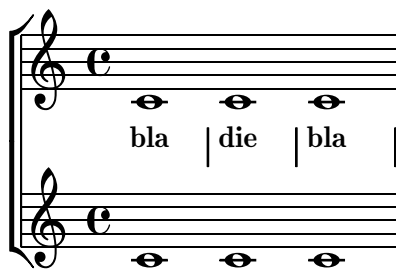
bar-always.ly

By setting `barAlways` and `defaultBarType`, barlines may be inserted automatically everywhere.



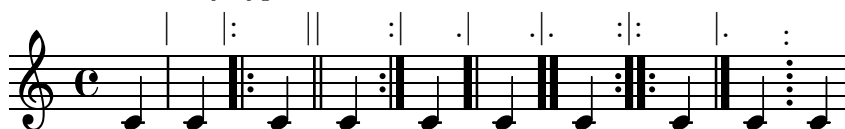
bar-lines-lyric-only.ly

You can move `Bar_engraver` and `Span_bar_engraver` to a different engraving context, if you want, for example, bar lines on lyrics.



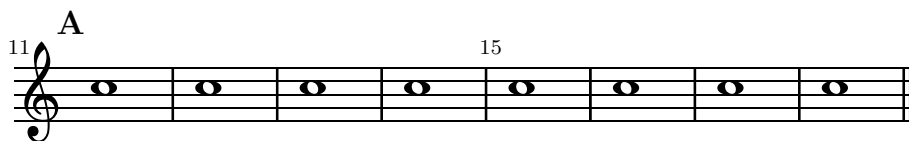
bar-lines.ly

There a many types of bar lines available.



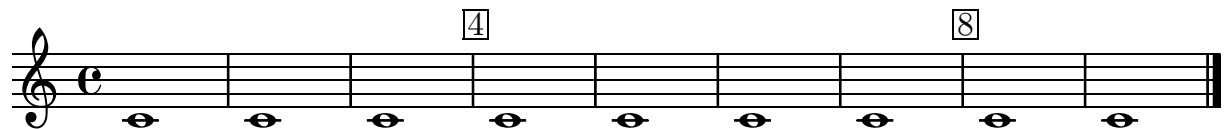
`bar-number-every-five-reset.ly`

If you would like the bar numbers to appear at regular intervals, but not starting from measure zero, you can use a context function, `set-bar-number-visibility`, to set automatically `barNumberVisibility`, so that the bar numbers appear at regular intervals, starting from the measure in which `set-bar-number-visibility` is set using `\applycontext`.



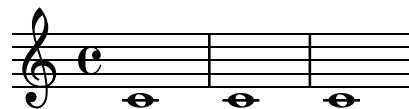
`bar-number-regular-interval.ly`

Bar numbers can also be printed inside boxes.



`bar-number-show-all.ly`

By default, bar numbers are printed only in the first measure. This setting can be overridden, so that bar numbers on start of every measure.



`beam-alternate.ly`

The eighth notes may be seemingly attached to different beams, and the corresponding notes connected by ties (see also ‘`tie-cross-voice.ly`’). Such a situation may occur, for example, in the cello suites.



`beam-auto-4-8.ly`

You can override the automatic beaming settings.



`beam-auto-override.ly`

The auto-beamer, which can be overridden, will only engrave beams that end before encountering of

- a rest,
- an other, manually entered beam, or
- a bar line.

The `autoBeaming` can also be turned off.



`beam-control.ly`

Beam positions may be controlled manually, by overriding the `positions` setting of the `Beam` grob.



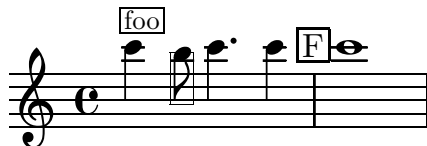
`beam-count.ly`

You can alter the number of stems in a beam. In this example, two sets of four 32nds are joined, as if they were 8th notes.



`boxed-stencil.ly`

The `print-function` can be overridden to draw a box around an arbitrary grob.



`caps.ly`

The font can be changed to small caps.



what is THE MA-TRIX?

`chord-names-german.ly`

The english naming of chords (default) can be changed to german (`\germanChords` replaces B and Bes to H and B) or semi-german (`\semiGermanChords` replaces B and Bes to H and Bb).

default	C/C	C#/C#	B/B	B#/B#	Bb/Bb
german	C/c	C#/cis	H/h	H#/his	B/b
semi-german	C/c	C#/cis	H/h	H#/his	B ^b /b

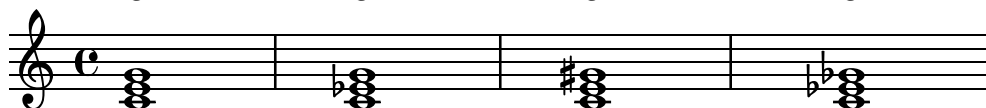


`chord-names-jazz.ly`

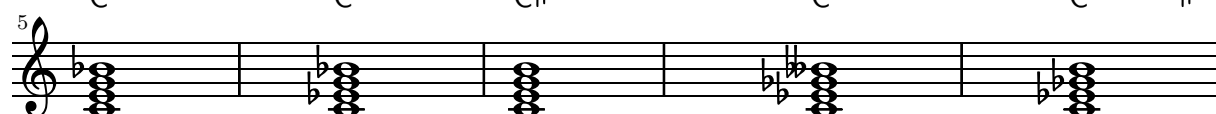
Chord names are generated from a list pitches. The functions which construct these names can be customised. Here are shown Jazz chords, following Ignatzek (pp. 17-18, 1995) and an alternative Jazz chord notation.

Chords following Banter (1987) can also be printed from this file, but are turned off for brevity.

Ignatzek (default)	C	Cm	C+	C°
Alternative	C	C ^{b3}	C ^{#5}	C ^{b3 b5}



Def	C ⁷	Cm ⁷	C ^Δ	C ^{o7}	Cm ^{Δ/b5}
Alt	C ⁷	C ^{7 b3}	C ^{#7}	C ^{b3 b5 b7}	C ^{b3 b5 #7}



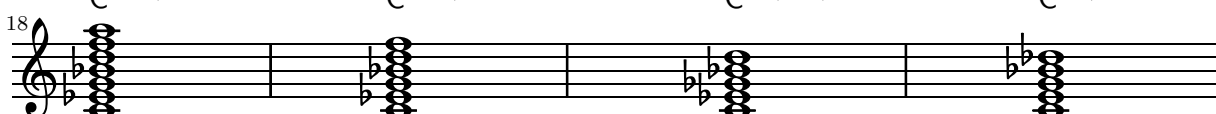
Def	C ^{7/#5}	Cm ^Δ	C ^{Δ/#5}	C [∅]
Alt	C ^{7 #5}	C ^{b3 #7}	C ^{#5 #7}	C ^{7 b3 b5}



Def	C ⁶	Cm ⁶	C ⁹	Cm ⁹
Alt	C ⁶	C ^{b3 6}	C ⁹	C ^{9 b3}



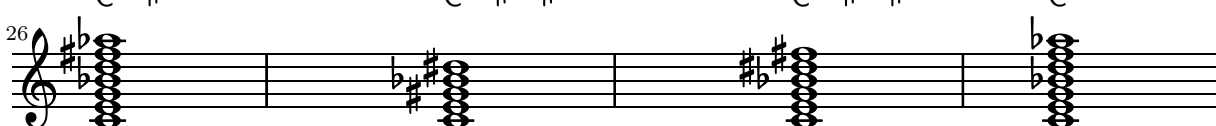
Def	Cm ¹³	Cm ¹¹	Cm ^{7/b5/9}	C ^{7/b9}
Alt	C ^{13 b3}	C ^{11 b3}	C ^{9 b3 b5}	C ^{7 b9}



Def	C ^{7/#9}	C ¹¹	C ^{7/#11}	C ¹³
Alt	C ^{7 #9}	C ¹¹	C ^{9 #11}	C ¹³



Def	C ^{7/#11/b13}	C ^{7/#5/#9}	C ^{7/#9/#11}	C ^{7/b13}
Alt	C ^{9 #11 b13}	C ^{7 #5 #9}	C ^{7 #9 #11}	C ^{11 b13}



Def	$C^{7/b9/b13}$	$C^{7/\#11}$	$C^{\Delta/9}$	$C^{7/b13}$
Alt	$C^{11} \flat 9 \flat 13$	$C^9 \#11$	$C^9 \#7$	$C^{11} \flat 13$

30

Def	$C^{7/b9/b13}$	$C^{7/b9/13}$	$C^{\Delta/9}$	$C^{\Delta/13}$
Alt	$C^{11} \flat 9 \flat 13$	$C^{13} \flat 9$	$C^9 \#7$	$C^{13} \#7$

34

Def	$C^{\Delta/\#11}$	$C^{7/b9/13}$	C^{sus4}	$C^{7/sus4}$
Alt	$C^9 \#7 \#11$	$C^{13} \flat 9$	$C^{add4\ 5}$	$C^{add4\ 5\ 7}$

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Def	$C^{9/sus4}$	C^{add9}	C^{madd11}
Alt	$C^{add4\ 5\ 7\ 9}$	C^{add9}	$C^{\flat3} add11$

42

coriolan-margin.ly

Ouvertüre

Zu Heinrich Joseph v. Collins Trauerspiel

Coriolan

LUDWIG VAN BEETHOVEN (1770-1827)
Op. 62

Allegro con brio

2 Flauti

2 Oboi

Clarineti
in B \flat

2 Fagotti

Corni
in E \flat

2 Trombe
(C)

Timpani
(C-G)

Violino I

Violino II

Viola

Violoncello
e
Contrabbasso

Fl.

Ob.

Cl(B \flat)

Fg.

Cor(E \flat)

Tbe.
(C)

Timp.

Vl. I

Vl. II

Vla.

Vc.
Cb.

The image displays a musical score for page 2, featuring eleven staves. Each staff is marked with a treble clef and contains a single note on the first line. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl(B \flat) (Clarinet in B-flat), Fg. (Fagotto), Cor(E \flat) (Cor Anglais in E-flat), Tbe. (C) (Trombone in C), Timp. (Timpani), Vl. I (Violin I), Vl. II (Violin II), Vla. (Viola), and Vc. Cb. (Violoncello/Contrabasso). The Vl. I and Vl. II staves are grouped together with a brace. The score is presented in a clean, black-and-white format.

divisiones.ly

Divisiones are gregorian variants of breathing signs. Choices are `divisioMinima`, `divisioMaior`, `divisioMaxima` and `finalis`, `virgula` and `caesura`.

divisio minima divisio maior divisio maxima finalis virgula caesura



Blah blub, blah blam. Blah blub, blah blam. Blah blub, blah blam. Blah blub.

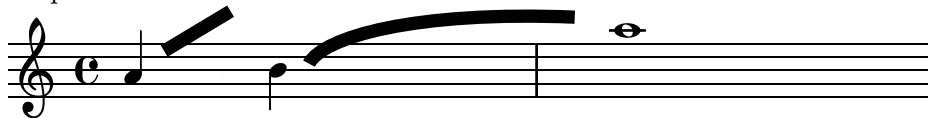
dynamic-extra.ly

Più forte dynamics is produced using `\markup`.



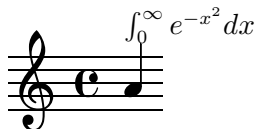
embedded-postscript.ly

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



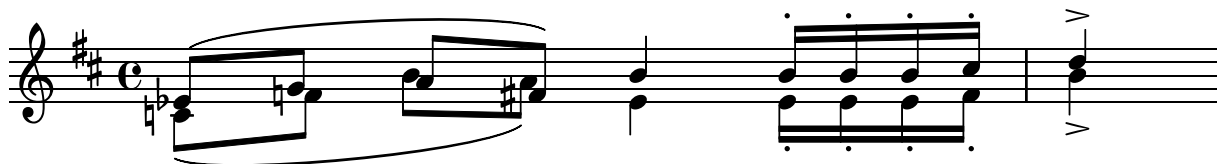
embedded-tex.ly

You can embed Tex commands in your score.



engraver-contexts.ly

In polyphonic notation, many voices can share a staff: In this situation, the accidentals and staff are shared, but the stems, slurs, beams, etc. are private to each voice. Hence, engravers should be grouped. The engravers for note head, stems, slurs, etc. go into a group called “Voice context”, while the engravers for key, accidental, bar, etc. go into a group called “Staff context”. In the case of polyphony, a single Staff context contains more than one Voice context. Similarly, more Staff contexts can be put into a single Score context.



engraver-one-by-one.ly

The notation problem, creating a certain symbol, is handled by plugins. Each plugin is called Engraver. In this example, engravers are switched on one by one, in the following order:

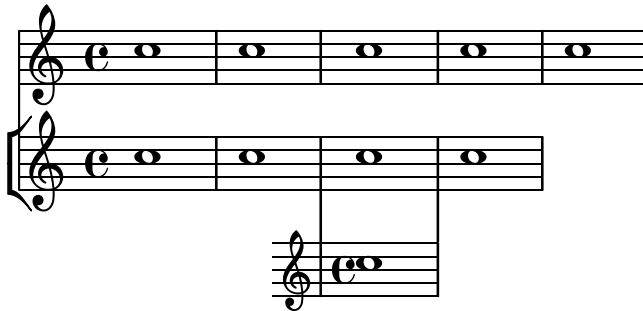
- note heads,
- staff symbol,
- clef,
- stem,
- beams, slurs, accents,
- accidentals, bar lines, time signature, and key signature.

Engravers are grouped. For example, note heads, slurs, beams etc. form a Voice context. Engravers for key, accidental, bar, etc. form a Staff context.



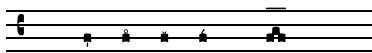
`extra-staff.ly`

You can add (possibly temporarily) an extra staff after the beginning of a piece.



`gregorian-scripts.ly`

Here is demonstrated a preliminary support of Gregorian Scripts: ictus, circulus, semicirculus, accentus, episem.



`header-ifelse.ly`

High level functionality (eg. conditional defines), can be accomplished with GUILF.

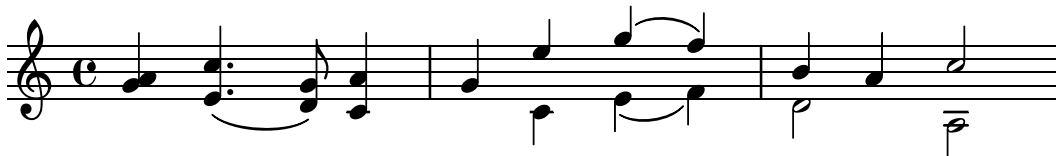
This example puts the current version in the title via Scheme.

Title has version 2.4.5



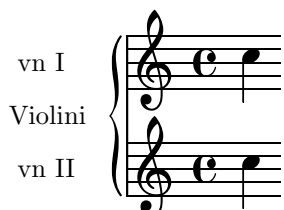
`hymn.ly`

You can combine two parts on the same staff using the part combiner. For vocal scores (hymns), there is no need to add solo/a2 texts, so they should be switched off.



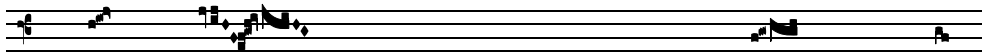
`instrument-name-grandstaff.ly`

You can have a name for the whole `GrandStaff` in addition to individual `Staffs`.



`ligature-vaticana.ly`

Vaticana ligature uses four staff lines, special clef, and calligraphic notes.



Al- le- lu- ia.
lilypond-testpage.ly
All header fields with special meanings.

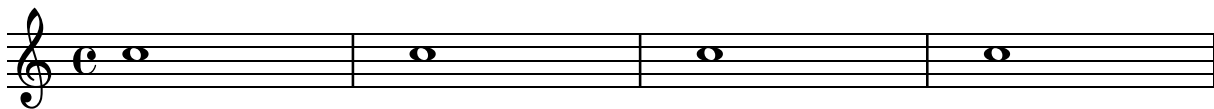
title
subtitle

poet

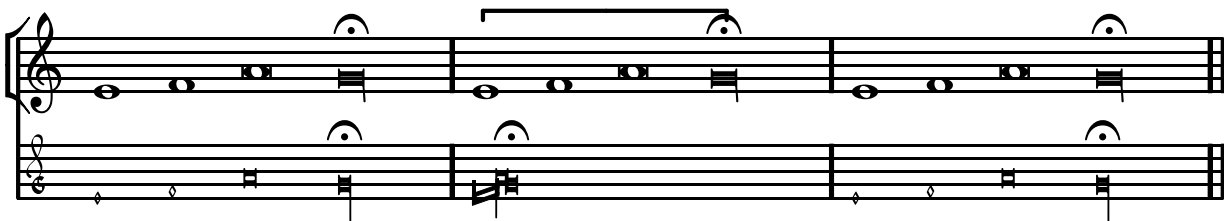
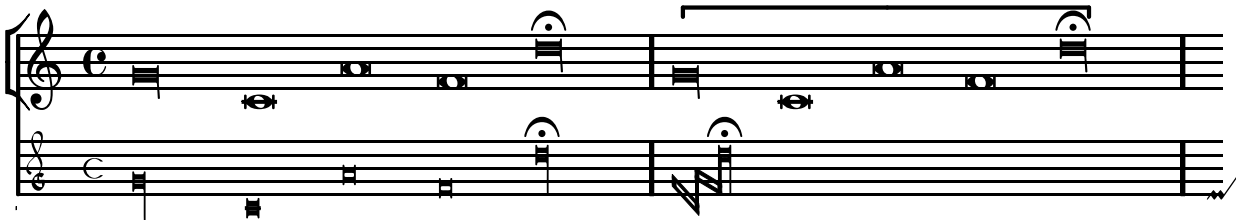
COMPOSER
opus
arranger

instrument

piece



mensural-ligatures.ly
In mensural ligatures, notes with ancient durations are printed in a tight manner.



mensural-note-heads.ly
Mensural notes may also have note heads.



move-specific-text.ly
Objects, like text, can be moved around by using some Scheme code.



music-box.ly

This example shows prelude in C major of WTK1, but coded using Scheme functions to avoid typing work.



music-creation.ly

You can engrave music using just Scheme expressions. Although those expressions reflect the inner mechanism of LilyPond, they are rather clumsy to use, so avoid them, if possible.



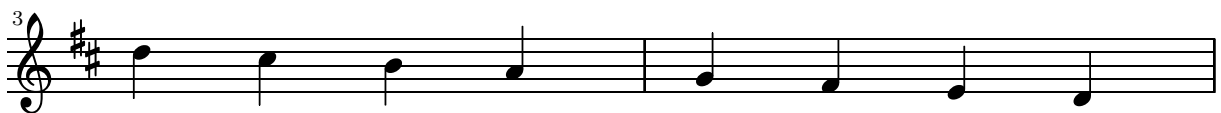
no-bar-lines.ly

Engravers can be removed one by one. Here, the time signature and bar lines have been removed.



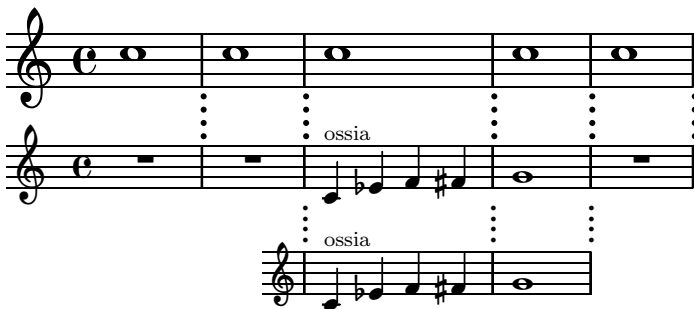
no-key-at-end-of-line.ly

According to normal typesetting conventions, LilyPond typesets key changes at the end of the line, when the change appears at a line break. This example shows how to change this default to only print the new key signature at the beginning of the next line.



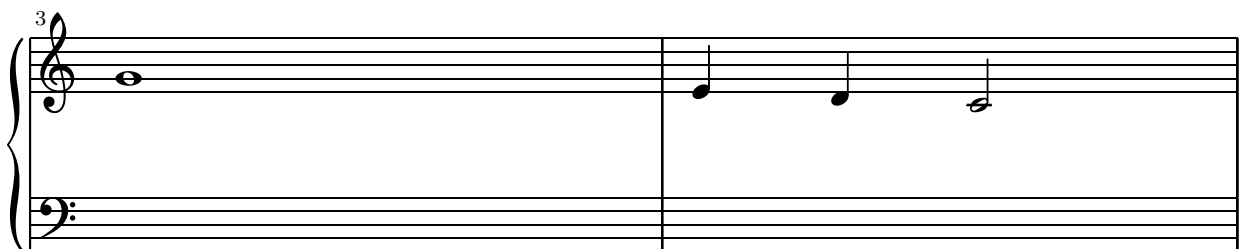
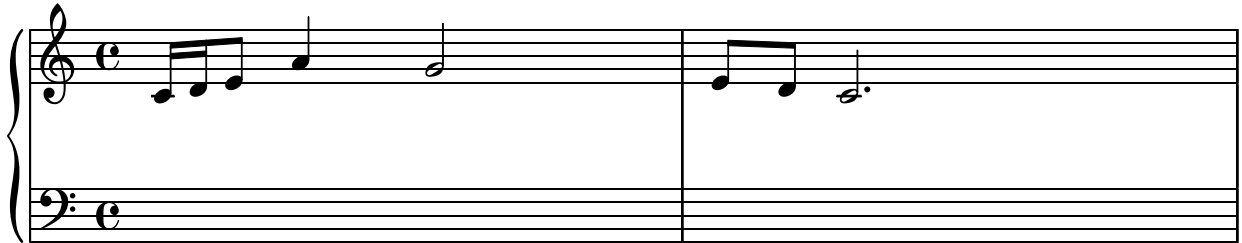
ossia.ly

A temporary ossia in an instrumental part may be printed using a separate, short staff. A simpler solution is also given: instantiate a full staff, and let `RemoveEmptyStaffContext` take out the unused parts.



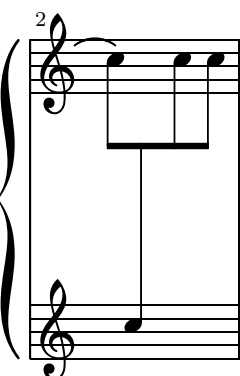
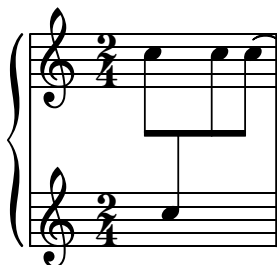
`partial-blank.ly`

When entering partially typeset music (i.e. for students to be completed by hand), you may need the spacing that correspond to the timing of notes: all measures have same length, etc. It can be implemented by adding an invisible staff with a lot of fast notes.



`piano-staff-distance.ly`

It is possible to have different staff distances between the staves of a piano system, but it requires some advanced Scheme code. Currently, this is for testing purposes.



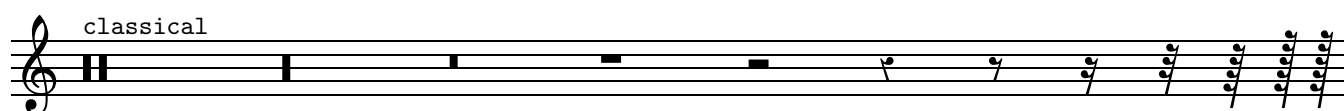
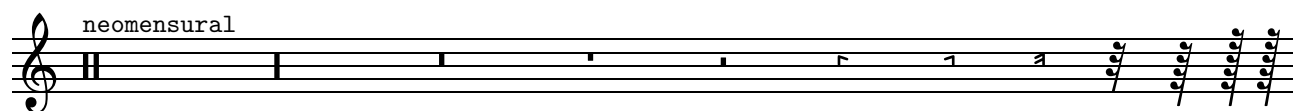
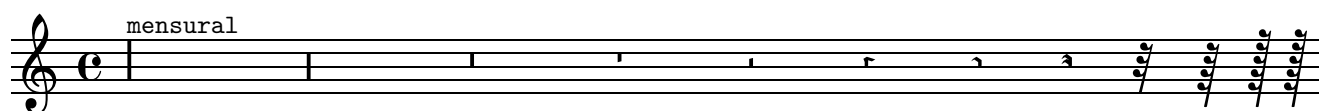
`preset-extent.ly`

The object may be extended to larger sized by overriding their properties. The lyrics in this example have an extent of $(-10,10)$, which is why they are spaced so widely.

foo- bar baz

`rests.ly`

Rests may be used in various styles.



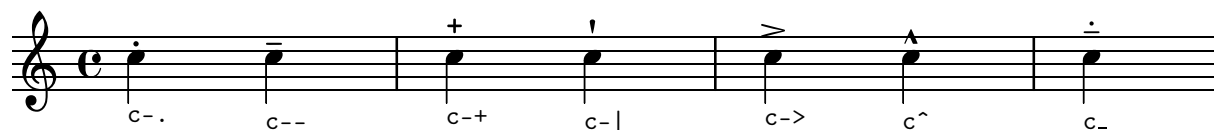
reverse-music.ly

Symmetric, or palindromical music can be produced, first, by printing some music, and second, by printing the same music applying a Scheme function to reverse the syntax.



script-abbreviations.ly

Some articulations may be entered using an abbreviation.

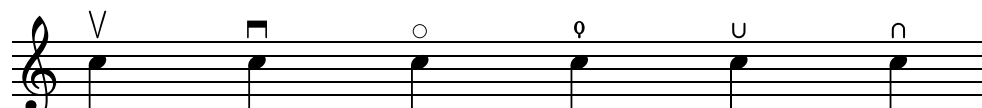


script-chart.ly

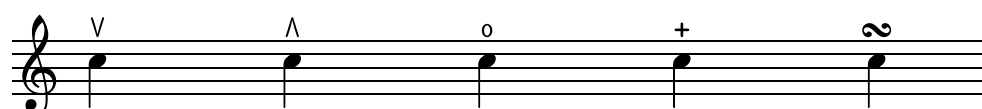
This chart shows all articulations, or scripts, that feta font contains.



accent marcato staccatissimo staccato tenuto portato



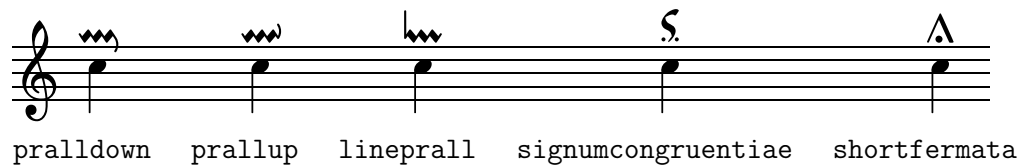
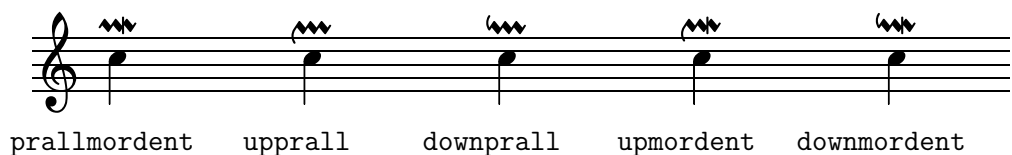
upbow downbow flageolet thumb lheel rheel



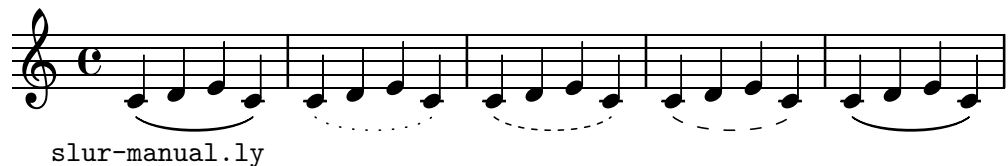
ltoe rttoe open stopped turn



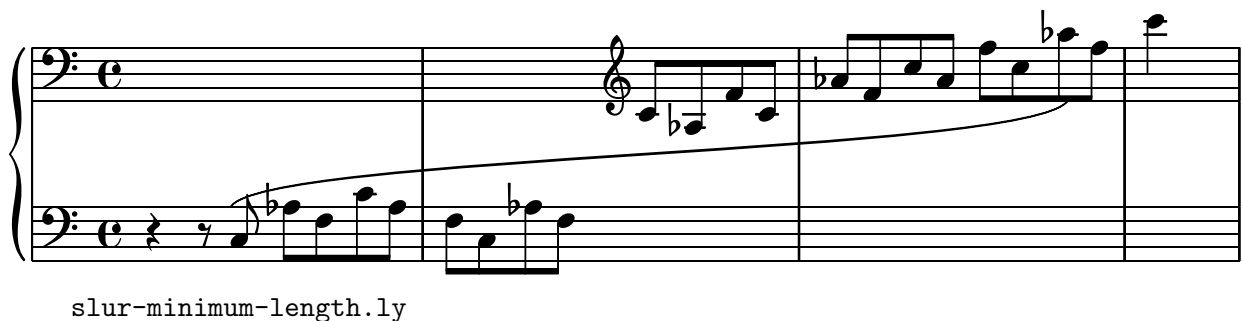
reverseturn trill prall mordent prallprall



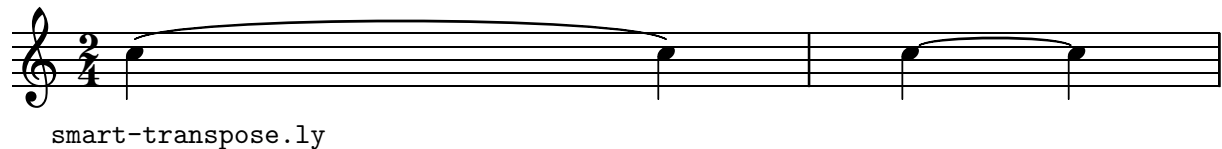
The appearance of slurs may be changed from solid to dotted or dashed.



In extreme cases, you can resort to setting the `control-points` of a slur manually, although it involves a lot of trial and error. Be sure to force line breaks at both sides, since different horizontal spacing will require rearrangement of the slur.



By setting the minimum length of a slur, notes are more separated.

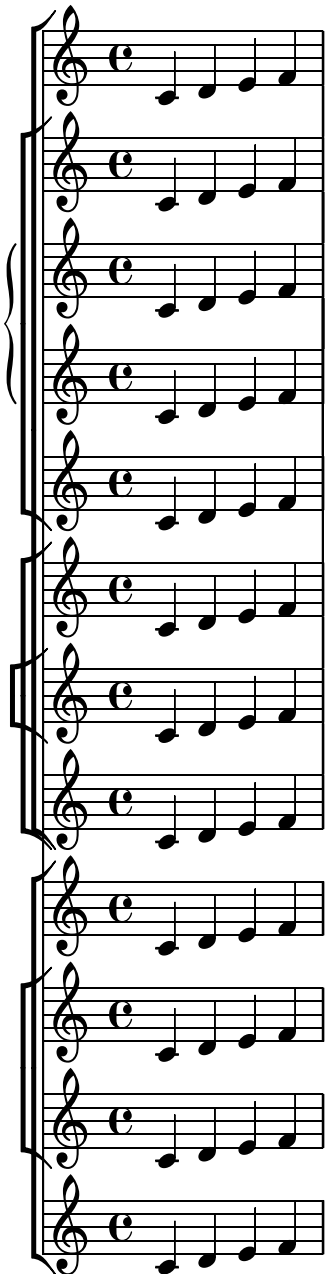


There is a way to enforce enharmonic modifications for notes in order to have the minimum number of accidentals. In that case, “Double accidentals should be removed, as well as E-sharp (-> F), bC (-> B), bF (-> E), B-sharp (-> C).”, as proposed by a request for a new feature. In this manner, the most natural enharmonic notes are chosen in this example.



staff-bracket.ly

Staffs can be nested in various combinations. Here, **StaffGroup** and **ChoirStaff** produce similar straight brackets, whereas **GrandStaff** produces curly brackets. In **InnerStaffGroup** and **InnerChoirStaff**, the brackets are shifted leftwards.



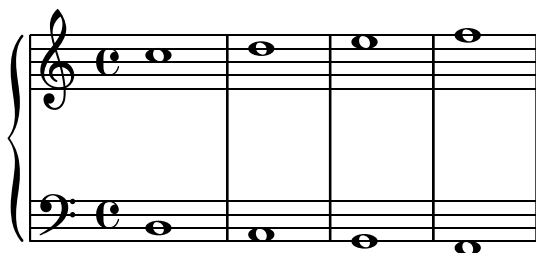
staff-container.ly

In this preliminary test of a modern score, the staff lines are washed out temporarily. This is done by making a tuned **StaffContainer**, which **\skips** some notes without printing lines either and creates a **\new Staff** then in order to create the lines again. (Be careful if you use this; it has been done by splitting the grouping **Axis_group_engraver** and creating functionality into separate contexts, but the clefs and time signatures may not do what you would expect.)



staff-lines.ly

The number of lines in a staff may be changed by overriding `line-count` in the properties of `StaffSymbol`.



staff-size.ly

In order to change staff sizes, both `staff-space` and `fontSize` must be scaled.



stem-extend.ly

Extending stems to the center line may be prevented using `no-stem-extend`.



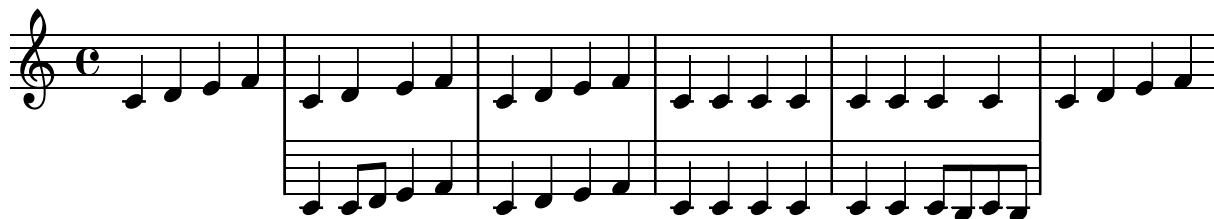
tablature-hammer.ly

A hammer in tablature can be faked with slurs.



temporary-stave.ly

An additional stave can be typeset in the middle of a score line. A new context type is created for the temporary staff to avoid printing time and key signatures and clef at the beginning of the extra stave.



text-rotate.ly

Inline TeX (or PostScript) may be used, for example, to rotate text. To see the result, use the `lilypond.py` script to generate the output for printing of the source of this example (commenting one line).



text-spanner.ly

Text spanners can be used in the similar manner than markings for pedals or octavation.



title-markup.ly

For my ööóôõø so dear Lily

Title

(and (the) subtitle)

Sub sub title

Poet
Text Translator
Meter (huh?)

COMPOSER
opus 0
Arranger

Arranger

Instrument

Piece

The image shows two musical staves. The top staff contains a treble clef, a whole note 'e', and a half note. Below the staff, the text 'normalsize' is under the 'e', and 'smaller' is under the half note. The bottom staff contains a treble clef, a whole note 'e', and a half note. Below the staff, the text 'normalsize' is under the 'e', and 'bigger' is under the half note. The text 'two space chars' is placed between the two staves, centered under the space between the two notes on the top staff.

Second

2

Instrument

17

19

21

23

25

27

29

31

33

35

37

The image displays a musical score for an instrument, specifically measures 17 through 37. The score is organized into ten systems, each beginning with a measure number (17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37) and a treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in a simple, stepwise fashion, starting on a G4 and moving up by half steps in a series of four-measure phrases. Each phrase consists of two measures with a half note and two measures with a quarter note. The notes are G4, A4, Bb4, and C5. The score is divided into ten systems, each with a measure number at the beginning of the first staff of the system.

41

43

45

47

49

51

53

55

57

59

61

4

Instrument

65

67

69

71

73

`version-output.ly`

By putting the output of `lilypond-version` into a lyric, it is possible to print the version number of LilyPond in a score, or in a document generated with `lilypond-book`. Another possibility is to append the version number to the doc-string, in this manner: 2.4.5

Processed with LilyPond version 2.4.5

`vertical-extent.ly`

Vertical extents may increased by setting `minimumVerticalExtent`, `extraVerticalExtent`, and `verticalExtent`. In this example, `verticalExtent` is increased.

