

LilyPond

The music typesetter

Unofficial MusicXML test suite

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All pitches from G to c'' in ascending steps; First without accidentals, then with a sharp and then with a flat accidental. Double alterations and cautionary accidentals are tested at the end.

01a-Pitches-Pitches.xml

Pitches and accidentals

The musical score for 'Pitches and accidentals' is written in treble clef with a common time signature (C). It consists of four staves of music. The first staff shows a sequence of pitches from G to c'' in ascending steps, first without accidentals, then with a sharp, and then with a flat. The second staff continues the sequence with double alterations and cautionary accidentals. The third and fourth staves show the sequence of pitches with accidentals, including double alterations and cautionary accidentals, in ascending steps.

All pitch intervals in ascending jump size.

01b-Pitches-Intervals.xml

Various pitches and interval sizes

The musical score for 'Various pitches and interval sizes' is written in treble clef with a 2/4 time signature. It consists of two staves of music. The first staff shows a sequence of pitches with various interval sizes, including ascending and descending steps. The second staff continues the sequence with various interval sizes, including ascending and descending steps.



The <voice> element of notes is optional in MusicXML (although Dolet always writes it out). Here, there is one note with lyrics, but without a voice assigned. It should still be correctly converted.

01c-Pitches-NoVoiceElement.xml



Some microtones: c flat-and-a-half, d half-flat, e half-sharp, f sharp-and-a half. Once in the lower and once in the upper region of the staff.

01d-Pitches-Microtones.xml



Accidentals can be cautionary or editorial. Each measure has a normal accidental, an editorial, a cautionary and an editorial and cautionary accidental.

01e-Pitches-ParenthesizedAccidentals.xml



Microtone accidentals can be cautionary or editorial. Each measure has a normal accidental, an editorial, a cautionary and an editorial and cautionary accidental.

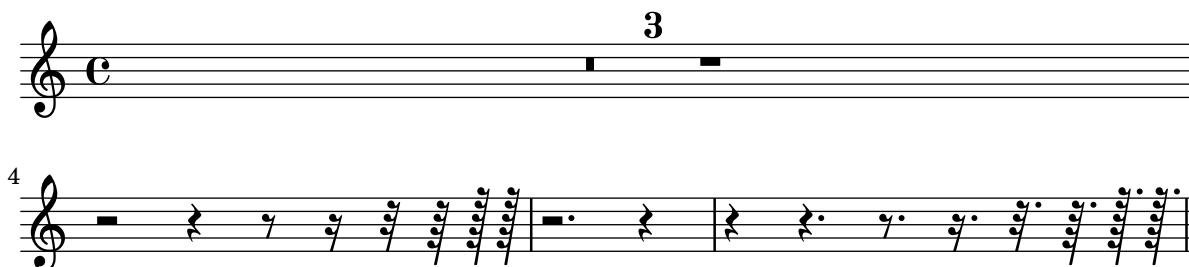
01f-Pitches-ParenthesizedMicrotoneAccidentals.xml



All different rest lengths: A two-bar multi-measure rest, a whole rest, a half, etc. until a 128th-rest; Then the same with dotted durations.

02a-Rests-Durations.xml

Rest unit test



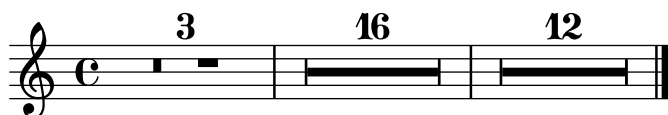
Rests can have explicit pitches, where they are displayed. The first rest uses no explicit position and should use the default position, all others are explicitly positioned somewhere else.

02b-Rests-PitchedRests.xml



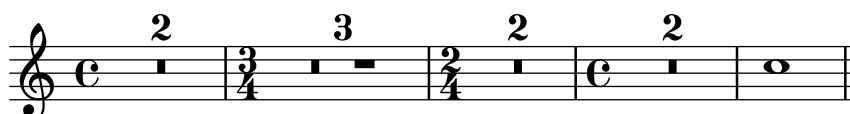
Four multi-measure rests: 3 measures, 15 measures, 1 measure, and 12 measures.

02c-Rests-MultiMeasureRests.xml



Multi-Measure rests should always be converted into durations that are a multiple of the time signature.

02d-Rests-Multimeasure-TimeSignatures.xml



In some cases, a rest might not have its type attribute set (this happens, for example, with voices in Finale, where you don't manually insert a rest).

02e-Rests-NoType.xml



All note durations, from long, brevis, whole until 128th; First with their plain values, then dotted and finally doubly-dotted.

03a-Rhythm-Durations.xml



Two voices with a backup, that does not jump to the beginning for the measure for voice 2, but somewhere in the middle. Voice 2 thus won't have any notes or rests for the first beat of the measures.

03b-Rhythm-Backup.xml



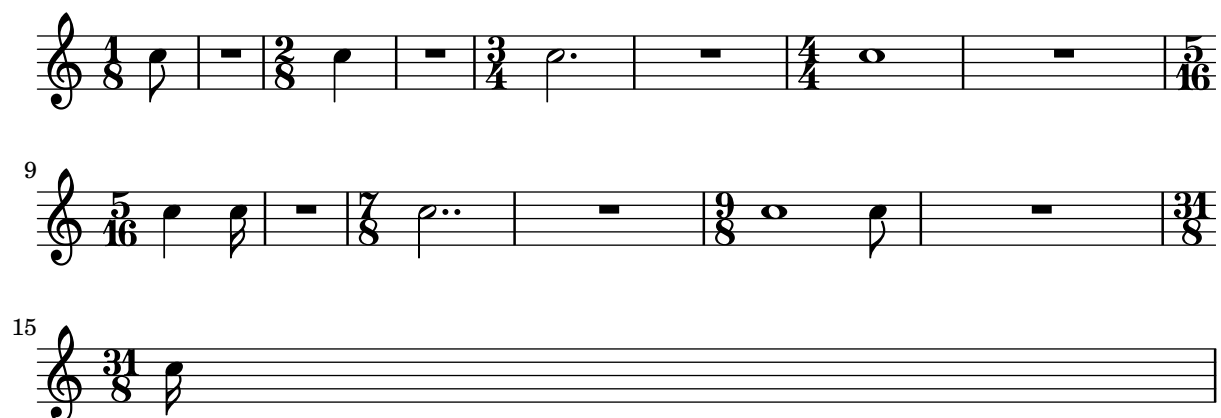
Although uncommon, the divisions of a quarter note can change somewhere in the middle of a MusicXML file. Here, the first half measure uses a division of 1, which then changes to 8 in the middle of the first measure and to 38 in the middle of the second measure.

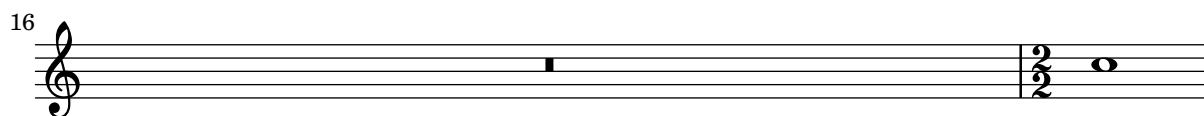
03c-Rhythm-DivisionChange.xml



Several durations can be written with dots. For multimeasure rests, we can also have durations that cannot be expressed with dotted notes (like 5/8).

03d-Rhythm-DottedDurations-Factors.xml





No divisions attribute

03e-Rhythm-No-Divisions.xml



Various time signatures: 2/2 (alla breve), 4/4 (C), 2/2, 3/2, 2/4, 3/4, 4/4, 5/4, 3/8, 6/8, 12/8

11a-TimeSignatures.xml



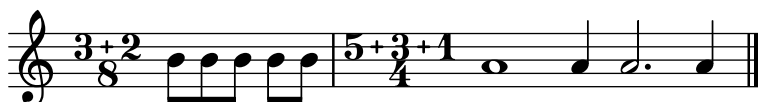
A score without a time signature (but with a key and clefs)

11b-TimeSignatures-NoTime.xml



Compound time signatures with same denominator: $(3+2)/8$ and $(5+3+1)/4$.

11c-TimeSignatures-CompoundSimple.xml



Compound time signatures with separate fractions displayed: $3/8+2/8+3/4$ and $5/2+1/8$.

11d-TimeSignatures-CompoundMultiple.xml



Compound time signatures of mixed type: $(3+2)/8+3/4$.

11e-TimeSignatures-CompoundMixed.xml



A time signature of 3/8 with the symbol=" cut" attribute and two symbol="single-number" attributes with compound time signatures. Shall the symbol be ignored in this case?

11f-TimeSignatures-SymbolMeaning.xml



Time signature displayed as a single number.

11g-TimeSignatures-SingleNumber.xml



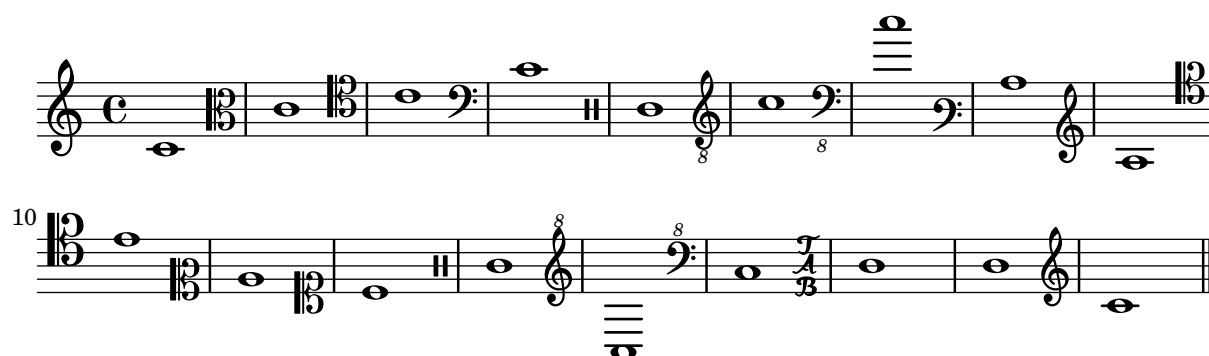
Senza-misura time signature

11h-TimeSignatures-SenzaMisura.xml



Various clefs: G, C, F, percussion, TAB and none; some are also possible with transposition and on other staff lines than their default (e.g. soprano/alto/tenor/baritone C clefs); Each measure shows a different clef (measure 17 has the " none" clef), only measure 18 has the same treble clef as measure 1.

12a-Clefs.xml



A score without any key or clef defined. The default (4/4 in treble clef) should be used.

12b-Clefs-NoKeyOrClef.xml



Various key signature: from 11 flats to 11 sharps (each one first one measure in major, then one measure in minor)

13a-KeySignatures.xml

Different Key signatures

5

10

16

24

32

37

42

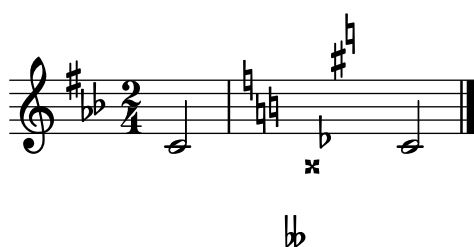
All different modes: major, minor, ionian, dorian, phrygian, lydian, mixolydian, aeolian, and locrian; All modes are given with 2 sharps.

13b-KeySignatures-ChurchModes.xml

1. major minor ionian dorian phrygian lydian mixolydian aeolian locrian

Non-traditional key signatures, where each alteration is separately given. Here we have (f sharp, a flat, b flat) and (c flatflat, g sharp sharp, d flat, b sharp, f natural), where in the second case an explicit octave is given for each alteration.

13c-KeySignatures-NonTraditional.xml



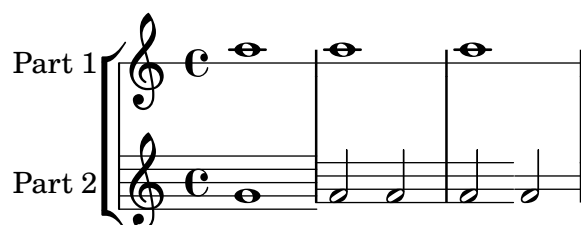
Non-traditional key signatures with microtone alterations: (g flat-and-a-half, a flat, b half-flat, c natural, d half-sharp, e sharp, f sharp-and-a-half).

13d-KeySignatures-Microtones.xml



The number of staff lines can be modified by using the staff-lines child of the staff-details attribute. This can happen globally (the first staff has one line globally) or during the part at the beginning of a measure and even inside a measure (the second part has 5 lines initially, 4 at the beginning of the second measure, and 3 starting in the middle of the third measure).

14a-StaffDetails-LineChanges.xml



One simple chord consisting of two notes.

21a-Chord-Basic.xml



Some subsequent (identical) two-note chords.

21b-Chords-TwoNotes.xml



Some three-note chords, with various durations.

21c-Chords-ThreeNotesDuration.xml



Chords in the second measure, after several ornaments in the first measure and a *p* at the beginning of the second measure.

21d-Chords-SchubertStabatMater.xml



Check for proper chord detection after a pickup measure (i.e. the first beat of the measure is not aligned with multiples of the time signature)!

21e-Chords-PickupMeasures.xml



Between the individual notes of a chord there can be direction or harmony elements, which should be properly assigned to the chord (or the position of the chord).

21f-Chord-ElementInBetween.xml



Different note styles, using the <notehead> element. First, each note head style is printed with four quarter notes, two with filled heads, two with unfilled heads, where first the stem is up and then the stem is down. After that, each note head style is printed with a half note (should have an unfilled head by default). Finally, the Aiken note head styles are tested, once with stem up and once with stem down.

22a-Noteheads.xml





cross x circle-x inverted triangle arrow down arrow up slashed back slashed



normal cluster do re mi fa so



la ti do re mi fa so la ti do do re mi fa so la ti do

Staff-connected note styles: slash notation, hidden notes (with and without hidden staff lines)

22b-Staff-Notestyles.xml



1. slash, no stem slash, with stem normal settings restored

Different note styles for individual notes inside a chord, using the <notehead> element.

22c-Noteheads-Chords.xml



1. normal cross
2. triangle
3. slash

Parenthesized note heads. First, a single parenthesized note is tested, once with a normal and then with a non-standard notehead, then two chords with some/all parenthesized noteheads and finally a parenthesized rest.

22d-Parenthesized-Noteheads.xml



Some triplets (3:2, 3:2, 3:2, 4:2, 4:1, 7:3, 6:2) with the default tuplet bracket displaying the number of actual notes played. The second tuplet does not have a number attribute set.

23a-Tuplets.xml



Different tuplet styles: default, none, x:y, x:y-note; Each with bracket, slur and none. Finally, non-standard 4:3 and 17:2 tuplets are given.

23b-Tuplets-Styles.xml



Displaying tuplet note types, that might not coincide with the displayed note. The first two tuplets take the type from the note, the second two from the <time-modification> element, the remaining pair of tuplets from the <tuplet> notation element. The tuplets in measure 3 specify both a number of notes and a type inside the <tuplet-actual> and <tuplet-normal> elements, the ones in measure 4 specify only a note type (but no number), and the ones in measure 5 specify only a number of tuplet-notes (but no type, which is deduced from the note's type). The first tuplet of measures 3-5 uses 'display-type="actual"', the second one 'display-type="both"'. FIXME: The tuplet-normal should coincide with the real notes!

23c-Tuplet-Display-NonStandard.xml



Tuplets can be nested. Here there is a 5:2 tuplet inside a 3:2 tuple (all consisting of written eighth notes).

23d-Tuplets-Nested.xml



Tremolo tuplets are tuplets on single notes with a tremolo ornament. The application shall correctly import these notes with 2/3 or their time...

23e-Tuplets-Tremolo.xml



Some " triplets" on the end of the first and in the second staff, using only <time-modification>, but not explicit tuplet bracket. Thus, the duration of the notes in the second staff should be scaled properly in comparison to staff 1, but no visual indication about the triplets is given.

23f-Tuplets-DurationButNoBracket.xml



Different kinds of grace notes: acciaccatura, appoggiatura; beamed grace notes; grace notes with accidentals; different durations of the grace notes.

24a-GraceNotes.xml



Chords as grace notes.

24b-ChordAsGraceNote.xml



A grace note that appears at the measure end (without any steal-from-* attribute set). Some applications need to convert this into an after-grace.

24c-GraceNote-MeasureEnd.xml



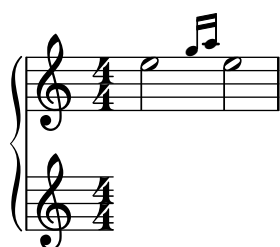
Some grace notes and after-graces (indicated by steal-time-previous and steal-time-following).

24d-AfterGrace.xml



A grace note on a different staff than the actual note.

24e-GraceNote-StaffChange.xml



A grace note with a slur to the actual note. This can be interpreted as acciaccatura or appoggiatura, depending on the existence of a slash.

24f-GraceNote-Slur.xml



All <direction> elements defined in MusicXML. The lyrics for each note describes the direction element assigned to that note.

31a-Directions.xml

MusicXML directions (attached to staff)

1. reh.A (def=sq.) reh.B (none) reh.Test (sq.) reh.Crc (crc.)

2. Segno Coda Words Eyegl. p pp ppp pppp pppppppppppppp f ff

5. fff ffff fffffff mp mf sf sfp sfpp fp rf rfz sfz sffz fz abc-ffz

fff ffff fffff fffffff mp mf sf sfp sfpp fp rf rfz sfz sffz fz abc-ffz (oth.)

9. hairpin cresc dash - es bra - cket oct.-shift pedalchange - mark

12. Metr. Harp ped. Damp Damp all Scord. Accordion reg. subp ppp crescto fff

p subito *ppp* < *fff*

Tempo Markings: note=bpm, text (note=bpm), note=note, (note=note), (note=bpm)

31c-MetronomeMarks.xml



All <notation> elements defined in MusicXML. The lyrics show the notation assigned to each note.

32a-Notations.xml

MusicXML notations (attached to note)

1. ferm. normal ferm. angled ferm. square ferm.

2 inv.ferm. arp. non-arp. acc.mark acc. str.-acc. stacc. ten.


4 det.-leg. stacc.ss spicc. scoop plop doit falloff breath caes. stress unstr.

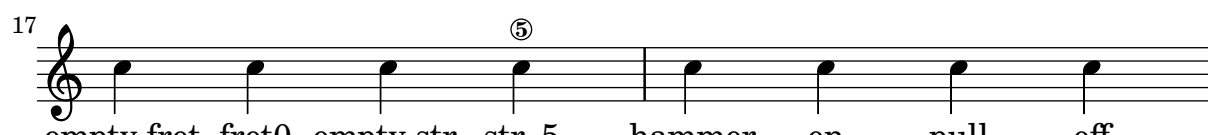
7 tr. turn del.turn inv.turn shake wavy wavyline mord. inv.mord. schl. trem.


10 turn+acc. turn+acc.(ab.+bel./rel to turn) up-b. down-b. harm. nat.harm.


12 art.harm. nat.h./base nat.h./touching nat.h./sounding

13 open-str. thumb-pos. empty fing. fing.1 fing.2 fing.3 fing.4 fing.5

15 
something
fing.sth. mult.fing. empty pluck pluck a dbl.tng. trpl.tng. stopped snp.pizz.

17 
empty fret fret0 empty str. str. 5 hammer - on pull - off

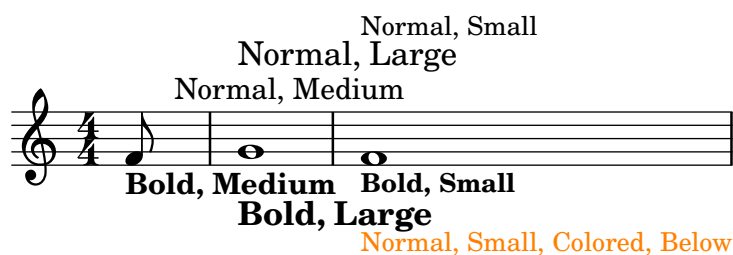
19 
bend b.3 with-bar pre-b. -0.5 b. release 3.5 tap tap T heel toe

21 
fingern. f ppp sfp sffz
f ppp sfp Oth.dyn. both above ab./bel./bel.

Text markup: different font sizes, weights and colors.

32b-Articulations-Texts.xml

Normal, Small
Normal, Large
Normal, Medium
Bold, Medium Bold, Small
Bold, Large
Normal, Small, Colored, Below



It should not make any difference whether two articulations are given inside two different notation elements, inside two different articulations children of the same notation element or inside the same articulations element. Thus, all three notes should have a staccato and an accent.

32c-MultipleNotationChildren.xml



Different Arpeggio directions (normal, up, down, non-arpeggiate)

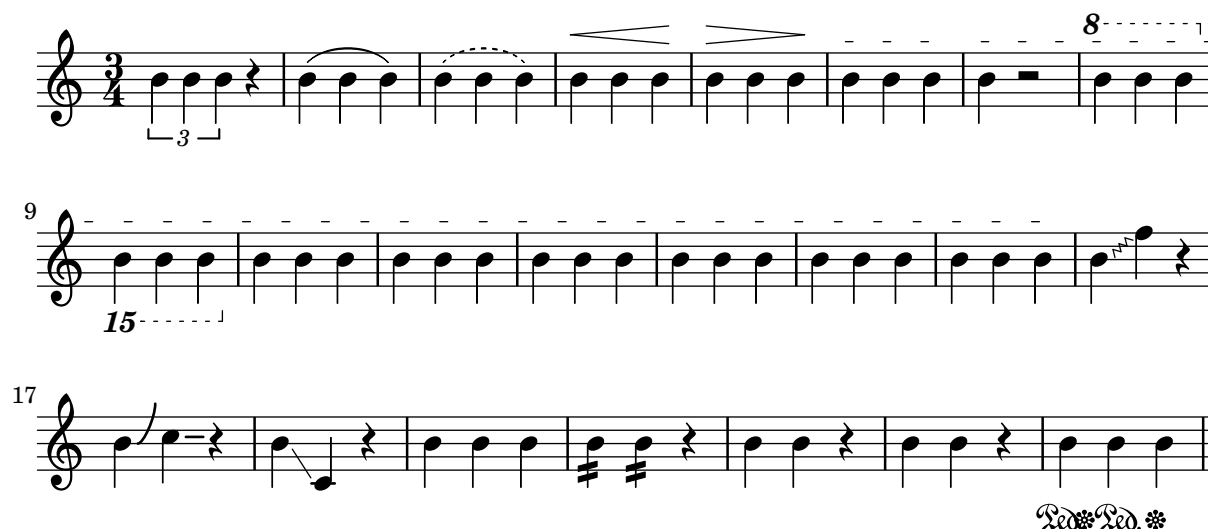
32d-Arpeggio.xml



1. normal up normal down normal non-arp. normal

Several spanners defined in MusicXML: tuplet, slur (solid, dashed), tie, wedge (cresc, dim), tr + wavy-line, single-note trill spanner, octave-shift (8va,15mb), bracket (solid down/down, dashed down/down, solid none/down, dashed none/up, solid none/none), dashes, glissando (wavy), bend-alter, slide (solid), grouping, two-note tremolo, hammer-on, pull-off, pedal (down, change, up).

33a-Spanners.xml



Two simple tied whole notes

33b-Spanners-Tie.xml



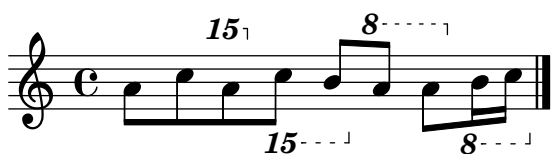
A note can be the end of one slur and the start of a new slur. Also, in MusicXML, nested slurs are possible like in the second measure where one slur goes over all four notes, and another slur goes from the second to the third note.

33c-Spanners-Slurs.xml



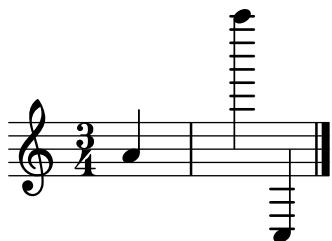
All types of octave shifts (15ma, 15mb, 8va, 8vb)

33d-Spanners-OctaveShifts.xml



Invalid octave-shifts: 27 down, 11 up.

33e-Spanners-OctaveShifts-InvalidSize.xml



A trill spanner that spans a grace note and ends on an after-grace note at the end of the measure.

33f-Trill-EndingOnGraceNote.xml



Slurs on chorded notes: Only the first note of the chord should get the slur notation. Some applications print out the slur for all notes – these should be ignored.

33g-Slur-ChordedNotes.xml

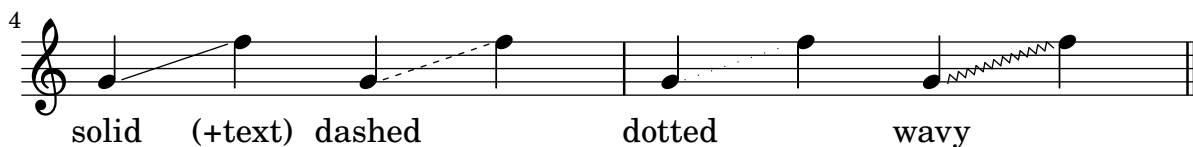


All different types of glissando defined in MusicXML

33h-Spanners-Glissando.xml



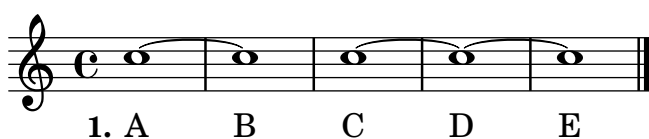
1. normal glissando solid (+text) dashed dotted wavy normal slide



solid (+text) dashed dotted wavy

Several ties that have their end tag missing.

33i-Ties-NotEnded.xml



1. A B C D E

A piece with four parts (P0, P1, P2, P3; different from what Finale creates!). Are they converted in the correct order?

41a-MultiParts-Partorder.xml

Part 1

Part 2

Part 3

Part 4

A piece with 20 parts to check whether an application supports that many parts and whether they are correctly sorted.

P0

P1

P2

P3

P4

P5

P6

P7

P8

P9

P10

P11

P12

P13

P14

P15

P16

P17

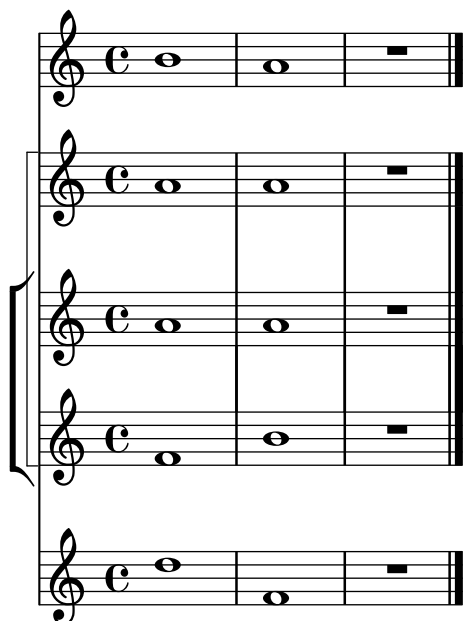
P18

P19

A huge orchestra score with 28 parts and different kinds of nested bracketed groups. Each part/group is assigned a name and an abbreviation to be shown before the staff. Also, most of the groups show unbroken barlines, while the barlines are broken between the groups.

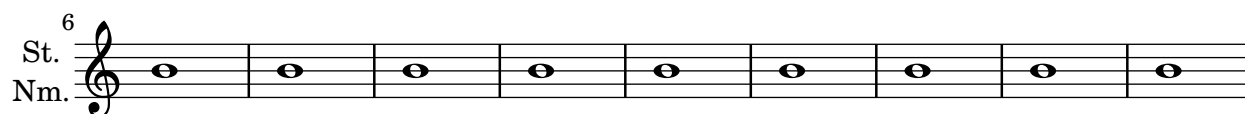
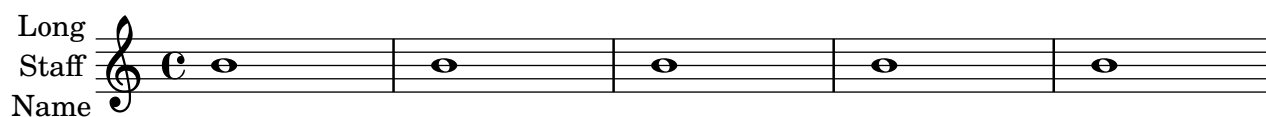
Piccolo
 Flute 1
 Flute 2
 Oboe
 English Horn
 Oboe through English Horn
 Clarinet in Eb
 Clarinet in Bb 1
 Clarinet in Bb 2
 Bass Clarinet
 Bassoon 1
 Bassoon 2
 Contrabassoon
 Horn in F 1
 Horn in F 2
 Trumpet in C 1
 Trumpet in C 2
 Trombone 1
 Trombone 2
 Tuba
 Timpani
 Percussion
 Harp
 Piano
 Violin I
 Violin II
 Viola
 Cello
 Contrabass

Two properly nested part groups: One group (with a square bracket) goes from staff 2 to 4) and another group (with a curly bracket) goes from staff 3 to 4.



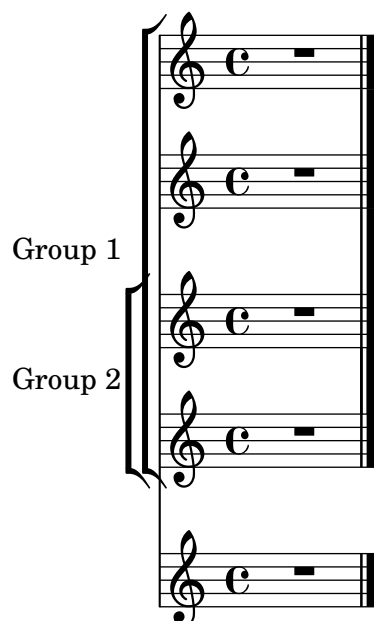
Part names and abbreviations can contain line breaks.

41e-StaffGroups-InstrumentNames-Linebroken.xml



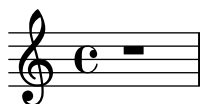
MusicXML allows for overlapping part-groups, while many applications do not allow overlapping groups, but require them to be properly nested. In this case, one group (within parenthesis) goes from staff 1 to 4 and another group (also within parenthesis) goes from staff 3 to 5.

41f-StaffGroups-Overlapping.xml



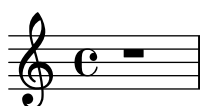
A part with no id attribute. Since this piece has only one part, it is clear which part is described by the one part element.

41g-PartNoId.xml



This piece has more part elements than the part-list section gives. One can either convert all the parts present, but not listed in the part-list, or simply not import / ignore them.

41h-TooManyParts.xml



MusicXML allows part-name and part-name-display in the score-part element. If part-name-display is given, it overrides the part-name for display.

The first staff uses only part-name, while the second one (same part-name) overrides it with a custom text. Similar for the part-abbreviation used in subsequent staves.

41i-PartNameDisplay-Override.xml

Part name	
Overridden Part Name	



This score has multiple display-text elements in its part-name-display block. This is handled without crashing.

41j-PartNameDisplay-Multiple-DisplayText-Children.xml



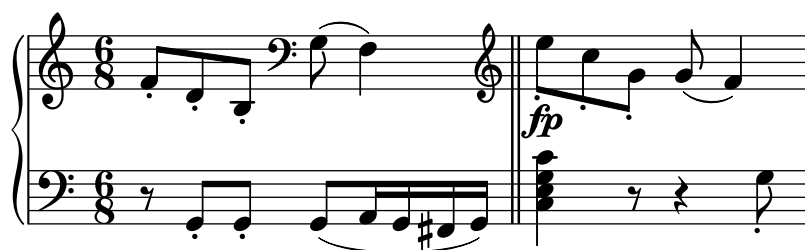
Two voices share one staff. Each voice is assigned some lyrics.

42a-MultiVoice-TwoVoicesOnStaff-Lyrics.xml



A multi-voice / multi-staff part with a clef change in the middle of a measure and a <backward> for voice 2 jumping back beyond that clef change.

42b-MultiVoice-MidMeasureClefChange.xml



A simple piano staff

43a-PianoStaff.xml



A piano staff with different keys and clefs for each of its staves. The keys and clefs for both staves are given at the very beginning of the measure.

43b-MultiStaff-DifferentKeys.xml



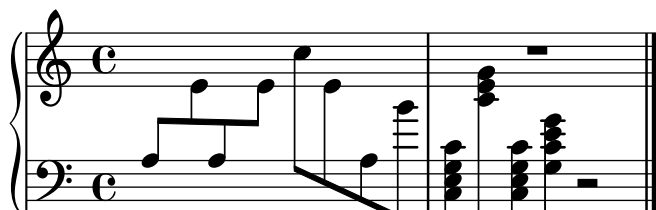
A piano staff with different keys and clefs for each of its staves. The key and clef for the second staff is given only after a backward, just before the first note of the second staff is given, but after the whole measure for staff 1 has been given.

43c-MultiStaff-DifferentKeysAfterBackup.xml



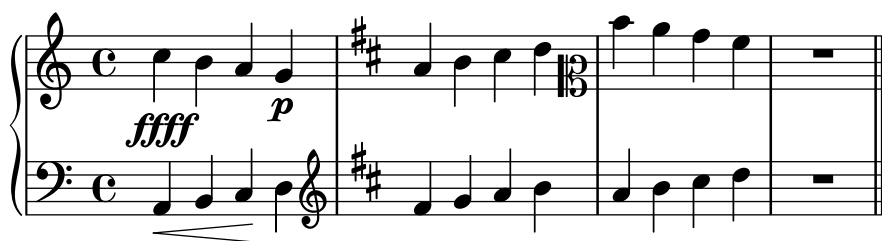
Staff changes in a piano staff. The voice from the second staff has some notes/chords on the first staff. The final two chords have some notes on the first, some on the second staff.

43d-MultiStaff-StaffChange.xml



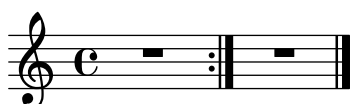
A piano staff with dynamics and clef changes, where each element (ffff, wedge and clef changes) applies only to one voice or one staff, respectively.

43e-Multistaff-ClefDynamics.xml



A simple, repeated measure (repeated 5 times)

45a-SimpleRepeat.xml



A simple repeat with two alternative endings (volta brackets).

45b-RepeatWithAlternatives.xml



Repeats can also be nested.

45c-RepeatMultipleTimes.xml



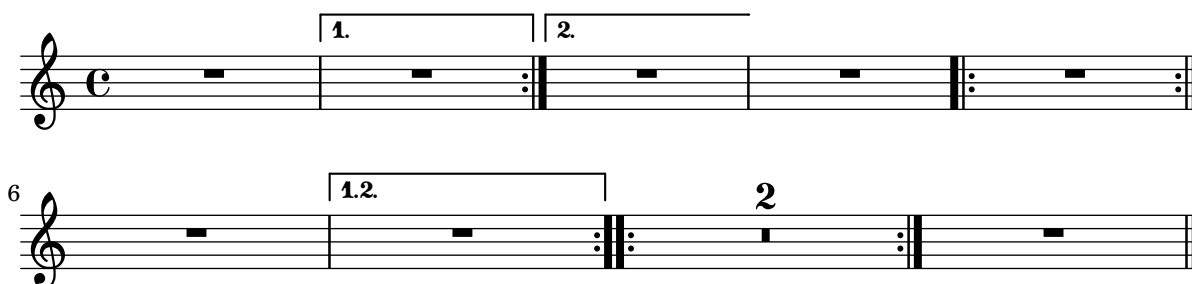
Nested repeats, each with alternative endings.

45d-Repeats-Nested-Alternatives.xml



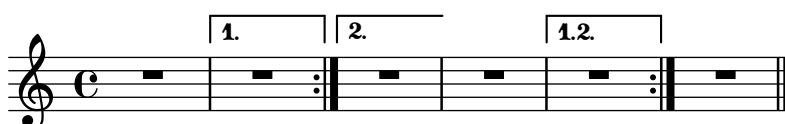
Some more nested repeats with alternatives. The barline between measure 7 and 8 will probably be messed up! (Should be a repeat on both sides!)

45e-Repeats-Nested-Alternatives.xml



Some more nested repeats with alternatives, where the MusicXML file does not make sense in the first place. How well are applications able to cope with improper repeats and alternatives?

45f-Repeats-InvalidEndings.xml



A forward-repeating bar line without an ending repeat bar.

45g-Repeats-NotEnded.xml



Different types of (non-repeat) barlines: default (no setting), regular, dotted, dashed, heavy, light-light, light-heavy, heavy-light, heavy-heavy, tick, short, none.



Several header fields and part names can contain quotes ("). This test checks whether they are converted/imported without problems (i.e. whether they are correctly escaped when converting).

51b-Header-Quotes.xml

" Quotes" in header fields

Some " Tester" Name



There can be multiple <rights> tags in the identification element of the score. The conversion shall still work, ideally using both of them.

51c-MultipleRights.xml

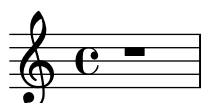


A piece with an empty (but existing) work-title, but a non-empty movement-title. In this case the movement-title should be chosen, even though the work-title exists.

51d-EmptyTitle.xml

Empty work-title, non-empty movement-title

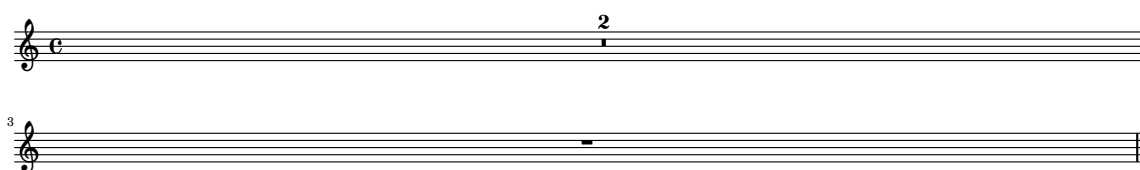
Empty work-title, non-empty movement-title



Several page layout settings: paper size, margins, system margins and distances, different fonts, etc.

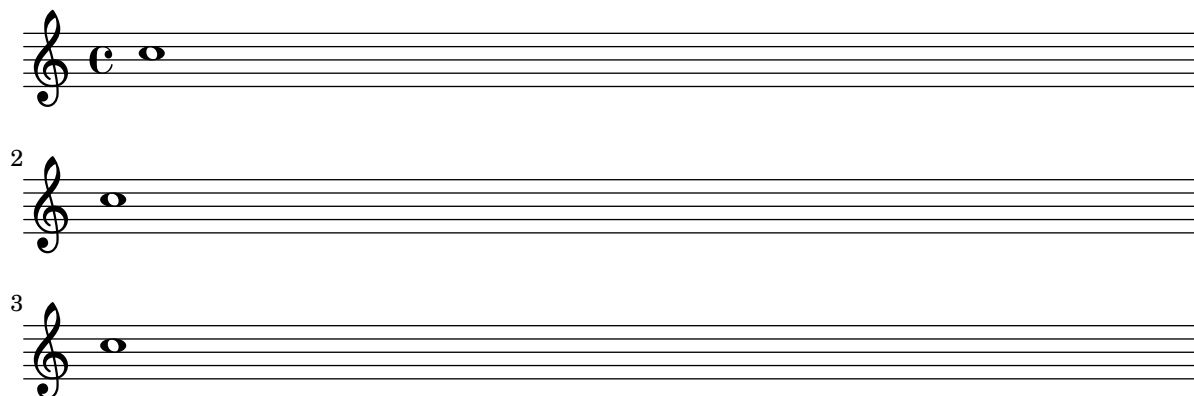
52a-PageLayout.xml

Layout options



System and page breaks, given in a <print> element

52b-Breaks.xml



Some notes with simple lyrics: Syllables, notes without a syllable, syllable spanners.

61a-Lyrics.xml



1. Trala-li Ja! Tra - ra! Bah!

Multiple (simple) lyrics. The order of the exported stanzas is relevant (identified by the number attribute in this test case)

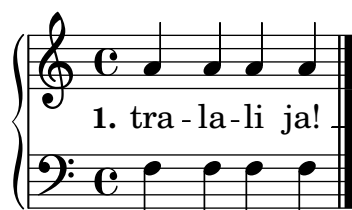
61b-MultipleLyrics.xml



1. 1.Tra-la-la, ja! — Tra - ra...
2. 2.tra-la-la, ja! — Tra - ra.
3. 3.TRALALA, JA! — TRA-RA...

Lyrics assigned to the voices of a piano staff containing two simple staves. Each staff is assigned exactly one lyrics line.

61c-Lyrics-Pianostaff.xml



1. TRALALI JA! _

How to treat lyrics and slurred notes. Normally, a slurred group of notes is assigned only one lyrics syllable.

61d-Lyrics-Melisma.xml



1. Me - lis - ma. _

Assigning lyrics to chorded notes.

61e-Lyrics-Chords.xml



1. Lyrics on chords

Grace notes shall not mess up the lyrics, and they shall not be assigned a syllable.

61f-Lyrics-GracedNotes.xml



1. Lyrics on notes _

A lyrics syllable can have both a number and a name attribute. The question is: What should be used to put syllables of the same voice together. This example uses different number/name combinations to check how different applications handle this unspecified case (The advice on the MusicXML mailing list was "there is no correct way, each application can do what it thinks is best").

61g-Lyrics-NameNumber.xml



1. Verse1AChorus1AAnotherChorus1A1BVerse1CChorus1D

2. Chorus1A - 2B - Chorus2C

Beaming or slurs can indicate melismata for lyrics. Also make sure that notes without an explicit syllable are treated as if they were part of a melisma.

61h-Lyrics-BeamsMelismata.xml



1. Me - lisma _ Me - lisma _ Me - lisma _ Me - lisma _

Each note of a chord can have some lyrics attached. In this case, each note of the chord has lyrics of the form "Lyrics [123]" attached, where each lyrics has a different number attribute to distinguish them. These syllables should be imported into three different stanzas and the timing should be correct.

61i-Lyrics-Chords.xml



1. Lyrics 1

2.

3.

Multiple lyrics syllables assigned to a single note are implemented either using a space in the lyrics or by using the <elision> lyrics element. This testcase checks both of them. First, a note with one syllable is given, then a note with two syllables separated by a space and finally a note with two and one with three syllables implemented using <elision> is given.

61j-Lyrics-Elisions.xml



Lyrics spanners: continued syllables and extenders, possibly spanning multiple notes. The intermediate notes do not have any <lyric> element.

61k-Lyrics-SpannersExtenders.xml



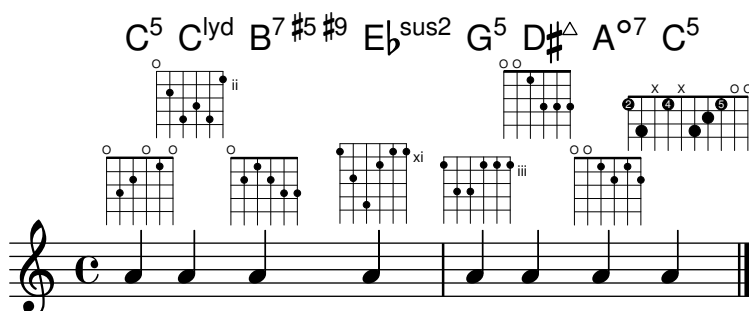
A normal staff with several (complex) chord names displayed.

71a-Chordnames.xml



A staff with chord names and some fretboards shown. The fretboards can have an arbitrary number of frets/strings, can start at an arbitrary fret and can even contain fingering information.

71c-ChordsFrets.xml



Chords and fretboards assigned to the voices in a multi-voice, multi-staff part. There should be fret diagrams above each of the two staves.

71d-ChordsFrets-Multistaff.xml

C^5 D^7 Ebm^9 $Cm^{7\ 11}$

Some tablature staves, with explicit fingering information and different string tunings given in the MusicXML file.

71e-TabStaves.xml

Guitar	\mathcal{T}	17	1	0	1
	\mathcal{A}	5	2	4	5
Guitar	\mathcal{T}	4	1	0	5
	\mathcal{A}	3	2	4	5
Guitar	\mathcal{T}	1	2	0	6
	\mathcal{A}	2	0	0	0
Guitar	\mathcal{T}	4	0	0	0
	\mathcal{A}	5	0	0	0
Bass Guitar	\mathcal{T}	0	0	8	0
	\mathcal{A}	0	0	0	0
Banjo	\mathcal{T}	3	0	0	0
	\mathcal{A}	0	0	0	0
Lute	\mathcal{T}	2	0	0	0
	\mathcal{A}	4	7	0	0
Ukulele	\mathcal{T}	4	0	0	0
	\mathcal{A}	24	0	0	0

All chord types defined in MusicXML. The staff will only contain one c' note (NO chord) for all of them, but the chord names should be properly printed.

71f-AllChordTypes.xml

All MusicXML chord names/types with <root>

1. major minor augmented diminished

2. dominant major-seventh minor-seventh diminished-seventh

3. augmented-seventh half-diminished major-minor major-sixth

4. minor-sixth dominant-ninth major-ninth minor-ninth

5. dominant-11th major-11th minor-11th dominant-13th

6. major-13th minor-13th suspended-second suspended-fourth

7. Neapolitan Italian French German pedal power Tristan other

9. Inversion F \flat b/C G \sharp /D \sharp C \flat 5 C \flat 5 G \flat 5

There can be multiple subsequent harmony elements, indicating a harmony change during a note

71g-MultipleChordnames.xml



Transposing instruments: Trumpet in Bb, Horn in Eb, Piano; All of them show the C major scale (the trumpet with 2 sharp, the horn with 3 sharp).

72a-TransposingInstruments.xml

Musical notation for 72a-TransposingInstruments.xml. The notation is in 4/4 time, featuring three staves. The top staff is labeled 'Trumpet in Bb' and has a key signature of two sharps (F# and C#). The middle staff is labeled 'Horn in Eb' and has a key signature of three sharps (F#, C#, and G#). The bottom staff is labeled 'Piano' and has a key signature of no sharps or flats. All three staves play the C major scale, starting on C4 and ending on C5. The notes are: C4, D4, E4, F4, G4, A4, B4, C5.

Various transposition. Each part plays a c'', just displayed in different display pitches. The second-to-last staff uses a transposition where the displayed c' is an actual f''' concert pitch. The final staff is an untransposed instrument.

72b-TransposingInstruments-Full.xml

Clarinet in Eb

Clarinet in Bb

Clarinet in A

Horn in F

Horn in Eb

Piccolo Trumpet in A

Trumpet in Bb

Trumpet in C

Trumpet in D

displayed c'=fis'''

An instrument change from one transposition (Clarinet in Eb) to another transposing instrument (Clarinet in Bb). The displayed instrument name should also be updated.

The whole piece is in Bb major (sounding), so first the key signature should be one flat, after the change it should have no accidentals.

72c-TransposingInstruments-Change.xml

Clarinet in Eb

Bb Cl.

Three types of percussion staves: A five-line staff with bass clef for Timpani, a five-line staff with percussion clef, and a one-line percussion staff with only unpitched notes.

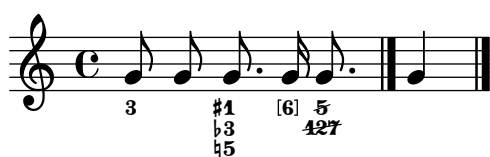
73a-Percussion.xml



Some figured bass containing altered figures, bracketed figures and slashed figures. The last note contains an empty <figured-bass> element, which is invalid MusicXML, to check how well applications cope with malformed files.

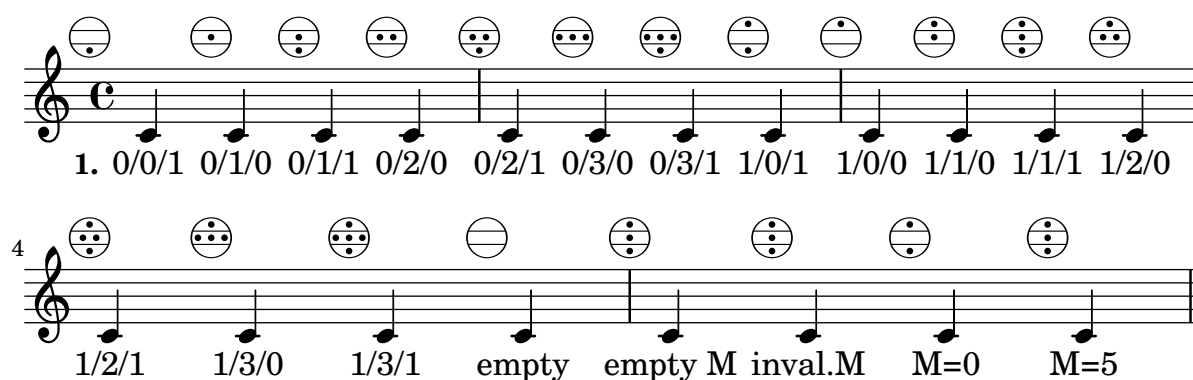
Note that this file does not contain any extenders!

74a-FiguredBass.xml



All possible accordion registrations.

75a-AccordionRegistrations.xml



A compressed MusicXML file, containing a simple MusicXML score and the corresponding .pdf output for reference.

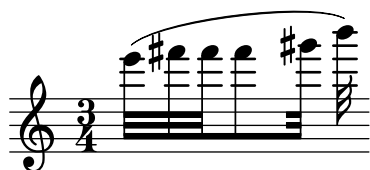
90a-Compressed-MusicXML.mxl

Compressed MusicXML file



Dolet 3 for Sibelius (5.1) did not print out any closing beam tags, only starting and continuing beam tags. For such files, one either needs to ignore all beaming information or close all beams

99a-Sibelius5-IgnoreBeaming.xml



If we properly ignore all beaming information from the Dolet 3 for Sibelius export file, make sure that the lyrics syllables are still assigned to the correct notes.

99b-Lyrics-BeamsMelismata-IgnoreBeams.xml

A musical staff in common time (C), treble clef. It contains four measures of music, each ending with a quarter rest. The notes are: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A slur is placed over the first four notes of the first measure (G4, A4, B4, C5). Below the staff, the lyrics are: 1. Me - lisma _ Me - lisma _ Me - lisma _ Me - lisma _