

There are many types of bar lines available.

The first staff of music is written on a single line with a treble clef and a common time signature (C). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a double bar line and a repeat sign. The sequence continues with a quarter note G4, a quarter note A4, and a quarter note B4, followed by another double bar line and repeat sign. This pattern repeats several times, ending with a final double bar line and repeat sign.

5



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

Alt₅



The musical notation for the Alt₅ chord in treble clef consists of five notes: C₄, E₄, G₄, B₄^b, and C₅. The notes are written on a five-line staff. C₄ is on the first line, E₄ is on the second line, G₄ is on the third line, B₄^b is on the fourth line with a flat, and C₅ is on the first space. The notes are grouped together as a single chord.

Al₁₀

Def C⁶ Cm⁶ C⁹ Cm⁹
 Alt₄ C⁶ C^{b3 6} C⁹ C^{9 b3}

Def Cm¹³ Cm¹¹ Cm^{7/b5/9} C^{7/b9}
 Alt₈ C^{13 b3} C^{11 b3} C^{9 b3 b5} C^{7 b9}

Def C^{7/#9} C¹¹ C^{7/#11} C¹³
 Alt₂ C^{7 #9} C¹¹ C^{9 #11} C¹³

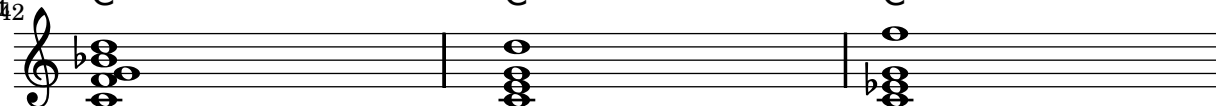
Def C^{7/#11/b13} C^{7/#5/#9} C^{7/#9/#11} C^{7/b13}
 Alt₂₆ C^{9 #11 b13} C^{7 #5 #9} C^{7 #9 #11} C^{11 b13}

Def C^{7/b9/b13} C^{7/#11} C^{Δ/9} C^{7/b13}
 Alt₃₀ C^{11 b9 b13} C^{9 #11} C^{9 #7} C^{11 b13}

Def C^{7/b9/b13} C^{7/b9/13} C^{Δ/9} C^{Δ/13}
 Alt₃₄ C^{11 b9 b13} C^{13 b9} C^{9 #7} C^{13 #7}

Def C^{Δ/#11} C^{7/b9/13} C^{sus4} C^{7/sus4}
 Alt₈ C^{9 #7 #11} C^{13 b9} C^{add4 5} C^{add4 5 7}


| | | | |
|-------------------|---------------------|-------------------|-----------------------|
| Def | C ^{9/sus4} | C ^{add9} | Cm ^{add11} |
| Alt ₁₂ | C add4 5 7 9 | C add9 | C ^{b3} add11 |



‘chord-names-languages.ly’

The english naming of chords (default) can be changed to german (`\germanChords` replaces B and Bes to H and B), semi-german (`\semiGermanChords` replaces B and Bes to H and Bb), italian (`\italianChords` uses Do Re Mi Fa Sol La Si), or french (`\frenchChords` replaces Re to Ré).

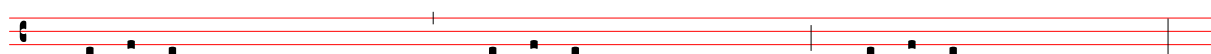
| | | | | | |
|-------------|-------|------|-------|----------------------------------|----------------------------------|
| default | E/D | Cm | B/B | B [#] /B [#] | B ^b /B ^b |
| german | E/d | Cm | H/h | H [#] /his | B/b |
| semi-german | E/d | Cm | H/h | H [#] /his | B ^b /b |
| italian | Mi/Re | Do m | Si/Si | Si [#] /Si [#] | Si ^b /Si ^b |
| french | Mi/Ré | Do m | Si/Si | Si [#] /Si [#] | Si ^b /Si ^b |




‘divisiones.ly’

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

| | | |
|----------------|---------------|----------------|
| divisio minima | divisio maior | divisio maxima |
|----------------|---------------|----------------|



| | | |
|---------|---------|---------|
| finalis | virgula | caesura |
|---------|---------|---------|

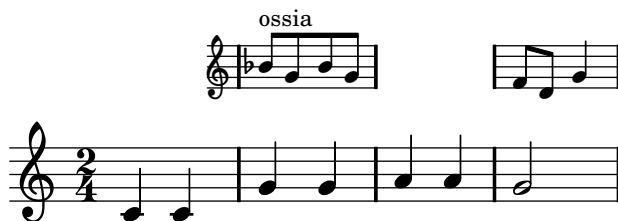


‘font-table.ly’

| | | |
|-----------------------|----------|--------------------------|
| .notdef | space | |
| plus | + | comma , |
| hyphen | - | period . |
| zero | 0 | one 1 |
| two | 2 | three 3 |
| four | 4 | five 5 |
| six | 6 | seven 7 |
| eight | 8 | nine 9 |
| f | <i>f</i> | m <i>m</i> |
| p | <i>p</i> | r <i>r</i> |
| s | <i>s</i> | z <i>z</i> |
| rests.0 | — | rests.1 — |
| rests.0o | — | rests.1o — |
| rests.M3 | | rests.M2 |
| rests.M1 | ▪ | rests.2 ↘ |
| rests.2classical | ↘ | rests.3 ↘ |
| rests.4 | ↘ | rests.5 ↘ |
| rests.6 | ↘ | rests.7 ↘ |
| accidentals.2 | # | accidentals.1 # |
| accidentals.3 | ## | accidentals.0 # |
| accidentals.M2 | b | accidentals.M1 b |
| accidentals.M4 | bb | accidentals.M3 bb |
| accidentals.4 | x | accidentals.rightparen) |
| accidentals.leftparen | (| arrowheads.open.01 > |
| arrowheads.open.0M1 | < | arrowheads.open.11 ^ |
| arrowheads.open.1M1 | ↘ | arrowheads.close.01 > |
| arrowheads.close.0M1 | ↖ | arrowheads.close.11 ^ |
| arrowheads.close.1M1 | ↘ | dots.dot . |
| noteheads.uM2 | ⌒ | noteheads.dM2 ⌒ |
| noteheads.sM1 | ⌒ | noteheads.s0 ⌒ |
| noteheads.s1 | o | noteheads.s2 • |
| noteheads.s0diamond | ◊ | noteheads.s1diamond ◊ |
| noteheads.s2diamond | ◊ | noteheads.s0triangle ▴ |
| noteheads.d1triangle | ▴ | noteheads.u1triangle ▴ |
| noteheads.u2triangle | ▴ | noteheads.d2triangle ▴ |
| noteheads.s0slash | ∕ | noteheads.s1slash ∕ |
| noteheads.s2slash | / | noteheads.s0cross ∞ |
| noteheads.s1cross | ∞ | noteheads.s2cross x |
| noteheads.s2xcircle | ⊗ | noteheads.s0do △ |
| noteheads.d1do | △ | noteheads.u1do △ |
| noteheads.d2do | ▲ | noteheads.u2do ▲ |
| noteheads.s0re | ⌒ | noteheads.u1re ⌒ |
| noteheads.d1re | ⌒ | noteheads.u2re ⌒ |
| noteheads.d2re | ⌒ | noteheads.s0mi ◊ |
| noteheads.s1mi | ◊ | noteheads.s2mi ◆ |
| noteheads.u0fa ▽ | ▽ | noteheads.d0fa ▽ |
| noteheads.u1fa ▽ | ▽ | noteheads.d1fa ▽ |
| noteheads.u2fa ▽ | ▽ | noteheads.d2fa ▽ |

‘ossia.ly’

Ossia fragments can be done with starting and stopping staves.

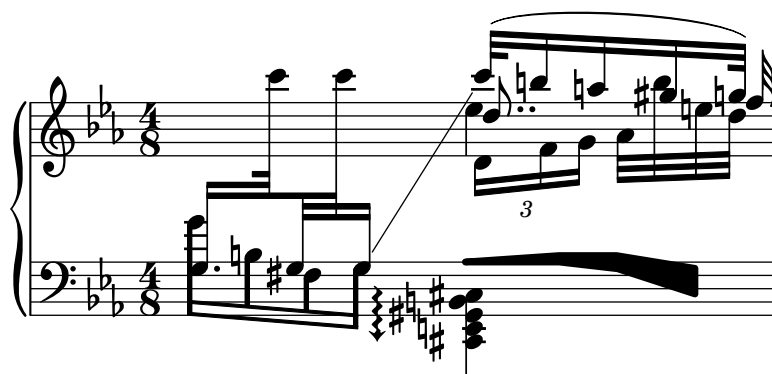


‘screech-boink.ly’

Screech and boink

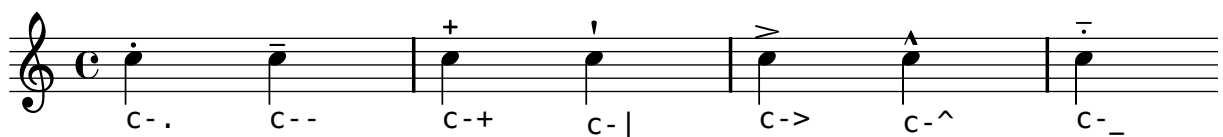
Random complex notation

Han-Wen Nienhuys



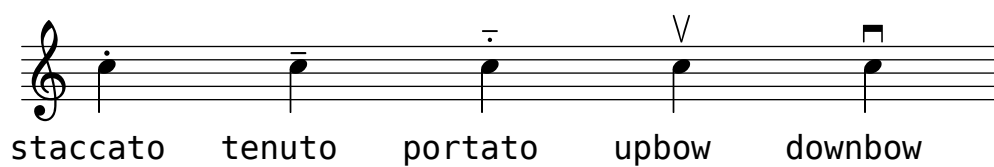
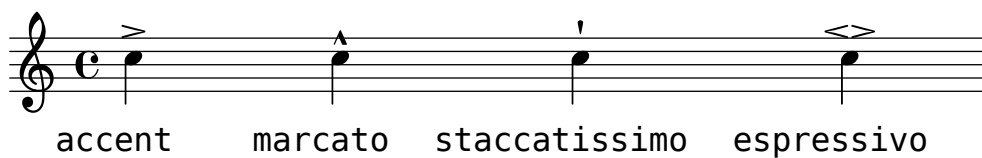
‘script-abbreviations.ly’

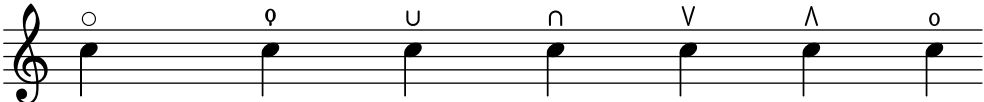
Some articulations may be entered using an abbreviation.



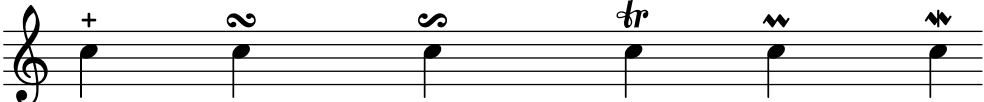
‘script-chart.ly’

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

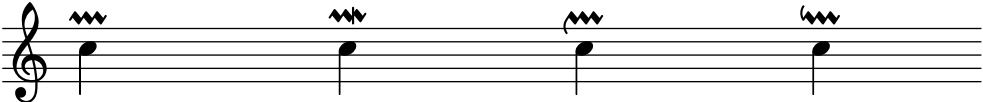




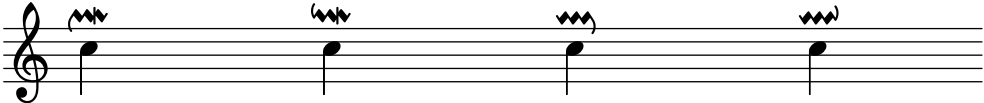
flageolet thumb lheel rheel ltoe rtoe open



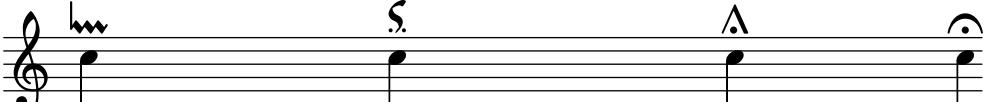
stopped turn reverseturn trill prall mordent



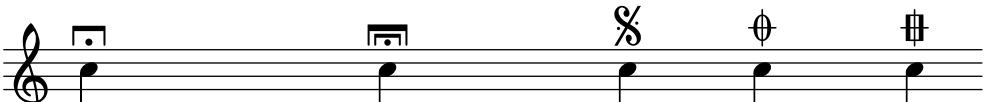
prallprall prallmordent upprall downprall



upmordent downmordent pralldown prallup



lineprall signumcongruentiae shortfermata fermata



longfermata verylongfermata segno coda varcoda