

0.1 Introduction

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

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

```
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/+.ly’:
```

Jazz chord names, but with lower case names for minor chords ‘/home/inger/RPM/BUILD/lilypond-1.6.6/

```

C
columnsC
columnsC7
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/absolute-volume.ly’:
```

Musical notation showing dynamics: *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*, *fff*, *sf*.

```
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/ac-extra-voice.ly’:
```

Musical notation showing an extra voice in the treble clef.

```
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/accid.ly’:
```

Musical notation with the header "Accidental style = #'default".

Musical notation with the header "Accidental style = #'hufnagel" and a measure number of 6.

Musical notation with the header "Accidental style = #'medicaea" and a measure number of 11.



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/accidental-spacing.ly’:`

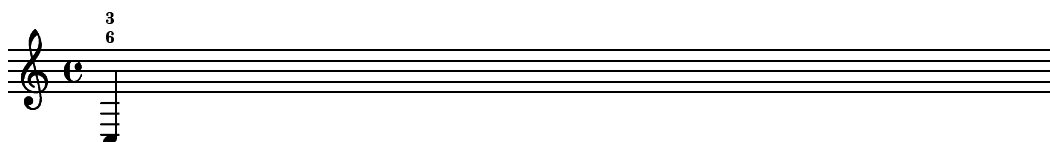


Using make-music, you can add various stuff to notes. Here is an example how to add staccato dots. Note: for this simple case one would not use scm constructs. See separate-staccato.ly first. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/add-staccato.ly’:`



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

In general, first do a display of the music you want ot create, then write a function that will build the structure for you. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/add-text-script.1`



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/ambitus.ly’:`





‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/american-chords.ly’:

C columnsC_{#m} columnsD_bdim C₅ C_{sus} C_{aug} C₂ columnsC^α₇

C_{maj7} C_{7sus4} C_{aug7} columnsC^φ₇ C_{7b5} C_{maj7b5} columnsC_m(maj7) columnsC₇

C₇ C₆ columnsC_m6 C_{add9} C_{6/9} C₉ C_{maj9} columnsC_m9

A musical score for a piece titled 'Ancient Font'. It features two staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The bottom staff is in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The music consists of a series of eighth and sixteenth notes, creating a rhythmic melody.

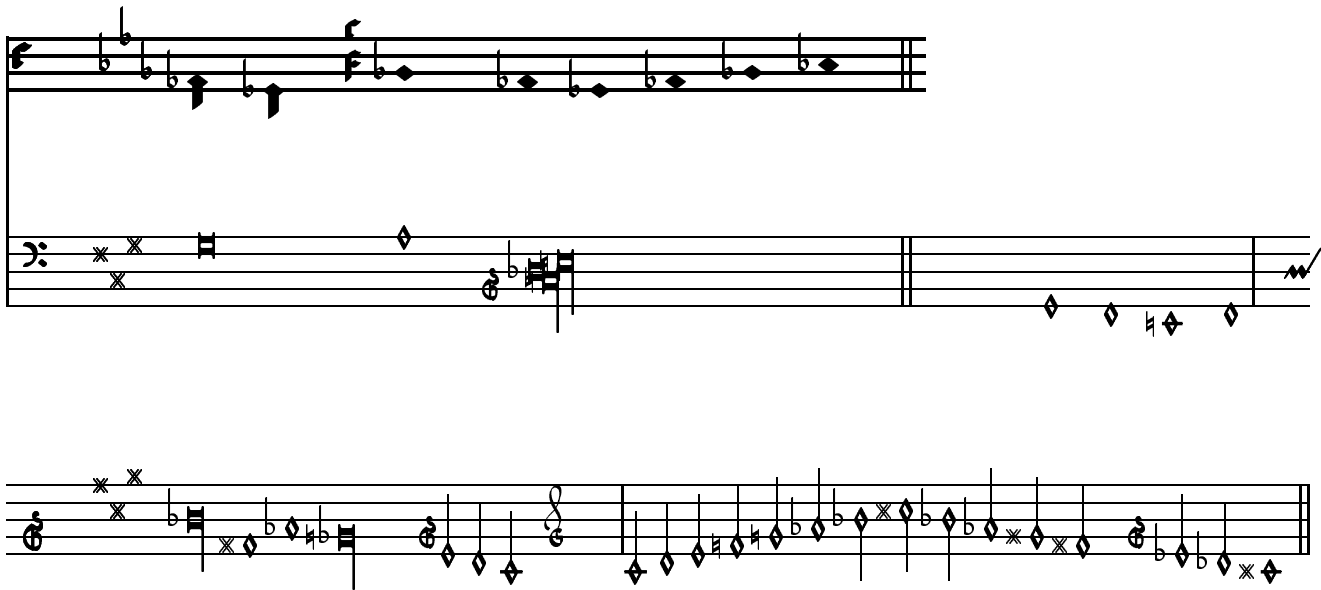
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/ancient-font.ly’:

A musical score for a piece titled 'Ancient Font'. It features two staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The bottom staff is in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The music consists of a series of eighth and sixteenth notes, creating a rhythmic melody.

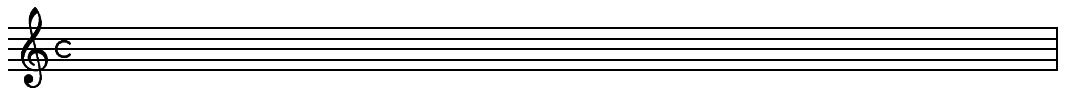
The first system of musical notation consists of two staves. The upper staff features a complex melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff contains a series of chords and single notes, some marked with 'x' symbols, indicating specific articulation or performance techniques. The notation is dense and detailed, typical of a musical score.

The second system of musical notation also consists of two staves. The upper staff continues the melodic line from the first system, with similar note values and rests. The lower staff features a more complex rhythmic pattern, including a series of eighth notes and a prominent section of sixteenth notes, suggesting a more active or rhythmic part of the composition.

The third system of musical notation consists of two staves. The upper staff shows a continuation of the melodic line, with notes and rests. The lower staff features a series of chords and single notes, some marked with 'x' symbols, indicating specific articulation or performance techniques. The notation is dense and detailed, typical of a musical score.



Should use old style. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/ancient-time.ly’:`■



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/auto-beam-4-8.ly’:`



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/auto-beam-override.ly’:`



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/auto-beam-triplet.ly’:`



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/auto-beam.ly’:`



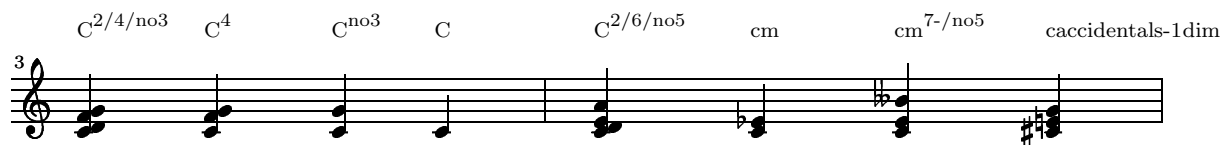
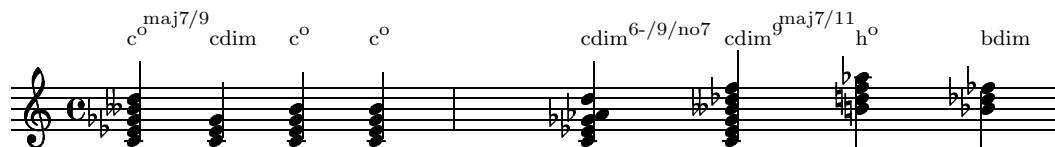
Measures 3-25 of a musical score for bagpipe. The score is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a time signature of 3/4. The music consists of a series of eighth and sixteenth notes, with some measures containing triplets. The time signature changes to 2/4 at measure 6, 3/4 at measure 11, 3/8 at measure 14, 4/8 at measure 19, and 6/8 at measure 21. The score ends at measure 25.

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/bagpipe.ly’:

Measures 26-9 of a musical score for bagpipe. The score is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a time signature of 6/8. The music consists of a series of eighth and sixteenth notes, with some measures containing triplets. The time signature changes to 3/8 at measure 5, 4/8 at measure 9, and 6/8 at measure 13. The score ends at measure 17.



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/banter-chords.ly’:



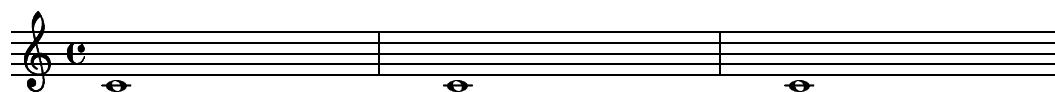
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/bar-lines.ly’:

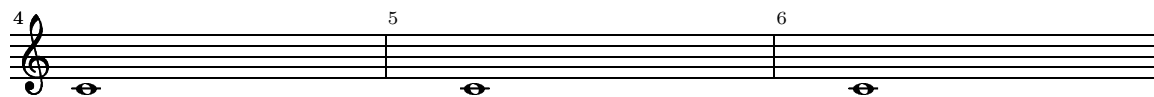


‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/bar-number-every-fifth.ly’:

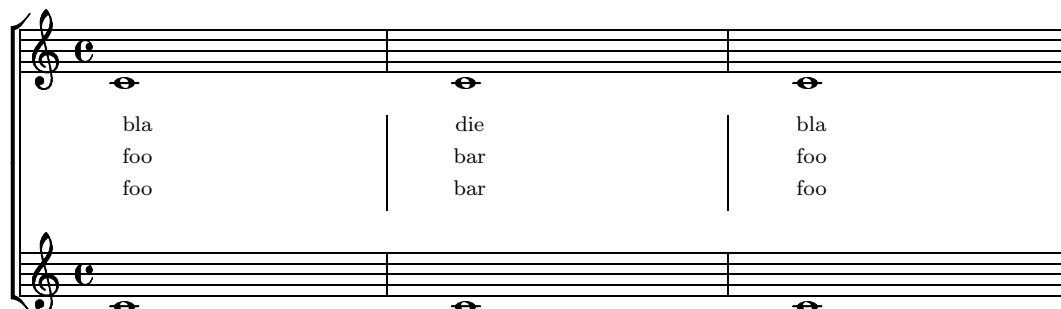


Second line has bar-numbers on start of every measure. ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/





You can move around Bar_engraver and Span_bar_engraver if you want bar lines on lyrics.
 ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/barline-lyric-only.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-abbrev.ly’:



Hmm. what’s this supposed to test? ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-chord



Controlling beam positions. ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-control.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-count.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-damp.ly’:

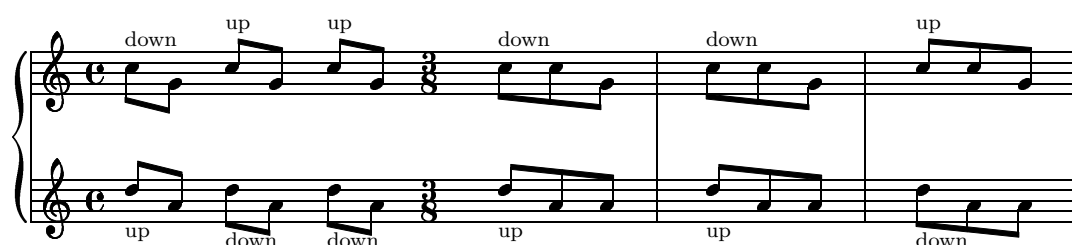


There are several ways to calculate the direction of a beam

- ‘majority’ number count of up or down notes
- ‘mean’ mean centre distance of all notes
- ‘median’ mean centre distance weighted per note

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

Of course, this depends on the neutral-direction for the middle line, down by default. We set that to 1 (up) in the lower staff. ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-dir-funct



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

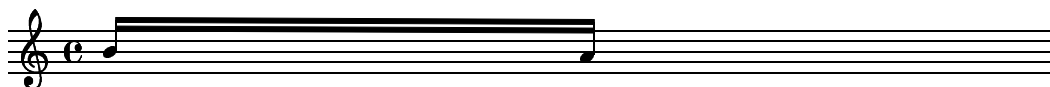
- majority number count of up or down notes
- mean mean center distance of all notes
- median mean centre distance weighted per note

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

These beam direction functions are defined in ‘scm/beam.scm’. If your favourite algorithm isn’t one of these, you can hook up your own. ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/b



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-dir.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-isknee.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-neutral-direction.ly’:■



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-pos.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-position.ly’:



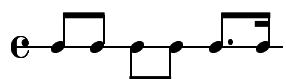
Beams over rests. ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-rest.ly’:■



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-second.ly’:



Beam-stem attachment test. Helper file for ps/dvips problems. ‘/home/inger/RPM/BUILD/lilypond-1.6.6



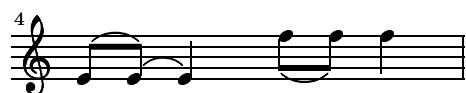
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-suspect.ly’:



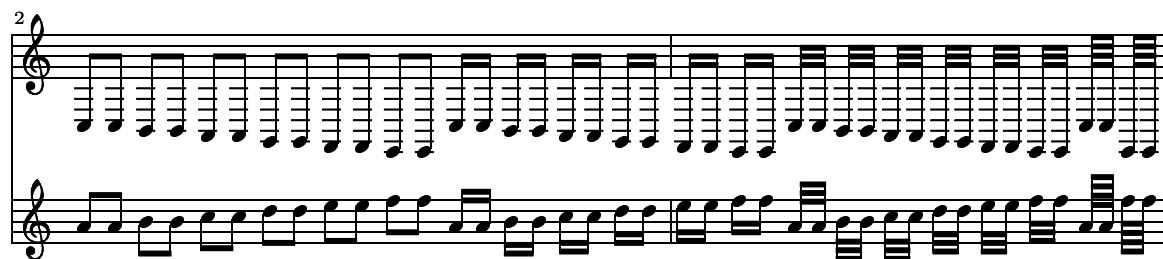
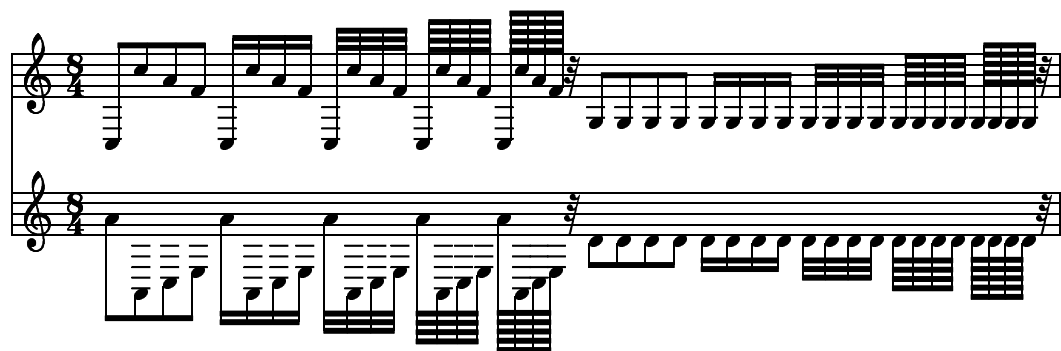
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beam-trend.ly’:



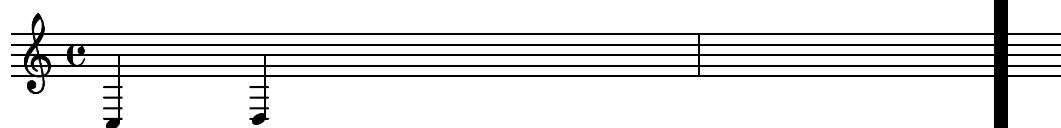
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beamed-slur-endings.ly’:



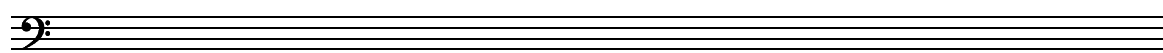
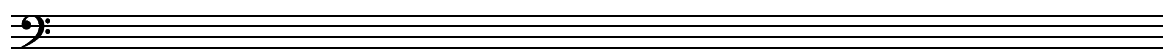
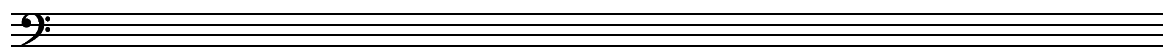
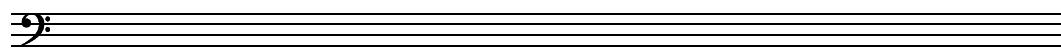
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/beams.ly’:

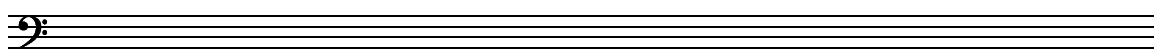
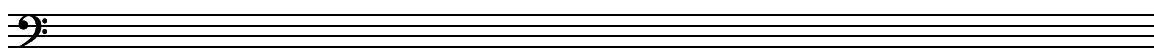
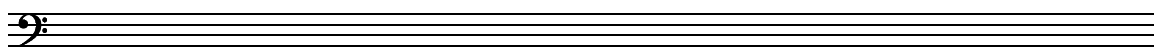
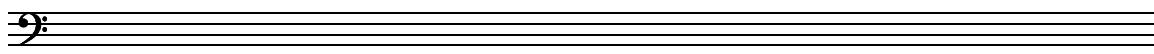
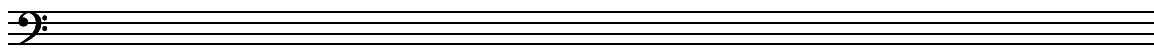


print lesson sheets that contain blank lines and just portions of blank lines.
'/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/blank-notes.ly':



Blank music paper with clefs '/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/blank.ly':

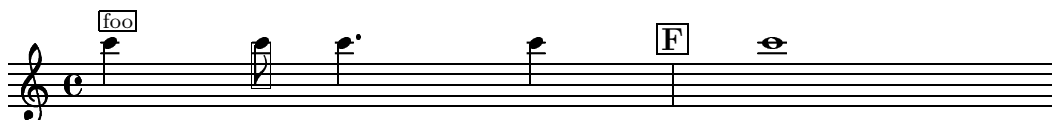




overriding the molecule callback can also be used to draw a box around arbitrary grobs.

TODO: circled molecules.

`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/boxed-molecule.ly’:`

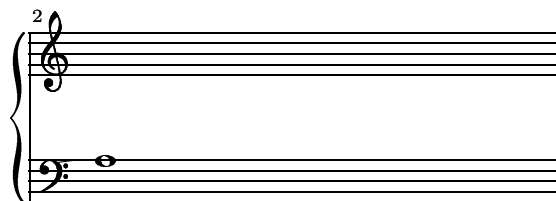
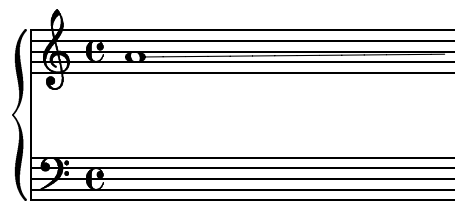


Broken spanners can be adjusted individually, but this requires complicated scheme code.

`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/broken-spanner-adjustment.ly’:`

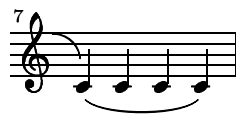


`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/broken-thread-line.ly’:`



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/broken.ly’:





Small caps is available as font-shape caps.

`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/caps.ly’:`



what is BUD-DHA?

`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/cautionaries.ly’:`



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/chord-banter.ly’:`



C Cm C⁴ cm⁴ C⁵⁺



C⁵⁻ cdim C^{5-/5+} C⁶ cm⁶

11 C^6 C^7 cm^7 C^4 $cm^{4/7}$

16 $C^{5+/7}$ $C^{5-/7}$ $cm^{5-/7}$ C^{maj7} cm^{maj7}

21 C^4^{maj7} $cm^{4/maj7}$ $C^{5+/maj7}$ $cm^{4+/maj7}$ $C^{5-/maj7}$

26 $cm^{5-/maj7}$ c^o $C^{5-/5+/7}$ $C^6/maj7$ $cm^6/maj7$

31 $C^6/maj7$ C^9 cm^9 C^4 $cm^{4/9}$

property chordChanges: only display chord names when there's a change in the chords scheme, but always display the chord name after a line break.
 '/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/chord-changes.ly':

cm

cm D

'/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/chord-inversion.ly':

C C^4 C^6 C/E C/G C C/E C/C C/H

Cmaj7/9-/no3/no5

Chord Taxonomy Grid:

Staff 1	Staff 2	Staff 3	Staff 4	Staff 5
C ⁵⁺	C ⁵⁻	cdim	C ^{5-/5+}	C ⁶
Caccidentals-1 ⁵⁺	Caccidentals-1 ⁵⁻	caccidentals-1dim	Caccidentals-1 ^{5-/5+}	Caccidentals-1 ⁶
D ⁵⁺	D ⁵⁻	ddim	D ^{5-/5+}	D ⁶
E ⁵⁺	E ⁵⁻	edim	E ^{5-/5+}	E ⁶

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/chord-taxonomy.ly’:

Chord Sequence 1:

C Csus C9 Badd9 C5add911 C7maj7#9 c7 c7 C cm

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/chords.ly’:

Chord Sequence 2:

cm cm cdim C⁵⁺ C⁴ Cmaj7 C⁶ C⁷ C⁹ C^{9/11/no3} C^{9/11/13} cm⁷ cm⁴ cm^{4/7} c[°]

c^o maj7/9 C⁷/no5 C¹³/no5/no7/no9/no11 C G D

16

A E H Faccidentals-1 C F B Eaccidentals-1

21

Aaccidentals-1 Daccidentals-1 Gaccidentals-1 C^{maj7/9-/no3/no5} C C

29

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/clef-8-syntax.ly’:

8

Scales, but with clef and key signature at the end of the line. ‘/home/inger/RPM/BUILD/lilypond-1.6.6/in

9

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/coda-kludge.ly’:

intro chorus one verse five

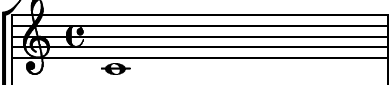
chorus two verse

chorus three verse

chorus four verse


‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/coriolan-margin.ly’:

2 Flauti



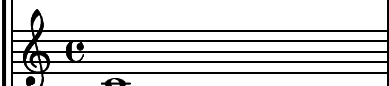
A musical staff with a treble clef, a common time signature 'C', and a whole note G4.

2 Oboi



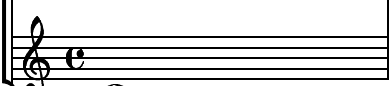
A musical staff with a treble clef, a common time signature 'C', and a whole note G4.

2 Clarinetti
(Bb)



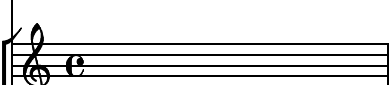
A musical staff with a treble clef, a common time signature 'C', and a whole note G4.

2 Fagotti



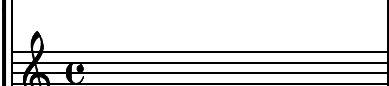
A musical staff with a treble clef, a common time signature 'C', and a whole note G4.

2 Corni
(Eb)



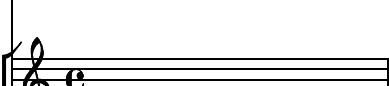
A musical staff with a treble clef, a common time signature 'C', and a whole note G4.

2 Trombe
(C)



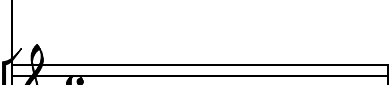
A musical staff with a treble clef, a common time signature 'C', and a whole note G4.

Timpani
(C-G)




A musical staff with a treble clef, a common time signature 'C', and a whole note G4.

Violino I




A musical staff with a treble clef, a common time signature 'C', and a whole note G4.

Violino II




A musical staff with a treble clef, a common time signature 'C', and a whole note G4.

Viola



A musical staff with a treble clef, a common time signature 'C', and a whole note G4.

Violoncello
e
Contrabasso



A musical staff with a treble clef, a common time signature 'C', and a whole note G4.



Fl.
Ob.
Cl.
(Bb)
Fg.
Cor.
(Eb)
Tbe.
(C)
Timp.
VI. I
VI. II
Vla.
Vc.
Cb.

Display the number of systems, or the system number of a Grob. This can be most useful to ascertain that a piece uses a specified number of lines.
 ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/count-systems.ly’:





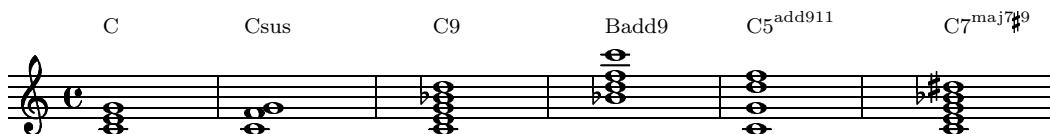
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/crescendi.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/crescendo-text.ly’:



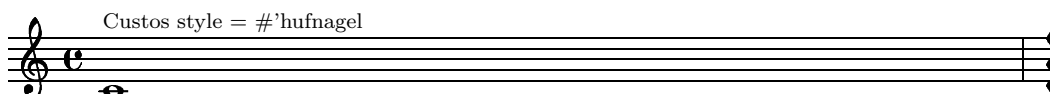
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/ct-jazz.ly’:

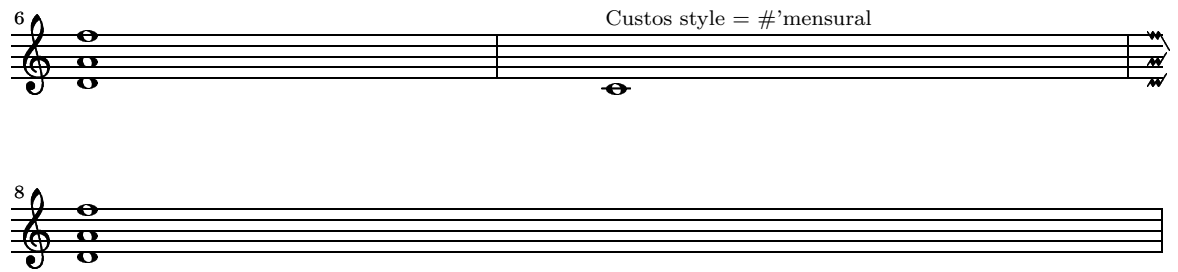


Cue notes should be set in smaller type. Cue clefs are usually not restored explicitly.
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/cue-notes.ly’:



custodes in various styles. ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/custos.ly’:

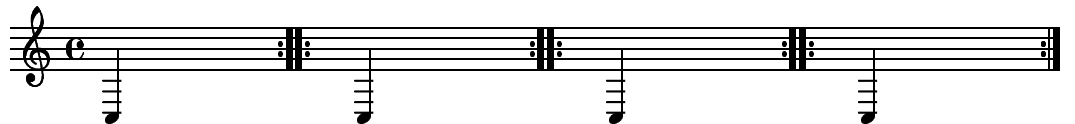




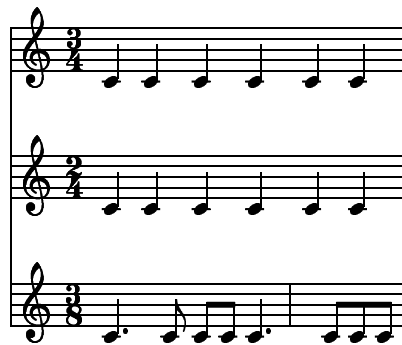
The direction of a perfectly centred beams can be controlled through `Voice.Beam's` grob-property `directlyneutral-direction` `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/default-neut`



By setting `barAlways` and `defaultBarType`, you can automatically insert barlines everywhere. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/defaultbars.ly’`:



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/different-time-signatures.ly’`:



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/diverse-spacing.ly’`:



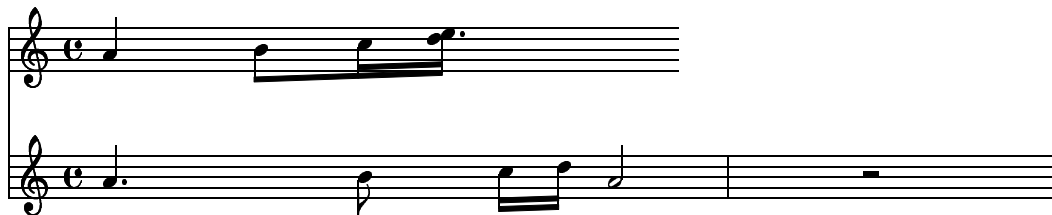
Slurs can be forced to always attach to note heads. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test`



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/drarn.ly’:`



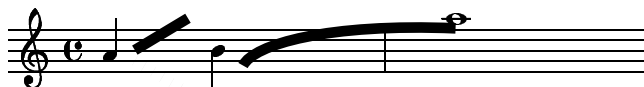
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/duration-check.ly’:`



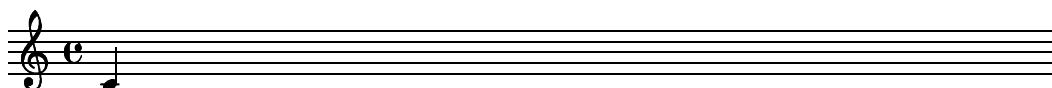
By inserting the \TeX command `\embededps`, you can insert postscript directly into the output.

TODO: make molecule-callback to do this.

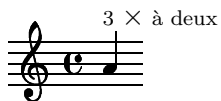
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/embedded-postscript.ly’:`



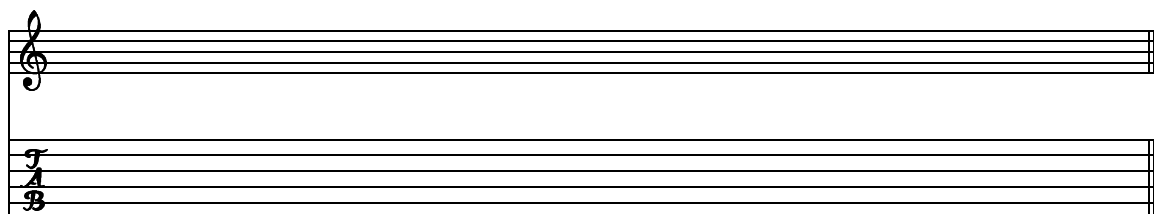
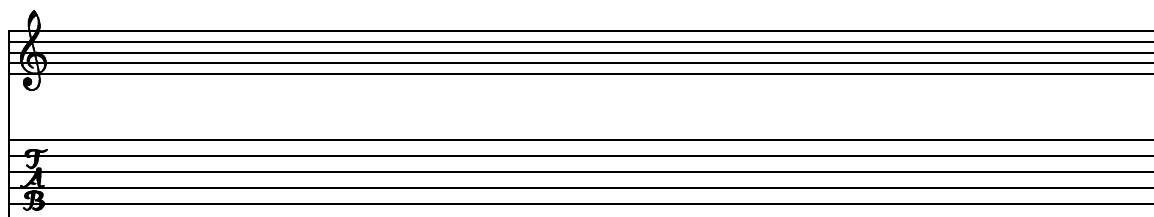
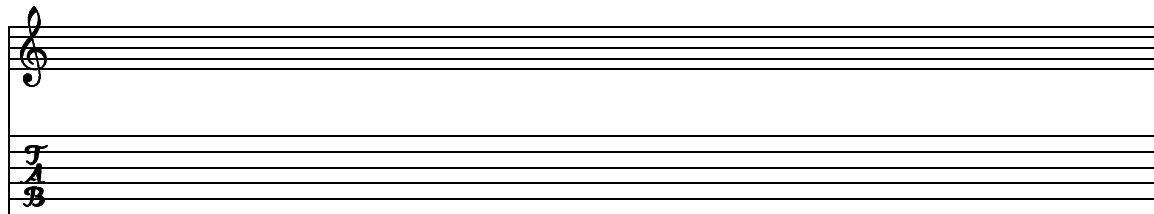
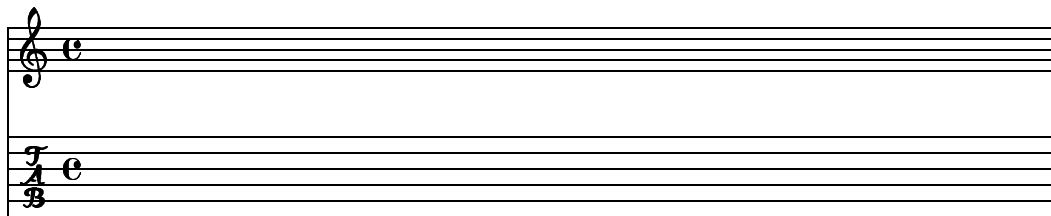
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/embedded-scm.ly’:`



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/embedded-tex.ly’:`



Blank music paper, another example: empty staves and a tablature staff.
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/empty-staffs.ly’:`



The full orchestra plays a notes, where groups stop one after another. USe this to tune equalizer settings. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/equaliser.ly’`:

2 Flauti

2 Oboi

2 Clarinetti (B \flat)

A musical score for woodwinds. It consists of three staves. The top staff is for 2 Flauti, the middle for 2 Oboi, and the bottom for 2 Clarinetti (B \flat). Each staff has a treble clef and a common time signature 'C'. The notes are as follows: Flauti (first measure: whole note, second measure: whole rest, third measure: whole rest), Oboi (first measure: whole rest, second measure: whole note, third measure: whole rest), Clarinetti (first measure: whole rest, second measure: whole rest, third measure: whole note).

4

Fg.

Cor.
(Eb)

Tbe.
(C)

Timp.

Vl. I

Vl. II

Vla.

Vc.
Cb.

Explicit pitches and durations. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/explicit.ly’:`

`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/extra-staff.ly’:`

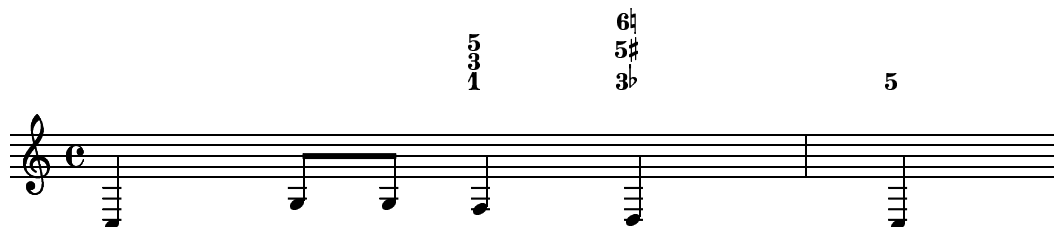
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/fake-grace.ly’:`



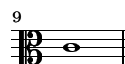
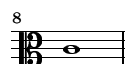
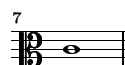
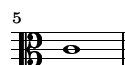
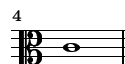
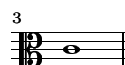
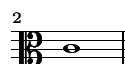
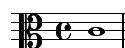
Test figured bass.

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

`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/figured-bass.ly’:`



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/fill-a4.ly’:`







`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/fingering.ly’:`



Theads can be traced automagically when they switch staves by setting property `followVoice`. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/follow-thread.ly’:` █



Force hshift to override collisions `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/force-hshift.`



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/gmsusd.ly’:`

G gm⁴/7 C²/4/no3/no5/no9/no11 gm⁴/7 gm⁴/7 gm⁴/7 gm/D

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/gourlay.ly’:

4

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/grace-end.ly’:

some instruments (notably: cello and double bass) are alternatively written on one and two staves. This is the way to do it: ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/hara-kiri-swit

Hara kiri staves disappear when empty ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/hara-kir

toet II
toet I

Toeters

zag

Zager

zog

Zoger

Ttr.

Zag. & Zcs.

Ttr.

Zag.

Harmonic notes: a different style on the same stem. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/tes`

High level functionality can be accomplished with GUILF. Semantics aren’t nice though.
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/header-iffelse.ly’:`

`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/hshift.ly’:`

`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/hymn.ly’:`

note heads for improvisation have a different shape. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/tes`

em⁷

am⁷

bm⁷ hm⁷

em

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/incipit.ly’:

A musical score in 2/2 time, key of D major. The top staff (treble clef) begins with a half note D, followed by a quarter note E, a quarter note F#, and a half note G. The bottom staff (bass clef) begins with a half note D, followed by a quarter note E, a quarter note F#, and a half note G. The score continues with a series of eighth and sixteenth notes, including a trill on the top staff.

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/instrument-name-grandstaff.ly’:

A musical score for two violins. The top staff is labeled 'vn I' and the bottom staff is labeled 'vn II'. Both staves are in treble clef and contain a half note D, followed by a quarter note E, and a quarter note F#.

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/instrument-name-mmrest.ly’:

A musical score for an instrument. The staff is in treble clef and contains a half rest, followed by a quarter rest, and a quarter rest.

A musical score for an instrument. The staff is in treble clef and contains a half note D, followed by a quarter note E, and a quarter note F#.

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/instrument-name.ly’:

A musical score for an instrument. The staff is in treble clef and contains a half note D, followed by a quarter note E, and a quarter note F#.

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/jazz-chords.ly’:

A musical score for jazz chords. The staff is in treble clef and contains a series of chords: C, C6, C# (C with a sharp sign), C6/9, Cadd9, c (lowercase), cm6 (C minor 6), cm# (C minor with a sharp sign), cm6^6135maj79 (C minor 6 with a superscript 6, 1, 3, 5, major 7, 9), c7 (lowercase), cm9 (C minor 9), and c^add9 (lowercase C with a sharp sign and add9).

4 C7 Caug7 C7b5 C9 C7maj7b9 C7maj7#9 C7add13 C7add13b

6 C9add13 C7add13 C7add13 C9add13b C7add13b C7add13b c7 c7 6135maj79 c7

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/key-clefs.ly’:

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/knee-mult.ly’:

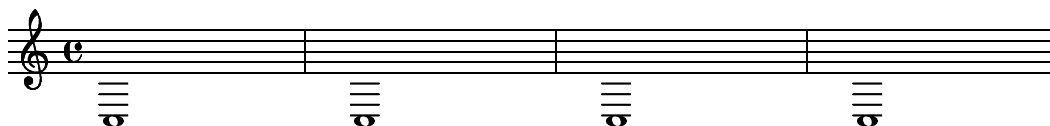
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/knee-sym.ly’:

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/knee.ly’:

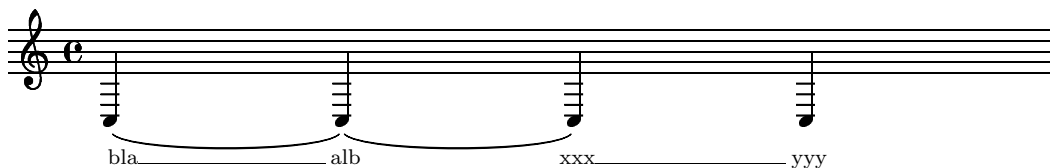
Draw arbitrary lines. This brings LilyPond on par with Mup. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/i`



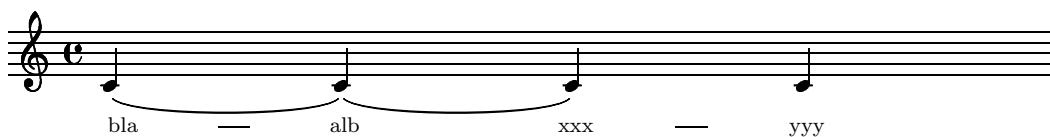
```
'/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/ly2dvi-testpage.ly':
```



```
'/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/lyric-extender.ly':
```



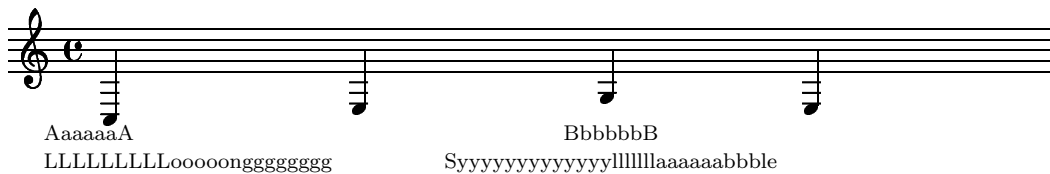
```
'/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/lyric-hyphen.ly':
```




```
'/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/lyric-phrasing.ly':
```



```
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/lyrics.ly’:
```



4



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/manual-clef.ly’:


‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/mark.ly’:

A musical staff in treble clef with a key signature of one flat (B-flat). The staff contains seven measures, each with a single half note. Above the staff, the notes are labeled: A, B, C, 12, 2, A2, and %. The notes are: A (B-flat), B, C, D (natural), E (natural), F (natural), and G (natural).

Test font selection and scm text markup ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/markup.’

[illegible]

Control the number of rests in a collision with maximum-rest-count.
'/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/maximum-rest-count.ly':



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/mensural-ligatures.ly’

`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/metronome.ly’:`

MIDI and midi2ly test file. Diff between this and midi2ly.py (experimental, 1.5.17) should be minimal `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/midi-scales.ly’:`■

Midi2ly tuplet test.

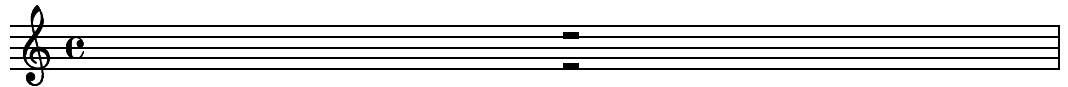
```
python scripts/midi2ly.py --duration-quant=32 \
    --allow-tuplet=4*2/3 \
    --allow-tuplet=8*2/3 \
```

```
--allow-tuplet=4*3/5 \
--allow-tuplet=8*3/5 \
tu.midi
```

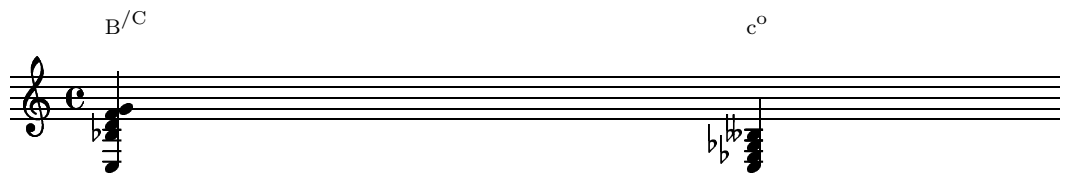
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/midi-tuplets.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/mmrest-collision.ly’:



FIXME ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/monstrous.ly’:



Positions of accidentals may be manually set. This involves some scheme code.
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/move-accidentals.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/move-mark.ly’:



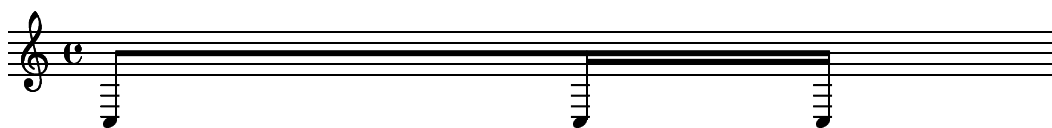
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/move-notehead.ly’:



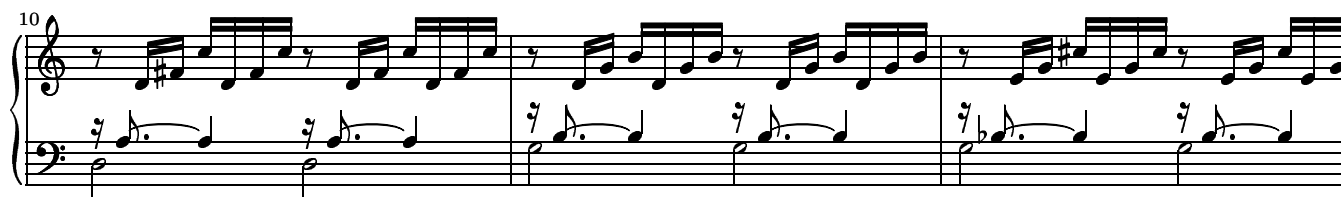
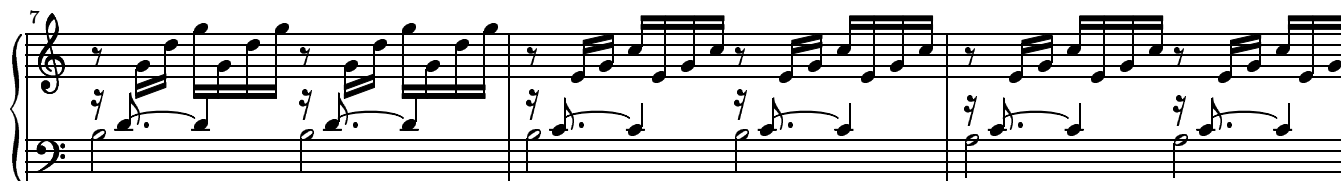
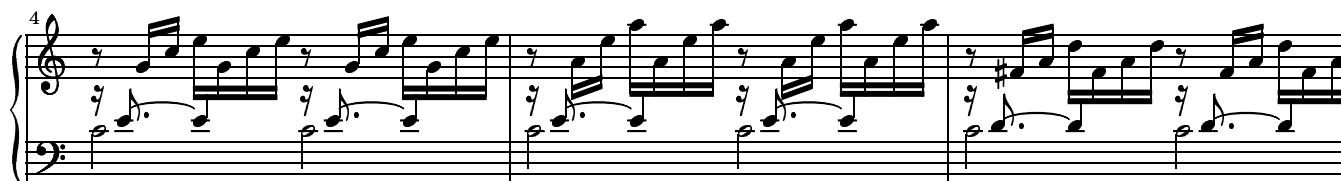
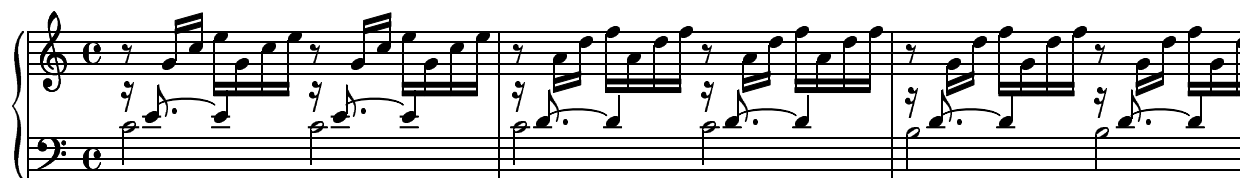
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/move-specific-text.ly’:



```
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/multi-slope.ly’:
```



This example shows prelude in C major of WTK1, but coded using Scheme functions to save typing work. ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/music-box.ly’:



13

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

16

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

19

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

22

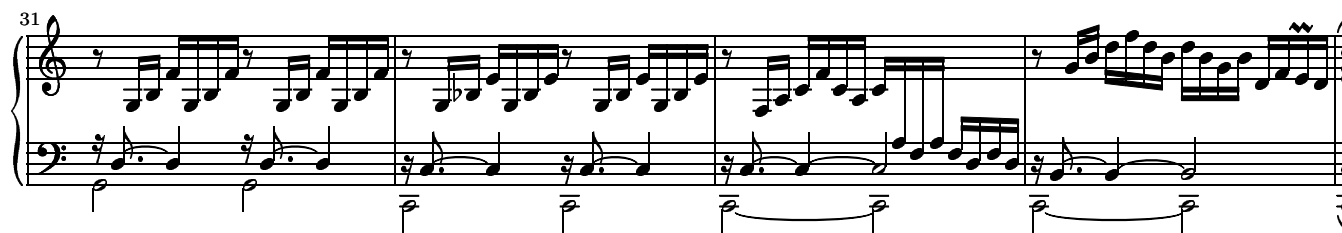
Measures 22-24. Treble clef: eighth-note patterns. Bass clef: dotted quarter notes with grace notes. A sharp sign is present on the first measure of the bass line.

25

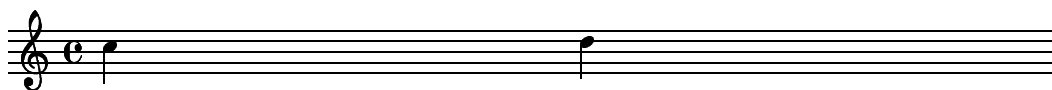
Measures 25-27. Treble clef: eighth-note patterns. Bass clef: dotted quarter notes with grace notes.

28

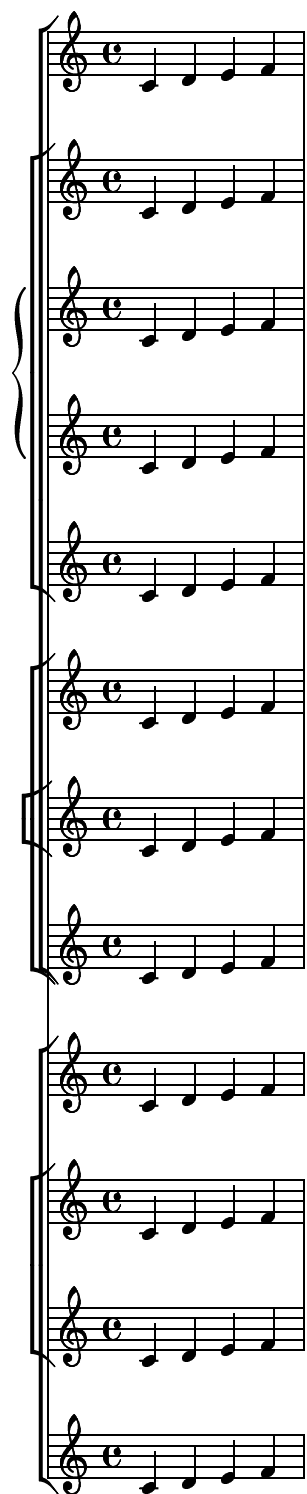
Measures 28-30. Treble clef: eighth-note patterns. Bass clef: dotted quarter notes with grace notes.



You can create music expressions from Scheme. The mechanism for this is rather clumsy to use, so avoid if possible. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/music-creation.ly’:`■



In `InnerStaffGroup` and `InnerChoirStaff`, the brackets should be shifted leftwards. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/nested-groups.ly’:`



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/no-bar-lines.ly’:



```

/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/no-staff.ly:

```



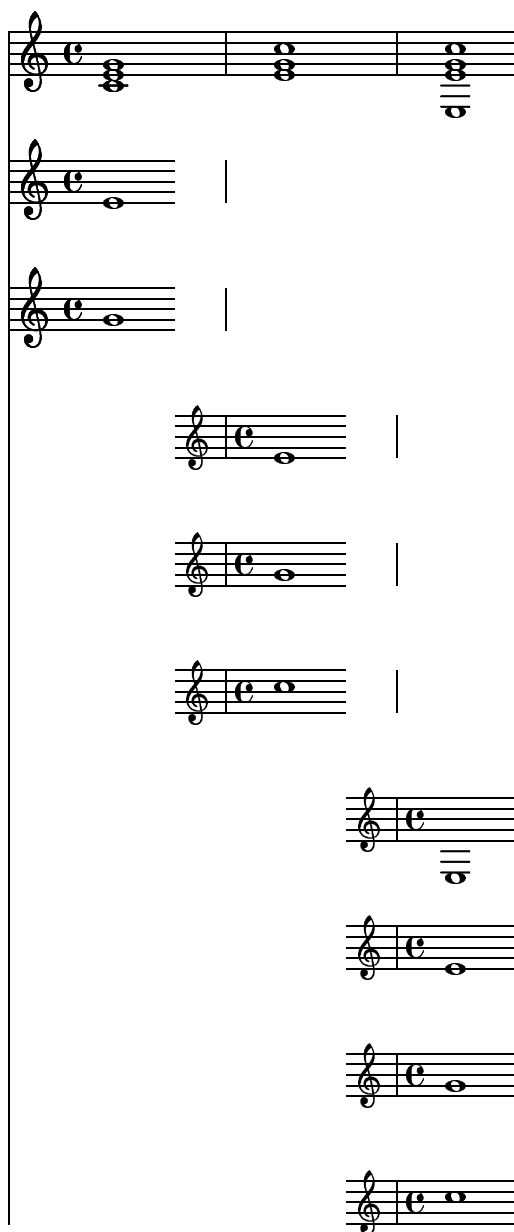
Don't extend stems to center line. `/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/no-stem-exte`



```

/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/note-chords.ly:

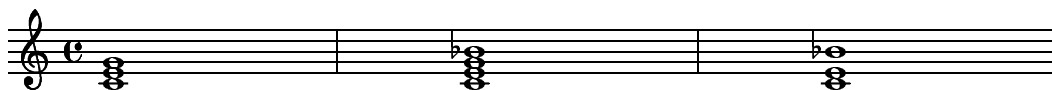
```



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/note-shift.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/notemode-chords.ly’:



Octave duplicate parts of music ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/octave-duplica

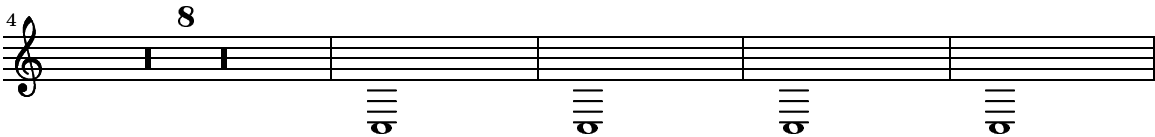


A musical score in common time (C) for a piano. The score consists of two staves: a treble staff and a bass staff. The treble staff contains four measures of music, each with a half note on G4. The bass staff contains four measures of music, each with a half note on G2. The notes are connected by a brace on the left. The score is written in a simple, clean style with black ink on a white background.

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/orchestalpart.ly’:



A musical score in common time (C) for a single staff. The score consists of three measures, each containing a whole note on G4. The notes are connected by a brace on the left. The score is written in a simple, clean style with black ink on a white background.



A musical score in common time (C) for a single staff. The score consists of five measures. The first measure contains a whole note on G4. The second measure contains a whole note on G4. The third measure contains a whole note on G4. The fourth measure contains a whole note on G4. The fifth measure contains a whole note on G4. The notes are connected by a brace on the left. The score is written in a simple, clean style with black ink on a white background.

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/orchestscore.ly’:

Flauto

Oboe

Clarinetto I

Clarinetto II

Fagotto

2 Corni in F

2 Trp. in B \flat

Timpani

Violin I

Violin II

Viola

Violoncello
e
Contrabasso

Contrabasso

This musical score page displays the first four measures of a symphony. The instrumentation includes woodwinds (Flute, Oboe, Clarinets I & II, Bassoon), brass (2 Corni in F, 2 Trumpets in B-flat), percussion (Timpani), and strings (Violins I & II, Viola, Violoncello & Contrabasso). The key signature is one flat (B-flat major or E-flat minor), and the time signature is common time (C). The woodwinds and strings play sustained notes, while the brass and timpani play rhythmic patterns. The Flute, Oboe, Clarinets I & II, and Bassoon all play a half note in the first measure, followed by a quarter rest in the second measure, and then a half note in the third and fourth measures. The 2 Corni in F and 2 Trp. in B-flat play a half note in the first measure, followed by a quarter rest in the second measure, and then a half note in the third and fourth measures. The Timpani play a half note in the first measure, followed by a quarter rest in the second measure, and then a half note in the third and fourth measures. The Violin I, Violin II, Viola, Violoncello & Contrabasso, and Contrabasso all play a half note in the first measure, followed by a quarter rest in the second measure, and then a half note in the third and fourth measures.

5

Fl.

Ob.

Cl. I

Cl. II

Fg.

Vi. I

Vi. II

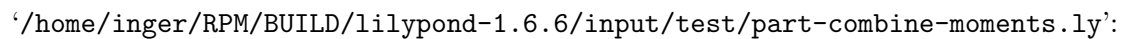
Vla.

Vlc

C.B.

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/ossia.ly’:

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/ottava.ly’:

Template for part-combining orchestral scores `/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/pa`

4

Cl. (B b)

a2

I.

VI. I

VI. II

Vla.

a2

Vc.

Cb.

7

Cl. (B b)

a2

I.

a2

VI. I

VI. II

Vla.

Vc.

Cb.

`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/part-combine-staff.ly’:`

2

3

5

7

In orchestral scores and hymns, voices are traditionally combined onto one staff. LilyPond has a part combiner, that combines or separates two voices according to actual rhythm and pitch. User-defined texts such as “solo” and “a2” are typeset automatically, as appropriate. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/part-combine.ly’:`

a2 Solo a2 Solo II

5 a2 Solo a2 Solo a2

`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/partial-blank.ly’:`



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

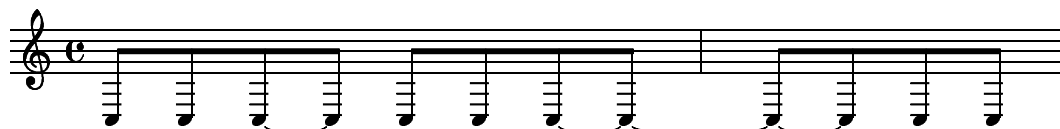
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/pedal.ly’:`



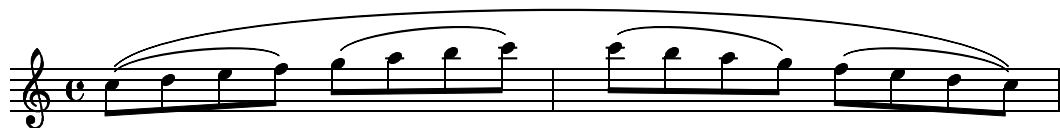
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/perform-grace.ly’:`



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/perform-tie.ly’:`



Make PhrasingSlur higher, to avoid colission from other slurs `‘/home/inger/RPM/BUILD/lilypond-1.6.6/i`



Polymetric music with aligned note values can be written by moving the timing engraver to staff context. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/poly-metric.ly’:`



Grob extents may be hard coded using grob properties. This requires `Grob::preset_extent()` function. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/preset-extent.ly’:`

foo bar baz

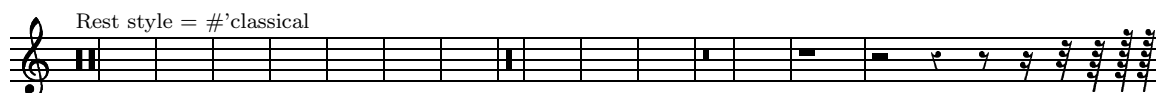
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/repeat-manual.ly’:`

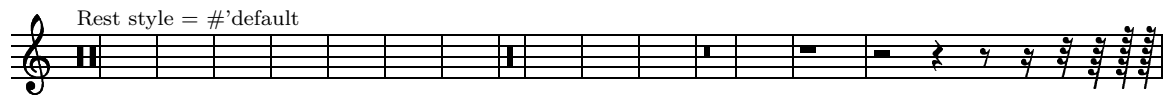


`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/repeat.ly’:`



rests in various styles. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/rests.ly’:`





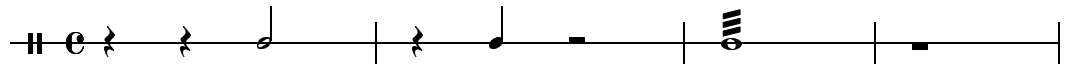
Simple customised music apply. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/reverse-music.ly’`



a way to generate rhythm exercises with lilypond (e.g. no staff but retaining the barlines
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/rhythm-exercise.ly’`:



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/rhythmic-staff.ly’`:



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/scales-greek.ly’`:



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/scales.ly’`:



6

11

15

20

25

30

35

41

46

51



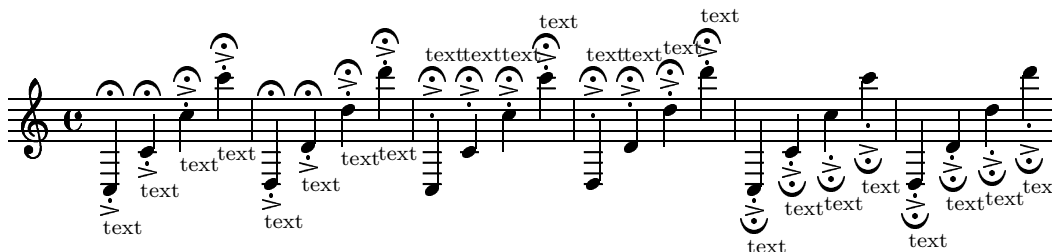
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/script-horizontal.ly’:



Relative placements of different script types can be controlled by overriding script-priority. ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/script-priority.ly’:



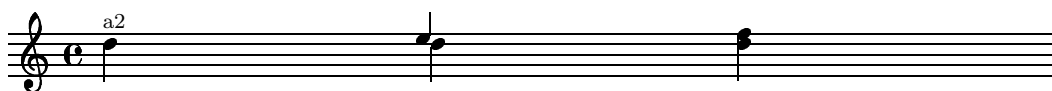
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/scripts.ly’:



You can enter notes and articulations separately, and merge them into one thread. Here is an example to add repeated staccato dots. ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/separate



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/short-part-combine.ly’:`



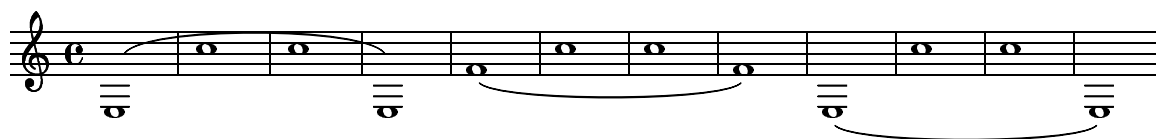
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/simple-slur-endings.ly’:`



sketch output supported features `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/sketch.ly’:`■



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/sleur.ly’:`



13

Staff 13-24: Treble clef, key of C major. Measures 13-24. Notes: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half). Slurs connect measures 13-14, 15-16, 17-18, 19-20, 21-22, 23-24. Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

25

Staff 25-37: Treble clef, key of C major. Measures 25-37. Notes: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half). Slurs connect measures 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 37-38. Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

38

Staff 38-47: Treble clef, key of C major. Measures 38-47. Notes: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half). Slurs connect measures 38-39, 40-41, 42-43, 44-45, 46-47. Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

48

Staff 48-59: Treble clef, key of C major. Measures 48-59. Notes: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half). Slurs connect measures 48-49, 50-51, 52-53, 54-55, 56-57, 58-59. Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

60

Staff 60-72: Treble clef, key of C major. Measures 60-72. Notes: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half). Slurs connect measures 60-61, 62-63, 64-65, 66-67, 68-69, 70-71, 72-73. Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

73

Staff 73-84: Treble clef, key of C major. Measures 73-84. Notes: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half). Slurs connect measures 73-74, 75-76, 77-78, 79-80, 81-82, 83-84. Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

85

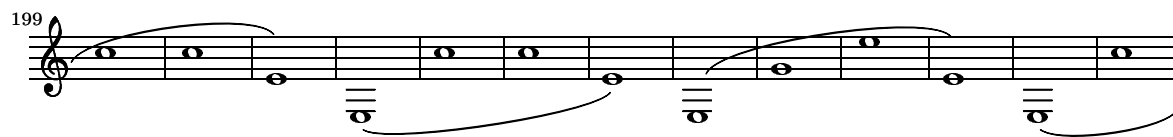
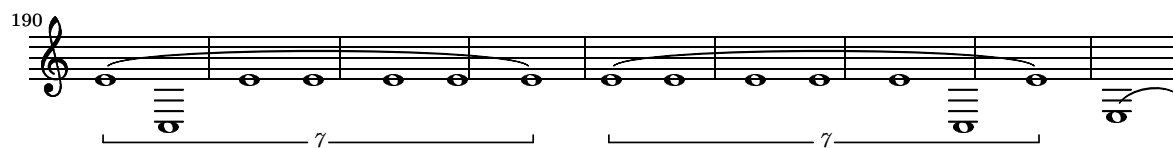
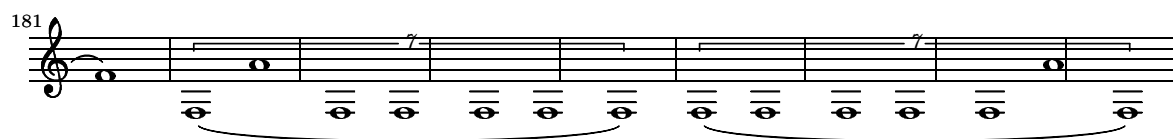
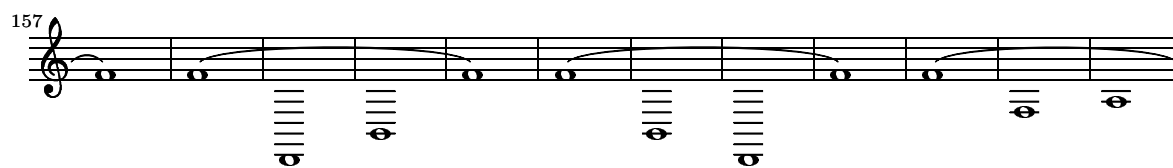
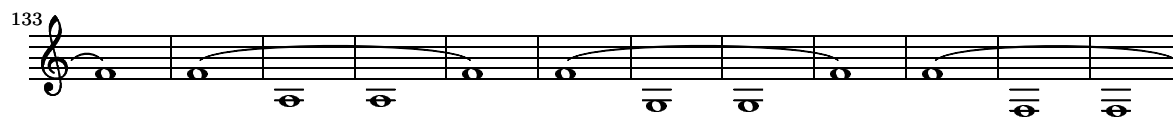
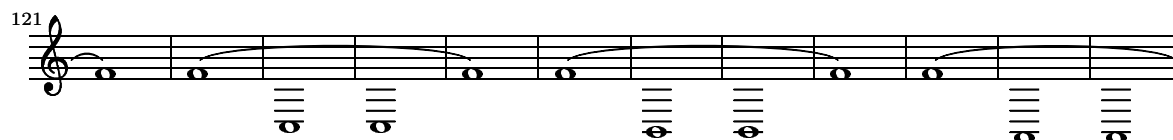
Staff 85-96: Treble clef, key of C major. Measures 85-96. Notes: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half). Slurs connect measures 85-86, 87-88, 89-90, 91-92, 93-94, 95-96. Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

97

Staff 97-108: Treble clef, key of C major. Measures 97-108. Notes: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half). Slurs connect measures 97-98, 99-100, 101-102, 103-104, 105-106, 107-108. Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

109

Staff 109-110: Treble clef, key of C major. Measures 109-110. Notes: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half). Slurs connect measures 109-110. Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.



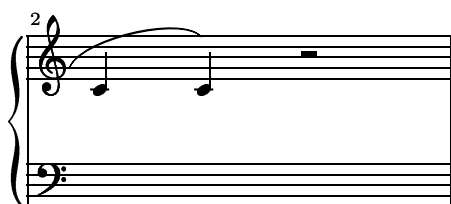
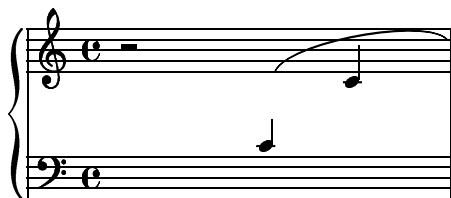
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/slur-area.ly’:`

In some cases, you may want to set slur attachments by hand. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/i`

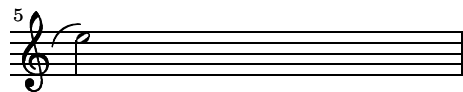
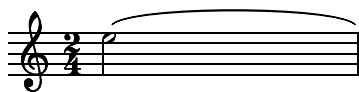
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/slur-attachment.ly’:`



The same goes for slurs. They behave decently when broken across linebreak.
 ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/slur-broken-cross-staff.ly’:



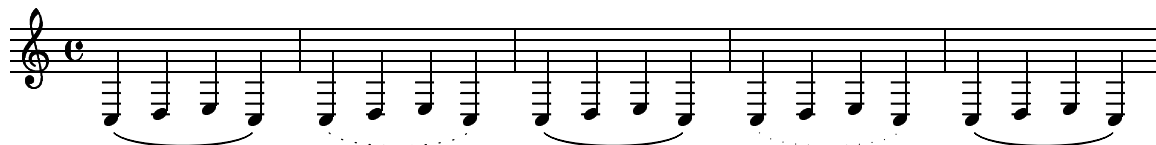
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/slur-broken.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/slur-damping.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/slur-dash.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/slur-follow-music.ly’:



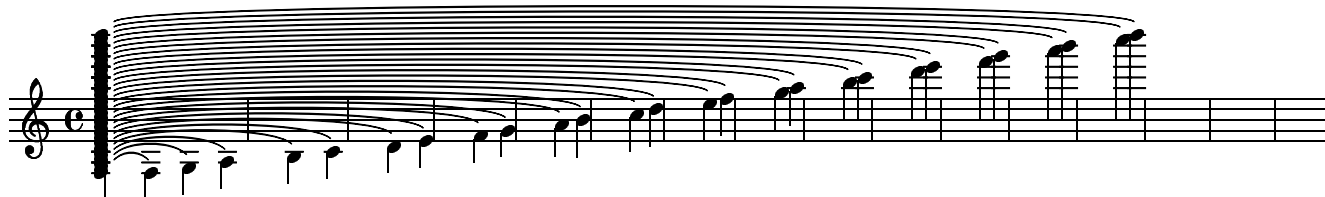
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/slur-mininum.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/slur-positions.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/slur-proof.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/slur-symmetry-2.ly’:

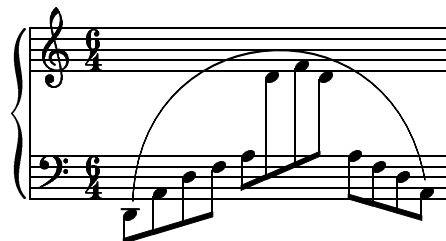




‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/slur-symmetry-3.ly’:



You can get ugly slurs, if you want. ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/slur-ugly.1



Here’s a copy of my feature request :

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

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

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

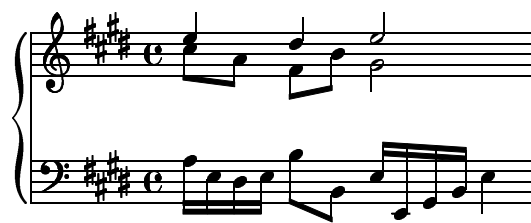
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/smart-transpose.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/solo-a2.ly’:



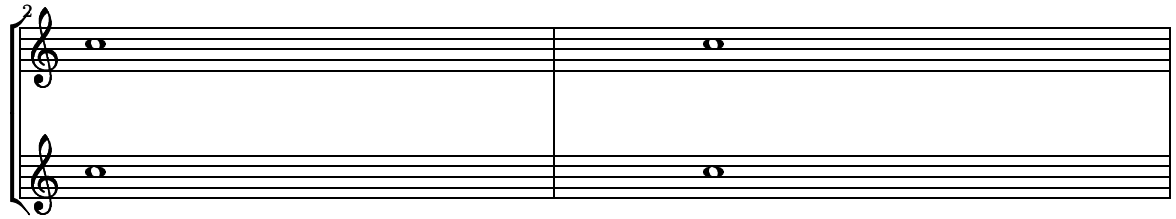
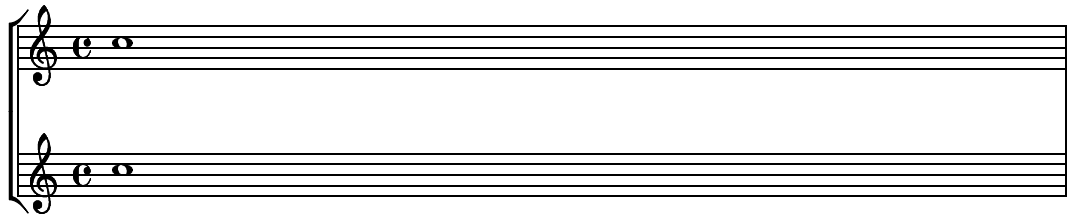
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/spacing-2.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/spacing.ly’:

A musical score consisting of 11 staves, all in treble clef and common time (C). The score is a single melodic line. The first staff contains four quarter notes. The second staff contains eight eighth notes. The third staff contains eight eighth notes, with a triplet bracket over the first three notes. The fourth staff contains eight eighth notes, with a four-measure bracket over the first four notes. The fifth staff contains eight eighth notes, with a five-measure bracket over the first five notes. The sixth staff contains eight eighth notes, with a six-measure bracket over the first six notes. The seventh staff contains eight eighth notes, with a seven-measure bracket over the first seven notes. The eighth staff contains eight eighth notes, with an eight-measure bracket over the first eight notes. The ninth staff contains eight eighth notes, with a nine-measure bracket over the first nine notes. The tenth staff contains eight eighth notes, with a ten-measure bracket over the first ten notes. The eleventh staff contains eight eighth notes, with an eleven-measure bracket over the first eleven notes. Each staff contains four measures of music.

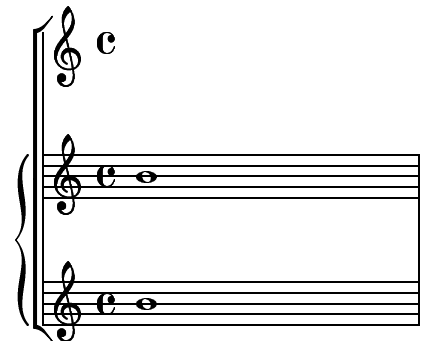
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/span-bars.ly’:



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/stacked-scripts.ly’:`

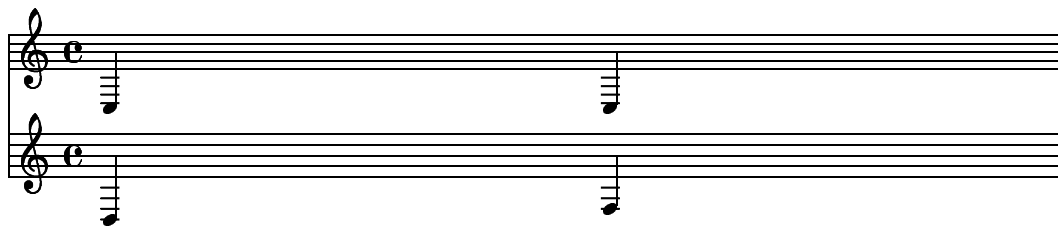


`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/staff-bracket.ly’:`

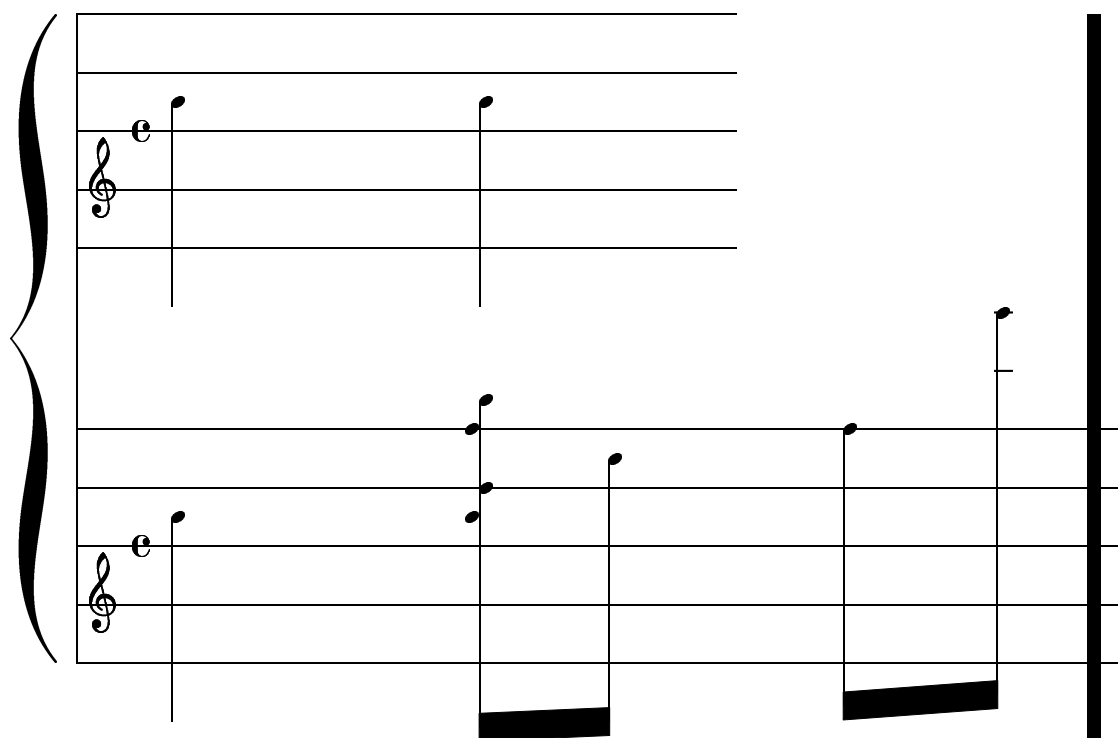


By splitting the grouping (`Axis_group_engraver`) and creation functionality into separate contexts, you can override interesting things. You can also drop the `\consistsend` feature.

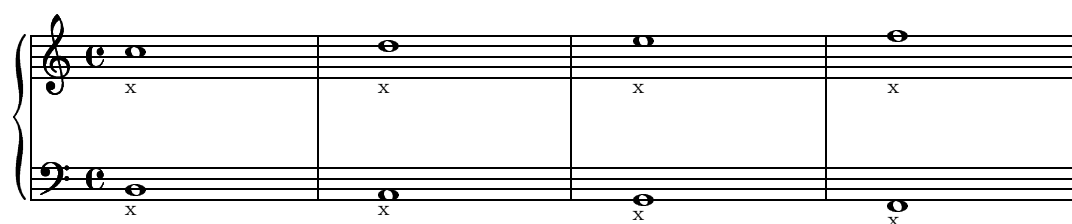
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/staff-container.ly’:`



Setting staff space on a staff ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/staff-line-leading



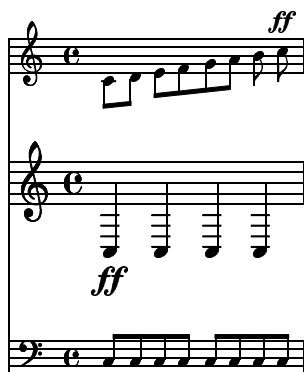
staff symbol property set workaround ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/staff-line



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/staff-margin-partial.ly’:



Setting staff sizes is a little clumsy. There are two options: using StaffContainer and override/revert, or \outputproperty. Both methods are shown in this example.
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/staff-size.ly’:



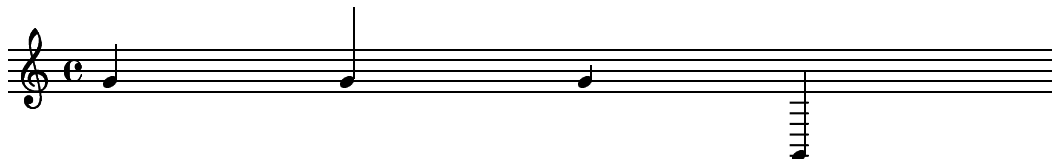
mensural note heads. ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/stem-centered.ly’:



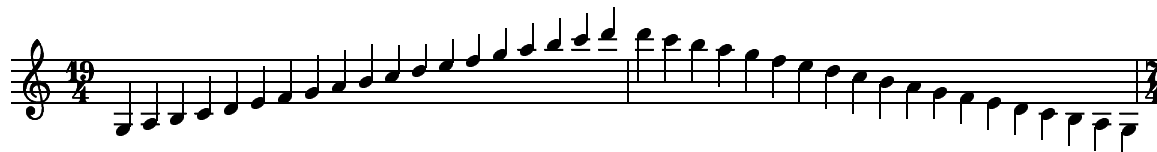
Conventionally, stems and beams extend to the middle staff line. This extension can be controlled through Voice.Stem’s grob-property `no-stem-extend`: ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/stem-extend.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/stem-length.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/stem.ly’:





36

39

42

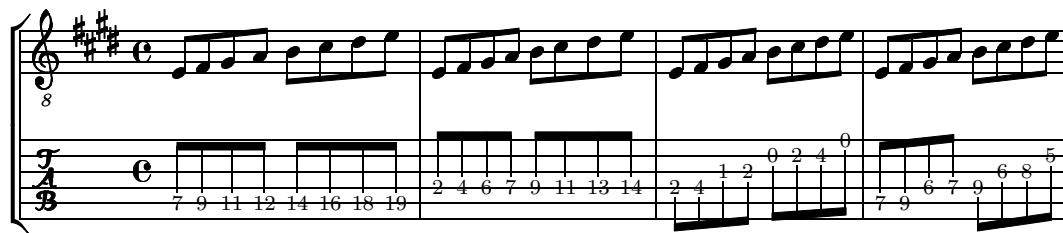
Test super/sub, raise and overstrike. ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/super-sub.

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/system-start-brace.ly’:

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/system-start-bracket.ly’:

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/tablature-hammer.ly’:

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/tablature.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/tchaikovsky.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/test-german-chords.ly’:

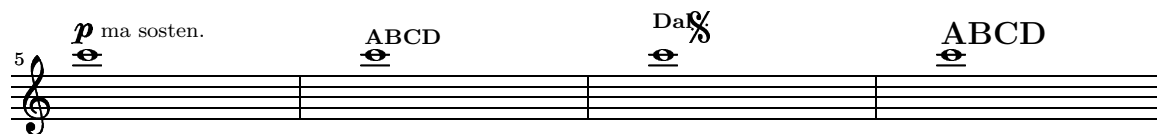
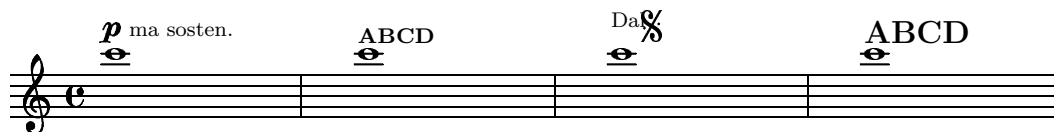
B \flat /bes B \flat H/h H \sharp /his A \flat /ases A \flat /as A/a A \sharp /ais F \times /fisis



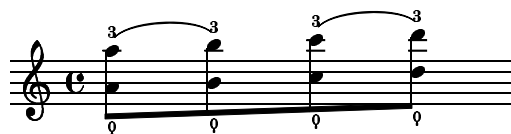
ottava spanners. ‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/text-spanner.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/textscript.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/thumb.ly’:



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/tie-broken.ly’:`



setting `sparseTies` causes only one tie to be generated per chord pair.
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/tie-sparse.ly’:`



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

`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/time.ly’:`



27 TimeSignature style = #neo_mensural

41 TimeSignature style = #'numbered

53 TimeSignature style = #'1xxx

```

/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/timing.ly:

```

```
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/title.ly’:
```

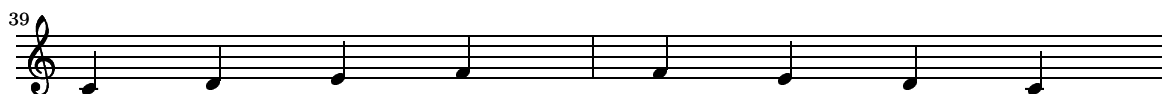
3

The first staff of the exercise is written in treble clef. It contains a sequence of 12 eighth notes, starting on G4 and ascending stepwise to E5, then descending stepwise back to G4. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3.

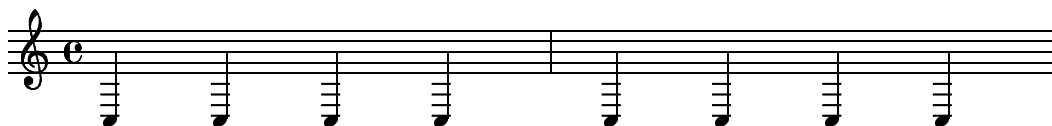
[illegible]

11

[illegible]



the transposing property leaves output invariant, but has effect on MIDI.
'/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/transposing.ly':



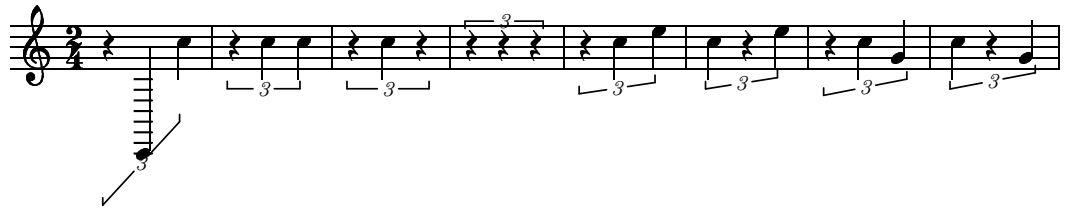
'/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/transposition.ly':

show trill line type `'/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/trill.ly':`

Document trills, pralls and turns `'/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/trills.ly':`

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

`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/tuplet-rest.ly’:`



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/tuplet-spanner-duration.ly’:`



If you specify two different key sigs at one point, a warning is printed.
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/two-key.ly’:`



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/two-slurs.ly’:`



The standard function `unfold-repeats` will recursively unfold all repeats for correct MIDI output. Thanks to Rune Zedeler. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/unfold-all-repe`



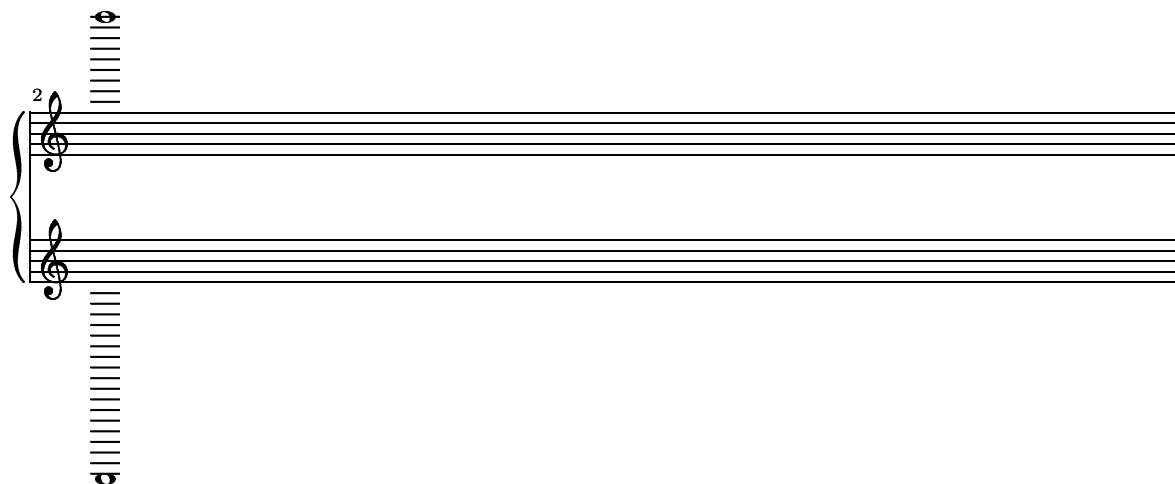
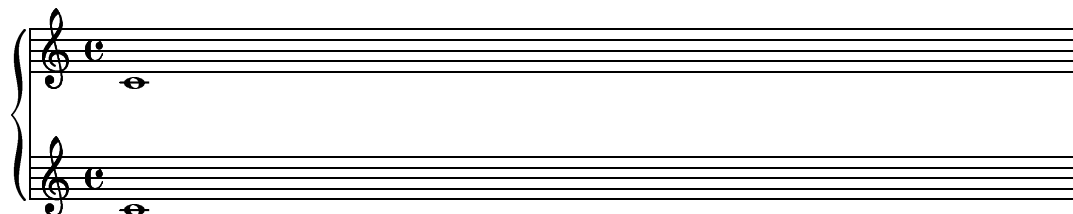
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/uniform-breaking.ly’:`





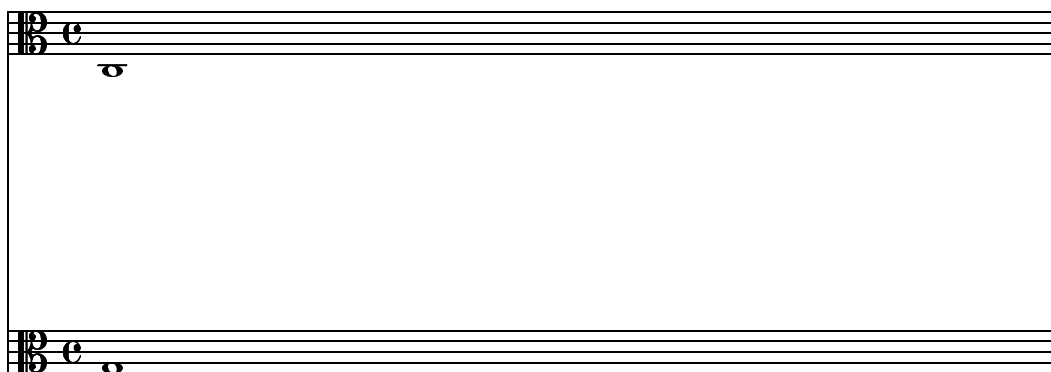


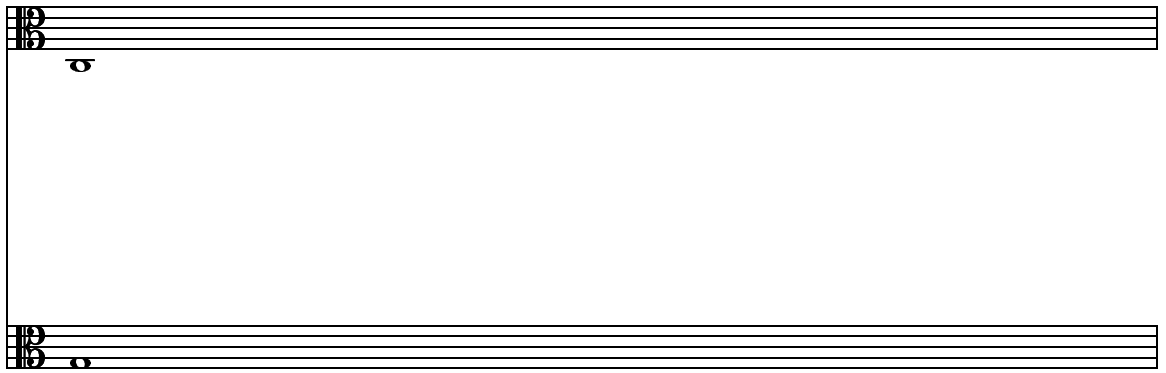
`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/vertical-align.ly’:`



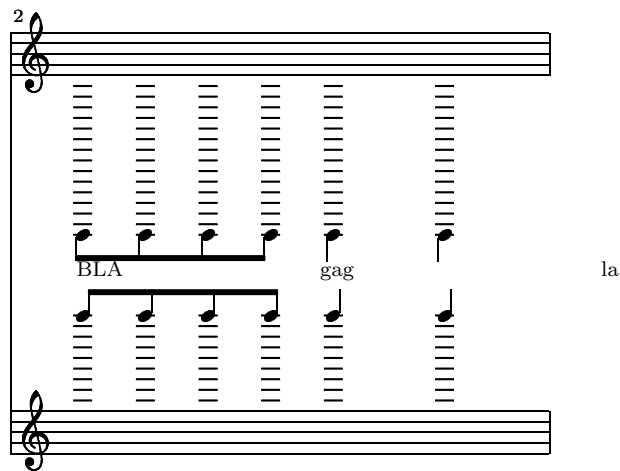
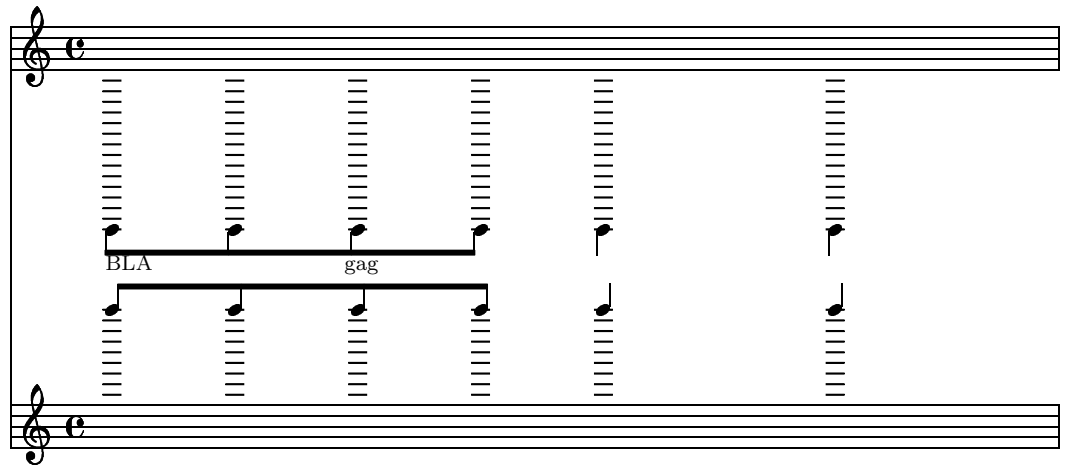
vertical extents may be overridden by `verticalExtent`, `verticalExtent`, `verticalExtent`. These are normal property values, and are written into the grob when the associated context finishes, so using it in `\property` works.

`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/vertical-extent.ly’:`

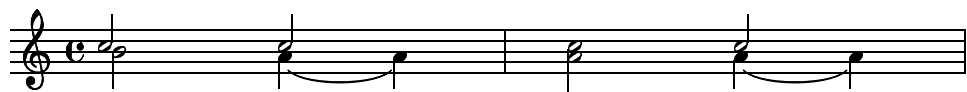




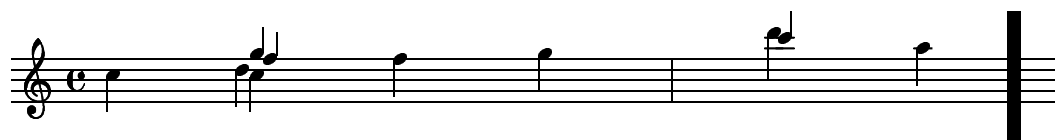
‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/vertical-text.ly’:



‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/voice-switch.ly’:



`‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/voicify-chords.ly’:`



Volta braces are hung on barlines. At the start of the line, they should always start after the prefatory matter. `‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/volta-start.ly’:`

Bass

A musical notation snippet in bass clef. It contains a whole note chord (F2, A2, C3) followed by a half note (F2). The staff ends with a double bar line.

3

A musical notation snippet in bass clef. It contains a whole note chord (F2, A2, C3) followed by a half note (F2). The staff ends with a double bar line.

6

A musical notation snippet in bass clef. It contains a whole note chord (F2, A2, C3) followed by a half note (F2). The staff ends with a double bar line.

9

A musical notation snippet in bass clef. It contains a whole note chord (F2, A2, C3) followed by a half note (F2). The staff ends with a double bar line.

12

A musical notation snippet in bass clef. It contains a whole note chord (F2, A2, C3) followed by a half note (F2). The staff ends with a double bar line.

15

A musical notation snippet in bass clef. It contains a whole note chord (F2, A2, C3) followed by a half note (F2). The staff ends with a double bar line.

17

A musical notation snippet in bass clef. It contains a whole note chord (F2, A2, C3) followed by a half note (F2). The staff ends with a double bar line.

20

B

23

B

‘/home/inger/RPM/BUILD/lilypond-1.6.6/input/test/volta.ly’:

Bass

4

B