

LilyPond

The music typesetter

Snippets

LilyPond Snippet Repository contributors

This document shows a selected set of LilyPond snippets from the [LilyPond Snippet Repository](#) (LSR). It is in the public domain.

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Please note that this document is not an exact subset of LSR: some snippets come from ‘`input/new`’ LilyPond sources directory, and snippets from LSR are converted through `convert-ly`, as LSR is based on a stable LilyPond version, and this document is for version

Snippets are grouped by tags; tags listed in the table of contents match a section of LilyPond notation manual. Snippets may have several tags, and not all LSR tags may appear in this document.

In the HTML version of this document, you can click on the file name or figure for each example to see the corresponding input file.

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Pitches

These snippets illustrate [Section “Pitches”](#) in *Notation Reference*.

Adding ambitus per voice

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

```
\new Staff <<
  \new Voice \with {
    \consists "Ambitus_engraver"
  } \relative c'' {
    \override Ambitus #'X-offset = #2.0
    \voiceOne
    c4 a d e
    f1
  }
  \new Voice \with {
    \consists "Ambitus_engraver"
  } \relative c' {
    \voiceTwo
    es4 f g as
    b1
  }
}>>
```



Ambitus with multiple voices

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

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



Applying note head styles depending on the step of the scale

The `shapeNoteStyles` property can be used to define various note head styles for each step of the scale (as set by the key signature or the "tonic" property). This property requires a set of symbols, which can be purely arbitrary (geometrical expressions such as `triangle`, `cross`, and `xcircle` are allowed) or based on old American engraving tradition (some latin note names are also allowed).

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

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

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

\score {
  \new Staff {
    \transpose c d
    \relative c' {
      \set shapeNoteStyles = #'(do re mi fa #f la ti)
      \fragment
    }

    \relative c' {
      \set shapeNoteStyles = #'(cross triangle fa #f mensural xcircle diamond)
      \fragment
    }
  }
}
```



Creating a sequence of notes on various pitches

In music that contains many occurrences of the same sequence of notes at different pitches, the following music function may prove useful. It takes a note, of which only the pitch is used. The supporting Scheme functions were borrowed from the "Tips and tricks" document in the manual for version 2.10. This example creates the rhythm used throughout Mars, from Gustav Holst's The Planets.

```
#(define (make-note-req p d)
  (make-music 'NoteEvent
```

```

'duration d
'pitch p))

#(define (make-note p d)
  (make-music 'EventChord
    'elements (list (make-note-req p d))))

#(define (seq-music-list elts)
  (make-music 'SequentialMusic
    'elements elts))

#(define (make-triplet elt)
  (make-music 'TimeScaledMusic
    'denominator 3
    'numerator 2
    'element elt))

rhythm = #(define-music-function (parser location note) (ly:music?)
  "Make the rhythm in Mars (the Planets) at the given note's pitch"
  (let* ((p (ly:music-property
    (car (ly:music-property note 'elements))
    'pitch)))
    (seq-music-list (list
      (make-triplet (seq-music-list (list
        (make-note p (ly:make-duration 3 0 2 3))
        (make-note p (ly:make-duration 3 0 2 3))
        (make-note p (ly:make-duration 3 0 2 3))
      )))
      (make-note p (ly:make-duration 2 0))
      (make-note p (ly:make-duration 2 0))
      (make-note p (ly:make-duration 3 0))
      (make-note p (ly:make-duration 3 0))
      (make-note p (ly:make-duration 2 0))
    ))))

\score {
  \new Staff {
    \time 5/4
    \rhythm c'
    \rhythm c''
    \rhythm g
  }
}

```



Dodecaphonic-style accidentals for each note including naturals

In early 20th century works, starting with Schoenberg, Berg and Webern (the "Second" Viennese school), every pitch in the twelve-tone scale has to be regarded as equal, without any hierarchy such as the classical (tonal) degrees. Therefore, these composers print one accidental for each note, even at natural pitches, to emphasize their new approach to music theory and language.

This snippet shows how to achieve such notation rules.

```
webernAccidentals = {
  % the 5s are just "a value different from any accidental"
  \set Staff.keySignature = #'((0 . 5) (1 . 5) (2 . 5) (3 . 5)
                                (4 . 5) (5 . 5) (6 . 5))

  \set Staff.extraNatural = ##f
  #(set-accidental-style 'forget)
}

\score {
  {
    \webernAccidentals
    c'4 dis' cis' cis'
    c'4 dis' cis' cis'
    c'4 c' dis' des'
  }
  \layout {
    \context {
      \Staff
      \remove "Key_engraver"
    }
  }
}
```



Generating random notes

This Scheme-based snippet generates 24 random notes (or as many as required), based on the current time (or any randomish number specified instead, in order to obtain the same random notes each time): i.e., to get different random note patterns, just change this number.

```
\score {
  { # (let ((random-state (seed->random-state (current-time))))
    (ly:export
      (make-music 'SequentialMusic 'elements
        (map (lambda x
          (let ((idx (random 12 random-state)))
            (make-music 'EventChord
              'elements (list (make-music 'NoteEvent
                'duration (ly:make-duration 2 0 1 1)
                'pitch (ly:make-pitch (quotient idx 7)
                  (remainder idx 7)
                  0)))))))
          (make-list 24))))))
}
```

```
}
}
```



Makam

Makam is a type of melody from Turkey using 1/9th-tone microtonal alterations. Consult the initialization file `makam-init.ly` (see the ‘Learning Manual 2.11.57, 4.6.3 Other sources of information’ for the location of this file) for details of pitch names and alterations.

```
% Initialize makam settings
\include "makam-init.ly"

\relative c' {
  \set Staff.keySignature = #`((3 . ,BAKIYE) (6 . ,(- KOMA)))
  c4 cc db fk
  gbm4 gfc gfb efk
  fk4 db cc c
}
```



Non-traditional key signatures

The commonly used `\key` command sets the `keySignature` property, in the `Staff` context.

To create non-standard key signatures, set this property directly. The format of this command is a list:

```
\set Staff.keySignature = #`(((octave . step) . alter) ((octave . step) . alter)
...) where, for each element in the list, octave specifies the octave (0 being the octave from
middle C to the B above), step specifies the note within the octave (0 means C and 6 means
B), and alter is ,SHARP ,FLAT ,DOUBLE-SHARP etc. (Note the leading comma.)
```

Alternatively, for each item in the list, using the more concise format `(step . alter)` specifies that the same alteration should hold in all octaves.

Here is an example of a possible key signature for generating a whole-tone scale:

```
\relative c' {
  \set Staff.keySignature = #`(((0 . 3) . ,SHARP) ((0 . 5) . ,FLAT) ((0 . 6) . ,FLAT))
  c4 d e fis
  aes4 bes c2
}
```



Ottava text

Internally, the `set-octavation` function sets the properties `ottavation` (for example, to "8va" or "8vb") and `middleCPosition`. To override the text of the bracket, set `ottavation` after invoking `set-octavation`.

```
{
  \ottava #1
  \set Staff.ottavation = #"8"
  c''1
  \ottava #0
  c'1
  \ottava #1
  \set Staff.ottavation = #"Text"
  c''1
}
```



Preventing extra naturals from being automatically added

In accordance with standard typesetting rules, a natural sign is printed before a sharp or flat if a previous accidental on the same note needs to be canceled. To change this behavior, set the `extraNatural` property to "false" in the `Staff` context.

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



Preventing natural signs from being printed when the key signature changes

When the key signature changes, natural signs are automatically printed to cancel any accidentals from previous key signatures. This may be prevented by setting to "false" the `printKeyCancellation` property in the `Staff` context.

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



Quoting another voice with transposition

Quotations take into account the transposition of both source and target. In this example, all instruments play sounding middle C; the target is an instrument in F. The target part may be transposed using `\transpose`. In this case, all the pitches (including the quoted ones) are transposed.

```
\addQuote clarinet {
  \transposition bes
  \repeat unfold 8 { d'16 d' d'8 }
}

\addQuote sax {
  \transposition es'
  \repeat unfold 16 { a8 }
}

quoteTest = {
  % french horn
  \transposition f
  g'4
  << \quoteDuring #"clarinet" { \skip 4 } s4^"clar." >>
  << \quoteDuring #"sax" { \skip 4 } s4^"sax." >>
  g'4
}

{
  \set Staff.instrumentName = \markup \center-column { Horn \line { in F } }
  \quoteTest
  \transpose c' d' << \quoteTest s4_"up a tone" >>
}
```



Transposing music with minimum accidentals

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

- Double accidentals should be removed
- B sharp -> C
- E sharp -> F
- C flat -> B
- F flat -> E

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

```
#(define (naturalize-pitch p)
  (let* ((o (ly:pitch-octave p))
        (a (* 4 (ly:pitch-alteration p))))
```



```

; alteration, a, in quarter tone steps, for historical reasons
  (n (ly:pitch-notename p)))
(cond
  ((and (> a 1) (or (eq? n 6) (eq? n 2)))
    (set! a (- a 2))
    (set! n (+ n 1)))
  ((and (< a -1) (or (eq? n 0) (eq? n 3)))
    (set! a (+ a 2))
    (set! n (- n 1))))
(cond
  ((> a 2) (set! a (- a 4)) (set! n (+ n 1)))
  ((< a -2) (set! a (+ a 4)) (set! n (- n 1))))
(if (< n 0) (begin (set! o (- o 1)) (set! n (+ n 7))))
(if (> n 6) (begin (set! o (+ o 1)) (set! n (- n 7))))
(ly:make-pitch o n (/ a 4)))

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

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

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

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

```



Tweaking clef properties

The command `\clef "treble_8"` is equivalent to setting `clefGlyph`, `clefPosition` (which controls the vertical position of the clef), `middleCPosition` and `clefOctavation`. A clef is printed when any of the properties except `middleCPosition` are changed.

Note that changing the glyph, the position of the clef, or the octavation does not in itself change the position of subsequent notes on the staff: the position of middle C must also be specified to do this. The positional parameters are relative to the staff center line, positive numbers displacing upwards, counting one for each line and space. The `clefOctavation` value would normally be set to 7, -7, 15 or -15, but other values are valid.

When a clef change takes place at a line break the new clef symbol is printed at both the end of the previous line and the beginning of the new line by default. If the warning clef at the end of the previous line is not required it can be suppressed by setting the **Staff** property `explicitClefVisibility` to the value `end-of-line-invisible`. The default behavior can be recovered with `\unset Staff.explicitClefVisibility`.

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

```
{
% The default treble clef
c'1
% The standard bass clef
\set Staff.clefGlyph = #"clefs.F"
\set Staff.clefPosition = #2
\set Staff.middleCPosition = #6
c'1
% The baritone clef
\set Staff.clefGlyph = #"clefs.C"
\set Staff.clefPosition = #4
\set Staff.middleCPosition = #4
c'1
% The standard choral tenor clef
\set Staff.clefGlyph = #"clefs.G"
\set Staff.clefPosition = #-2
\set Staff.clefOctavation = #-7
\set Staff.middleCPosition = #1
c'1
% A non-standard clef
\set Staff.clefPosition = #0
\set Staff.clefOctavation = #0
\set Staff.middleCPosition = #-4
c'1 \break

% The following clef changes do not preserve
% the normal relationship between notes and clefs:

\set Staff.clefGlyph = #"clefs.F"
\set Staff.clefPosition = #2
c'1
```

```

\set Staff.clefGlyph = #"clefs.G"
c'1
\set Staff.clefGlyph = #"clefs.C"
c'1
\set Staff.clefOctavation = #7
c'1
\set Staff.clefOctavation = #0
\set Staff.clefPosition = #0
c'1

% Here we go back to the normal clef:

\set Staff.middleCPosition = #0
c'1
}

```



Rhythms

These snippets illustrate [Section “Rhythms”](#) in *Notation Reference*.

Adding beams, slurs, ties etc. when using tuplet and non-tuplet rhythms.

LilyPond syntax can involve many unusual placements for parentheses, brackets etc., which might sometimes have to be interleaved. For example, when entering a manual beam, the left square bracket has to be placed after the starting note and its duration, not before. Similarly, the right square bracket should directly follow the note which is to be at the end of the requested beaming, even if this note happens to be inside a tuplet section. This snippet demonstrates how to combine manual beaming, manual slurs, ties and phrasing slurs with tuplet sections (enclosed within curly braces).

```
{
  r16[ g16 \times 2/3 { r16 e'8] }
  g16( a \times 2/3 { b d e' } )
  g8[( a \times 2/3 { b d' } e']~ }
  \time 2/4
  \times 4/5 { e'32\ ( a b d' e' } a'4.\ )
}
```



Adding drum parts

Using the powerful pre-configured tools such as the `\drummode` function and the `DrumStaff` context, inputting drum parts is quite easy: drums are placed at their own staff positions (with a special clef symbol) and have note heads according to the drum. Attaching an extra symbol to the drum or restricting the number of lines is possible.

```
drh = \drummode { cymc4.^"crash" hhc16^"h.h." hh hhc8 hho hhc8 hh16 hh hhc4 r4 r2 }
drl = \drummode { bd4 sn8 bd bd4 << bd ss >> bd8 tommh tommh bd toml toml bd tomfh16 tomfh }
timb = \drummode { timh4 ssh timl8 ssh r timh r4 ssh8 timl r4 cb8 cb }
```

```
\score {
  <<
    \new DrumStaff \with {
      drumStyleTable = #timbales-style
      \override StaffSymbol #'line-count = #2
      \override BarLine #'bar-size = #2
    } <<
    \set Staff.instrumentName = #"timbales"
    \timb
  >>
  \new DrumStaff <<
    \set Staff.instrumentName = #"drums"
    \new DrumVoice { \stemUp \drh }
    \new DrumVoice { \stemDown \drl }
  >>
}
```

```

>>
>>
\layout { }
\midi {
  \context {
    \Score
    tempoWholesPerMinute = #(ly:make-moment 120 4)
  }
}
}

```

Automatic beam subdivisions

Beams can be subdivided automatically. By setting the property `subdivideBeams`, beams are subdivided at beat positions (as specified in `beatLength`).

```

\score {
  \new Staff \relative c' {
    << {
      \voiceOne
      \set subdivideBeams = ##t
      b32[ a g f c' b a g b^"subdivide beams" a g f c' b a g]
      \oneVoice
    }
    \new Voice {
      \voiceTwo
      b32_"default"[ a g f c' b a g b a g f c' b a g]
    } >>
    \set beatLength = #(ly:make-moment 1 8)
    b32^"beatLength 1 8"[ a g f c' b a g]
    \set beatLength = #(ly:make-moment 1 16)
    b32^"beatLength 1 16"[ a g f c' b a g]
  }
}

```

Automatic beams two per two in 4/4 or 2/2 time signature

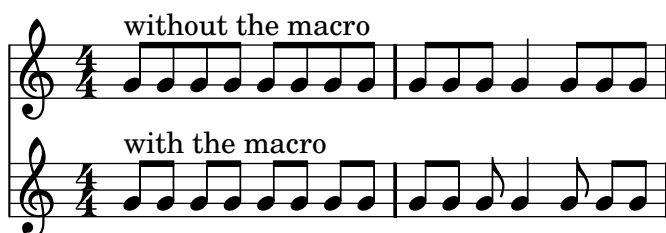
In a simple time signature of 2/2 or 4/4, 8th notes are beamed by default as two sets of four.

Using a macro which overrides the autobeaming behavior, this snippet changes the beaming to quarter note beats.

```
% Automatic beams two per two in 4/4 or 2/2 time signature
%
% Default      | | | |
%              ----
% Required     | | | |
%              --

% macro for beamed two per two in 2/2 and 4/4 time signature
qBeam = {
  #(\override-auto-beam-setting '(end 1 8 * *) 1 4 'Staff)
  #(\override-auto-beam-setting '(end 1 8 * *) 2 4 'Staff)
  #(\override-auto-beam-setting '(end 1 8 * *) 3 4 'Staff)
}

\score {
  <<
    \new Staff \relative c'' {
      \time 4/4
      g8^\markup { without the macro } g g g g g g g
      g8 g g g4 g8 g g
    }
    %Use the macro
    \new Staff \relative c'' {
      \time 4/4
      \qBeam
      g8^\markup { with the macro } g g g g g g g
      g8 g g g4 g8 g g
    }
  >>
  \layout {
    \context {
      \Staff
      \override TimeSignature #'style = #'()
    }
  }
}
```



Beams across line breaks

By default, beams can't be printed across line breaks. This behavior can be overridden by setting the `breakable` property.

```
\layout { ragged-right = ##t }
\relative c'' {
  \override Score.Beam #'breakable = ##t
  \time 3/16
  c16[ d e \break
  f16] r r
}
```



Changing form of multi-measure rests

If there are ten or fewer measures of rests, a series of longa and breve rests (called in German "Kirchenpausen" - church rests) is printed within the staff; otherwise a simple line is shown. This default number of ten may be changed by overriding the `expand-limit` property:

```
\relative c'' {
  \compressFullBarRests
  R1*2 | R1*5 | R1*9
  \override MultiMeasureRest #'expand-limit = 3
  R1*2 | R1*5 | R1*9
}
```



Changing text and spanner styles for text dynamics

The text used for crescendos and decrescendos can be changed by modifying the context properties `crescendoText` and `decrescendoText`. The style of the spanner line can be changed by modifying the `'style` property of `DynamicTextSpanner`. The default value is `'hairpin`, and other possible values include `'line`, `'dashed-line`, and `'dotted-line`:

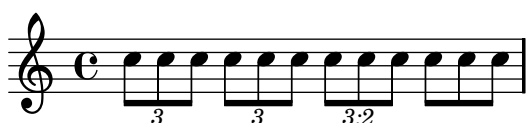
```
\relative c'' {
  \set crescendoText = \markup { \italic { cresc. poco } }
  \set crescendoSpanner = #'text
  \override DynamicTextSpanner #'style = #'dotted-line
  a2\< a
  a2 a
  a2 a
  a2 a\mf
}
```



Changing the tuplet number

By default, only the numerator of the tuplet number is printed over the tuplet bracket, i.e., the denominator of the argument to the `\times` command. Alternatively, `num:den` of the tuplet number may be printed, or the tuplet number may be suppressed altogether.

```
\relative c' {
  \times 2/3 { c8 c c } \times 2/3 { c8 c c }
  \override TupletNumber #'text = #tuplet-number::calc-fraction-text
  \times 2/3 { c8 c c }
  \override TupletNumber #'stencil = ##f
  \times 2/3 { c8 c c }
}
```



Changing time signatures inside a polymetric section using `\scaleDurations`

The `measureLength` property, together with `measurePosition`, determines when a bar line is needed. However, when using `\scaleDurations`, the scaling of durations makes it difficult to change time signatures. In this case, `measureLength` should be set manually, using the `ly:make-moment` callback. The second argument must be the same as the second argument of `\scaleDurations`.

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

<<
\new Staff {
  \scaleDurations #'(8 . 5) {
    \time 6/8
    \set Timing.measureLength = #(ly:make-moment 3 5)
    b8 b b b b b
    \time 2/4
    \set Timing.measureLength = #(ly:make-moment 2 5)
    b4 b
  }
}
\new Staff {
  \clef bass
  \time 2/4
```



```

    c2 d e f
  }
>>

```



Chant or psalms notation

This form of notation is used for the chant of the Psalms, where verses aren't always the same length.

```

stemOn = { \override Staff.Stem #'transparent = ##f }
stemOff = { \override Staff.Stem #'transparent = ##t }

\score {
  \new Staff \with { \remove "Time_signature_engraver" }
  {
    \key g \minor
    \set Score.timing = ##f
    \stemOff a'\breve bes'4 g'4
    \stemOn a'2 \bar "||"
    \stemOff a'\breve g'4 a'4
    \stemOn f'2 \bar "||"
    \stemOff a'\breve^{\markup { \italic flexe }}
    \stemOn g'2 \bar "||"
  }
}

```



Compound time signatures

Odd 20th century time signatures (such as "5/8") can often be played as compound time signatures (e.g. "3/8 + 2/8"), which combine two or more unequal metrics. LilyPond can make such music quite easy to read and play, by explicitly printing the compound time signatures and adapting the automatic beaming behavior. (Graphic measure grouping indications can also be added; see the appropriate snippet in this database.)

```

#(define (compound-time one two num)
  (markup #:override '(baseline-skip . 0) #:number
    (:#:line ((:#:column (one num)) #:vcenter "+") (:#:column (two num)))))
))

\relative {
  \override Staff.TimeSignature #'stencil = #ly:text-interface::print
  \override Staff.TimeSignature #'text = #(compound-time "2" "3" "8")
}

```

```

\time 5/8
#(override-auto-beam-setting '(end 1 8 5 8) 1 4)
c8 d e fis gis
c8 fis, gis e d
c8 d e4 gis8
}

```



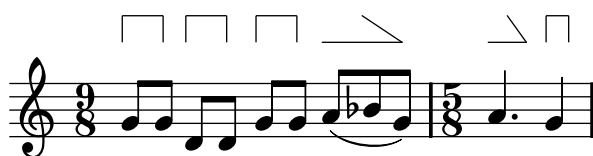
Conducting signs, measure grouping signs

The Scheme function `set-time-signature`, in combination with the `Measure_grouping_engraver`, creates measure grouping signs. Such signs ease reading rhythmically complex modern music. In the following example, the 9/8 measure is subdivided into 2, 2, 2 and 3 beats. This is passed to `set-time-signature` as the third argument (2 2 2 3).

```

\score {
  \relative c' {
    #(set-time-signature 9 8 '(2 2 2 3))
    #(revert-auto-beam-setting '(end * * 9 8) 3 8)
    #(override-auto-beam-setting '(end 1 8 9 8) 1 4)
    #(override-auto-beam-setting '(end 1 8 9 8) 2 4)
    #(override-auto-beam-setting '(end 1 8 9 8) 3 4)
    g8 g d d g g a( bes g) |
    #(set-time-signature 5 8 '(3 2))
    a4. g4
  }
  \layout {
    \context {
      \Staff
      \consists "Measure_grouping_engraver"
    }
  }
}

```



Controlling tuplet bracket visibility

The default behavior of tuplet-bracket visibility is to print a bracket unless there is a beam of the same length as the tuplet. To control the visibility of tuplet brackets, set the property `TupletBracket #'bracket-visibility` to either `##t` (always print a bracket), `##f` (never print a bracket) or `##if-no-beam` (only print a bracket if there is no beam).

```

mus = \relative c' {
  \times 2/3 { c16[ d e ] f8}
  \times 2/3 { c8 d e }
  \times 2/3 { c4 d e }
}

```

}

```

\new Voice \relative c'{
  << \mus s4^"default" >>
  \override TupletBracket #'bracket-visibility = #'if-no-beam
  << \mus s4^"'if-no-beam" >>
  \override TupletBracket #'bracket-visibility = ##t
  << \mus s4^"#t" >>
  \override TupletBracket #'bracket-visibility = ##f
  << \mus s4^"#f" >>
}

```



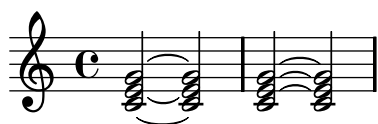
Engraving ties manually

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

```

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

```



Entering several tuplets using only one `\times` command

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

In the example, two triplets are shown, while `\times` was entered only once.

For more information about `make-moment`, see "Time administration".

```

\relative c' {
  \time 2/4
  \set tupletSpannerDuration = #(ly:make-moment 1 4)
  \times 2/3 { c8 c c c c c }
}

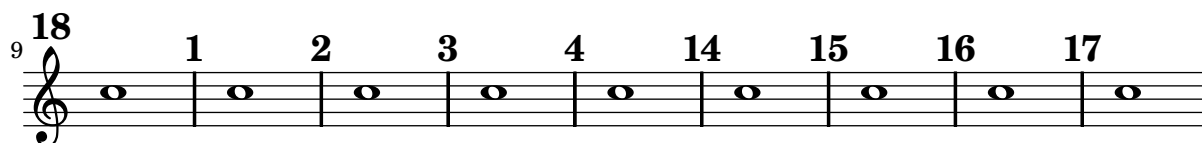
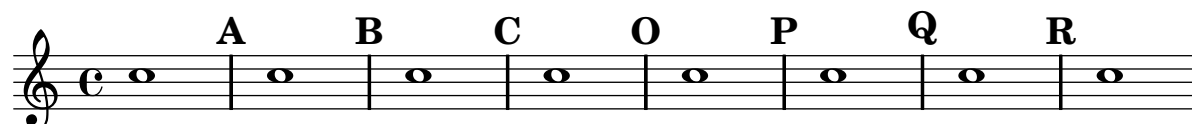
```



Forcing rehearsal marks to start from a given letter or number

This snippet demonstrates how to obtain automatic ordered rehearsal marks, but from the letter or number you want.

```
\relative c' '{
  c1 \mark \default
  c1 \mark \default
  c1 \mark \default
  c1 \mark #14
  c1 \mark \default
  c1 \mark \default
  c1 \mark \default
  c1 \mark \default
  \break
  \set Score.markFormatter = #format-mark-numbers
  c1 \mark #1
  c1 \mark \default
  c1 \mark \default
  c1 \mark \default
  c1 \mark #14
  c1 \mark \default
  c1 \mark \default
  c1 \mark \default
  c1 \mark \default
}
```



Heavily customized polymetric time signatures

Though the polymetric time signature shown was not the most essential item here, it has been included to show the beat of this piece (which is the template of a real Balkan song!).

```
#(define (set-time-signature one two three four five six seven eight nine ten
  eleven num)
  (markup #:override '(baseline-skip . 0) #:number
    (:#:line ((#:column (one num)) #:vcenter "+" (:#:column (two num))
      #:vcenter "+" (:#:column (three num)) #:vcenter "+" (:#:column (four num))
      #:vcenter "+" (:#:column (five num)) #:vcenter "+" (:#:column (six num))
      #:vcenter "+" (:#:column (seven num)) #:vcenter "+" (:#:column (eight num))
      #:vcenter "+" (:#:column (nine num)) #:vcenter "+" (:#:column (ten num))
      #:vcenter "+" (:#:column (eleven num))))))
  ))
```

```

melody = \relative c'' {
  \set Staff.instrumentName = #"Bb Sop."
  \key g \major
  \time 25/8
  \override Staff.TimeSignature #'stencil = #ly:text-interface::print
  \override Staff.TimeSignature #'text = #(set-time-signature "3" "2" "2" "3"
    "2" "2" "2" "2" "3" "2" "2" "8" )
  \set Staff.beatGrouping = #'(3 2 2 3 2 2 2 2 3 2 2)
  #(override-auto-beam-setting '(end * * 25 8) 3 8)
  #(override-auto-beam-setting '(end * * 25 8) 5 8)
  #(override-auto-beam-setting '(end * * 25 8) 7 8)
  #(override-auto-beam-setting '(end * * 25 8) 10 8)
  #(override-auto-beam-setting '(end * * 25 8) 12 8)
  #(override-auto-beam-setting '(end * * 25 8) 14 8)
  #(override-auto-beam-setting '(end * * 25 8) 16 8)
  #(override-auto-beam-setting '(end * * 25 8) 18 8)
  #(override-auto-beam-setting '(end * * 25 8) 21 8)
  #(override-auto-beam-setting '(end * * 25 8) 23 8)

  c8 c c d4 c8 c b c b a4 g fis8 e d c b' c d e4-^ fis8 g \break
  c,4. d4 c4 d4. c4 d c2 d4. e4-^ d4
  c4. d4 c4 d4. c4 d c2 d4. e4-^ d4 \break
  c4. d4 c4 d4. c4 d c2 d4. e4-^ d4
  c4. d4 c4 d4. c4 d c2 d4. e4-^ d4 \break
}

drum = \new DrumStaff \drummode {
  \bar "|:" bd4.^ \markup { "Drums" } sn4 bd \bar ":" sn4.
  bd4 sn \bar ":" bd sn bd4. sn4 bd \bar ":@"
}

{
  \melody
  \drum
}

```

Bb Sop.

[illegible]

Making an object invisible with the transparent property

Setting the `transparent` property will cause an object to be printed in "invisible ink": the object is not printed, but all its other behavior is retained. The object still takes up space, it takes part in collisions, and slurs, ties and beams can be attached to it.

This snippet demonstrates how to connect different voices using ties. Normally, ties only connect two notes in the same voice. By introducing a tie in a different voice, and blanking the first up-stem in that voice, the tie appears to cross voices. To prevent the blanked stem's flag from interfering with tie positioning, the stem is extended.

```
\relative c'' {
  \time 2/4
  << {
    \once \override Stem #'transparent = ##t
    \once \override Stem #'length = #8
    b8 ~ b\noBeam
    \once \override Stem #'transparent = ##t
    \once \override Stem #'length = #8
    g8 ~ g\noBeam
  } \ {
    b8 g g e
  } >>
}
```

Manually controlling beam positions

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

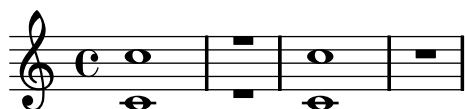
```
\relative c' {
  \time 2/4
  % from upper staffline (position 4) to center (position 0)
  \override Beam #'positions = #'(2 . 0)
  c8 c
  % from center to one above center (position 2)
  \override Beam #'positions = #'(0 . 1)
  c8 c
}
```

Merging multi-measure rests in a polyphonic part

When using multi-measure rests in a polyphonic staff, the rests will be placed differently depending on the voice they belong to. However they can be printed on the same staff line, using the following setting.

```
normalPos= \revert MultiMeasureRest #'staff-position
```

```
{
  <<
  {
    c''1
    R1
    c''1
    \normalPos
    R1
  }
  \\
  {
    c'1
    R1
    c'1
    \normalPos
    R1
  }
  >>
}
```

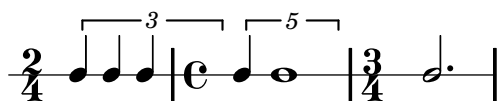


Modifying tuplet bracket length

Tuplet brackets can be made to run to prefatory matter or the next note. Default tuplet brackets end at the right edge of the final note of the tuplet; full-length tuplet brackets extend farther to the right, either to cover all the non-rhythmic notation up to the following note, or to cover only the whitespace before the next item of notation, be that a clef, time signature, key signature, or another note. The example shows how to switch tuplets to full length mode and how to modify what material they cover.

```
\new RhythmicStaff {
  % Set tuplets to be extendable...
  \set tupletFullLength = ##t
  % ...to cover all items up to the next note
  \set tupletFullLengthNote = ##t
  \time 2/4
  \times 2/3 { c4 c c }
  % ...or to cover just whitespace
  \set tupletFullLengthNote = ##f
  \time 4/4
  \times 4/5 { c4 c1 }
  \time 3/4
  c2.
}
```

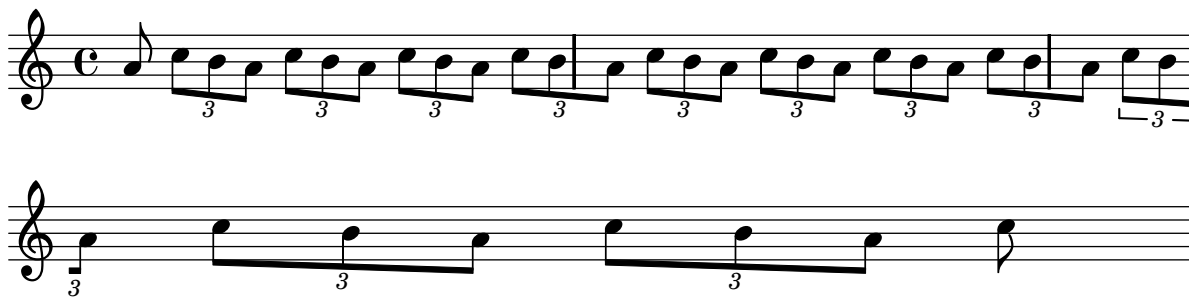
}



Permitting line breaks within beamed tuplets

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

```
\layout {
  \context {
    \Voice
    % Permit line breaks within tuplets
    \remove "Forbid_line_break_engraver"
    % Allow beams to be broken at line breaks
    \override Beam #'breakable = ##t
  }
}
\relative c'' {
  a8
  \repeat unfold 8 { \times 2/3 { c[ b a] } }
  % Insert a manual line break within a tuplet
  \times 2/3 { c[ b \bar {""} \break a] }
  \repeat unfold 2 { \times 2/3 { c[ b a] } }
  c8
}
```



Positioning multi-measure rests

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

```
\relative c'' {
  % Multi-measure rests by default are set under the second line
  R1
  % They can be moved with an override
  \override MultiMeasureRest #'staff-position = #-2
  R1
  % A value of 0 is the default position;
  % the following trick moves the rest to the center line
  \override MultiMeasureRest #'staff-position = #-0.01
}
```



```

R1
% Multi-measure rests in odd-numbered voices are under the top line
<< { R1 } \\ { a1 } >>
% Multi-measure rests in even-numbered voices are under the bottom line
<< { c1 } \\ { R1 } >>
% They remain separated even in empty measures
<< { R1 } \\ { R1 } >>
% This brings them together even though there are two voices
\compressFullBarRests
<<
  \revert MultiMeasureRest #'staff-position
  { R1*3 }
  \\
  \revert MultiMeasureRest #'staff-position
  { R1*3 }
>>
}

```



Printing metronome and rehearsal marks below the staff

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

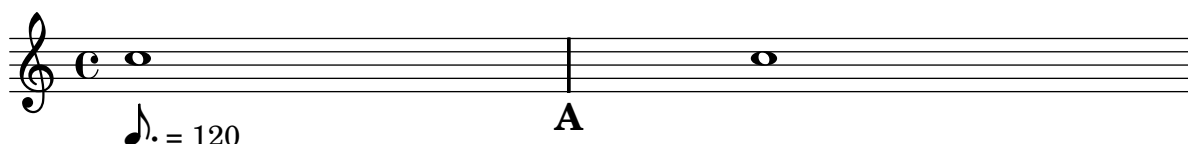
```

\layout { ragged-right = ##f }

{
  % Metronome marks below the staff
  \override Score.MetronomeMark #'direction = #DOWN
  \tempo 8. = 120
  c''1

  % Rehearsal marks below the staff
  \override Score.RehearsalMark #'direction = #DOWN
  \mark \default
  c''1
}

```



Printing music with different time signatures

In the following snippet, two parts have a completely different time signature, yet remain synchronized. The bar lines can no longer be printed at the `Score` level; to allow independent bar lines in each part, the `Barline_engraver` is moved from the `Score` context to the `Staff` context.

```

\paper {
  indent = #0
  ragged-right = ##t
}

global = { \time 3/4 { s2.*3 } \bar "" \break { s2.*3 } }

\layout {
  \context {
    \Score
    \remove "Timing_translator"
    \remove "Time_signature_engraver"
    \remove "Default_bar_line_engraver"
    \override SpacingSpanner #'uniform-stretching = ##t
    \override SpacingSpanner #'strict-note-spacing = ##t
    proportionalNotationDuration = #(ly:make-moment 1 64)
  }
  \context {
    \Staff
    \consists "Timing_translator"
    \consists "Default_bar_line_engraver"
    \consists "Time_signature_engraver"
  }
  \context {
    \Voice
    \remove "Forbid_line_break_engraver"
    tupletFullLength = ##t
  }
}

Bassklarinette = \new Staff <<
  \global {
    \bar "|"
    \clef treble
    \time 3/8
    d''4.

    \bar "|"
    \time 3/4
    r8 des''2( c''8)

    \bar "|"
    \time 7/8
    r4. ees''2 ~

    \bar "|"
    \time 2/4
    \tupletUp
    \times 2/3 { ees''4 r4 d''4 ~ }

    \bar "|"
    \time 3/8

```

```

\tupletUp
\times 3/4 { d''4 r4 }

\bar "|"
\time 2/4
e''2

\bar "|"
\time 3/8
es''4.

\bar "|"
\time 3/4
r8 d''2 r8
\bar "|"
}
>>

Perkussion = \new StaffGroup <<
  \new Staff <<
    \global {
      \bar "|"
      \clef percussion
      \time 3/4
      r4 c'2 ~

      \bar "|"
      c'2.

      \bar "|"
      R2.

      \bar "|"
      r2 g'4 ~

      \bar "|"
      g'2. ~

      \bar "|"
      g'2.
    }
  >>
>>
\new Staff <<
  \global {
    \bar "|"
    \clef percussion
    \time 3/4
    R2.

    \bar "|"
    g'2. ~
  }

```

```

\bar {"|"
g'2.

\bar {"|"
r4 g'2 ~

\bar {"|"
g'2 r4

\bar {"|"
g'2.
}
>>
>>

\score {
  << \Bassklarinette \Perkussion >>
}

```

First system of music, measures 1-3. The top staff is in treble clef with a 3/8 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The music features a melody in the treble staff and a bass line in the bottom staff, with a drum part in the middle staff.

Second system of music, measures 4-5. The top staff is in treble clef with a 3/8 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The music features a melody in the treble staff and a bass line in the bottom staff, with a drum part in the middle staff.

Third system of music, measures 6-7. The top staff is in treble clef with a 3/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The music features a melody in the treble staff and a bass line in the bottom staff, with a drum part in the middle staff.

Rest styles

Rests may be used in various styles.

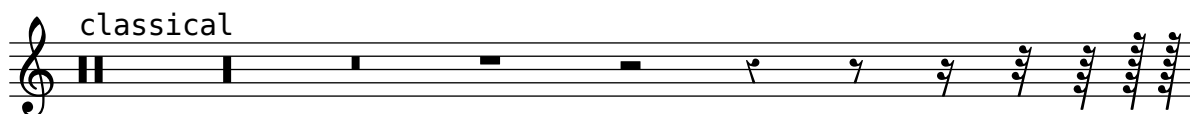
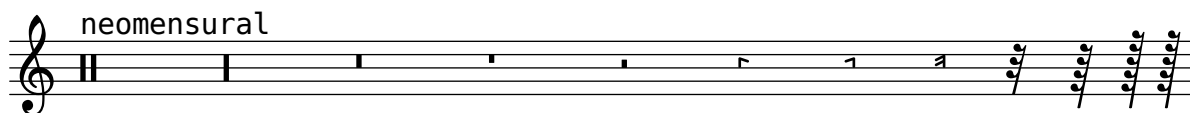
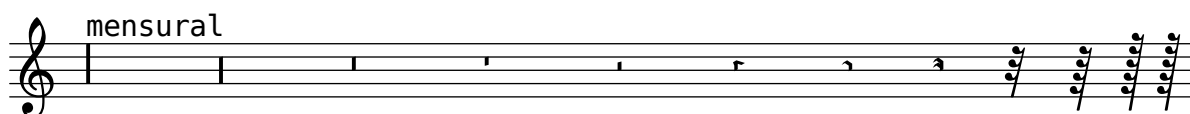
```
\layout {
  indent = 0.0
  \context {
    \Staff
    \remove "Time_signature_engraver"
  }
}

\relative c {
  \set Score.timing = ##f
  \override Staff.Rest #'style = #'mensural
  r\maxima^\markup \typewriter { mensural }
  r\longa r\breve r1 r2 r4 r8 r16 r32 r64 r128 r128
  \bar ""

  \override Staff.Rest #'style = #'neomensural
  r\maxima^\markup \typewriter { neomensural }
  r\longa r\breve r1 r2 r4 r8 r16 r32 r64 r128 r128
  \bar ""

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

  \override Staff.Rest #'style = #'default
  r\maxima^\markup \typewriter { default }
  r\longa r\breve r1 r2 r4 r8 r16 r32 r64 r128 r128
}
```



Rhythmic slashes

In "simple" lead-sheets, sometimes no actual notes are written, instead only "rhythmic patterns" and chords above the measures are notated giving the structure of a song. Such a feature is for example useful while creating/transcribing the structure of a song and also when sharing lead sheets with guitarists or jazz musicians. The standard support for this using `\repeat percent` is unsuitable here since the first beat has to be an ordinary note or rest. This example shows two solutions to this problem, by redefining ordinary rests to be printed as slashes. (If the duration of each beat is not a quarter note, replace the `r4` in the definitions with a rest of the appropriate duration).

```
% Macro to print single slash
rs = {
  \once \override Rest #'stencil = #ly:percent-repeat-item-interface::beat-slash
  \once \override Rest #'thickness = #'0.48
  \once \override Rest #'slope = #'1.7
  r4
}

% Function to print a specified number of slashes
comp = #(define-music-function (parser location count) (integer?)
  #{
    \override Rest #'stencil = #ly:percent-repeat-item-interface::beat-slash
    \override Rest #'thickness = #'0.48
    \override Rest #'slope = #'1.7
    \repeat unfold $count { r4 }
    \revert Rest #'stencil
  }
)

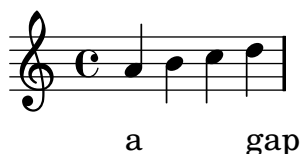
\score{
  \relative c' {
    c d e f |
    \rs \rs \rs \rs |
    \comp #4 |
  }
}
```



Skips in lyric mode (2)

Although `s` skips cannot be used in `\lyricmode` (it is taken to be a literal "s", not a space), double quotes (") or underscores (_) are available. So for example:

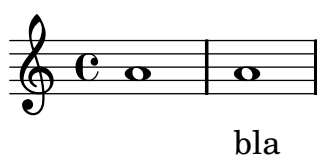
```
<<
  \relative c'' { a4 b c d }
  \new Lyrics \lyricmode { a4 "" _ gap }
>>
```



Skips in lyric mode

The `s` syntax for skips is only available in note mode and chord mode. In other situations, for example, when entering lyrics, using the `\skip` command is recommended.

```
<<
  \relative { a'1 a }
  \new Lyrics \lyricmode { \skip 1 bla1 }
>>
```



Three-sided box

This example shows how to add a markup command to get a three sided box around some text (or other markup).

```
% New command to add a three sided box, with sides north, west and south
% Based on the box-stencil command defined in scm/stencil.scm
% Note that you use ";" to comment a line in Scheme
#(define-public (NWS-box-stencil stencil thickness padding)
  "Add a box around STENCIL, producing a new stencil."
  (let* ((x-ext (interval-widen (ly:stencil-extent stencil 0) padding))
        (y-ext (interval-widen (ly:stencil-extent stencil 1) padding))
        (y-rule (make-filled-box-stencil (cons 0 thickness) y-ext))
        (x-rule (make-filled-box-stencil
                  (interval-widen x-ext thickness) (cons 0 thickness))))
    ; (set! stencil (ly:stencil-combine-at-edge stencil X 1 y-rule padding))
    (set! stencil (ly:stencil-combine-at-edge stencil X -1 y-rule padding))
    (set! stencil (ly:stencil-combine-at-edge stencil Y 1 x-rule 0.0))
    (set! stencil (ly:stencil-combine-at-edge stencil Y -1 x-rule 0.0))
    stencil))

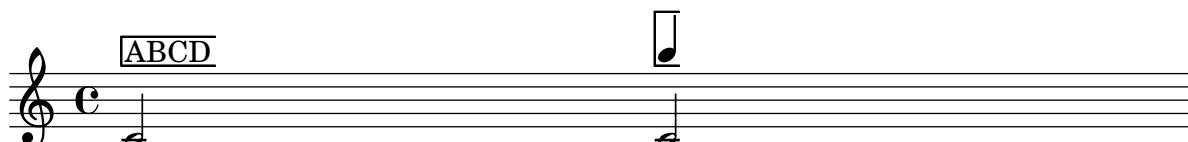
% The corresponding markup command, based on the \box command defined
% in scm/define-markup-commands.scm
#(define-markup-command (NWS-box layout props arg) (markup?)
  "Draw a box round @var{arg}. Looks at @code{thickness},
@code{box-padding} and @code{font-size} properties to determine line
thickness and padding around the markup."

  (let* ((th (chain-assoc-get 'thickness props 0.1))
        (size (chain-assoc-get 'font-size props 0))
        (pad (* (magstep size)
                 (chain-assoc-get 'box-padding props 0.2)))
        (m (interpret-markup layout props arg)))
    (NWS-box-stencil m th pad)))
```

% Test it:

```
\layout { ragged-right = ##f }
```

```
\relative c' {
  c2~\markup { \NWS-box ABCD }
  c~\markup { \NWS-box \note #"4" #1.0 }
}
```



Using ties with arpeggios

Ties are sometimes used to write out arpeggios. In this case, two tied notes need not be consecutive. This can be achieved by setting the `tieWaitForNote` property to "true". The same feature is also useful, for example, to tie a tremolo to a chord, but in principle, it can also be used for ordinary consecutive notes, as demonstrated in this example.

```
\relative c' {
  \set tieWaitForNote = ##t
  \grace { c16[~ e~ g]~ } <c, e g>2
  \repeat tremolo 8 { c32~ c'~ } <c c,>1
  e8~ c~ a~ f~ <e' c a f>2
  \tieUp c8~ a \tieDown \tieDotted g~ c g2
}
```



Expressive marks

These snippets illustrate [Section “Expressive marks”](#) in *Notation Reference*.

Adding beams, slurs, ties etc. when using tuplet and non-tuplet rhythms.

LilyPond syntax can involve many unusual placements for parentheses, brackets etc., which might sometimes have to be interleaved. For example, when entering a manual beam, the left square bracket has to be placed after the starting note and its duration, not before. Similarly, the right square bracket should directly follow the note which is to be at the end of the requested beaming, even if this note happens to be inside a tuplet section. This snippet demonstrates how to combine manual beaming, manual slurs, ties and phrasing slurs with tuplet sections (enclosed within curly braces).

```
{
  r16[ g16 \times 2/3 { r16 e'8] }
  g16( a \times 2/3 { b d e' ) }
  g8[( a \times 2/3 { b d' ) e']~ }
  \time 2/4
  \times 4/5 { e'32\ ( a b d' e' ) a'4.\ }
}
```



Adding parentheses around an expressive mark or chordal note

The `\parenthesize` function is a special tweak that encloses objects in parentheses. The associated grob is `Score.ParenthesesItem`.

```
\relative c' {
  c2-\parenthesize ->
  \override ParenthesesItem #'padding = #0.1
  \override ParenthesesItem #'font-size = #-4
  <d \parenthesize fis a>2
}
```



Adjusting the shape of falls and doits

The `shortest-duration-space` property may have to be tweaked to adjust the shape of falls and doits.

```
\relative c' {
  \override Score.SpacingSpanner #'shortest-duration-space = #4.0
  c2-\bendAfter #+5
  c2-\bendAfter #-3
}
```

```

c2-\bendAfter #+8
c2-\bendAfter #-6
}

```



Broken crescendo hairpin

In order to make parts of a crescendo hairpin invisible, the following method is used: A white rectangle is drawn on top of the respective part of the crescendo hairpin, making it invisible. The rectangle is defined as postscript code within a text markup.

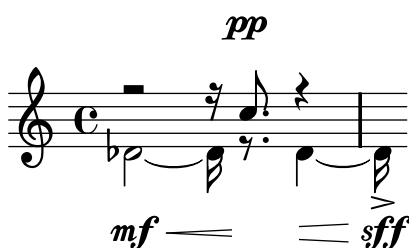
To fine-tune the position and size of the markup, the number preceding `setgray` in the postscript definition can be set to a value less than one, making it grey. The two numbers before `scale` in the postscript code are responsible for the width and height of the rectangle, the two numbers before `translate` change the x- and y-origin of the rectangle.

Make sure to put the hairpin in a lower layer than the text markup to draw the rectangle over the hairpin.

```

\relative c' {
  << {
    \dynamicUp
    \override DynamicLineSpanner #'staff-padding = #4
    r2 r16 c'8.\pp r4
  }
  \\\
  {
    \override DynamicLineSpanner #'layer = #0
    des,2\mf\< ~
    \override TextScript #'layer = #2
    des16_\markup {
      \postscript #"1.9 -8 translate 5 4 scale 1 setgray 0 0 moveto 0 1
        lineto 1 1 lineto 1 0 lineto 0 0 lineto fill"
    }
    r8. des4 ~ des16->\sff
  } >>
}

```



Caesura ("railtracks") with fermata

A caesura is sometimes denoted with a double "railtracks" breath mark with a fermata sign positioned above. This snippet should present an optically pleasing combination of railtracks and a fermata.

```
{
  c''2.
  % construct the symbol
  \override BreathingSign #'text = \markup {
    \line {
      \musicglyph #"scripts.caesura.curved"
      \translate #'(-1.75 . 1.6)
      \musicglyph #"scripts.ufermata"
    }
  }
  \breathe c''4
  % set the breathe mark back to normal
  \revert BreathingSign #'text
  c''2. \breathe c''4
  \bar "|."
}
```



Center text below hairpin dynamics

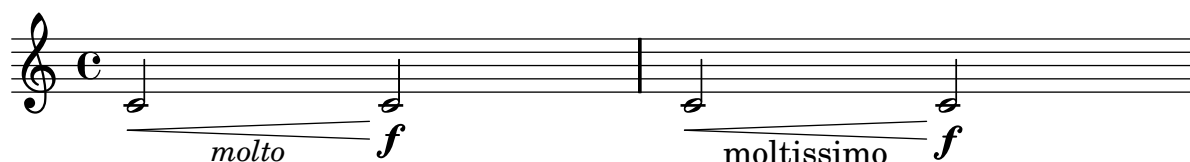
This example provides a function to typeset a hairpin (de)crescendo with some additional text below it, such as "molto" or "poco". The example also illustrates how to modify the way an object is normally printed, using some Scheme code.

```
hairpinWithCenteredText = #(define-music-function (parser location text) (markup?)
#{
  \override Voice.Hairpin #'stencil = #(lambda (grob)
    (ly:stencil-aligned-to
      (ly:stencil-combine-at-edge
        (ly:stencil-aligned-to (ly:hairpin::print grob) X CENTER)
        Y DOWN
        (ly:stencil-aligned-to (ly:text-interface::print grob) X CENTER))
      X LEFT))
  \override Voice.Hairpin #'text = $text
#})

hairpinMolto = \hairpinWithCenteredText \markup { \italic molto }
hairpinMore = \hairpinWithCenteredText \markup { \bigger moltissimo }

\layout { ragged-right = ##f }

{
  \hairpinMolto c'2\< c'\f
  \hairpinMore c'2\< c'\f
}
```



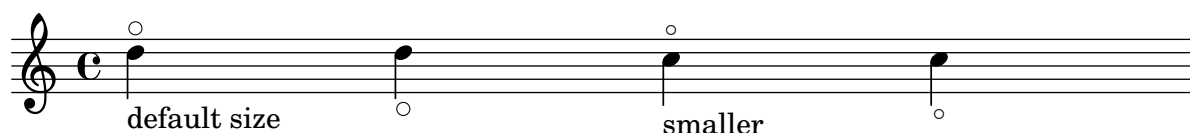
Changing \flageolet mark size

To make the \flageolet circle smaller use the following Scheme function.

```
smallFlageolet = #(let ((m (make-music 'ArticulationEvent
                                     'articulation-type "flageolet")))
  (set! (ly:music-property m 'tweaks)
    (acons 'font-size -3
      (ly:music-property m 'tweaks)))
  m)
```

```
\layout { ragged-right = ##f }
```

```
\relative c' {
  d4^\flageolet_\markup { default size } d_\flageolet
  c4^\smallFlageolet_\markup { smaller } c_\smallFlageolet
}
```



Changing text and spanner styles for text dynamics

The text used for crescendos and decrescendos can be changed by modifying the context properties `crescendoText` and `decrescendoText`. The style of the spanner line can be changed by modifying the `'style` property of `DynamicTextSpanner`. The default value is `'hairpin`, and other possible values include `'line`, `'dashed-line`, and `'dotted-line`:

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



Changing the appearance of a slur from solid to dotted or dashed

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

```
\relative c' {
  c4( d e c)
  \slurDotted
```

```

c4( d e c)
\slurSolid
c4( d e c)
\slurDashed
c4( d e c)
\slurSolid
c4( d e c)
}

```



Changing the breath mark symbol

The glyph of the breath mark can be tuned by overriding the text property of the `BreathingSign` layout object with any markup text.

```

\relative c'' {
  c2
  \override BreathingSign #'text = \markup { \musicglyph #"scripts.rvarcomma" }
  \breathe
  d2
}

```



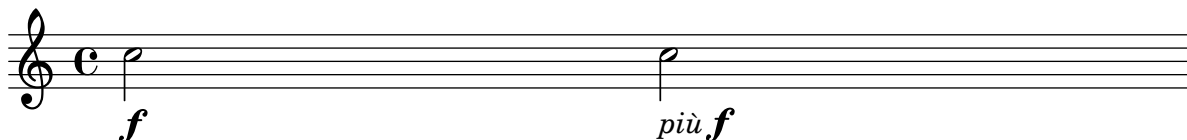
Combining dynamics with markup texts

Some dynamics may involve text indications (such as "più forte" or "piano subito"). They can be produced using a `\markup` block.

```

piuF = \markup { \italic più \dynamic f }
\layout { ragged-right = ##f }
\relative c'' {
  c2\ff c-\piuF
}

```



Contemporary glissando

A contemporary glissando without a final note can be typeset using a hidden note and cadenza timing.

```

\relative c'' {
  \time 3/4

```

```

\override Glissando #'style = #'zigzag
c4 c
\cadenzaOn
c4\glissando
\hideNotes
c,,4
\unHideNotes
\cadenzaOff
\bar "|"
}

```



Controlling the vertical ordering of scripts

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

```

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

  \once \override Script #'script-priority = #-100
  a2^\prall^\markup { \sharp }
}

```



Creating arpeggios across notes in different voices

An arpeggio can be drawn across notes in different voices on the same staff if the `Span_arpeggio_engraver` is moved to the `Staff` context:

```

\new Staff \with {
  \consists "Span_arpeggio_engraver"
}
\relative c' {
  \set Staff.connectArpeggios = ##t
  <<
    { <e' g>4\arpeggio <d f> <d f>2 } \
    { <d, f>2\arpeggio <g b>2 }
  >>
}

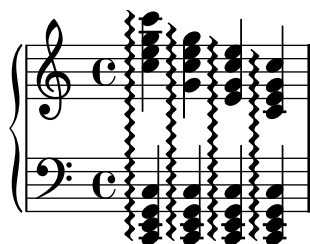
```



Creating cross-staff arpeggios in a piano staff

In a `PianoStaff`, it is possible to let an arpeggio cross between the staves by setting the property `PianoStaff.connectArpeggios`.

```
\new PianoStaff \relative c'' <<
  \set PianoStaff.connectArpeggios = ##t
  \new Staff {
    <c e g c>4\arpeggio
    <g c e g>4\arpeggio
    <e g c e>4\arpeggio
    <c e g c>4\arpeggio
  }
  \new Staff {
    \clef bass
    \repeat unfold 4 {
      <c,, e g c>4\arpeggio
    }
  }
>>
```



Creating cross-staff arpeggios in other contexts

Cross-staff arpeggios can be created in contexts other than `PianoStaff` if the `Span_arpeggio_engraver` is included in the `Score` context.

```
\score {
  \new StaffGroup {
    \set Score.connectArpeggios = ##t
    <<
      \new Voice \relative c' {
        <c e>2\arpeggio
        <d f>2\arpeggio
        <c e>1\arpeggio
      }
      \new Voice \relative c {
        \clef bass
        <c g'>2\arpeggio
        <b g'>2\arpeggio
        <c g'>1\arpeggio
      }
    >>
  }
  \layout {
```

```

\context {
  \Score
  \consists "Span_arpeggio_engraver"
}
}
}

```



Creating "real" parenthesized dynamics

Although the easiest way to add parentheses to a dynamic mark is to use a `\markup` block, this method has a downside: the created objects will behave like text markups, and not like dynamics.

However, it is possible to create a similar object using the equivalent Scheme code (as described in "Markup programmer interface"), combined with the `make-dynamic-script` function. This way, the markup will be regarded as a dynamic, and therefore will remain compatible with commands such as `\dynamicUp` or `\dynamicDown`.

```
\paper { ragged-right = ##t }
```

```

parenF = #(make-dynamic-script (markup #:line (#:normal-text #:italic
  #:font-size 2 "(" #:hspace -0.8 #:dynamic "f" #:normal-text
  #:italic #:font-size 2 ")")
  )))
\relative c'' {
  c4\parenF c c \dynamicUp c\parenF
}

```



Creating simultaneous rehearsal marks

Unlike text scripts, rehearsal marks cannot be stacked at a particular point in a score: only one `RehearsalMark` object is created. Using an invisible measure and bar line, an extra rehearsal mark can be added, giving the appearance of two marks in the same column.

This method may also prove useful for placing rehearsal marks at both the end of one system and the start of the following system.

```

{
  \key a \major
  \set Score.markFormatter = #format-mark-box-letters
  \once \override Score.RehearsalMark #'outside-staff-priority = #5000
  \once \override Score.RehearsalMark #'self-alignment-X = #LEFT
}

```



```

\once \override Score.RehearsalMark #'break-align-symbols = #'(key-signature)
\mark \markup { \bold { Senza denti } }

% the hidden measure and bar line
\once \override Score.TimeSignature #'stencil = ##f
\time 1/16
s16 \bar ""

\time 4/4
\once \override Score.RehearsalMark #'self-alignment-X = #LEFT
\once \override Score.RehearsalMark #'break-align-symbols = #'(bar-line)
\mark \markup { \box \bold Intro }
d'1
\mark \default
d'1
}

```



Creating slurs across voices

In some situations, it may be necessary to create slurs between notes from different voices.

The solution is to add invisible notes to one of the voices, using `\hideNotes`.

This example is measure 235 of the Ciaccona from Bach's 2nd Partita for solo violin, BWV 1004.

```

\relative c' {
  << {
    d16( a') s a s a[ s a] s a[ s a]
  }
  \\\
  {
    \slurUp
    bes,16[ s e](
    \hideNotes a)
    \unHideNotes f[(
    \hideNotes a)
    \unHideNotes fis](
    \hideNotes a)
    \unHideNotes g[(
    \hideNotes a)
    \unHideNotes gis](
    \hideNotes a)
  } >>
}

```



Creating text spanners

The `\startTextSpan` and `\stopTextSpan` commands allow the creation of text spanners as easily as pedal indications or octavations. Override some properties of the `TextSpanner` object to modify its output.

```
\relative c'' {
  \override TextSpanner #'edge-text = #("bla" . "blu")
  a \startTextSpan
  b c
  a \stopTextSpan

  \override TextSpanner #'dash-period = #2
  \override TextSpanner #'dash-fraction = #0.0
  a \startTextSpan
  b c
  a \stopTextSpan

  \revert TextSpanner #'style
  \override TextSpanner #'style = #'dashed-line \override TextSpanner #'bound-details #'left
  \override TextSpanner #'bound-details #'right #'text = \markup { \draw-line #'(0 . -2) }

  a \startTextSpan
  b c
  a \stopTextSpan

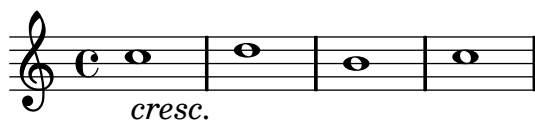
  \set Staff.middleCPosition = #-13
  \override TextSpanner #'dash-period = #10
  \override TextSpanner #'dash-fraction = #0.5
  \override TextSpanner #'thickness = #10
  a \startTextSpan
  b c
  a \stopTextSpan
  \set Staff.middleCPosition = #-6
}
```



Hiding the extender line for text dynamics

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

```
\relative c'' {
  \override DynamicTextSpanner #'dash-period = #-1.0
  \crescTextCresc
  c1\< | d | b | c\!
}
```



Horizontally aligning custom dynamics (e.g. "sempre pp", "piu f", "subito p")

Some dynamic expressions involve additional text, like "sempre pp". Since lilypond aligns all dynamics centered on the note, the `\pp` would be displayed way after the note it applies to.

To correctly align the "sempre `\pp`" horizontally, so that it is aligned as if it were only the `\pp`, there are several approaches:

- * Simply use `\once\override DynamicText #'X-offset = #-9.2` before the note with the dynamics to manually shift it to the correct position. Drawback: This has to be done manually each time you use that dynamic markup... * Add some padding (`#:hspace 7.1`) into the definition of your custom dynamic mark, so that after lilypond center-aligns it, it is already correctly aligned. Drawback: The padding really takes up that space and does not allow any other markup or dynamics to be shown in that position.

- * Shift the dynamic script `\once\override ... #'X-offset = ...` Drawback: `\once\override` is needed for every invocation!

- * Set the dimensions of the additional text to 0 (using `#:with-dimensions '(0 . 0) '(0 . 0)`). Drawback: To lilypond "sempre" has no extent, so it might put other stuff there and create collisions (which are not detected by the collision detection!). Also, there seems to be some spacing, so it's not exactly the same alignment as without the additional text

- * Add an explicit shifting directly inside the scheme function for the dynamic-script.

- * Set an explicit alignment inside the dynamic-script. By default, this won't have any effect, only if one sets `X-offset`! Drawback: One needs to set `DynamicText #'X-offset`, which will apply to all dynamic texts! Also, it is aligned at the right edge of the additional text, not at the center of `pp`.

```
\header { title = "Horizontally aligning custom dynamics" }
\layout { ragged-right = ##t }
```

```
% Solution 1: Using a simple markup with a particular haligh value
```

```
% Drawback: It's a markup, not a dynamic command, so \dynamicDown etc. will have no effect
semppMarkup = \markup { \haligh #1.4 \italic "sempre" \dynamic "pp" }
```

```
% Solution 2: Using a dynamic script and shifting with \once\override ... #'X-offset = ..
```

```
% Drawback: \once\override needed for every invocation
```

```
semppK = #(make-dynamic-script (markup #:line( #:normal-text #:italic "sempre" #:dynamic "pp" )
```

```
% Solution 3: Padding the dynamic script so the center-alighment puts it to the correct position
```

```
% Drawback: the padding really reserves the space, nothing else can be there
```

```
semppT = #(
  make-dynamic-script (
    markup #:line (
      #:normal-text #:italic "sempre" #:dynamic "pp" #:hspace 7.1
    )
  )
)
```

```
% Solution 4: Dynamic, setting the dimensions of the additional text to 0
```

```
% Drawback: To lilypond "sempre" has no extent, so it might put other stuff there => collisions
```

```
% Drawback: Also, there seems to be some spacing, so it's not exactly the
% same alighment as without the additional text
```

```
semppM = #(make-dynamic-script (markup #:line( #:with-dimensions '(0 . 0) '(0 . 0) #:right-align
```

```
% Solution 5: Dynamic with explicit shifting inside the scheme function
```

```
semppG = #(make-dynamic-script
  (markup
    #:hspace 0 #:translate (cons -18.85 0 )
    #:line( #:normal-text #:italic "sempre" #:dynamic "pp"))
)
```

```
% Solution 6: Dynamic with explicit alignment. This has only effect, if one sets X-offset!
```

```
% Drawback: One needs to set DynamicText #'X-offset!
```

```
% Drawback: Aligned at the right edge of the additional text, not at the center of pp
```

```
semppMII = #(make-dynamic-script (markup #:line( #:right-align #:normal-text #:italic "sempre
```

```
\context StaffGroup <<
  \context Staff="s" << \set Staff.instrumentName = "Normal"
    \relative c'' { \key es \major c4\pp c\p c c | c\ff c c\pp c }
  >>
  \context Staff="sMarkup" << \set Staff.instrumentName = \markup\column{"Normal" "Markup"}
    \relative c'' { \key es \major c4-\semppMarkup c\p c c | c\ff c c-\semppMarkup c}
  >>
  \context Staff="sK" << \set Staff.instrumentName = \markup\column{"Explicit" "shifting"}
    \relative c'' { \key es \major
      \once \override DynamicText #'X-offset = #-9.2 c4\semppK c\p c c |
      c\ff c \once \override DynamicText #'X-offset = #-9.2 c\semppK c }
    >>
  \context Staff="sT" << \set Staff.instrumentName = \markup\column{"Right" "padding"}
    \relative c'' { \key es \major c4\semppT c\p c c | c\ff c c\semppT c }
  >>
  \context Staff="sM" << \set Staff.instrumentName = \markup\column{"Setting" "dimension" "t"}
    \relative c'' { \key es \major c4\semppM c\p c c | c\ff c c\semppM c }
  >>
  \context Staff="sG" << \set Staff.instrumentName = \markup\column{"Shifting" "inside" "dy"}
    \relative c'' { \key es \major c4\semppG c\p c c | c\ff c c\semppG c }
  >>
  \context Staff="sMII" << \set Staff.instrumentName = \markup\column{"Alignment" "inside" "t"}
    \relative c'' { \key es \major
      \override DynamicText #'X-offset = #0 % Setting to ##f (false) gives the same resul
      c4\semppMII c\p c c | c\ff c c\semppMII c }
    >>
  >>
```

Horizontally aligning custom dynamics

Normal	
Normal Markup	
Explicit shifting	
Right padding	
Setting dimension to zero	
Shifting inside dynamics	
Alignment inside dynamics	

Inserting a caesura

Caesura marks can be created by overriding the 'text property of the BreathingSign object. A curved caesura mark is also available.

```
\relative c'' {
  \override BreathingSign #'text =
    #(make-musicglyph-markup "scripts.caesura.straight")
  c8 e4. \breathe g8. e16 c4

  \override BreathingSign #'text =
    #(make-musicglyph-markup "scripts.caesura.curved")
  g8 e'4. \breathe g8. e16 c4
}
```

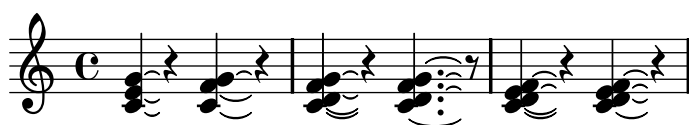


Laissez vibrer ties

Laissez vibrer ties have a fixed size. Their formatting can be tuned using 'tie-configuration.

```
\relative c' {
  <c e g>4\laissezVibrer r <c f g>\laissezVibrer r
  <c d f g>4\laissezVibrer r <c d f g>4.\laissezVibrer r8

  <c d e f>4\laissezVibrer r
  \override LaissezVibrerTieColumn #'tie-configuration
    = #`((-7 . ,DOWN)
      (-5 . ,DOWN)
      (-3 . ,UP)
      (-1 . ,UP))
  <c d e f>4\laissezVibrer r
}
```



Line arrows

Arrows can be applied to text-spanners and line-spanners (such as the Glissando).

```
\relative c' {
  \override TextSpanner #'bound-padding = #1.0
  \override TextSpanner #'dash-fraction = #'()
  \override TextSpanner #'bound-details #'right #'arrow = ##t
  \override TextSpanner #'bound-details #'left #'text = "fof"
  \override TextSpanner #'bound-details #'right #'text = "gag"
  \override TextSpanner #'bound-details #'right #'padding = #0.6

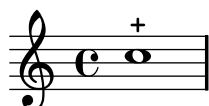
  \override TextSpanner #'bound-details #'right #'stencil-align-dir-y = #CENTER
  \override TextSpanner #'bound-details #'left #'stencil-align-dir-y = #CENTER

  \override Glissando #'bound-details #'right #'arrow = ##t
  \override Glissando #'arrow-length = #0.5
  \override Glissando #'arrow-width = #0.25

  a8\startTextSpan gis a4 b\glissando b,
  g'4 c\stopTextSpan c2
}
```



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



Piano template with centered dynamics

Many piano scores have the dynamics centered between the two staves. This requires a bit of tweaking to implement, but since the template is right here, you don't have to do the tweaking yourself.

```
upper = \relative c'' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

lower = \relative c {
  \clef bass
  \key c \major
  \time 4/4

  a2 c
}

dynamics = {
  s2\fff\> s4 s\!\pp
}

pedal = {
  s2\sustainOn s\sustainOff
}

\score {
  \new PianoStaff <<
    \new Staff = "upper" \upper
    \new Dynamics = "dynamics" \dynamics
    \new Staff = "lower" <<
      \clef bass
      \lower
    >>
    \new Dynamics = "pedal" \pedal
  >>
```

```

\layout {
  \context {
    \type "Engraver_group"
    \name Dynamics
    % So that \cresc works, for example.
    \alias Voice
    \consists "Output_property_engraver"

    \override VerticalAxisGroup #'minimum-Y-extent = #'(-1 . 1)
    \override DynamicLineSpanner #'Y-offset = #0
    pedalSustainStrings = #'("Ped." "*Ped." "*")
    pedalUnaCordaStrings = #'("una corda" "" "tre corde")

    \consists "Piano_pedal_engraver"
    \consists "Script_engraver"
    \consists "Dynamic_engraver"
    \consists "Text_engraver"

    \override TextScript #'font-size = #2
    \override TextScript #'font-shape = #'italic

    \consists "Skip_event_swallow_translator"

    \consists "Axis_group_engraver"
  }
  \context {
    \PianoStaff
    \accepts Dynamics
  }
}
\score {
  \new PianoStaff <<
    \new Staff = "upper" << \upper \dynamics \pedal >>
    \new Staff = "lower" << \lower \dynamics \pedal >>
  >>
  \midi { }
}

```



Printing hairpins using al niente notation

Hairpins may be printed with a circled tip (al niente notation) by setting the `circled-tip` property of the `Hairpin` object to `#t`.

```
\relative c'' {
  \override Hairpin #'circled-tip = ##t
  c2\< c\!
  c4\> c\< c2\!
}
```



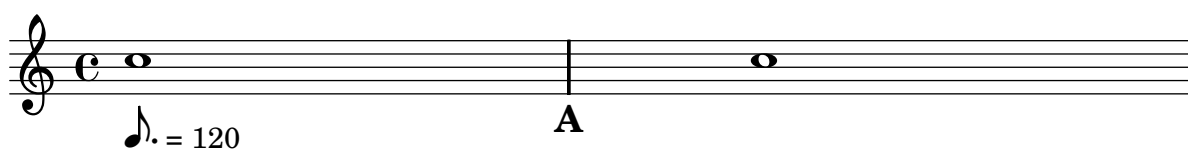
Printing metronome and rehearsal marks below the staff

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

```
\layout { ragged-right = ##f }

{
  % Metronome marks below the staff
  \override Score.MetronomeMark #'direction = #DOWN
  \tempo 8. = 120
  c''1

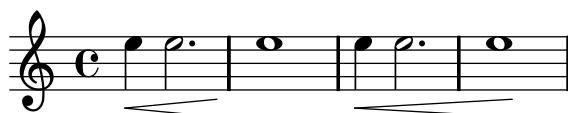
  % Rehearsal marks below the staff
  \override Score.RehearsalMark #'direction = #DOWN
  \mark \default
  c''1
}
```



Setting hairpin behavior at bar lines

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

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



Setting the minimum length of hairpins

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

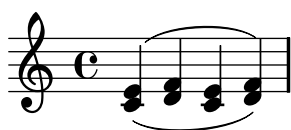
```
\relative c' {
  c4\< c\! d\> e\!
  \override Hairpin #'minimum-length = #5
  << f1 { s4 s\< s\> s\! } >>
}
```



Using double slurs for legato chords

Some composers write two slurs when they want legato chords. This can be achieved by setting `doubleSlurs`.

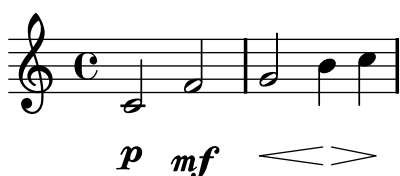
```
\relative c' {
  \set doubleSlurs = ##t
  <c e>4( <d f> <c e> <d f>)
}
```



Vertically aligning dynamics across multiple notes

Dynamics that occur at, begin on, or end on the same note will be vertically aligned. To ensure that dynamics are aligned when they do not occur on the same note, increase the `staff-padding` property of the `DynamicLineSpanner` object.

```
\relative c' {
  \override DynamicLineSpanner #'staff-padding = #4
  c2\p f\mf
  g2\< b4\> c\!
}
```



Repeats

These snippets illustrate [Section “Repeats” in *Notation Reference*](#).

Adding volta brackets to additional staves

The `Volta_engraver` by default resides in the `Score` context, and brackets for the repeat are thus normally only printed over the topmost staff. This can be adjusted by adding the `Volta_engraver` to the `Staff` context where the brackets should appear; see also the "Volta multi staff" snippet.

```
<<
  \new Staff { \repeat volta 2 { c'1 } \alternative { c' } }
  \new Staff { \repeat volta 2 { c'1 } \alternative { c' } }
  \new Staff \with { \consists "Volta_engraver" } { c'2 g' e' a' }
  \new Staff { \repeat volta 2 { c'1 } \alternative { c' } }
>>
```



Isolated percent repeats

Isolated percents can also be printed. This is done by entering a multi-measure rest with a different print function:

```
\relative c' {
  \override MultiMeasureRest #'stencil
    = #ly:multi-measure-rest::percent
  R1
}
```



Measure counter

This snippet provides a workaround for emitting measure counters using transparent percent repeats.

```
<<
  \context Voice = "foo" {
```

```

\clef bass
c4 r g r
c4 r g r
c4 r g r
c4 r g r
}
\context Voice = "foo" {
  \set countPercentRepeats = ##t
  \override PercentRepeat #'transparent = ##t
  \override PercentRepeatCounter #'staff-padding = #1
  \repeat percent 4 { s1 }
}
>>

```



Percent repeat counter

Measure repeats of more than two repeats can get a counter when the convenient property is switched, as shown in this example:

```

\relative c'' {
  \set countPercentRepeats = ##t
  \repeat percent 4 { c1 }
}

```



Positioning segno and coda (with line break)

If you want to place an exiting segno sign and add text like "D.S. al Coda" next to it where usually the staff lines are you can use this snippet. The coda will resume in a new line. There is a variation documented in this snippet, where the coda will remain on the same line.

```

{
  \clef treble
  \key g \major
  \time 4/4
  \relative c'' {
    \repeat unfold 2 {
      | c4 c c c
    }

    % Set segno sign as rehearsal mark and adjust size if needed
    % \once \override Score.RehearsalMark #'font-size = #3
    \mark \markup { \musicglyph #"scripts.segno" }
    \repeat unfold 2 {
      | c4 c c c
    }
  }
}

```

```

% Set coda sign as rehearsal mark and adjust size if needed
\once \override Score.RehearsalMark #'font-size = #4
\mark \markup { \musicglyph #"scripts.coda" }
\repeat unfold 2 {
  | c4 c c c
}

% Should Coda be on anew line?
% Coda NOT on new line: use \nobreak
% Coda on new line: DON'T use \nobreak
% \noBreak

\bar "||"

% Set segno sign as rehearsal mark and adjust size if needed
\once \override Score.RehearsalMark #'break-visibility = #begin-of-line-invisible
% \once \override Score.RehearsalMark #'font-size = #3
\mark \markup { \musicglyph #"scripts.segno" }

% Here begins the trickery!
% \cadenzaOn will suppress the bar count and \stopStaff removes the staff lines.
\cadenzaOn
\stopStaff
  % Some examples of possible text-displays

  % text line-aligned
  % =====
  % Move text to the desired position
  % \once \override TextScript #'extra-offset = #'( 2 . -3.5 )
  % | s1*0^\markup { D.S. al Coda } }

  % text center-aligned
  % =====
  % Move text to the desired position
  % \once \override TextScript #'extra-offset = #'( 6 . -5.0 )
  % | s1*0^\markup { \center-column { D.S. "al Coda" } }

  % text and symbols center-aligned
  % =====
  % Move text to the desired position and tweak spacing for optimum text alignment
  % \once \override TextScript #'extra-offset = #'( 8 . -5.5 )
  \once \override TextScript #'word-space = #1.5
  \once \override TextScript #'X-offset = #8
  \once \override TextScript #'Y-offset = #1.5
  | s1*0^\markup { \center-column { "D.S. al Coda" \line { \musicglyph #"scripts.coda" } } }

  % Increasing the unfold counter will expand the staff-free space
  \repeat unfold 4 {
    s4 s4 s4 s4
    \bar ""
  }

```

```

    % Resume bar count and show staff lines again
    \startStaff
    \cadenzaOff

    % Should Coda be on new line?
    % Coda NOT on new line: DON'T use \break
    % Coda on new line: use \break
    \break

    % Show up, you clef and key!
    \once \override Staff.KeySignature #'break-visibility = #end-of-line-invisible
    \once \override Staff.Clef #'break-visibility = #end-of-line-invisible

    % Set coda sign as rehearsal mark and adjust size and position

    % Put the coda sign ontop of the (treble-)clef dependend on coda's line-position

    % Coda NOT on new line, use this:
    % \once \override Score.RehearsalMark #'extra-offset = #'( -2 . 1.75 )

    % Coda on new line, use this:
    \once \override Score.RehearsalMark #'extra-offset = #'( -8.42 . 1.75 )

    \once \override Score.RehearsalMark #'font-size = #5
    \mark \markup { \musicglyph #"scripts.coda" }

    % The coda
    \repeat unfold 5 {
      | c4 c c c
    }
    \bar"|. "
  }
}

```

The musical notation shows a staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of eighth notes. Above the staff, there are three rehearsal marks: a large 'S' (Coda sign), a large 'C' (Coda sign), and a large 'S' (Coda sign). To the right of the staff, the text 'D.S. al Coda' is written, followed by a large 'C' (Coda sign) and a large 'S' (Coda sign). Below the staff, there is a large 'C' (Coda sign) and a large 'S' (Coda sign).

Printing a repeat sign at the beginning of a piece

A |: bar line can be printed at the beginning of a piece, by overriding the relevant property:

```

\relative c'' {
  \once \override Score.BreakAlignment #'break-align-orders =
    #(make-vector 3 '(instrument-name

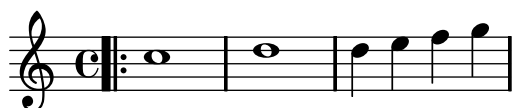
```

```

left-edge
ambitus
span-bar
breathing-sign
clef
key-signature
time-signature
staff-bar
custos
span-bar))

\bar "|:"
c1
d1
d4 e f g
}

```



Shortening volta brackets

By default, the volta brackets will be drawn over all of the alternative music, but it is possible to shorten them by setting `voltaSpannerDuration`. In the next example, the bracket only lasts one measure, which is a duration of 3/4.

```

\relative c'' {
  \time 3/4
  c4 c c
  \set Score.voltaSpannerDuration = #(ly:make-moment 3 4)
  \repeat volta 5 { d4 d d }
  \alternative {
    {
      e4 e e
      f4 f f
    }
    { g4 g g }
  }
}

```



Volta under chords

By adding the `Volta_engraver` to the relevant staff, volte can be put under chords.

```

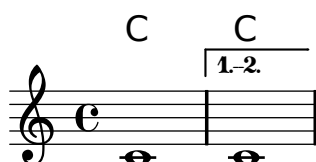
\score {
  <<
  \chords {
    c1
    c1

```

```

    }
    \new Staff \with { \consists "Volta_engraver" } {
      \repeat volta 2 { c'1 }
      \alternative { c' }
    }
  >>
  \layout {
    \context {
      \Score
      \remove "Volta_engraver"
    }
  }
}

```



Volta multi-staff

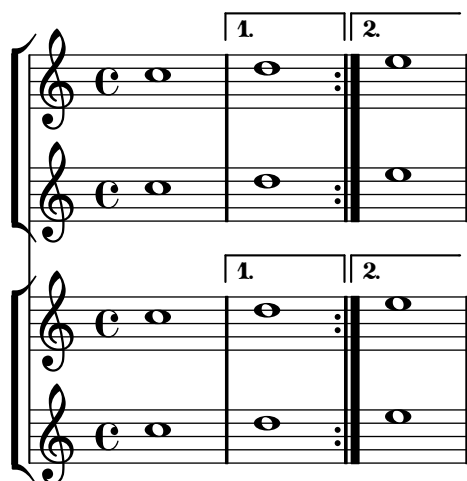
By adding the `Volta_engraver` to the relevant staff, volte can be put over staves other than the topmost one in a score.

```

voltaMusic = \relative c'' {
  \repeat volta 2 {
    c1
  }
  \alternative {
    d1
    e
  }
}

<<
\new StaffGroup <<
  \context Staff \voltaMusic
  \new Staff \voltaMusic
>>
\new StaffGroup <<
  \new Staff \with { \consists "Volta_engraver" }
    \voltaMusic
  \new Staff \voltaMusic
>>
>>

```

Volta text markup using repeatCommands

Though voltes are best specified using `\repeat volta`, the context property `repeatCommands` must be used in cases where the volta text needs more advanced formatting with `\markup`.

Since `repeatCommands` takes a list, the simplest method of including markup is to use an identifier for the text and embed it in the command list using the Scheme syntax `#(list (list 'volta textIdentifier))`. Start- and end-repeat commands can be added as separate list elements:

```
voltaAdLib = \markup { 1. 2. 3... \text \italic { ad lib. } }
```

```
\relative c'' {
  c1
  \set Score.repeatCommands = #(list (list 'volta voltaAdLib) 'start-repeat)
  c4 b d e
  \set Score.repeatCommands = #'((volta #f) (volta "4.") end-repeat)
  f1
  \set Score.repeatCommands = #'((volta #f))
}
```



Simultaneous notes

These snippets illustrate [Section “Simultaneous notes”](#) in *Notation Reference*.

Additional voices to avoid collisions

In some instances of complex polyphonic music, additional voices are necessary to prevent collisions between notes. If more than four parallel voices are needed, additional voices can be added by defining a variable using the Scheme function `context-spec-music`.

```
voiceFive = #(context-spec-music (make-voice-props-set 4) 'Voice)
\relative c'' {
  \time 3/4 \key d \minor \partial 2
  <<
    { \voiceOne
      a4. a8
      e'4 e4. e8
      f4 d4. c8
    } \ {
      \voiceThree
      f,2
      bes4 a2
      a4 s2
    } \ {
      \voiceFive
      s2
      g4 g2
      f4 f2
    } \ {
      \voiceTwo
      d2
      d4 cis2
      d4 bes2
    }
  >>
}
```

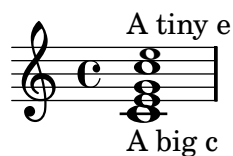


Changing a single note's size in a chord

Individual note heads in a chord can be modified with the `\tweak` command inside a chord, by altering the `font-size` property.

Inside the chord (within the brackets `< >`), before the note to be altered, place the `\tweak` command, followed by `#'font-size` and define the proper size like `#-2` (a tiny notehead).

```
\layout { ragged-right = ##t }
\relative {
  <\tweak #'font-size #-2 c e g c \tweak #'font-size #-2 e>1^\markup { A tiny e }_\markup {
}
```



Changing partcombine texts

When using the automatic part combining feature, the printed text for the solo and unison sections may be changed:

```
\new Staff <<
  \set Staff.soloText = #"girl"
  \set Staff.soloIIText = #"boy"
  \set Staff.aDueText = #"together"
  \partcombine
    \relative c' {
      g4 g r r
      a2 g
    }
    \relative c' {
      r4 r a( b)
      a2 g
    }
  >>
```



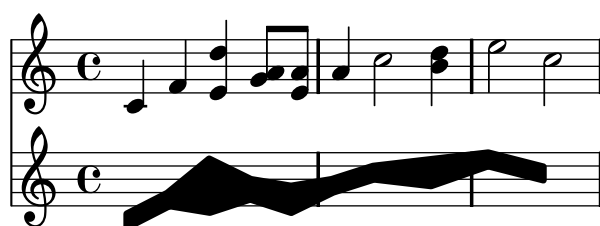
Clusters

Clusters are a device to denote that a complete range of notes is to be played.

```
\layout {
  ragged-right = ##t
}
```

```
fragment = \relative c' {
  c4 f <e d'>4
  <g a>8 <e a> a4 c2 <d b>4
  e2 c
}
```

```
<<
  \new Staff \fragment
  \new Staff \makeClusters \fragment
>>
```



Combining two parts on the same staff



The part combiner tool (`\partcombine` command) allows the combination of several different parts on the same staff. Text directions such as "solo" or "a2" are added by default; to remove them, simply set the property `printPartCombineTexts` to "false". For vocal scores (hymns), there is no need to add "solo"/"a2" texts, so they should be switched off. However, it might be better not to use it if there are any solos, as they won't be indicated. In such cases, standard polyphonic notation may be preferable.

This snippet presents the three ways two parts can be printed on a same staff: standard polyphony, `\partcombine` without texts, and `\partcombine` with texts.

```
musicUp = \relative c'' {
  \time 4/4
  a4 c4.( g8) a4 |
  g4 e' g,( a8 b) |
  c b a2.
}

musicDown = \relative c'' {
  g4 e4.( d8) c4 |
  r2 g'4( f8 e) |
  d2 \stemDown a
}

\score {
  <<
    <<
      \new Staff {
        \set Staff.instrumentName = "Standard polyphony  "
        << \musicUp \\\musicDown >>
      }
      \new Staff \with { printPartCombineTexts = ##f } {
        \set Staff.instrumentName = "PartCombine without texts  "
        \partcombine \musicUp \musicDown
      }
      \new Staff {
        \set Staff.instrumentName = "PartCombine with texts  "
        \partcombine \musicUp \musicDown
      }
    >>
  >>
  \layout {
    indent = 6.0\cm
    \context {
      \Score
      \override SystemStartBar #'collapse-height = #30
    }
  }
}
```

Standard polyphony	
PartCombine without texts	
PartCombine with texts	

Forcing horizontal shift of notes

When the typesetting engine cannot cope, the `force-hshift` property of the `NoteColumn` object can be used to override typesetting decisions. The measure units used here are staff spaces.

```
\relative c' <<
{
  <d g>2 <d g>
}
\\
{ <b f'>2
  \once \override NoteColumn #'force-hshift = #1.7
  <b f'>2
}
>>
```



Suppressing warnings for clashing note columns

If notes from two voices with stems in the same direction are placed at the same position, and both voices have no shift or the same shift specified, the error message "warning: ignoring too many clashing note columns" will appear when compiling the LilyPond file. This message can be suppressed by setting the `'ignore-collision` property of the `NoteColumn` object to `#t`.

```
ignore = \override NoteColumn #'ignore-collision = #t
```

```
\relative c' <<
  \ignore
  { \stemDown f2 g } \\
  { c2 c, }
>>
```



Staff notation

These snippets illustrate [Section “Staff notation”](#) in *Notation Reference*.

Adding ambitus per voice

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

```
\new Staff <<
  \new Voice \with {
    \consists "Ambitus_engraver"
  } \relative c'' {
    \override Ambitus #'X-offset = #2.0
    \voiceOne
    c4 a d e
    f1
  }
  \new Voice \with {
    \consists "Ambitus_engraver"
  } \relative c' {
    \voiceTwo
    es4 f g as
    b1
  }
}>>
```



Adding an extra staff at a line break

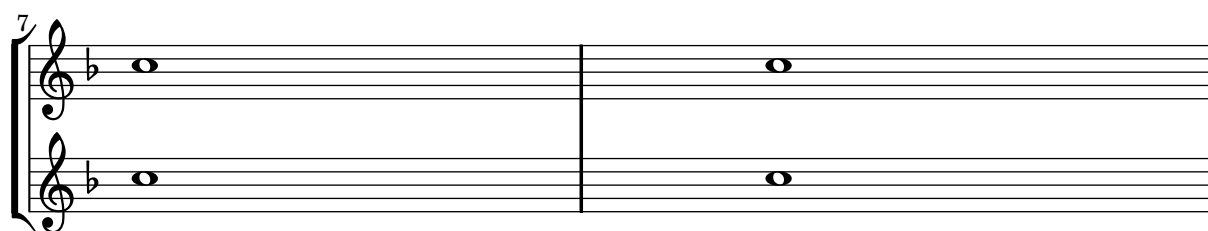
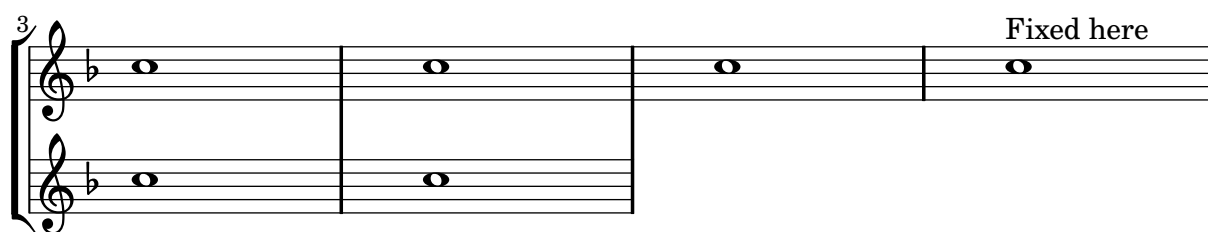
When adding a new staff at a line break, some extra space is unfortunately added at the end of the line before the break (to fit in a key signature change, which will never be printed anyway). The workaround is to add a setting of `Staff.explicitKeySignatureVisibility` as is shown in the example. In versions 2.10 and earlier, a similar setting for the time signatures is also required (see the example).

```
\score {
  \new StaffGroup \relative c'' {
    \new Staff
    \key f \major
    c1 c^"Unwanted extra space" \break
    << { c1 c }
    \new Staff {
      \key f \major
      \once \override Staff.TimeSignature #'stencil = ##f
      c1 c
    }
  }
  >>
  c1 c^"Fixed here" \break
  << { c1 c }
  \new Staff {
```

```

\once \set Staff.explicitKeySignatureVisibility = #end-of-line-invisible
% The next line is not needed in 2.11.x or later:
\once \override Staff.TimeSignature #'break-visibility = #end-of-line-invisible
\key f \major
\once \override Staff.TimeSignature #'stencil = ##f
c1 c
}
>>
}
}

```



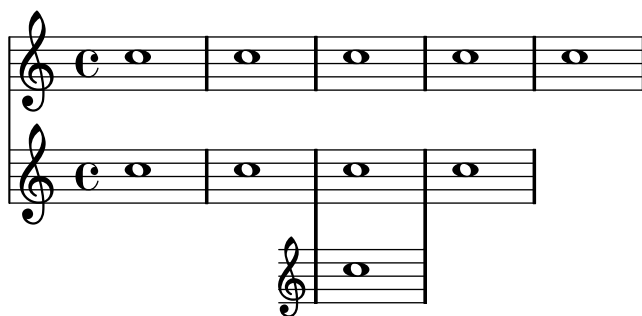
Adding an extra staff

An extra staff can be added (possibly temporarily) after the start of a piece.

```

\score {
  <<
    \new Staff \relative c'' { c1 c c c c }
    \new StaffGroup \relative c'' {
      \new Staff {
        c1 c
        << c1 \new Staff { \once \override Staff.TimeSignature #'stencil = ##f c1 } >>
        c
      }
    }
  >>
}

```



Changing the number of lines in a staff

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

```
upper = \relative c'' {
  c4 d e f
}

lower = \relative c {
  \clef bass
  c4 b a g
}

\score {
  \context PianoStaff <<
    \new Staff {
      \upper
    }
    \new Staff {
      \override Staff.StaffSymbol #'line-count = #4
      \lower
    }
  >>
}
```



Changing the staff size

Though the simplest way to resize staves is to use `#(set-global-staff-size xx)`, an individual staff's size can be changed by scaling the properties `staff-space` and `fontSize`.

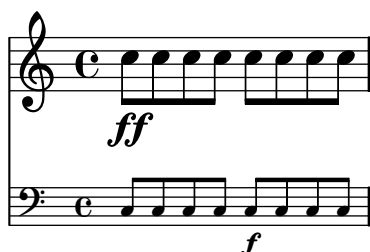
```
<<
  \new Staff \relative c'' {
    \dynamicDown
    c8\ff c c c c c c c
  }
  \new Staff \with {
    fontSize = #-3
    \override StaffSymbol #'staff-space = #(magstep -3)
  } {
```



```

\clef bass
c8 c c c c\ff c c c
}
>>

```



Creating blank staves

To create blank staves, generate empty measures then remove the `Bar_number_engraver` from the `Score` context, and the `Time_signature_engraver`, `Clef_engraver` and `Bar_engraver` from the `Staff` context.

```

\set-global-staff-size 20)

```

```

\score {
  {
    \repeat unfold 12 { s1 \break }
  }
  \layout {
    indent = 0\in
    \context {
      \Staff
      \remove "Time_signature_engraver"
      \remove "Clef_engraver"
      \remove "Bar_engraver"
    }
    \context {
      \Score
      \remove "Bar_number_engraver"
    }
  }
}

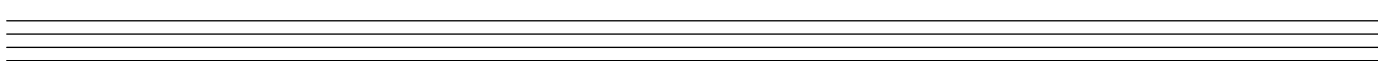
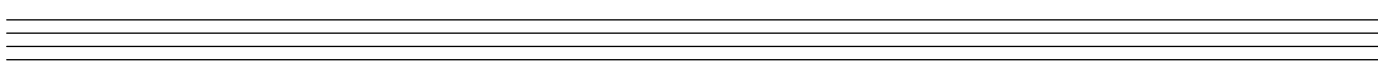
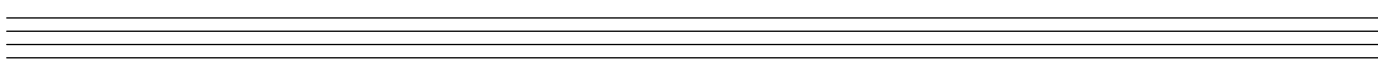
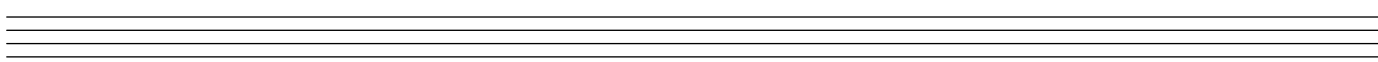
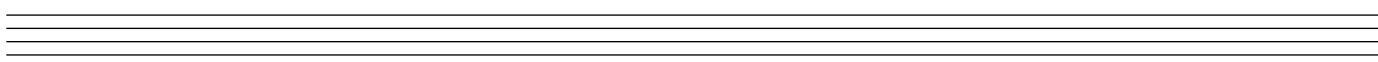
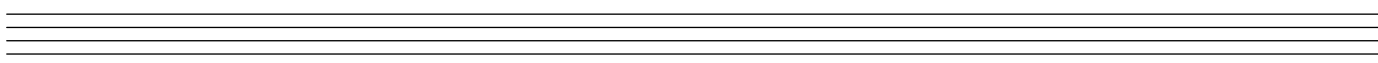
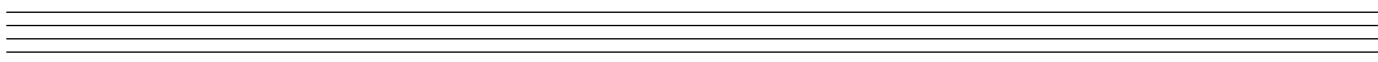
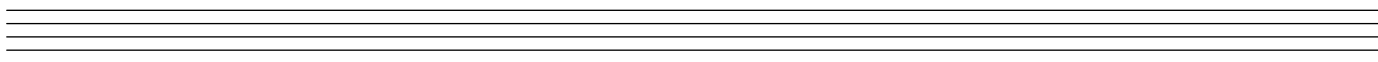
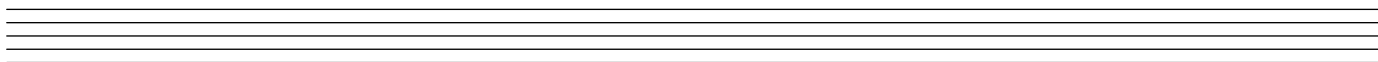
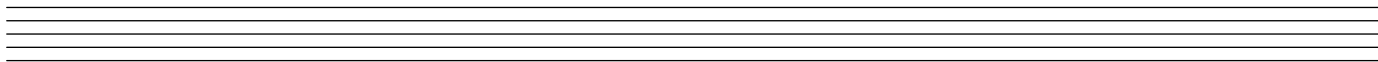
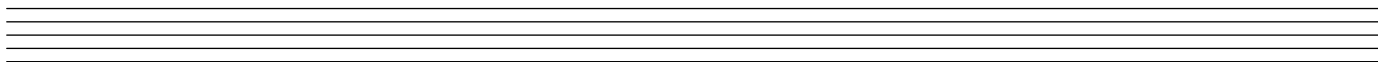
```

```

\paper {
  \set-paper-size "letter")
  ragged-last-bottom = ##f
  line-width = 7.5\in
  left-margin = 0.5\in
  bottom-margin = 0.25\in
  top-margin = 0.25\in
}

```





Display bracket with only one staff in a system

If there is only one staff in one of the staff types `ChoirStaff`, `InnerChoirStaff`, `InnerStaffGroup` or `StaffGroup`, the bracket and the starting bar line will not be displayed as standard behavior. This can be changed by overriding the relevant properties, as demonstrated in this example.

Note that in contexts such as `PianoStaff` and `GrandStaff` where the systems begin with a brace instead of a bracket, another property has to be set, as shown on the second system in the example.

```
\markup \column {
  \score {
    \new StaffGroup <<
      % Must be lower than the actual number of staff lines
      \override StaffGroup.SystemStartBracket #'collapse-height = #1
      \override Score.SystemStartBar #'collapse-height = #1
      \new Staff {
        c'1
      }
    >>
    \layout { }
  }
  \score {
    \new PianoStaff <<
      \override PianoStaff.SystemStartBrace #'collapse-height = #1
      \override Score.SystemStartBar #'collapse-height = #1
      \new Staff {
        c'1
      }
    >>
    \layout { }
  }
}
```



Incipit

Incipits can be added using the instrument name grob, but keeping separate the instrument name definition and the incipit definition.

```
incipit =
#(define-music-function (parser location incipit-music) (ly:music?)
  #{
    \once \override Staff.InstrumentName #'self-alignment-X = #RIGHT
    \once \override Staff.InstrumentName #'self-alignment-Y = #UP
    \once \override Staff.InstrumentName #'Y-offset = #4
    \once \override Staff.InstrumentName #'padding = #0.3
    \once \override Staff.InstrumentName #'stencil =
```

```

#(lambda (grob)
  (let* ((instrument-name (ly:grob-property grob 'long-text))
        (layout (ly:output-def-clone (ly:grob-layout grob)))
        (music (make-music 'SequentialMusic
                          'elements (list (make-music 'ContextSpeccedMusic
                                                    'context-type 'MensuralStaff
                                                    'element (make-music 'PropertySet
                                                                    'symbol 'instrumentName
                                                                    'value instrument-name))
                                          $incipit-music)))
        (score (ly:make-score music))
        (mm (ly:output-def-lookup layout 'mm))
        (indent (ly:output-def-lookup layout 'indent))
        (width (ly:output-def-lookup layout 'incipit-width))
        (incipit-width (if (number? width)
                           (* width mm)
                           (* indent 0.5))))
    (ly:output-def-set-variable! layout 'indent (- indent incipit-width))
    (ly:output-def-set-variable! layout 'line-width indent)
    (ly:output-def-set-variable! layout 'ragged-right #f)
    (ly:output-def-set-variable! layout 'ragged-last #f)
    (ly:output-def-set-variable! layout 'system-count 1)
    (ly:score-add-output-def! score layout)
    (set! (ly:grob-property grob 'long-text)
          (markup #:score score))
    (ly:system-start-text::print grob)))
#})

%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%

global = {
  \set Score.skipBars = ##t
  \key g \major
  \time 4/4

  %make the staff lines invisible on staves
  \override Staff.BarLine #'transparent = ##t
  % the actual music
  \skip 1*8

  % let finis bar go through all staves
  \override Staff.BarLine #'transparent = ##f

  % finis bar
  \bar "|."
}

discantusIncipit = <<
  \new MensuralVoice = discantusIncipit <<
    \repeat unfold 9 { s1 \noBreak }
    {
      \clef "neomensural-c1"

```

```

        \key f \major
        \time 2/2
        c'1.
    }
    >>
    \new Lyrics \lyricsto discantusIncipit { IV- }
    >>

discantusNotes = {
    \transpose c' c'' {
        \clef "treble"
        d'2. d'4 |
        b e' d'2 |
        c'4 e'4.( d'8 c' b |
        a4) b a2 |
        b4.( c'8 d'4) c'4 |
        \once \override NoteHead #'transparent = ##t
        c'1 |
        b\breve |
    }
}

discantusLyrics = \lyricmode {
    Ju -- bi -- |
    la -- te De -- |
    o, om --
    nis ter -- |
    ra, __ om- |
    "... " |
    -us. |
}

altusIncipit = <<
    \new MensuralVoice = altusIncipit <<
        \repeat unfold 9 { s1 \noBreak }
        {
            \clef "neomensural-c3"
            \key f \major
            \time 2/2
            r1 f'1.
        }
    >>
    \new Lyrics \lyricsto altusIncipit { IV- }
    >>

altusNotes = {
    \transpose c' c'' {
        \clef "treble"
        % two measures
        r2 g2. e4 fis g |
        a2 g4 e |
        fis g4.( fis16 e fis4) |
    }
}

```

```

    g1 |
    \once \override NoteHead #'transparent = ##t
    g1 |
    g\breve |
  }
}

altusLyrics = \lyricmode {
  % two measures
  Ju -- bi -- la -- te |
  De -- o, om -- |
  nis ter -- ra, |
  "... " |
  -us. |
}

tenorIncipit = <<
  \new MensuralVoice = tenorIncipit <<
    \repeat unfold 9 { s1 \noBreak }
    {
      \clef "neomensural-c4"
      \key f \major
      \time 2/2
      r\longa
      r\breve
      r1 c'1.
    }
  >>
  \new Lyrics \lyricsto tenorIncipit { IV- }
>>

tenorNotes = {
  \transpose c' c' {
    \once \override Staff.VerticalAxisGroup #'minimum-Y-extent = #'(-6 . 3)
    \clef "treble_8"
    R1 |
    R1 |
    R1 |
    % two measures
    r2 d'2. d'4 b e' |
    \once \override NoteHead #'transparent = ##t
    e'1 |
    d'\breve |
  }
}

tenorLyrics = \lyricmode {
  % two measures
  Ju -- bi -- la -- te |
  "... " |
  -us.
}

```

```

bassusIncipit = <<
  \new MensuralVoice = bassusIncipit <<
    \repeat unfold 9 { s1 \noBreak }
    {
      \clef "bass"
      \key f \major
      \time 2/2
      %% incipit
      r\maxima
      f1.
    }
  >>
  \new Lyrics \lyricsto bassusIncipit { IV- }
>>

bassusNotes = {
  \transpose c' c' {
    \clef "bass"
    R1 |
    R1 |
    R1 |
    R1 |
    g2. e4 |
    \once \override NoteHead #'transparent = ##t
    e1 |
    g\breve |
  }
}

bassusLyrics = \lyricmode {
  Ju -- bi- |
  "... " |
  -us.
}

\score {
  <<
    \new StaffGroup = choirStaff <<
      \new Voice = "discantusNotes" <<
        \global
        \set Staff.instrumentName = "Discantus"
        \incipit \discantusIncipit
        \discantusNotes
      >>
      \new Lyrics = "discantusLyrics" \lyricsto discantusNotes { \discantusLyrics }
      \new Voice = "altusNotes" <<
        \global
        \set Staff.instrumentName = "Altus"
        \incipit \altusIncipit
        \altusNotes
      >>
    >>
  >>
}

```

```

\new Lyrics = "altusLyrics" \lyricsto altusNotes { \altusLyrics }
\new Voice = "tenorNotes" <<
  \global
  \set Staff.instrumentName = "Tenor"
  \incipit \tenorIncipit
  \tenorNotes
>>
\new Lyrics = "tenorLyrics" \lyricsto tenorNotes { \tenorLyrics }
\new Voice = "bassusNotes" <<
  \set Staff.instrumentName = "Bassus"
  \incipit \bassusIncipit
  \bassusNotes
>>
>>
\new Lyrics = "bassusLyrics" \lyricsto bassusNotes { \bassusLyrics }
%% Keep the bass lyrics outside of the staff group to avoid bar lines
%% between the lyrics.
>>
\layout {
  \context {
    \Score
    %% no bar lines in staves
    \override BarLine #'transparent = ##t
  }
  %% the next three instructions keep the lyrics between the bar lines
  \context {
    \Lyrics
    \consists "Bar_engraver"
    \override BarLine #'transparent = ##t
  }
  \context {
    \StaffGroup
    \consists "Separating_line_group_engraver"
  }
  \context {
    \Voice
    %% no slurs
    \override Slur #'transparent = ##t
    %% Comment in the below "\remove" command to allow line
    %% breaking also at those bar lines where a note overlaps
    %% into the next measure. The command is commented out in this
    %% short example score, but especially for large scores, you
    %% will typically yield better line breaking and thus improve
    %% overall spacing if you comment in the following command.
    %%\remove "Forbid_line_break_engraver"
  }
  indent=6\cm
  incipit-width = 4\cm
}
}

```


Discantus IV- Ju - bi - la - te De -

Altus IV- Ju bi - la - te

Tenor IV- Ju bi - la - te

Bassus IV- Ju bi - la - te

o, om - nis ter - ra, om- ... -us.

De - o, om - nis ter - ra, ... -us.

Ju - bi - la - te ... -us.

Ju - bi- ... -us.

Inserting score fragments above a staff, as markups

The `\markup` command is quite versatile. In this snippet, it contains a `\score` block instead of texts or marks.

```
tuning = \markup {
  \score {
    \new Staff \with { \remove "Time_signature_engraver" }
    {
      \clef bass <c, g, d g>1
    }
    \layout { ragged-right = ##t }
  }
}
```

```
\header {
  title = "Solo Cello Suites"
  subtitle = "Suite IV"
```

```

subsubtitle = \markup { Originalstimmung: \general-align #Y #CENTER \tuning }
}

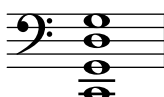
\layout { ragged-right = ##f }

\relative c'' {
  \time 4/8
  \times 2/3 { c8 d e } \times 2/3 { c d e }
  \times 2/3 { c8 d e } \times 2/3 { c d e }
  g8 a g a
  g8 a g a
}

```

Solo Cello Suites

Suite IV

Originalstimmung: 



Letter tablature formatting

Tablature can be formatted using letters instead of numbers.

```

#(define (letter-tablature-format str context event)
  (let*
    ((tuning (ly:context-property context 'stringTunings))
     (pitch (ly:event-property event 'pitch)))
    (make-whiteout-markup
     (make-vcenter-markup
      (string (integer->char
               (+ (char->integer #\a)
                  (- (ly:pitch-semitones pitch)
                     (list-ref tuning (- str 1))))))))))

```

```

music = \relative c {
  c4 d e f
  g4 a b c
  d4 e f g
}

```

```

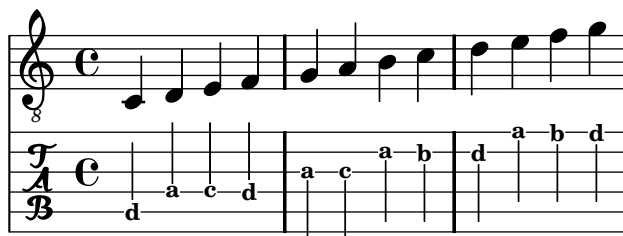
<<
  \new Staff {
    \clef "G_8"
    \music
  }
  \new TabStaff \with {
    tablatureFormat = #letter-tablature-format
  } {

```

```

\music
}
>>

```



Making some staff lines thicker than the others

For pedagogical purposes, a staff line can be thickened (e.g., the middle line, or to emphasize the line of the G clef). This can be achieved by adding extra lines very close to the line that should be emphasized, using the `line-positions` property of the `StaffSymbol` object.

```

{
  \override Staff.StaffSymbol #'line-positions = #'(-4 -2 -0.2 0 0.2 2 4)
  d'4 e' f' g'
}

```



Measure counter

This snippet provides a workaround for emitting measure counters using transparent percent repeats.

```

<<
  \context Voice = "foo" {
    \clef bass
    c4 r g r
    c4 r g r
    c4 r g r
    c4 r g r
  }
  \context Voice = "foo" {
    \set countPercentRepeats = ##t
    \override PercentRepeat #'transparent = ##t
    \override PercentRepeatCounter #'staff-padding = #1
    \repeat percent 4 { s1 }
  }
>>

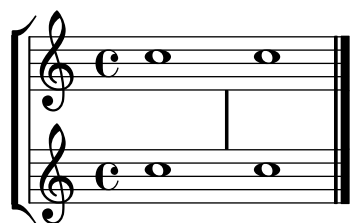
```



Mensurstriche layout (bar lines between the staves)

The mensurstriche-layout where the bar lines do not show on the staves but between staves can be achieved with a `StaffGroup` instead of a `ChoirStaff`. The bar line on staves is blanked out by setting the `transparent` property.

```
global = {
  \override Staff.BarLine #'transparent = ##t
  s1 s
  % the final bar line is not interrupted
  \revert Staff.BarLine #'transparent
  \bar "|."
}
\new StaffGroup \relative c'' {
  <<
    \new Staff { << \global { c1 c } >> }
    \new Staff { << \global { c c } >> }
  >>
}
```

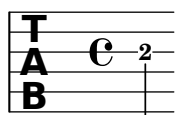


Modern TAB text clef

Use a markup text to replace the (TAB) clef glyph with a modern font.

```
TAB = \markup {
  \raise #1.5
  \sans
  \bold
  \huge
  \override #'(baseline-skip . 2.5)
  \center-column {
    T
    A
    B
  }
}

\new TabStaff {
  \override Staff.Clef #'stencil = #(lambda (grob)
    ly:clef::print (grob-interpret-markup grob TAB))
  a
}
```

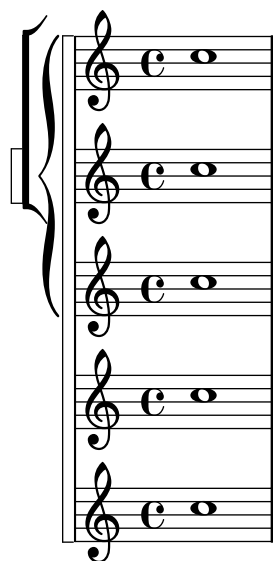


Nesting staves

The property `systemStartDelimiterHierarchy` can be used to make more complex nested staff groups. The command `\set StaffGroup.systemStartDelimiterHierarchy` takes an alphabetical list of the number of staves produced. Before each staff a system start delimiter can be given. It has to be enclosed in brackets and takes as much staves as the brackets enclose. Elements in the list can be omitted, but the first bracket takes always the complete number of staves. The possibilities are `SystemStartBar`, `SystemStartBracket`, `SystemStartBrace`, and `SystemStartSquare`.

```
\new StaffGroup
\relative c' ' <<
  \set StaffGroup.systemStartDelimiterHierarchy
    = #'(SystemStartSquare (SystemStartBrace (SystemStartBracket a
                                              (SystemStartSquare b) ) c ) d)

  \new Staff { c1 }
  \new Staff { c1 }
  \new Staff { c1 }
  \new Staff { c1 }
  \new Staff { c1 }
>>
```



Non-traditional key signatures

The commonly used `\key` command sets the `keySignature` property, in the `Staff` context.

To create non-standard key signatures, set this property directly. The format of this command is a list:

```
\set Staff.keySignature = #`(((octave . step) . alter) ((octave . step) . alter)
...) where, for each element in the list, octave specifies the octave (0 being the octave from
middle C to the B above), step specifies the note within the octave (0 means C and 6 means
B), and alter is ,SHARP ,FLAT ,DOUBLE-SHARP etc. (Note the leading comma.)
```

Alternatively, for each item in the list, using the more concise format `(step . alter)` specifies that the same alteration should hold in all octaves.

Here is an example of a possible key signature for generating a whole-tone scale:

```
\relative c' {
```

```

\set Staff.keySignature = #`(((0 . 3) . ,SHARP) ((0 . 5) . ,FLAT) ((0 . 6) . ,FLAT))
c4 d e fis
aes4 bes c2
}

```



Printing metronome and rehearsal marks below the staff

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

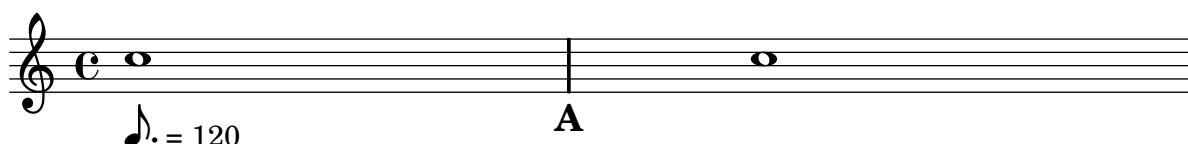
```

\layout { ragged-right = ##f }

{
  % Metronome marks below the staff
  \override Score.MetronomeMark #'direction = #DOWN
  \tempo 8. = 120
  c''1

  % Rehearsal marks below the staff
  \override Score.RehearsalMark #'direction = #DOWN
  \mark \default
  c''1
}

```



Quoting another voice with transposition

Quotations take into account the transposition of both source and target. In this example, all instruments play sounding middle C; the target is an instrument in F. The target part may be transposed using `\transpose`. In this case, all the pitches (including the quoted ones) are transposed.

```

\addQuote clarinet {
  \transposition bes
  \repeat unfold 8 { d'16 d' d'8 }
}

\addQuote sax {
  \transposition es'
  \repeat unfold 16 { a8 }
}

quoteTest = {
  % french horn
  \transposition f

```

```

g'4
<< \quoteDuring #"clarinet" { \skip 4 } s4^"clar." >>
<< \quoteDuring #"sax" { \skip 4 } s4^"sax." >>
g'4
}

{
  \set Staff.instrumentName = \markup \center-column { Horn \line { in F } }
  \quoteTest
  \transpose c' d' << \quoteTest s4_"up a tone" >>
}

```



Quoting another voice

With `\quote`, fragments of previously entered music may be quoted. `quotedEventTypes` will determines which items are quoted. In this example, a 16th rest is not quoted, since `rest-event` is not in `quotedEventTypes`.

```

quoteMe = \relative c' { fis4 r16 a8.-> b4-\ff c }

\addQuote quoteMe \quoteMe
original = \relative c'' {
  c8 d s2
  \once \override NoteColumn #'ignore-collision = ##t
  es8 gis8
}

<<
  \new Staff {
    \set Staff.instrumentName = #"quoteMe"
    \quoteMe
  }
  \new Staff {
    \set Staff.instrumentName = #"orig"
    \original
  }
  \new Staff \relative c'' <<
    \set Staff.instrumentName = #"orig+quote"
    \set Staff.quotedEventTypes = #'(note-event articulation-event)
    \original
    \new Voice {
      s4
      \set fontSize = #-4
      \override Stem #'length-fraction = #(magstep -4)
      \quoteDuring #"quoteMe" { \skip 2. }
    }
  }
>>
>>

```

quoteMe

orig

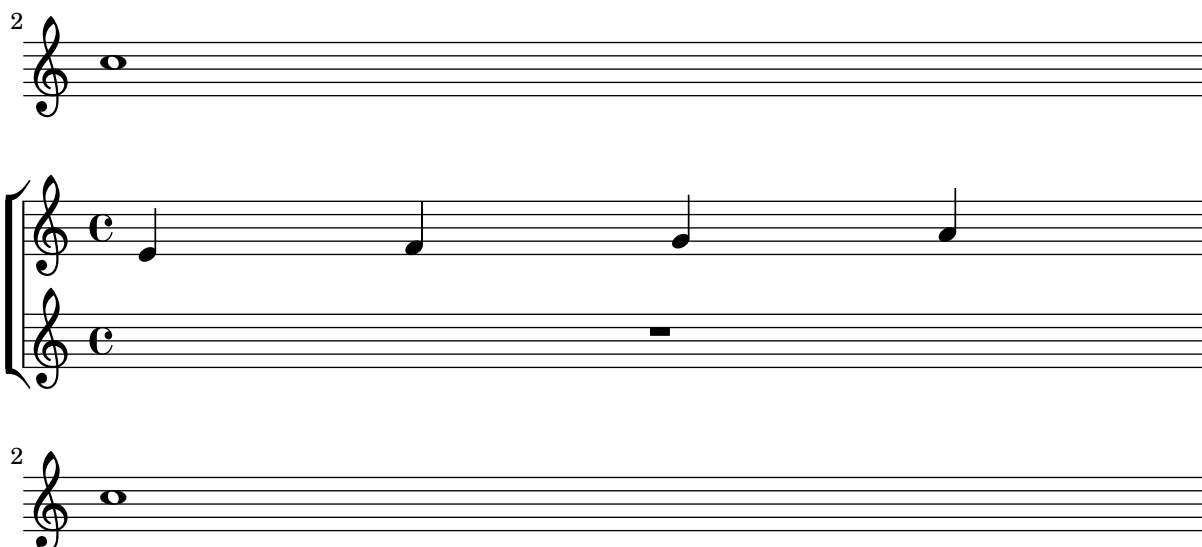
orig+quote

Removing the first empty line

The first empty staff can also be removed from the score by setting the `VerticalAxisGroup` property `remove-first`. This can be done globally inside the `\layout` block, or locally inside the specific staff that should be removed. In the latter case, you have to specify the context (`Staff` applies only to the current staff) in front of the property.

The lower staff of the second staff group is not removed, because the setting applies only to the specific staff inside of which it is written.

```
\layout {
  \context {
    \RemoveEmptyStaffContext
    % To use the setting globally, uncomment the following line:
    % \override VerticalAxisGroup #'remove-first = ##t
  }
}
\new StaffGroup <<
  \new Staff \relative c' {
    e4 f g a \break
    c1
  }
  \new Staff {
    % To use the setting globally, comment this line,
    % uncomment the line in the \layout block above
    \override Staff.VerticalAxisGroup #'remove-first = ##t
    R1 \break
    R
  }
>>
\new StaffGroup <<
  \new Staff \relative c' {
    e4 f g a \break
    c1
  }
  \new Staff {
    R1 \break
    R
  }
>>
```

Time signature in parentheses

The time signature can be enclosed within parentheses.

```
\relative c' {
  \override Staff.TimeSignature #'stencil = #(lambda (grob)
    (bracketify-stencil (ly:time-signature::print grob) Y 0.1 0.2 0.1))
  \time 2/4
  a4 b8 c
}
```



Tweaking clef properties

The command `\clef "treble_8"` is equivalent to setting `clefGlyph`, `clefPosition` (which controls the vertical position of the clef), `middleCPosition` and `clefOctavation`. A clef is printed when any of the properties except `middleCPosition` are changed.

Note that changing the glyph, the position of the clef, or the octavation does not in itself change the position of subsequent notes on the staff: the position of middle C must also be specified to do this. The positional parameters are relative to the staff center line, positive numbers displacing upwards, counting one for each line and space. The `clefOctavation` value would normally be set to 7, -7, 15 or -15, but other values are valid.

When a clef change takes place at a line break the new clef symbol is printed at both the end of the previous line and the beginning of the new line by default. If the warning clef at the end of the previous line is not required it can be suppressed by setting the `Staff` property `explicitClefVisibility` to the value `end-of-line-invisible`. The default behavior can be recovered with `\unset Staff.explicitClefVisibility`.

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

```
{
  % The default treble clef
  c'1
  % The standard bass clef
  \set Staff.clefGlyph = #"clefs.F"
```

```

\set Staff.clefPosition = #2
\set Staff.middleCPosition = #6
c'1
% The baritone clef
\set Staff.clefGlyph = #"clefs.C"
\set Staff.clefPosition = #4
\set Staff.middleCPosition = #4
c'1
% The standard choral tenor clef
\set Staff.clefGlyph = #"clefs.G"
\set Staff.clefPosition = #-2
\set Staff.clefOctavation = #-7
\set Staff.middleCPosition = #1
c'1
% A non-standard clef
\set Staff.clefPosition = #0
\set Staff.clefOctavation = #0
\set Staff.middleCPosition = #-4
c'1 \break

% The following clef changes do not preserve
% the normal relationship between notes and clefs:

\set Staff.clefGlyph = #"clefs.F"
\set Staff.clefPosition = #2
c'1
\set Staff.clefGlyph = #"clefs.G"
c'1
\set Staff.clefGlyph = #"clefs.C"
c'1
\set Staff.clefOctavation = #7
c'1
\set Staff.clefOctavation = #0
\set Staff.clefPosition = #0
c'1

% Here we go back to the normal clef:

\set Staff.middleCPosition = #0
c'1
}

```

The image displays a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a treble clef staff and a bass clef staff. The treble staff begins with a common time signature (C) and contains a half note G4, a half note A4, and a half note B4. The bass staff contains a half note G3, a half note A3, and a half note B3. The second system also has a treble clef staff and a bass clef staff. The treble staff contains a half note G4, a half note A4, and a half note B4. The bass staff contains a half note G3, a half note A3, and a half note B3. The score is written in a simple, clear font, and the notes are placed on the lines of the staves.

Use square bracket at the start of a staff group

The system start delimiter `SystemStartSquare` can be used by setting it explicitly in a `StaffGroup` or `ChoirStaffGroup` context.

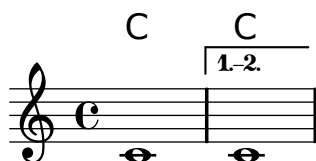
```
\score {
  \new StaffGroup { <<
    \set StaffGroup.systemStartDelimiter = #'SystemStartSquare
    \new Staff { c'4 d' e' f' }
    \new Staff { c'4 d' e' f' }
  >> }
}
```



Volta under chords

By adding the `Volta_engraver` to the relevant staff, volte can be put under chords.

```
\score {
  <<
    \chords {
      c1
      c1
    }
    \new Staff \with { \consists "Volta_engraver" } {
      \repeat volta 2 { c'1 }
      \alternative { c' }
    }
  >>
  \layout {
    \context {
      \Score
      \remove "Volta_engraver"
    }
  }
}
```



Volta multi-staff

By adding the `Volta_engraver` to the relevant staff, volte can be put over staves other than the topmost one in a score.

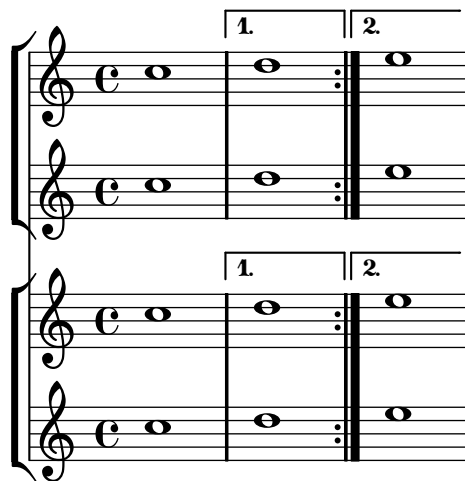
```
voltaMusic = \relative c'' {
```

```

\repeat volta 2 {
  c1
}
\alternative {
  d1
  e
}
}

<<
\new StaffGroup <<
  \context Staff \voltaMusic
  \new Staff \voltaMusic
>>
\new StaffGroup <<
  \new Staff \with { \consists "Volta_engraver" }
    \voltaMusic
  \new Staff \voltaMusic
>>
>>

```



Editorial annotations

These snippets illustrate [Section “Editorial annotations”](#) in *Notation Reference*.

Adding fingerings to a score

Fingering instructions can be entered using a simple syntax.

```
\relative c' {
  c4-1 d-2 f-4 e-3
}
```



Allowing fingerings to be printed inside the staff

By default, fingering numbers will be printed outside the staff. However, this behavior can be canceled.

```
\relative c' {
  <c-1 e-2 g-3 b-5>2
  \once \override Fingering #'staff-padding = #'()
  <c-1 e-2 g-3 b-5>2
}
```



Analysis brackets above the staff

Simple horizontal analysis brackets are added below the staff by default. The following example shows a way to place them above the staff instead.

```
\layout {
  \context {
    \Voice
    \consists "Horizontal_bracket_engraver"
  }
}
\relative c' {
  \once \override HorizontalBracket #'direction = #UP
  c2\startGroup
  d\stopGroup
}
```



Applying note head styles depending on the step of the scale

The `shapeNoteStyles` property can be used to define various note head styles for each step of the scale (as set by the key signature or the "tonic" property). This property requires a set of symbols, which can be purely arbitrary (geometrical expressions such as `triangle`, `cross`, and `xcircle` are allowed) or based on old American engraving tradition (some latin note names are also allowed).

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

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

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

\score {
  \new Staff {
    \transpose c d
    \relative c' {
      \set shapeNoteStyles = #'(do re mi fa #f la ti)
      \fragment
    }

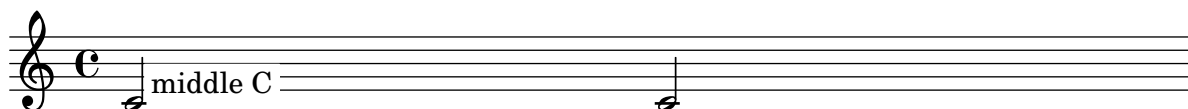
    \relative c' {
      \set shapeNoteStyles = #'(cross triangle fa #f mensural xcircle diamond)
      \fragment
    }
  }
}
```



Blanking staff lines using the `\whiteout` command

The `\whiteout` command underlays a markup with a white box. Since staff lines are in a lower layer than most other grobs, this white box will not overlap any other grob.

```
\layout { ragged-right = ##f }
\relative c' {
  \override TextScript #'extra-offset = #'(2 . 4)
  c2-\markup { \whiteout \pad-markup #0.5 "middle C" } c
}
```

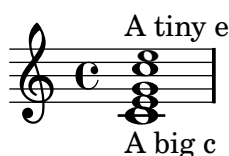


Changing a single note's size in a chord

Individual note heads in a chord can be modified with the `\tweak` command inside a chord, by altering the `font-size` property.

Inside the chord (within the brackets `< >`), before the note to be altered, place the `\tweak` command, followed by `#'font-size` and define the proper size like `#-2` (a tiny notehead).

```
\layout { ragged-right = ##t }
\relative {
  <\tweak #'font-size #+2 c e g c \tweak #'font-size #-2 e>1^\markup { A tiny e }_\markup {
}
```



Changing the appearance of a slur from solid to dotted or dashed

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

```
\relative c' {
  c4( d e c)
  \slurDotted
  c4( d e c)
  \slurSolid
  c4( d e c)
  \slurDashed
  c4( d e c)
  \slurSolid
  c4( d e c)
}
```



Controlling the placement of chord fingerings

The placement of fingering numbers can be controlled precisely.

```
\relative c' {
  \set fingeringOrientations = #'(left)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(down)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(right)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(up)
}
```

```

<c-1 e-3 a-5>4
\set fingeringOrientations = #'(left down)
<c-1 e-3 a-5>2
\set fingeringOrientations = #'(up right down)
<c-1 e-3 a-5>2
}

```



Creating blank staves

To create blank staves, generate empty measures then remove the `Bar_number_engraver` from the `Score` context, and the `Time_signature_engraver`, `Clef_engraver` and `Bar_engraver` from the `Staff` context.

```

#(set-global-staff-size 20)

```

```

\score {
  {
    \repeat unfold 12 { s1 \break }
  }
  \layout {
    indent = 0\in
    \context {
      \Staff
      \remove "Time_signature_engraver"
      \remove "Clef_engraver"
      \remove "Bar_engraver"
    }
    \context {
      \Score
      \remove "Bar_number_engraver"
    }
  }
}

```

```

\paper {
  #(set-paper-size "letter")
  ragged-last-bottom = ##f
  line-width = 7.5\in
  left-margin = 0.5\in
  bottom-margin = 0.25\in
  top-margin = 0.25\in
}

```



Default direction of stems on the center line of the staff

The default direction of stems on the center line of the staff is set by the `Stem` property `neutral-direction`.

```
\relative c'' {
  a4 b c b
  \override Stem #'neutral-direction = #up
  a4 b c b
  \override Stem #'neutral-direction = #down
  a4 b c b
}
```



Embedding native PostScript in a `\markup` block

PostScript code can be directly inserted inside a `\markup` block.

`% PostScript` is a registered trademark of Adobe Systems Inc.

```
\relative c'' {
  a4-\markup { \postscript #"3 4 moveto 5 3 rlineto stroke" }
  -\markup { \postscript #"[ 0 1 ] 0 setdash 3 5 moveto 5 -3 rlineto stroke " }

  b4-\markup { \postscript #"3 4 moveto 0 0 1 2 8 4 20 3.5 rcurveto stroke" }
  s2
  a'1
}
```



Grid lines: changing their appearance

The appearance of grid lines can be changed by overriding some of their properties.

```
\layout {
  \context {
    \Staff
    % set up grids
    \consists "Grid_point_engraver"
    % set the grid interval to one quarter note
    gridInterval = #(ly:make-moment 1 4)
  }
}

\new Score \with {
  \consists "Grid_line_span_engraver"
  % this moves them to the right half a staff space
  \override NoteColumn #'X-offset = #-0.5
}
```

```

\new ChoirStaff <<
  \new Staff {
    \relative c'' {
      \stemUp
      c'4. d8 e8 f g4
    }
  }
  \new Staff {
    \relative c {
      % this moves them up one staff space from the default position
      \override Score.GridLine #'extra-offset = #'(0.0 . 1.0)
      \stemDown
      \clef bass
      \once \override Score.GridLine #'thickness = #5.0
      c4
      \once \override Score.GridLine #'thickness = #1.0
      g'
      \once \override Score.GridLine #'thickness = #3.0
      f
      \once \override Score.GridLine #'thickness = #5.0
      e
    }
  }
>>

```



Grid lines: emphasizing rhythms and notes synchronization

Regular vertical lines can be drawn between staves to show notes synchronization; however, in case of monophonic music, you may want to make the second staff invisible, and make the lines shorter like in this snippet.

```

%% sets of grid
\layout {
  \context {
    \Staff
    \consists "Grid_point_engraver"
    gridInterval = #(ly:make-moment 1 8)
  }
  %% lines length
  \override GridPoint #'Y-extent = #'(6 . 0)
}
\context {
  \StaffGroup
  \remove "System_start_delimiter_engraver"
}

```

```

}
}

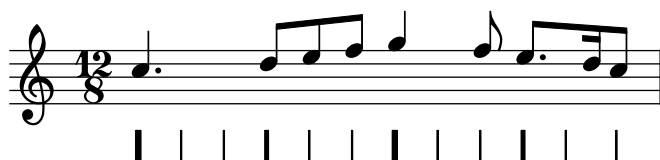
\layout {
  ragged-right = ##t
}
\new Score
\with {
  \consists "Grid_line_span_engraver"
  %% centers grid lines horizontally below noteheads
  \override NoteColumn #'X-offset = #-0.5
}

\new ChoirStaff <<
  \new Staff
  {
    \time 12/8
    \stemUp
    \relative {
      c'4. d8 e8 f g4 f8 e8.[ d16 c8] }
  }
  \new Staff
  {
    %% making sure the lines will be placed outside the Staff
    \override Score.GridLine #'extra-offset = #'( 0.0 . -4.0 )

    %% hides staff and notes so that only the grid lines are visible
    \override NoteHead #'transparent = ##t
    \override NoteHead #'no-ledgers = ##t
    \override Stem #'transparent = ##t
    \override Beam #'transparent = ##t
    \override Staff.BarLine #'transparent = ##t
    \override Staff.StaffSymbol #'line-count = #0
    \override Staff.TimeSignature #'transparent = ##t
    \override Staff.Clef #'transparent = ##t

    % you have to put 'dummy' notes here to force regular grid spacing...
    \once \override Score.GridLine #'thickness = #4.0
    c8 c8 c8
    \once \override Score.GridLine #'thickness = #3.0
    c8 c8 c8
    \once \override Score.GridLine #'thickness = #4.0
    c8 c8 c8
    \once \override Score.GridLine #'thickness = #3.0
    c8 c8 c8
  }
>>

```



Making some staff lines thicker than the others

For pedagogical purposes, a staff line can be thickened (e.g., the middle line, or to emphasize the line of the G clef). This can be achieved by adding extra lines very close to the line that should be emphasized, using the `line-positions` property of the `StaffSymbol` object.

```
{
  \override Staff.StaffSymbol #'line-positions = #'(-4 -2 -0.2 0 0.2 2 4)
  d'4 e' f' g'
}
```



Measure counter

This snippet provides a workaround for emitting measure counters using transparent percent repeats.

```
<<
  \context Voice = "foo" {
    \clef bass
    c4 r g r
    c4 r g r
    c4 r g r
    c4 r g r
  }
  \context Voice = "foo" {
    \set countPercentRepeats = ##t
    \override PercentRepeat #'transparent = ##t
    \override PercentRepeatCounter #'staff-padding = #1
    \repeat percent 4 { s1 }
  }
>>
```



Text

These snippets illustrate [Section “Text” in *Notation Reference*](#).

Adjusting lyrics vertical spacing

This snippet shows how to bring the lyrics line closer to the staff.

% Default layout:

```
<<
\new Staff \new Voice = melody \relative c' {
  c4 d e f
  g4 f e d
  c1
}
\new Lyrics \lyricsto melody { aa aa aa aa aa aa aa aa }
```

% Reducing the minimum space below the staff and above the lyrics:

```
\new Staff \with {
  \override VerticalAxisGroup #'minimum-Y-extent = #'(-1 . 4)
}
\new Voice = melody \relative c' {
  c4 d e f
  g4 f e d
  c1
}
\new Lyrics \with {
  \override VerticalAxisGroup #'minimum-Y-extent = #'(-1.2 . 1)
}
\lyricsto melody { aa aa aa aa aa aa aa aa }
>>
```



Aligning and centering instrument names

Instrument names are generally printed to the left of the staves. To align the names of several different instruments, put them in a `\markup` block and use one of the following possibilities:

- * Right-aligned instrument names: this is the default behavior
- * Center-aligned instrument names: using the `\hcenter-in #n` command places the instrument names inside a padded box, with `n` being the width of the box
- * Left-aligned instrument names: the names are printed on top of an empty box, using the `\combine` command with an `\hspace #n` object.

```
\paper {
  indent = #0
```

```

left-margin = #30
line-width = #160
}

\new StaffGroup \relative c' <<
  \new Staff {
    \set Staff.instrumentName = #"Piccolo"
    c1^"default" | c \break
    \set Staff.instrumentName = \markup { \hcenter-in #10 Piccolo }
    c1^"centered" | c \break
    \set Staff.instrumentName = \markup { \combine \hspace #8 Piccolo }
    c1^"left-aligned" | c
  }
  \new Staff {
    \set Staff.instrumentName = #"Flute"
    c1 | c \break
    \set Staff.instrumentName = \markup { \hcenter-in #10 Flute }
    c1 | c \break
    \set Staff.instrumentName = \markup { \combine \hspace #8 Flute }
    c1 | c
  }
}
>>

```

default

centered

left-aligned

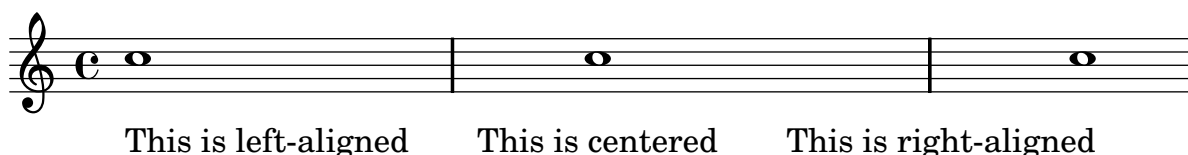
Aligning lyrics

Horizontal alignment for lyrics can be set by overriding the `self-alignment-X` property of the `LyricText` object. `#-1` is left, `#0` is center and `#1` is right; however, you can use `#LEFT`, `#CENTER` and `#RIGHT` as well.

```

\layout { ragged-right = ##f }
\relative c' {
  c1
  c1
  c1
}
\addlyrics {
  \once \override LyricText #'self-alignment-X = #LEFT
  "This is left-aligned"
  \once \override LyricText #'self-alignment-X = #CENTER
  "This is centered"
  \once \override LyricText #'self-alignment-X = #1
  "This is right-aligned"
}

```



Aligning marks with various notation objects

If specified, text marks may be aligned with notation objects other than bar lines. These objects include ambitus, breathing-sign, clef, custos, staff-bar, left-edge, key-cancellation, key-signature, and time-signature.

In such cases, text marks will be horizontally centered above the object. However this can be changed, as demonstrated on the second line of this example (in a score with multiple staves, this setting should be done for all the staves).

```

\relative c' {
  e1

  % the RehearsalMark will be centered above the Clef
  \override Score.RehearsalMark #'break-align-symbols = #'(clef)
  \key a \major
  \clef treble
  \mark ""
  e

  % the RehearsalMark will be centered above the TimeSignature
  \override Score.RehearsalMark #'break-align-symbols = #'(time-signature)
  \key a \major
  \clef treble
  \time 3/4
  \mark ""
  e2.

  % the RehearsalMark will be centered above the KeySignature
  \override Score.RehearsalMark #'break-align-symbols = #'(key-signature)
  \key a \major
  \clef treble
  \time 4/4
}

```



```

\mark ""
e1

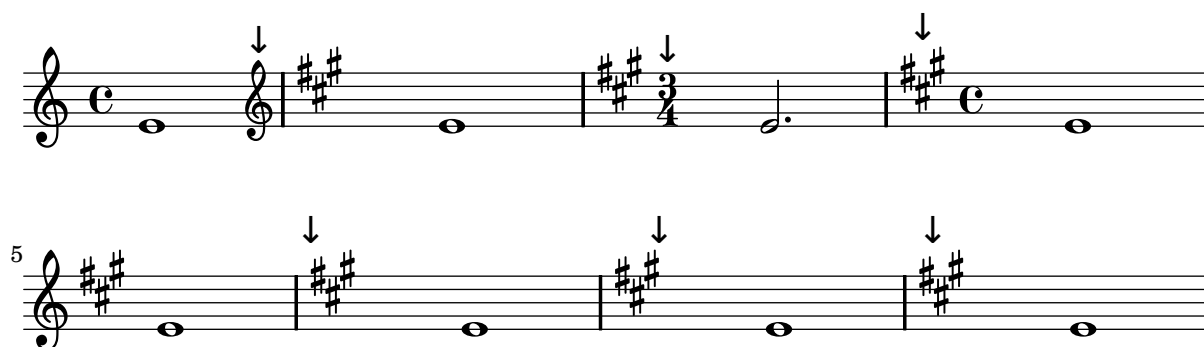
\break
e

% the RehearsalMark will be aligned with the left edge of the KeySignature
\once \override Score.KeySignature #'break-align-anchor-alignment = #LEFT
\mark ""
\key a \major
e

% the RehearsalMark will be aligned with the right edge of the KeySignature
\once \override Score.KeySignature #'break-align-anchor-alignment = #RIGHT
\key a \major
\mark ""
e

% the RehearsalMark will be aligned with the left edge of the KeySignature
% and then shifted right by 1 unit.
\once \override Score.KeySignature #'break-align-anchor = #1
\key a \major
\mark ""
e1
}

```



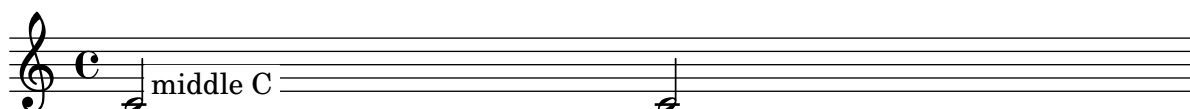
Blanking staff lines using the `\whiteout` command

The `\whiteout` command underlays a markup with a white box. Since staff lines are in a lower layer than most other grobs, this white box will not overlap any other grob.

```

\layout { ragged-right = ##f }
\relative c' {
  \override TextScript #'extra-offset = #'(2 . 4)
  c2-\markup { \whiteout \pad-markup #0.5 "middle C" } c
}

```



Center text below hairpin dynamics

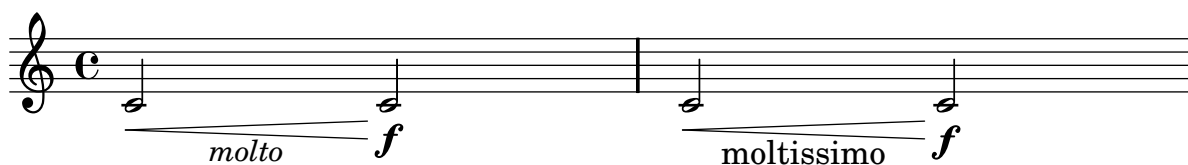
This example provides a function to typeset a hairpin (de)crescendo with some additional text below it, such as "molto" or "poco". The example also illustrates how to modify the way an object is normally printed, using some Scheme code.

```
hairpinWithCenteredText = #(define-music-function (parser location text) (markup?)
#{
  \override Voice.Hairpin #'stencil = #(lambda (grob)
    (ly:stencil-aligned-to
      (ly:stencil-combine-at-edge
        (ly:stencil-aligned-to (ly:hairpin::print grob) X CENTER)
        Y DOWN
        (ly:stencil-aligned-to (ly:text-interface::print grob) X CENTER))
      X LEFT))
  \override Voice.Hairpin #'text = $text
#})

hairpinMolto = \hairpinWithCenteredText \markup { \italic molto }
hairpinMore = \hairpinWithCenteredText \markup { \bigger moltissimo }

\layout { ragged-right = ##f }

{
  \hairpinMolto c'2\< c'\f
  \hairpinMore c'2\< c'\f
}
```



Changing the default text font family

The default font families for text can be overridden with `make-pango-font-tree`.

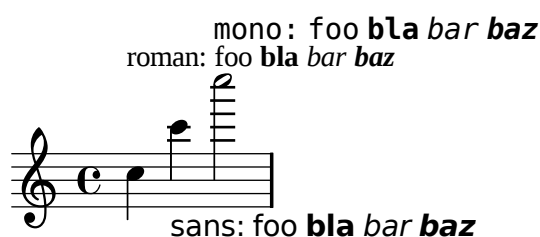
```
\paper {
  % change for other default global staff size.
  myStaffSize = #20
  %{
    run
      lilypond -dshow-available-fonts blabla
    to show all fonts available in the process log.
  %}

  #(define fonts
    (make-pango-font-tree "Times New Roman"
                          "Nimbus Sans"
                          "Luxi Mono"
                          "Helvetica"
                          "Courier"
      (/ myStaffSize 20)))
}
```

```

\relative {
  c'^\markup {
    roman: foo \bold bla \italic bar \italic \bold baz
  }
  c'_\markup {
    \override #'(font-family . sans)
    {
      sans: foo \bold bla \italic bar \italic \bold baz
    }
  }
  c'2^\markup {
    \override #'(font-family . typewriter)
    {
      mono: foo \bold bla \italic bar \italic \bold baz
    }
  }
}

```



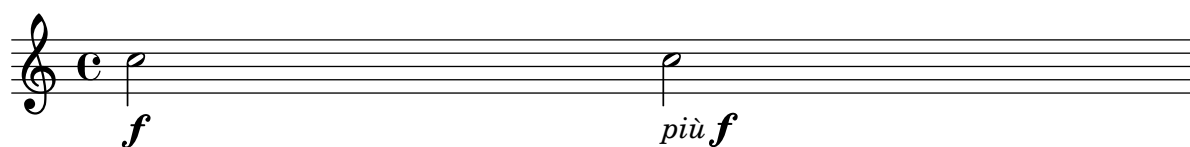
Combining dynamics with markup texts

Some dynamics may involve text indications (such as "più forte" or "piano subito"). They can be produced using a `\markup` block.

```

piuF = \markup { \italic più \dynamic f }
\layout { ragged-right = ##f }
\relative c'' {
  c2\ff c-\piuF
}

```



Combining two parts on the same staff

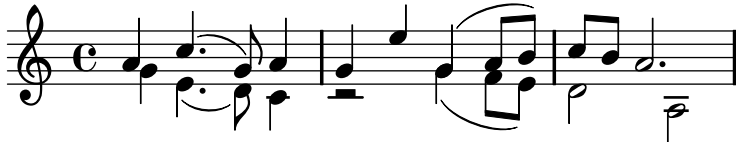


The part combiner tool (`\partcombine` command) allows the combination of several different parts on the same staff. Text directions such as "solo" or "a2" are added by default; to remove them, simply set the property `printPartCombineTexts` to "false". For vocal scores (hymns), there is no need to add "solo"/"a2" texts, so they should be switched off. However, it might be better not to use it if there are any solos, as they won't be indicated. In such cases, standard polyphonic notation may be preferable.

This snippet presents the three ways two parts can be printed on a same staff: standard polyphony, `\partcombine` without texts, and `\partcombine` with texts.

```
musicUp = \relative c'' {
  \time 4/4
  a4 c4.( g8) a4 |
  g4 e' g,( a8 b) |
  c b a2.
}

musicDown = \relative c'' {
  g4 e4.( d8) c4 |
  r2 g'4( f8 e) |
  d2 \stemDown a
}

\score {
  <<
    <<
      \new Staff {
        \set Staff.instrumentName = "Standard polyphony  "
        << \musicUp \\\musicDown >>
      }
      \new Staff \with { printPartCombineTexts = ##f } {
        \set Staff.instrumentName = "PartCombine without texts  "
        \partcombine \musicUp \musicDown
      }
      \new Staff {
        \set Staff.instrumentName = "PartCombine with texts  "
        \partcombine \musicUp \musicDown
      }
    >>
  >>
  \layout {
    indent = 6.0\cm
    \context {
      \Score
      \override SystemStartBar #'collapse-height = #30
    }
  }
}
```

Standard polyphony	
PartCombine without texts	
PartCombine with texts	

Creating "real" parenthesized dynamics

Although the easiest way to add parentheses to a dynamic mark is to use a `\markup` block, this method has a downside: the created objects will behave like text markups, and not like dynamics.

However, it is possible to create a similar object using the equivalent Scheme code (as described in "Markup programmer interface"), combined with the `make-dynamic-script` function. This way, the markup will be regarded as a dynamic, and therefore will remain compatible with commands such as `\dynamicUp` or `\dynamicDown`.

```
\paper { ragged-right = ##t }
```

```
parenF = #(make-dynamic-script (markup #:line (:#normal-text #:italic
      #:fontsize 2 "(" #:hspace -0.8 #:dynamic "f" #:normal-text
      #:italic #:fontsize 2 ")")
  )))
\relative c'' {
  c4\parenF c c \dynamicUp c\parenF
}
```



Creating simultaneous rehearsal marks

Unlike text scripts, rehearsal marks cannot be stacked at a particular point in a score: only one `RehearsalMark` object is created. Using an invisible measure and bar line, an extra rehearsal mark can be added, giving the appearance of two marks in the same column.

This method may also prove useful for placing rehearsal marks at both the end of one system and the start of the following system.

```
{
  \key a \major
  \set Score.markFormatter = #format-mark-box-letters
  \once \override Score.RehearsalMark #'outside-staff-priority = #5000
  \once \override Score.RehearsalMark #'self-alignment-X = #LEFT
  \once \override Score.RehearsalMark #'break-align-symbols = #'(key-signature)
  \mark \markup { \bold { Senza denti } }

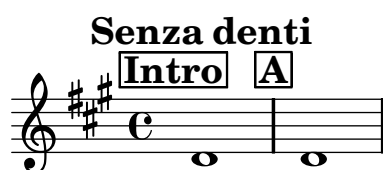
  % the hidden measure and bar line
```

```

\once \override Score.TimeSignature #'stencil = ##f
\time 1/16
s16 \bar ""

\time 4/4
\once \override Score.RehearsalMark #'self-alignment-X = #LEFT
\once \override Score.RehearsalMark #'break-align-symbols = #'(bar-line)
\mark \markup { \box \bold Intro }
d'1
\mark \default
d'1
}

```



Creating text spanners

The `\startTextSpan` and `\stopTextSpan` commands allow the creation of text spanners as easily as pedal indications or octavations. Override some properties of the `TextSpanner` object to modify its output.

```

\relative c'' {
  \override TextSpanner #'edge-text = #'("bla" . "blu")
  a \startTextSpan
  b c
  a \stopTextSpan

  \override TextSpanner #'dash-period = #2
  \override TextSpanner #'dash-fraction = #0.0
  a \startTextSpan
  b c
  a \stopTextSpan

  \revert TextSpanner #'style
  \override TextSpanner #'style = #'dashed-line \override TextSpanner #'bound-details #'left
  \override TextSpanner #'bound-details #'right #'text = \markup { \draw-line #'(0 . -2) }

  a \startTextSpan
  b c
  a \stopTextSpan

  \set Staff.middleCPosition = #-13
  \override TextSpanner #'dash-period = #10
  \override TextSpanner #'dash-fraction = #0.5
  \override TextSpanner #'thickness = #10
  a \startTextSpan
  b c
  a \stopTextSpan
  \set Staff.middleCPosition = #-6
}

```

}



Demonstrating all headers

All header fields with special meanings.

```
\header {
  copyright = "copyright"
  title = "title"
  subtitle = "subtitle"
  composer = "composer"
  arranger = "arranger"
  instrument = "instrument"
  metre = "metre"
  opus = "opus"
  piece = "piece"
  poet = "poet"
  texidoc = "All header fields with special meanings."
  copyright = "public domain"
  enteredby = "jcn"
  source = "urtext"
}

\layout {
  ragged-right = ##f
}

\score {
  \relative c' { c1 | c | c | c }
}

\score {
  \relative c' { c1 | c | c | c }
  \header {
    title = "localtitle"
    subtitle = "localsubtitle"
    composer = "localcomposer"
    arranger = "localarranger"
    instrument = "localinstrument"
    metre = "localmetre"
    opus = "localopus"
    piece = "localpiece"
    poet = "localpoet"
    copyright = "localcopyright"
  }
}
```

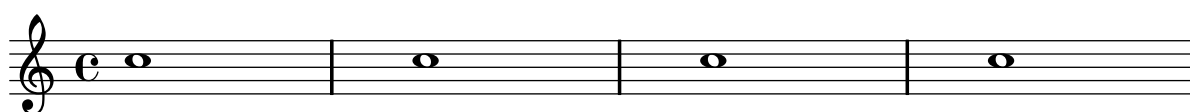
title
subtitle
instrument

poet composer
arranger

piece opus



localpiece localopus



Embedding native PostScript in a \markup block

PostScript code can be directly inserted inside a \markup block.

% PostScript is a registered trademark of Adobe Systems Inc.

```
\relative c'' {
  a4-\markup { \postscript {"3 4 moveto 5 3 rlineto stroke" }
  -\markup { \postscript {"[ 0 1 ] 0 setdash 3 5 moveto 5 -3 rlineto stroke " }

  b4-\markup { \postscript {"3 4 moveto 0 0 1 2 8 4 20 3.5 rcurveto stroke" }
  s2
  a'1
}
```



Formatting lyrics syllables

To format individual syllables in lyrics, use \markup { } on these lyrics.

% Tip taken from <http://lists.gnu.org/archive/html/lilypond-user/2007-12/msg00215.html>

```
\header {
  title = "Markup can be used inside lyrics!"
}

mel = \relative c'' { c4 c c c }
lyr = \lyricmode {
  Lyrics \markup { \italic "can" } \markup {\with-color #red "contain" }
  \markup {\fontsize #8 \bold "Markup!" }
}
```

```
<<
  \context Voice = melody \mel
```



```
\context Lyrics \lyricsto melody \lyr
>>
```

Markup can be used inside lyrics!



Lyrics *can* **contain** **Markup!**

How to put ties between syllables in lyrics

This can be achieved by separating those syllables by tildes.

```
\lyrics {
  wa~o~a
}
```

wa o a

Markup lines

Text that can spread over pages is entered with the `\markuplines` command.

```
 #(set-default-paper-size "a6")

 #(define-markup-list-command (paragraph layout props args) (markup-list?)
   (interpret-markup-list layout props
     (make-justified-lines-markup-list (cons (make-hspace-markup 2) args))))
```

```
% Candide, Voltaire
```

```
\markuplines \override-lines #'(baseline-skip . 2.5) {
  \paragraph {
    Il y avait en Westphalie, dans le château de M. le baron de
    Thunder-ten-tronckh, un jeune garçon à qui la nature avait donné
    les mœurs les plus douces. Sa physionomie annonçait son âme.
    Il avait le jugement assez droit, avec l'esprit le plus simple ;
    c'est, je crois, pour cette raison qu'on le nommait Candide. Les
    anciens domestiques de la maison soupçonnaient qu'il était fils
    de la sœur de monsieur le baron et d'un bon et honnête
    gentilhomme du voisinage, que cette demoiselle ne voulut jamais
    épouser parce qu'il n'avait pu prouver que soixante et onze
    quartiers, et que le reste de son arbre généalogique avait été
    perdu par l'injure du temps.
  }
  \paragraph {
    Monsieur le baron était un des plus puissants seigneurs de la
    Westphalie, car son château avait une porte et des fenêtres. Sa
    grande salle même était ornée d'une tapisserie. Tous les chiens
    de ses basses-cours composaient une meute dans le besoin ; ses
```

palefreniers étaient ses piqueurs; le vicaire du village était son grand-aumônier. Ils l'appelaient tous monseigneur, et ils riaient quand il faisait des contes.

}
}

Il y avait en Westphalie, dans le château de M. le baron de Thunder-ten-tronckh, un jeune garçon à qui la nature avait donné les mœurs les plus douces. Sa physionomie annonçait son âme. Il avait le jugement assez droit, avec l'esprit le plus simple ; c'est, je crois, pour cette raison qu'on le nommait Candide. Les anciens domestiques de la maison soupçonnaient qu'il était fils de la sœur de monsieur le baron et d'un bon et honnête gentilhomme du voisinage, que cette demoiselle ne voulut jamais épouser parce qu'il n'avait pu prouver que soixante et onze quartiers, et que le reste de son arbre généalogique avait été perdu par l'injure du temps.

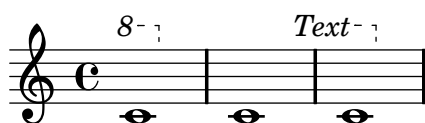
Monsieur le baron était un des plus puissants seigneurs de la Westphalie, car son château avait une porte et des fenêtres. Sa grande salle même était ornée d'une tapisserie. Tous les

chiens de ses basses-cours composaient une
 meute dans le besoin ; ses palefreniers étaient
 ses piqueurs; le vicaire du village était son
 grand-aumônier. Ils l'appelaient tous
 monseigneur, et ils riaient quand il faisait des
 contes.

Ottava text

Internally, the `set-octavation` function sets the properties `ottavation` (for example, to `"8va"` or `"8vb"`) and `middleCPosition`. To override the text of the bracket, set `ottavation` after invoking `set-octavation`.

```
{
  \ottava #1
  \set Staff.ottavation = #"8"
  c''1
  \ottava #0
  c'1
  \ottava #1
  \set Staff.ottavation = #"Text"
  c''1
}
```



Outputting the version number

By putting the output of `lilypond-version` into a lyric or a text markup, it is possible to print the version number of LilyPond in a score, or in a document generated with `lilypond-book`.

```
\score {
  \new Lyrics {
    \override Score.RehearsalMark #'self-alignment-X = #LEFT
    \mark #(ly:export (string-append "Processed with LilyPond version "
                                     (lilypond-version)))
  }
}
```

Processed with LilyPond version 2.11.57

Piano template with centered lyrics

Instead of having a full staff for the melody and lyrics, lyrics can be centered between the staves of a piano staff.

```
upper = \relative c'' {
  \clef treble
  \key c \major
  \time 4/4

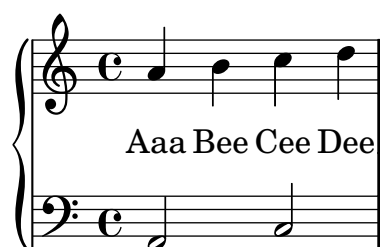
  a4 b c d
}

lower = \relative c {
  \clef bass
  \key c \major
  \time 4/4

  a2 c
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

\score {
  \new GrandStaff <<
    \new Staff = upper { \new Voice = "singer" \upper }
    \new Lyrics \lyricsto "singer" \text
    \new Staff = lower { \lower }
  >>
  \layout {
    \context {
      \GrandStaff
      \accepts "Lyrics"
    }
    \context {
      \Lyrics
      \consists "Bar_engraver"
    }
  }
  \midi { }
}
```



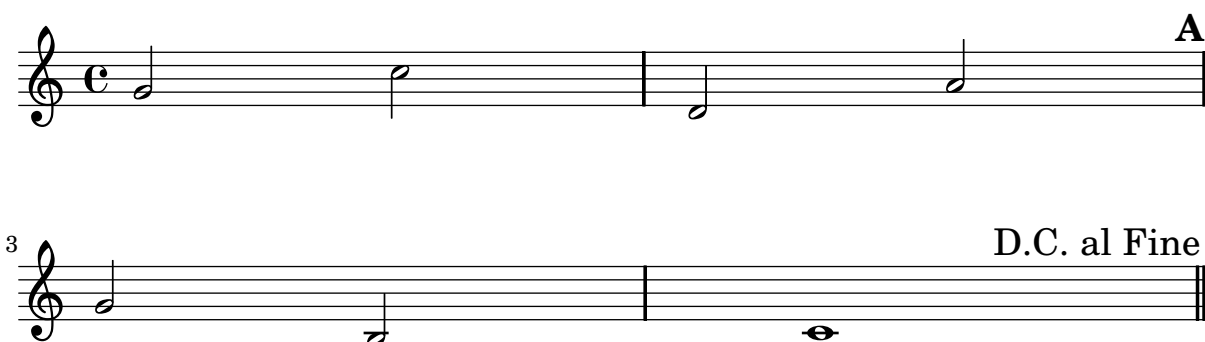
Printing marks at the end of a line or a score

Marks can be printed at the end of the current line, instead of the beginning of the following line. This is particularly useful when a mark has to be added at the end of a score – when there is no next line.

In such cases, the right end of the mark has to be aligned with the final bar line, as demonstrated on the second line of this example.

```
\relative c' {
  \override Score.RehearsalMark #'break-visibility = #begin-of-line-invisible
  g2 c
  d,2 a'
  \mark \default
  \break

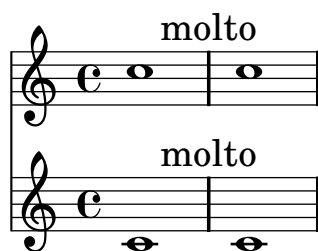
  \override Score.RehearsalMark #'self-alignment-X = #RIGHT
  g2 b,
  c1 \bar "||"
  \mark "D.C. al Fine"
}
```



Printing marks on every staff

Although text marks are normally only printed above the topmost staff, they may also be printed on every staff.

```
{
  \new Score \with {
    \remove "Mark_engraver"
  }
  <<
    \new Staff \with {
      \consists "Mark_engraver"
    }
    { c'1 \mark "molto" c' }
    \new Staff \with {
      \consists "Mark_engraver"
    }
    { c'1 \mark "molto" c' }
  >>
}
```



Three-sided box

This example shows how to add a markup command to get a three sided box around some text (or other markup).

```
% New command to add a three sided box, with sides north, west and south
% Based on the box-stencil command defined in scm/stencil.scm
% Note that you use ";" to comment a line in Scheme
#(define-public (NWS-box-stencil stencil thickness padding)
  "Add a box around STENCIL, producing a new stencil."
  (let* ((x-ext (interval-widen (ly:stencil-extent stencil 0) padding))
        (y-ext (interval-widen (ly:stencil-extent stencil 1) padding))
        (y-rule (make-filled-box-stencil (cons 0 thickness) y-ext))
        (x-rule (make-filled-box-stencil
                  (interval-widen x-ext thickness) (cons 0 thickness))))
    ; (set! stencil (ly:stencil-combine-at-edge stencil X 1 y-rule padding))
    (set! stencil (ly:stencil-combine-at-edge stencil X -1 y-rule padding))
    (set! stencil (ly:stencil-combine-at-edge stencil Y 1 x-rule 0.0))
    (set! stencil (ly:stencil-combine-at-edge stencil Y -1 x-rule 0.0))
    stencil))

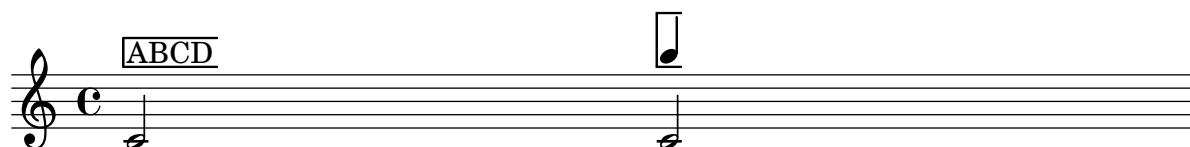
% The corresponding markup command, based on the \box command defined
% in scm/define-markup-commands.scm
#(define-markup-command (NWS-box layout props arg) (markup?)
  "Draw a box round @var{arg}. Looks at @code{thickness},
@code{box-padding} and @code{font-size} properties to determine line
thickness and padding around the markup."

  (let* ((th (chain-assoc-get 'thickness props 0.1))
        (size (chain-assoc-get 'font-size props 0))
        (pad (* (magstep size)
                 (chain-assoc-get 'box-padding props 0.2)))
        (m (interpret-markup layout props arg)))
    (NWS-box-stencil m th pad)))

% Test it:

\layout { ragged-right = ##f }

\relative c' {
  c2^\markup { \NWS-box ABCD }
  c^\markup { \NWS-box \note #"4" #1.0 }
}
```



UTF-8

Various scripts may be used for texts (like titles and lyrics) by entering them in UTF-8 encoding, and using a Pango based backend. Depending on the fonts installed, this fragment will render Bulgarian (Cyrillic), Hebrew, Japanese and Portuguese.

```
% end verbatim - this comment is a hack to prevent texinfo.tex
% from choking on non-European UTF-8 subsets
```

```
% Cyrillic font
```

```
bulgarian = \lyricmode {
    ' ' ' '
}
```

```
hebrew = \lyricmode {
    .
}
```

```
japanese = \lyricmode {
```

```
}
```

```
% "a legal song to you"
```

```
portuguese = \lyricmode {
    à vo -- cê uma can -- ção legal
}
```

```
\relative {
```

```
  c2 d
```

```
  e2 f
```

```
  g2 f
```

```
  e1
```

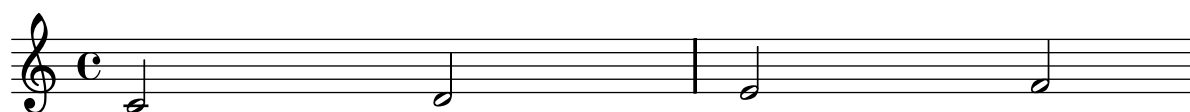
```
}
```

```
\addlyrics { \bulgarian }
```

```
\addlyrics { \hebrew }
```

```
\addlyrics { \japanese }
```

```
\addlyrics { \portuguese }
```

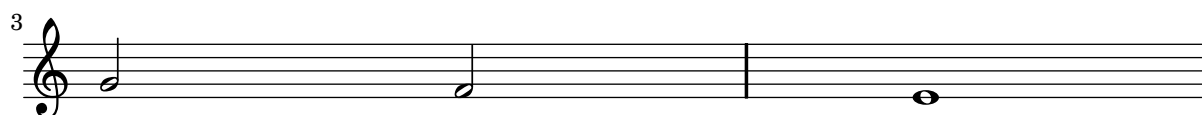


יה
いろはにほへど
à

כי
ちりぬるを
vo -

סג
わがよたれぞ
- cê

לשמוע
つねならむ
uma



א'יך
うみのおくや
can

תנצח
まけふこえて
ção

קרפד
あさきゆめみじ
legal

Vocal ensemble template with lyrics aligned below and above the staves

This template is basically the same as the simple "Vocal ensemble" template, with the exception that here all the lyrics lines are placed using `alignAboveContext` and `alignBelowContext`.

```
global = {
  \key c \major
  \time 4/4
}

sopMusic = \relative c'' {
  c4 c c8[( b)] c4
}
sopWords = \lyricmode {
  hi hi hi hi
}

altoMusic = \relative c' {
  e4 f d e
}
altoWords = \lyricmode {
  ha ha ha ha
}

tenorMusic = \relative c' {
  g4 a f g
}
tenorWords = \lyricmode {
  hu hu hu hu
}

bassMusic = \relative c {
  c4 c g c
}
bassWords = \lyricmode {
  ho ho ho ho
}

\score {
  \new ChoirStaff <<
    \new Staff = women <<
      \new Voice = "sopranos" { \voiceOne << \global \sopMusic >> }
      \new Voice = "altos" { \voiceTwo << \global \altoMusic >> }
    >>
    \new Lyrics \with { alignAboveContext = women } \lyricsto sopranos \sopWords
```



```

\new Lyrics \with { alignBelowContext = women } \lyricsto altos \altoWords
% we could remove the line about this with the line below, since we want
% the alto lyrics to be below the alto Voice anyway.
% \new Lyrics \lyricsto altos \altoWords

\new Staff = men <<
  \clef bass
  \new Voice = "tenors" { \voiceOne << \global \tenorMusic >> }
  \new Voice = "basses" { \voiceTwo << \global \bassMusic >> }
>>
\new Lyrics \with { alignAboveContext = men } \lyricsto tenors \tenorWords
\new Lyrics \with { alignBelowContext = men } \lyricsto basses \bassWords
% again, we could replace the line above this with the line below.
% \new Lyrics \lyricsto basses \bassWords
>>
\layout {
  \context {
    % a little smaller so lyrics
    % can be closer to the staff
    \Staff
    \override VerticalAxisGroup #'minimum-Y-extent = #'(-3 . 3)
  }
}

```

The image shows a musical score for a four-part setting of the words "hi ha hu ho". The score is written on two staves, a treble staff (top) and a bass staff (bottom). The treble staff has a treble clef and a common time signature (C). The bass staff has a bass clef and a common time signature (C). The lyrics are arranged in four lines, each corresponding to a voice part. The first line of lyrics is "hi hi hi hi", the second is "ha ha ha ha", the third is "hu hu hu hu", and the fourth is "ho ho ho ho". The notes are written in a simple, clear style, with stems and beams indicating the rhythm. The lyrics are placed below the notes, with some lines having multiple words aligned with different notes.

Vocal music

These snippets illustrate [Section “Vocal music”](#) in *Notation Reference*.

Adding ambitus per voice

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

```
\new Staff <<
  \new Voice \with {
    \consists "Ambitus_engraver"
  } \relative c' {
    \override Ambitus #'X-offset = #2.0
    \voiceOne
    c4 a d e
    f1
  }
  \new Voice \with {
    \consists "Ambitus_engraver"
  } \relative c' {
    \voiceTwo
    es4 f g as
    b1
  }
}>>
```



Adjusting lyrics vertical spacing

This snippet shows how to bring the lyrics line closer to the staff.

% Default layout:

```
<<
  \new Staff \new Voice = melody \relative c' {
    c4 d e f
    g4 f e d
    c1
  }
  \new Lyrics \lyricsto melody { aa aa aa aa aa aa aa aa aa }
```

% Reducing the minimum space below the staff and above the lyrics:

```
\new Staff \with {
  \override VerticalAxisGroup #'minimum-Y-extent = #'(-1 . 4)
}
\new Voice = melody \relative c' {
  c4 d e f
  g4 f e d
  c1
}
\new Lyrics \with {
```

```

\override VerticalAxisGroup #'minimum-Y-extent = #'(-1.2 . 1)
}
\lyricsto melody { aa aa aa aa aa aa aa aa aa }
>>

```



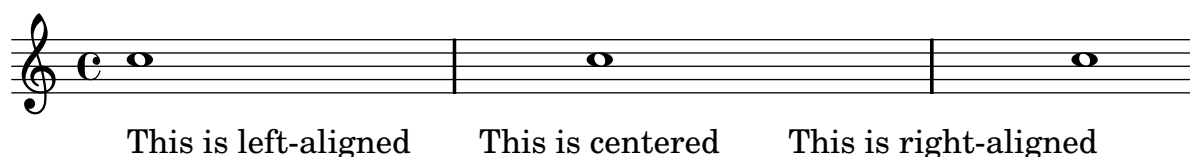
Aligning lyrics

Horizontal alignment for lyrics can be set by overriding the `self-alignment-X` property of the `LyricText` object. #-1 is left, #0 is center and #1 is right; however, you can use `#LEFT`, `#CENTER` and `#RIGHT` as well.

```

\layout { ragged-right = ##f }
\relative c'' {
  c1
  c1
  c1
}
\addlyrics {
  \once \override LyricText #'self-alignment-X = #LEFT
  "This is left-aligned"
  \once \override LyricText #'self-alignment-X = #CENTER
  "This is centered"
  \once \override LyricText #'self-alignment-X = #1
  "This is right-aligned"
}

```



Ambitus with multiple voices

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

```

\new Staff \with {
  \consists "Ambitus_engraver"
}
<<
\new Voice \relative c'' {
  \voiceOne
  c4 a d e
  f1
}

```

```

}
\new Voice \relative c' {
  \voiceTwo
  es4 f g as
  b1
}
>>

```



Chant or psalms notation

This form of notation is used for the chant of the Psalms, where verses aren't always the same length.

```

stemOn = { \override Staff.Stem #'transparent = ##f }
stemOff = { \override Staff.Stem #'transparent = ##t }

\score {
  \new Staff \with { \remove "Time_signature_engraver" }
  {
    \key g \minor
    \set Score.timing = ##f
    \stemOff a'\breve bes'4 g'4
    \stemOn a'2 \bar "||"
    \stemOff a'\breve g'4 a'4
    \stemOn f'2 \bar "||"
    \stemOff a'\breve^{\markup { \italic flexe }}
    \stemOn g'2 \bar "||"
  }
}

```



Demo MidiInstruments

Problem: How to know which midiInstrument would be best for your composition? Solution: A LilyPond demo file.

```

\header {
  title = "Demo of all midi sounds"
  arranger = "Myself "
}

basemelodie = \relative c' {
  c4. \mf g c16 b' c d
  e16 d e f g4 g'4 r
  R1
}

```

```

}
melodie = { \tempo 4 = 150 \basemelodie }

\score {
  \new Staff <<
    \new Voice { \melodie
    }
  >>
  \layout { }
}

\score {
  \new Staff <<
    %\set Staff.instrumentName= #"S/A"
    %\set Staff.midiMinimumVolume = #0.2
    %\set Staff.midiMaximumVolume = #0.4
    %\set Voice.dynamicAbsoluteVolumeFunction = #0.6
    \new Voice { r \mf
      \set Staff.midiInstrument = #"acoustic grand" \melodie
      \set Staff.midiInstrument = #"bright acoustic" \melodie
      \set Staff.midiInstrument = #"electric grand" \melodie
      \set Staff.midiInstrument = #"honky-tonk" \melodie
      \set Staff.midiInstrument = #"electric piano 1" \melodie
      \set Staff.midiInstrument = #"electric piano 2" \melodie
      \set Staff.midiInstrument = #"harpsichord" \melodie
      \set Staff.midiInstrument = #"clav" \melodie
      \set Staff.midiInstrument = #"celesta" \melodie
      \set Staff.midiInstrument = #"glockenspiel" \melodie
      \set Staff.midiInstrument = #"music box" \melodie
      \set Staff.midiInstrument = #"vibraphone" \melodie
      \set Staff.midiInstrument = #"marimba" \melodie
      \set Staff.midiInstrument = #"xylophone" \melodie
      \set Staff.midiInstrument = #"tubular bells" \melodie
      \set Staff.midiInstrument = #"dulcimer" \melodie
      \set Staff.midiInstrument = #"drawbar organ" \melodie
      \set Staff.midiInstrument = #"percussive organ" \melodie
      \set Staff.midiInstrument = #"rock organ" \melodie
      \set Staff.midiInstrument = #"church organ" \melodie
      \set Staff.midiInstrument = #"reed organ" \melodie
      \set Staff.midiInstrument = #"accordion" \melodie
      \set Staff.midiInstrument = #"harmonica" \melodie
      \set Staff.midiInstrument = #"concertina" \melodie
      \set Staff.midiInstrument = #"acoustic guitar (nylon)" \melodie
      \set Staff.midiInstrument = #"acoustic guitar (steel)" \melodie
      \set Staff.midiInstrument = #"electric guitar (jazz)" \melodie
      \set Staff.midiInstrument = #"electric guitar (clean)" \melodie
      \set Staff.midiInstrument = #"electric guitar (muted)" \melodie
      \set Staff.midiInstrument = #"overdriven guitar" \melodie
      \set Staff.midiInstrument = #"distorted guitar" \melodie
      \set Staff.midiInstrument = #"acoustic bass" \melodie
      \set Staff.midiInstrument = #"electric bass (finger)" \melodie
      \set Staff.midiInstrument = #"electric bass (pick)" \melodie
    }
  >>
  \layout { }
}

```

```
\set Staff.midiInstrument = #"fretless bass" \melodie
\set Staff.midiInstrument = #"slap bass 1" \melodie
\set Staff.midiInstrument = #"slap bass 2" \melodie
\set Staff.midiInstrument = #"synth bass 1" \melodie
\set Staff.midiInstrument = #"synth bass 2" \melodie
\set Staff.midiInstrument = #"violin" \melodie
\set Staff.midiInstrument = #"viola" \melodie
\set Staff.midiInstrument = #"cello" \melodie
\set Staff.midiInstrument = #"contrabass" \melodie
\set Staff.midiInstrument = #"tremolo strings" \melodie
\set Staff.midiInstrument = #"pizzicato strings" \melodie
\set Staff.midiInstrument = #"orchestral strings" \melodie
\set Staff.midiInstrument = #"timpani" \melodie
\set Staff.midiInstrument = #"string ensemble 1" \melodie
\set Staff.midiInstrument = #"string ensemble 2" \melodie
\set Staff.midiInstrument = #"synthstrings 1" \melodie
\set Staff.midiInstrument = #"synthstrings 2" \melodie
\set Staff.midiInstrument = #"choir aahs" \melodie
\set Staff.midiInstrument = #"voice oohs" \melodie
\set Staff.midiInstrument = #"synth voice" \melodie
\set Staff.midiInstrument = #"orchestra hit" \melodie
\set Staff.midiInstrument = #"trumpet" \melodie
\set Staff.midiInstrument = #"trombone" \melodie
\set Staff.midiInstrument = #"tuba" \melodie
\set Staff.midiInstrument = #"muted trumpet" \melodie
\set Staff.midiInstrument = #"french horn" \melodie
\set Staff.midiInstrument = #"brass section" \melodie
\set Staff.midiInstrument = #"synthbrass 1" \melodie
\set Staff.midiInstrument = #"synthbrass 2" \melodie
\set Staff.midiInstrument = #"soprano sax" \melodie
\set Staff.midiInstrument = #"alto sax" \melodie
\set Staff.midiInstrument = #"tenor sax" \melodie
\set Staff.midiInstrument = #"baritone sax" \melodie
\set Staff.midiInstrument = #"oboe" \melodie
\set Staff.midiInstrument = #"english horn" \melodie
\set Staff.midiInstrument = #"bassoon" \melodie
\set Staff.midiInstrument = #"clarinet" \melodie
\set Staff.midiInstrument = #"piccolo" \melodie
\set Staff.midiInstrument = #"flute" \melodie
\set Staff.midiInstrument = #"recorder" \melodie
\set Staff.midiInstrument = #"pan flute" \melodie
\set Staff.midiInstrument = #"blown bottle" \melodie
\set Staff.midiInstrument = #"shakuhachi" \melodie
\set Staff.midiInstrument = #"whistle" \melodie
\set Staff.midiInstrument = #"ocarina" \melodie
\set Staff.midiInstrument = #"lead 1 (square)" \melodie
\set Staff.midiInstrument = #"lead 2 (sawtooth)" \melodie
\set Staff.midiInstrument = #"lead 3 (calliope)" \melodie
\set Staff.midiInstrument = #"lead 4 (chiff)" \melodie
\set Staff.midiInstrument = #"lead 5 (charang)" \melodie
\set Staff.midiInstrument = #"lead 6 (voice)" \melodie
\set Staff.midiInstrument = #"lead 7 (fifths)" \melodie
```

```

\set Staff.midiInstrument = #"lead 8 (bass+lead)" \melodie
\set Staff.midiInstrument = #"pad 1 (new age)" \melodie
\set Staff.midiInstrument = #"pad 2 (warm)" \melodie
\set Staff.midiInstrument = #"pad 3 (polysynth)" \melodie
\set Staff.midiInstrument = #"pad 4 (choir)" \melodie
\set Staff.midiInstrument = #"pad 5 (bowed)" \melodie
\set Staff.midiInstrument = #"pad 6 (metallic)" \melodie
\set Staff.midiInstrument = #"pad 7 (halo)" \melodie
\set Staff.midiInstrument = #"pad 8 (sweep)" \melodie
\set Staff.midiInstrument = #"fx 1 (rain)" \melodie
\set Staff.midiInstrument = #"fx 2 (soundtrack)" \melodie
\set Staff.midiInstrument = #"fx 3 (crystal)" \melodie
\set Staff.midiInstrument = #"fx 4 (atmosphere)" \melodie
\set Staff.midiInstrument = #"fx 5 (brightness)" \melodie
\set Staff.midiInstrument = #"fx 6 (goblins)" \melodie
\set Staff.midiInstrument = #"fx 7 (echoes)" \melodie
\set Staff.midiInstrument = #"fx 8 (sci-fi)" \melodie
\set Staff.midiInstrument = #"sitar" \melodie
\set Staff.midiInstrument = #"banjo" \melodie
\set Staff.midiInstrument = #"shamisen" \melodie
\set Staff.midiInstrument = #"koto" \melodie
\set Staff.midiInstrument = #"kalimba" \melodie
\set Staff.midiInstrument = #"bagpipe" \melodie
\set Staff.midiInstrument = #"fiddle" \melodie
\set Staff.midiInstrument = #"shanai" \melodie
\set Staff.midiInstrument = #"tinkle bell" \melodie
\set Staff.midiInstrument = #"agogo" \melodie
\set Staff.midiInstrument = #"steel drums" \melodie
\set Staff.midiInstrument = #"woodblock" \melodie
\set Staff.midiInstrument = #"taiko drum" \melodie
\set Staff.midiInstrument = #"melodic tom" \melodie
\set Staff.midiInstrument = #"synth drum" \melodie
\set Staff.midiInstrument = #"reverse cymbal" \melodie
\set Staff.midiInstrument = #"guitar fret noise" \melodie
\set Staff.midiInstrument = #"breath noise" \melodie
\set Staff.midiInstrument = #"seashore" \melodie
\set Staff.midiInstrument = #"bird tweet" \melodie
\set Staff.midiInstrument = #"telephone ring" \melodie
\set Staff.midiInstrument = #"helicopter" \melodie
\set Staff.midiInstrument = #"applause" \melodie
\set Staff.midiInstrument = #"gunshot" \melodie
}
>>
\midi { }
}

```

Demo of all midi sounds



Formatting lyrics syllables

To format individual syllables in lyrics, use `\markup { }` on these lyrics.

% Tip taken from <http://lists.gnu.org/archive/html/lilypond-user/2007-12/msg00215.html>

```
\header {
  title = "Markup can be used inside lyrics!"
}

mel = \relative c'' { c4 c c c }
lyr = \lyricmode {
  Lyrics \markup { \italic "can" } \markup {\with-color #red "contain" }
  \markup {\fontsize #8 \bold "Markup!" }
}

<<
  \context Voice = melody \mel
  \context Lyrics \lyricsto melody \lyr
>>
```

Markup can be used inside lyrics!



Lyrics *can* **contain** **Markup!**

How to put ties between syllables in lyrics

This can be achieved by separating those syllables by tildes.

```
\lyrics {
  wa~o~a
}
```

wa o a

Piano template with melody and lyrics

Here is a typical song format: one staff with the melody and lyrics, with piano accompaniment underneath.

```
melody = \relative c'' {
  \clef treble
  \key c \major
  \time 4/4

  a b c d
```



```

}

text = \lyricmode {
  Aaa Bee Cee Dee
}

upper = \relative c'' {
  \clef treble
  \key c \major
  \time 4/4

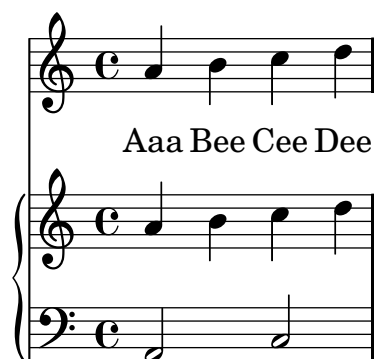
  a4 b c d
}

lower = \relative c {
  \clef bass
  \key c \major
  \time 4/4

  a2 c
}

\score {
  <<
    \new Voice = "mel" { \autoBeamOff \melody }
    \new Lyrics \lyricsto mel \text
    \new PianoStaff <<
      \new Staff = "upper" \upper
      \new Staff = "lower" \lower
    >>
  >>
  \layout {
    \context { \RemoveEmptyStaffContext }
  }
  \midi { }
}

```



Single staff template with notes, lyrics, and chords

This template allows the preparation of a song with melody, words, and chords.

```

melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

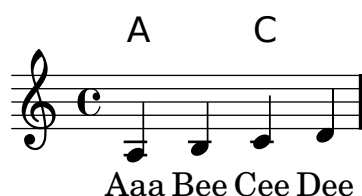
  a4 b c d
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

harmonies = \chordmode {
  a2 c
}

\score {
  <<
    \new ChordNames {
      \set chordChanges = ##t
      \harmonies
    }
    \new Voice = "one" { \autoBeamOff \melody }
    \new Lyrics \lyricsto "one" \text
  >>
  \layout { }
  \midi { }
}

```



Single staff template with notes, lyrics, chords and frets

Here is a simple lead sheet template with melody, lyrics, chords and fret diagrams.

```

% Define the fret diagrams to be used
cFretDiagram = \markup {
  \fret-diagram #"6-x;5-3-3;4-2-2;3-o;2-1-1;1-o;"
}

gFretDiagram = \markup {
  \fret-diagram #"6-3-2;5-2-1;4-o;3-o;2-o;1-3-3;"
}

verseI = \lyricmode {
  \set stanza = #"1."
  This is the first verse
}

```

```

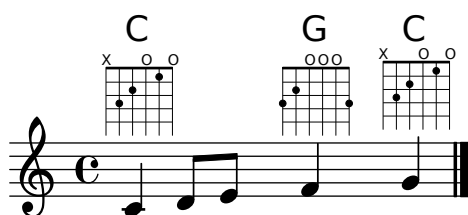
verseII = \lyricmode {
  \set stanza = #"2."
  This is the second verse.
}

theChords = \new ChordNames {
  \chordmode {
    % insert the chords for chordnames here
    c2 g4 c
  }
}

staffMelody = \new Staff {
  \context Voice = "voiceMelody" {
    \key c \major
    \clef treble
    \relative c' {
      % Type notes and fret diagram markups here
      c4^\cFretDiagram d8 e f4^\gFretDiagram g^\cFretDiagram
      \bar "|"
    }
  }
}

\score {
  <<
    \theChords
    \staffMelody
    \new Lyrics = "lyricsI" \lyricmode {
      \lyricsto "voiceMelody" \verseI
    }
    \new Lyrics = "lyricsII" \lyricmode {
      \lyricsto "voiceMelody" \verseII
    }
  >>
  \layout { }
  \midi { }
}

```



1. This is the first verse
2. This is the second verse.

Single staff template with notes and lyrics

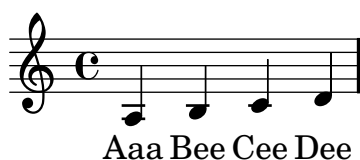
This small template demonstrates a simple melody with lyrics. Cut and paste, add notes, then words for the lyrics. This example turns off automatic beaming, which is common for vocal parts. To use automatic beaming, change or comment out the relevant line.

```
melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

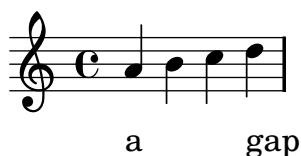
\score{
  <<
    \new Voice = "one" {
      \autoBeamOff
      \melody
    }
    \new Lyrics \lyricsto "one" \text
  >>
  \layout { }
  \midi { }
}
```



Skips in lyric mode (2)

Although `s` skips cannot be used in `\lyricmode` (it is taken to be a literal "s", not a space), double quotes ("") or underscores (_) are available. So for example:

```
<<
  \relative c'' { a4 b c d }
  \new Lyrics \lyricmode { a4 "" _ gap }
>>
```



Skips in lyric mode

The `s` syntax for skips is only available in note mode and chord mode. In other situations, for example, when entering lyrics, using the `\skip` command is recommended.

```
<<
  \relative { a'1 a }
  \new Lyrics \lyricmode { \skip 1 bla1 }
>>
```



bla

Vertically aligning ossias and lyrics

This snippet demonstrates the use of the context properties `alignBelowContext` and `alignAboveContext` to control the positioning of lyrics and ossias.

```
\paper {
  ragged-right = ##t
}

\relative c' <<
  \new Staff = "1" { c4 c s2 }
  \new Staff = "2" { c4 c s2 }
  \new Staff = "3" { c4 c s2 }
  { \skip 2
    <<
      \lyrics {
        \set alignBelowContext = #"1"
        lyrics4 below
      }
      \new Staff \with {
        alignAboveContext = #"3"
        fontSize = #-2
        \override StaffSymbol #'staff-space = #(magstep -2)
        \remove "Time_signature_engraver"
      } {
        \times 4/6 {
          \override TextScript #'padding = #3
          c8^"ossia above" d e d e f
        }
      }
    }
  }
>>
}
```



Vertically centered common lyrics

In a vocal piece where there are several (two, four or more) lines of lyrics, and common lyrics for all voices at some point, these common lyrics may be vertically centered regardingly, as shown in the following example:

```
\include "english.ly"
leftbrace = \markup { \override #'(font-encoding . fetaBraces) \lookup #"brace240" }
rightbrace = \markup { \rotate #180 \leftbrace }

dropLyrics =
{
  \override LyricText #'extra-offset = #'(0 . -5)
  \override LyricHyphen #'extra-offset = #'(0 . -5)
  \override LyricExtender #'extra-offset = #'(0 . -5)
}

raiseLyrics =
{
  \revert LyricText #'extra-offset
  \revert LyricHyphen #'extra-offset
  \revert LyricExtender #'extra-offset
}

skipFour = \repeat unfold 4 { \skip 8 }

lyricsA = \lyricmode { The first verse has \dropLyrics the com -- mon
-- words \raiseLyrics used in all four. }
lyricsB = \lyricmode { In stan -- za two, \skipFour al -- so ap -- pear. }
lyricsC = \lyricmode { By the third verse, \skipFour are get -- ting dull. }
lyricsD = \lyricmode { Last stan -- za, and \skipFour get used once more. }


melody = \relative c' { c4 d e f g f e8( e f) d4 c e d c }

\score
{
  <<
    \new Voice = m \melody
    \new Lyrics \lyricsto m \lyricsA
    \new Lyrics \lyricsto m \lyricsB
```

```

\new Lyrics \lyricsto m \lyricsC
\new Lyrics \lyricsto m \lyricsD
>>
}

```



The first verse has used in all four.
 In stan - za two, al - so ap - pear.
 By the third verse, the com-mon.words are get - ting dull.
 Last stan - za, and get used once more.

Vocal ensemble template with automatic piano reduction

This template adds an automatic piano reduction to the standard SATB vocal score demonstrated in "Vocal ensemble template". This demonstrates one of the strengths of LilyPond – you can use a music definition more than once. If any changes are made to the vocal notes (say, `tenorMusic`), then the changes will also apply to the piano reduction.

```

global = {
  \key c \major
  \time 4/4
}

sopMusic = \relative c' {
  c4 c c8[( b)] c4
}
sopWords = \lyricmode {
  hi hi hi hi
}

altoMusic = \relative c' {
  e4 f d e
}
altoWords = \lyricmode {
  ha ha ha ha
}

tenorMusic = \relative c' {
  g4 a f g
}
tenorWords = \lyricmode {
  hu hu hu hu
}

bassMusic = \relative c {
  c4 c g c
}
bassWords = \lyricmode {
  ho ho ho ho
}

```

```

\score {
  <<
    \new ChoirStaff <<
      \new Lyrics = sopranos { s1 }
      \new Staff = women <<
        \new Voice = sopranos { \voiceOne << \global \sopMusic >> }
        \new Voice = altos { \voiceTwo << \global \altoMusic >> }
      >>
      \new Lyrics = altos { s1 }
      \new Lyrics = tenors { s1 }
      \new Staff = men <<
        \clef bass
        \new Voice = tenors { \voiceOne << \global \tenorMusic >> }
        \new Voice = basses { \voiceTwo << \global \bassMusic >> }
      >>
      \new Lyrics = basses { s1 }
      \context Lyrics = sopranos \lyricsto sopranos \sopWords
      \context Lyrics = altos \lyricsto altos \altoWords
      \context Lyrics = tenors \lyricsto tenors \tenorWords
      \context Lyrics = basses \lyricsto basses \bassWords
    >>
    \new PianoStaff <<
      \new Staff <<
        \set Staff.printPartCombineTexts = ##f
        \partcombine
        << \global \sopMusic >>
        << \global \altoMusic >>
      >>
      \new Staff <<
        \clef bass
        \set Staff.printPartCombineTexts = ##f
        \partcombine
        << \global \tenorMusic >>
        << \global \bassMusic >>
      >>
    >>
  >>
  \layout {
    \context {
      % a little smaller so lyrics
      % can be closer to the staff
      \Staff
      \override VerticalAxisGroup #'minimum-Y-extent = #'(-3 . 3)
    }
  }
}

```


hi hi hi hi

ha ha ha ha

hu hu hu hu

ho ho ho ho

Vocal ensemble template with lyrics aligned below and above the staves

This template is basically the same as the simple "Vocal ensemble" template, with the exception that here all the lyrics lines are placed using `alignAboveContext` and `alignBelowContext`.

```
global = {
  \key c \major
  \time 4/4
}

sopMusic = \relative c' {
  c4 c c8[( b)] c4
}
sopWords = \lyricmode {
  hi hi hi hi
}

altoMusic = \relative c' {
  e4 f d e
}
altoWords = \lyricmode {
  ha ha ha ha
}

tenorMusic = \relative c' {
  g4 a f g
}
tenorWords = \lyricmode {
  hu hu hu hu
}

bassMusic = \relative c {
  c4 c g c
}
bassWords = \lyricmode {
```

```

    ho ho ho ho
}

\score {
  \new ChoirStaff <<
    \new Staff = women <<
      \new Voice = "sopranos" { \voiceOne << \global \sopMusic >> }
      \new Voice = "altos" { \voiceTwo << \global \altoMusic >> }
    >>
    \new Lyrics \with { alignAboveContext = women } \lyricsto sopranos \sopWords
    \new Lyrics \with { alignBelowContext = women } \lyricsto altos \altoWords
    % we could remove the line about this with the line below, since we want
    % the alto lyrics to be below the alto Voice anyway.
    % \new Lyrics \lyricsto altos \altoWords

    \new Staff = men <<
      \clef bass
      \new Voice = "tenors" { \voiceOne << \global \tenorMusic >> }
      \new Voice = "basses" { \voiceTwo << \global \bassMusic >> }
    >>
    \new Lyrics \with { alignAboveContext = men } \lyricsto tenors \tenorWords
    \new Lyrics \with { alignBelowContext = men } \lyricsto basses \bassWords
    % again, we could replace the line above this with the line below.
    % \new Lyrics \lyricsto basses \bassWords
  >>
  \layout {
    \context {
      % a little smaller so lyrics
      % can be closer to the staff
      \Staff
      \override VerticalAxisGroup #'minimum-Y-extent = #'(-3 . 3)
    }
  }
}

```

hi hi hi hi

ha ha ha ha

hu hu hu hu

ho ho ho ho

Vocal ensemble template

Here is a standard four-part SATB vocal score. With larger ensembles, it is often useful to include a section which is included in all parts. For example, the time signature and key signature are

almost always the same for all parts. Like in the "Hymn" template, the four voices are regrouped on only two staves.

```

global = {
  \key c \major
  \time 4/4
}

sopMusic = \relative c'' {
  c4 c c8[( b)] c4
}
sopWords = \lyricmode {
  hi hi hi hi
}

altoMusic = \relative c' {
  e4 f d e
}
altoWords = \lyricmode {
  ha ha ha ha
}

tenorMusic = \relative c' {
  g4 a f g
}
tenorWords = \lyricmode {
  hu hu hu hu
}

bassMusic = \relative c {
  c4 c g c
}
bassWords = \lyricmode {
  ho ho ho ho
}

\score {
  \new ChoirStaff <<
    \new Lyrics = sopranos { s1 }
    \new Staff = women <<
      \new Voice = "sopranos" {
        \voiceOne
        << \global \sopMusic >>
      }
      \new Voice = "altos" {
        \voiceTwo
        << \global \altoMusic >>
      }
    >>
    \new Lyrics = "altos" { s1 }
    \new Lyrics = "tenors" { s1 }
    \new Staff = men <<

```

```

\clef bass
\new Voice = "tenors" {
  \voiceOne
  << \global \tenorMusic >>
}
\new Voice = "basses" {
  \voiceTwo << \global \bassMusic >>
}
>>
\new Lyrics = basses { s1 }
\context Lyrics = sopranos \lyricsto sopranos \sopWords
\context Lyrics = altos \lyricsto altos \altoWords
\context Lyrics = tenors \lyricsto tenors \tenorWords
\context Lyrics = basses \lyricsto basses \bassWords
>>
\layout {
  \context {
    % a little smaller so lyrics
    % can be closer to the staff
    \Staff
    \override VerticalAxisGroup #'minimum-Y-extent = #'(-3 . 3)
  }
}
}

```

hi hi hi hi

ha ha ha ha

hu hu hu hu

ho ho ho ho

Chords

These snippets illustrate [Section “Chord notation” in *Notation Reference*](#).

Adding a figured bass above or below the notes

When writing a figured bass, here’s a way to specify if you want your figures to be placed above or below the bass notes, by defining the `BassFigureAlignmentPositioning` `#'direction` property (exclusively in a `Staff` context). Choices are `#UP` (or `#1`), `#CENTER` (or `#0`) and `#DOWN` (or `#-1`).

As you can see here, this property can be changed as many times as you wish. Use `\once \override` if you don’t want the tweak to apply to the whole score.

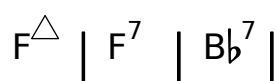
```
bass = { \clef bass g4 b, c d e d8 c d2}
continuo = \figuremode {
  < _ >4 < 6 >8
  \once \override Staff.BassFigureAlignmentPositioning #'direction = #CENTER
  <5/> < _ >4
  \override Staff.BassFigureAlignmentPositioning #'direction = #UP
  < _+ > < 6 >
  \set Staff.useBassFigureExtenders = ##t
  \override Staff.BassFigureAlignmentPositioning #'direction = #DOWN
  < 4 >4. < 4 >8 < _+ >4
}
\score {
  << \new Staff = bassStaff \bass
  \context Staff = bassStaff \continuo >>
}
```



Adding bar lines to ChordNames context

To add bar line indications in the `ChordNames` context, add the `Bar_engraver`.

```
\new ChordNames \with {
  \override BarLine #'bar-size = #4
  \consists "Bar_engraver"
}
\chordmode {
  f1:maj7 f:7 bes:7
}
```



Changing chord separator

The separator between different parts of a chord name can be set to any markup.

```
\chords {
  c:7sus4
  \set chordNameSeparator
    = \markup { \typewriter | }
  c:7sus4
}
```

$C^{7/sus4} C^{7|sus4}$

Changing the chord names to German or semi-German notation

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

```
music = \chordmode {
  c1/c cis/cis
  b/b bis/bis bes/bes
}
```

```
%% The following is only here to print the names of the
%% chords styles; it can be removed if you do not need to
%% print them.
```

```
\layout {
  \context {\ChordNames \consists Instrument_name_engraver }
}
```

```
<<
  \new ChordNames {
    \set ChordNames.instrumentName = #"default"
    \music
  }
  \new ChordNames {
    \set ChordNames.instrumentName = #"german"
    \germanChords \music }
  \new ChordNames {
    \set ChordNames.instrumentName = #"semi-german"
    \semiGermanChords \music }
  \context Voice { \music }
>>
```

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

Changing the positions of figured bass alterations

Accidentals and plus signs can appear before or after the numbers, depending on the `figuredBassAlterationDirection` and `figuredBassPlusDirection` properties.

```
\figures {
  <6\+> <5+> <6 4-> r
  \set figuredBassAlterationDirection = #RIGHT
  <6\+> <5+> <6 4-> r
  \set figuredBassPlusDirection = #RIGHT
  <6\+> <5+> <6 4-> r
  \set figuredBassAlterationDirection = #LEFT
  <6\+> <5+> <6 4-> r
}
```

+6 #5 6 **+6 5# 6** **6+ 5# 6** **6+ #5 6**
_{**b4**} _{**4b**} _{**4b**} _{**b4**}

Chord name exceptions

The property `chordNameExceptions` can be used to store a list of special notations for specific chords.

```
% modify maj9 and 6(add9)
% Exception music is chords with markups
chExceptionMusic = {
  <c e g b d'>1-\markup { \super "maj9" }
  <c e g a d'>1-\markup { \super "6(add9)" }
}

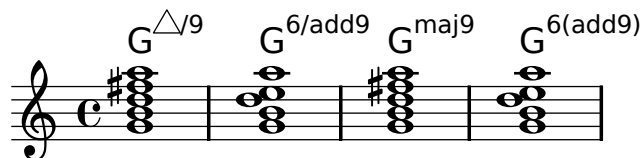
% Convert music to list and prepend to existing exceptions.
chExceptions = #( append
  ( sequential-music-to-chord-exceptions chExceptionMusic #t)
  ignatzekExceptions)

theMusic = \chordmode {
  g1:maj9 g1:6.9
  \set chordNameExceptions = #chExceptions
  g1:maj9 g1:6.9
}

\layout {
  ragged-right = ##t
}

<< \context ChordNames \theMusic
```

```
\context Voice \theMusic
>>
```



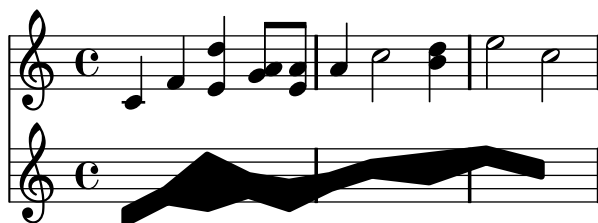
Clusters

Clusters are a device to denote that a complete range of notes is to be played.

```
\layout {
  ragged-right = ##t
}
```

```
fragment = \relative c' {
  c4 f <e d'>4
  <g a>8 <e a> a4 c2 <d b>4
  e2 c
}
```

```
<<
  \new Staff \fragment
  \new Staff \makeClusters \fragment
>>
```



Controlling the placement of chord fingerings

The placement of fingering numbers can be controlled precisely.

```
\relative c' {
  \set fingeringOrientations = #'(left)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(down)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(right)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(up)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(left down)
  <c-1 e-3 a-5>2
  \set fingeringOrientations = #'(up right down)
  <c-1 e-3 a-5>2
}
```




Manually break figured bass extenders for only some numbers

Figured bass often uses extenders to indicate continuation of the corresponding step. However, in this case lilypond is in greedy-mode and uses extenders whenever possible. To break individual extenders, one can simply use a modifier `\!` to a number, which breaks any extender attributed to that number right before the number.

```
bassfigures = \figuremode {
  \set useBassFigureExtenders = ##t
  <6 4>4 <6 4\!> <6 4\!> <6 4\!> | <6\! 4\!> <6 4> <6 4\!> <6 4>
}

<<
  \new Staff \relative c' { c1 c1 }
  \new FiguredBass \bassfigures
>>
```

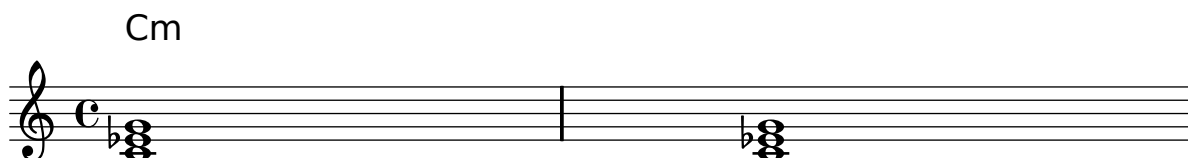


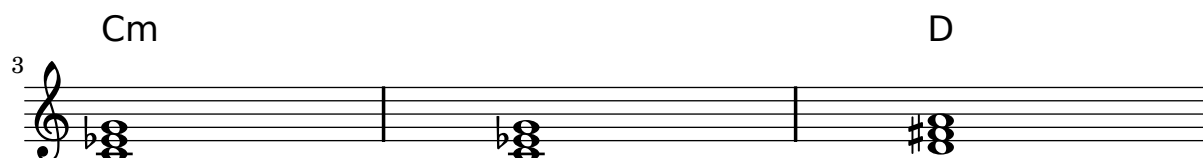
Showing chords at changes

Chord names can be displayed only at the start of lines and when the chord changes.

```
harmonies = \chordmode {
  c1:m c:m \break c:m c:m d
}

<<
  \new ChordNames {
    \set chordChanges = ##t
    \harmonies
  }
  \new Staff {
    \relative c' { \harmonies }
  }
>>
```

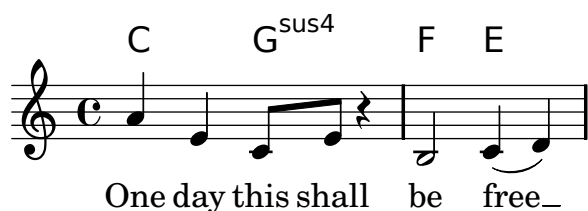




Simple lead sheet

When put together, chord names, a melody, and lyrics form a lead sheet:

```
<<
\chords { c2 g:sus4 f e }
\relative c' {
  a4 e c8 e r4
  b2 c4( d)
}
\addlyrics { One day this shall be free __ }
>>
```



Single staff template with notes, lyrics, and chords

This template allows the preparation of a song with melody, words, and chords.

```
melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

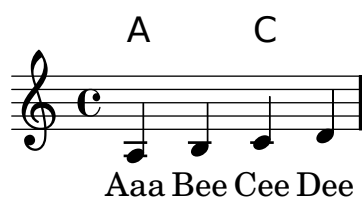
  a4 b c d
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

harmonies = \chordmode {
  a2 c
}

\score {
  <<
    \new ChordNames {
      \set chordChanges = ##t
      \harmonies
    }
    \new Voice = "one" { \autoBeamOff \melody }
    \new Lyrics \lyricsto "one" \text
  >>
  \layout { }
  \midi { }
```

}



Single staff template with notes, lyrics, chords and frets

Here is a simple lead sheet template with melody, lyrics, chords and fret diagrams.

```
% Define the fret diagrams to be used
cFretDiagram = \markup {
  \fret-diagram #"6-x;5-3-3;4-2-2;3-o;2-1-1;1-o;"
}

gFretDiagram = \markup {
  \fret-diagram #"6-3-2;5-2-1;4-o;3-o;2-o;1-3-3;"
}

verseI = \lyricmode {
  \set stanza = #"1."
  This is the first verse
}

verseII = \lyricmode {
  \set stanza = #"2."
  This is the second verse.
}

theChords = \new ChordNames {
  \chordmode {
    % insert the chords for chordnames here
    c2 g4 c
  }
}

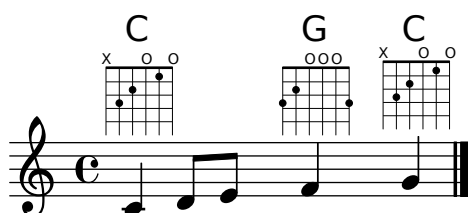
staffMelody = \new Staff {
  \context Voice = "voiceMelody" {
    \key c \major
    \clef treble
    \relative c' {
      % Type notes and fret diagram markups here
      c4^\cFretDiagram d8 e f4^\gFretDiagram g^\cFretDiagram
      \bar "|"
    }
  }
}

\score {
  <<
```

```

\theChords
\staffMelody
\new Lyrics = "lyricsI" \lyricmode {
  \lyricsto "voiceMelody" \verseI
}
\new Lyrics = "lyricsII" \lyricmode {
  \lyricsto "voiceMelody" \verseII
}
>>
\layout { }
\midi { }
}

```



1. This is the first verse
2. This is the second verse.

Single staff template with notes and chords

Want to prepare a lead sheet with a melody and chords? Look no further!

```

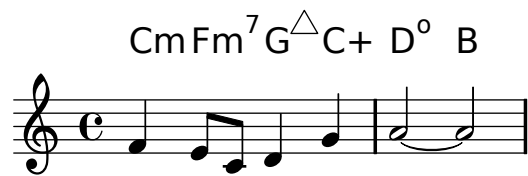
melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

  f4 e8[ c] d4 g
  a2 ~ a
}

harmonies = \chordmode {
  c4:m f:min7 g:maj c:aug
  d2:dim b:sus
}

\score {
  <<
    \new ChordNames {
      \set chordChanges = ##t
      \harmonies
    }
    \new Staff \melody
  >>
  \layout{ }
  \midi { }
}

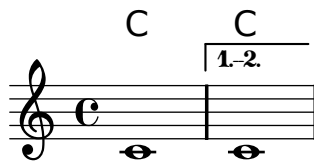
```



Volta under chords

By adding the `Volta_engraver` to the relevant staff, volte can be put under chords.

```
\score {
  <<
    \chords {
      c1
      c1
    }
    \new Staff \with { \consists "Volta_engraver" } {
      \repeat volta 2 { c'1 }
      \alternative { c' }
    }
  >>
  \layout {
    \context {
      \Score
      \remove "Volta_engraver"
    }
  }
}
```



Keyboards

These snippets illustrate [Section “Keyboard instruments”](#) in *Notation Reference*.

Accordion-discant symbols

Accordion discant-specific symbols are added using `\markup`. The vertical placement of the symbols can be tweaked by changing the `\raise` arguments.

```
discant = \markup {
  \musicglyph #"accordion.accDiscant"
}
dot = \markup {
  \musicglyph #"accordion.accDot"
}

% 16 voets register
accBasson = ^\markup {
  \combine
  \discant
  \raise #0.5 \dot
}

% een korig 8 en 16 voets register
accBandon = ^\markup {
  \combine
  \discant
  \combine
  \raise #0.5 \dot
  \raise #1.5 \dot
}

accVCello = ^\markup {
  \combine
  \discant
  \combine
  \raise #0.5 \dot
  \combine
  \raise #1.5 \dot
  \translate #'(1 . 0) \raise #1.5 \dot
}

% 4-8-16 voets register
accHarmon = ^\markup {
  \combine
  \discant
  \combine
  \raise #0.5 \dot
  \combine
  \raise #1.5 \dot
  \raise #2.5 \dot
}
```

```

accTrombon = ^\markup {
  \combine
  \discant
  \combine
  \raise #0.5 \dot
  \combine
  \raise #1.5 \dot
  \combine
  \translate #'(1 . 0) \raise #1.5 \dot
  \translate #'(-1 . 0) \raise #1.5 \dot
}

% eenkorig 4 en 16 voets register
accOrgan = ^\markup {
  \combine
  \discant
  \combine
  \raise #0.5 \dot
  \raise #2.5 \dot
}

accMaster = ^\markup {
  \combine
  \discant
  \combine
  \raise #0.5 \dot
  \combine
  \raise #1.5 \dot
  \combine
  \translate #'(1 . 0) \raise #1.5 \dot
  \combine
  \translate #'(-1 . 0) \raise #1.5 \dot
  \raise #2.5 \dot
}

accAccord = ^\markup {
  \combine
  \discant
  \combine
  \raise #1.5 \dot
  \combine
  \translate #'(1 . 0) \raise #1.5 \dot
  \combine
  \translate #'(-1 . 0) \raise #1.5 \dot
  \raise #2.5 \dot
}

accMusette = ^\markup {
  \combine
  \discant
  \combine
  \raise #1.5 \dot

```

```

        \combine
        \translate #'(1 . 0) \raise #1.5 \dot
        \translate #'(-1 . 0) \raise #1.5 \dot
    }

accCeleste = ^\markup {
    \combine
    \discant
    \combine
    \raise #1.5 \dot
    \translate #'(-1 . 0) \raise #1.5 \dot
}

accOboe = ^\markup {
    \combine
    \discant
    \combine
    \raise #1.5 \dot
    \raise #2.5 \dot
}

accClarin = ^\markup {
    \combine
    \discant
    \raise #1.5 \dot
}

accPiccolo = ^\markup {
    \combine
    \discant
    \raise #2.5 \dot
}

accViolin = ^\markup {
    \combine
    \discant
    \combine
    \raise #1.5 \dot
    \combine
    \translate #'(1 . 0) \raise #1.5 \dot
    \raise #2.5 \dot
}

\relative c'' {
    c4 d\accBasson e f
    c4 d\accBandon e f
    c4 d\accVCello e f
    c4 d\accHarmon e f
    c4 d\accTrombon e f
    c4 d\accOrgan e f
    c4 d\accMaster e f
    c4 d\accAccord e f

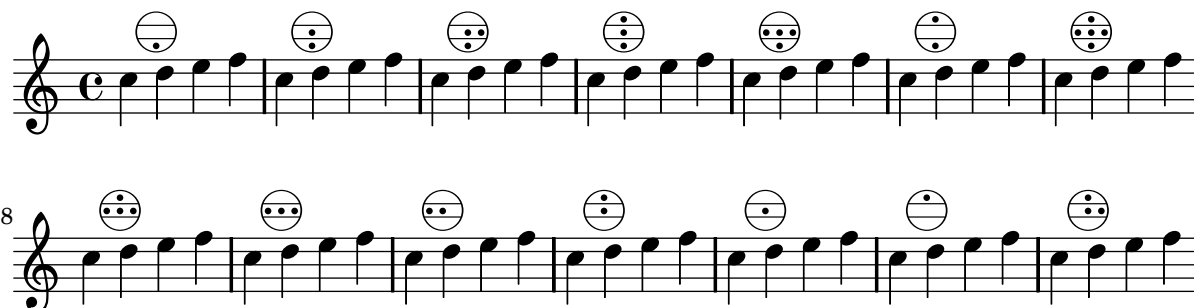
```



```

c4 d\accMusette e f
c4 d\accCeleste e f
c4 d\accOboe e f
c4 d\accClarinet e f
c4 d\accPiccolo e f
c4 d\accViolin e f
}

```



Clusters

Clusters are a device to denote that a complete range of notes is to be played.

```

\layout {
  ragged-right = ##t
}

```

```

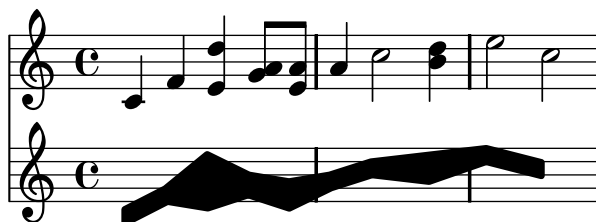
fragment = \relative c' {
  c4 f <e d'>4
  <g a>8 <e a> a4 c2 <d b>4
  e2 c
}

```

```

<<
  \new Staff \fragment
  \new Staff \makeClusters \fragment
>>

```



Controlling the placement of chord fingerings

The placement of fingering numbers can be controlled precisely.

```

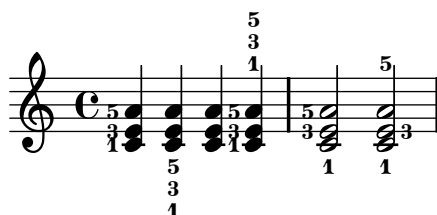
\relative c' {
  \set fingeringOrientations = #'(left)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(down)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(right)
}

```

```

<c-1 e-3 a-5>4
\set fingeringOrientations = #'(up)
<c-1 e-3 a-5>4
\set fingeringOrientations = #'(left down)
<c-1 e-3 a-5>2
\set fingeringOrientations = #'(up right down)
<c-1 e-3 a-5>2
}

```



Creating slurs across voices

In some situations, it may be necessary to create slurs between notes from different voices.

The solution is to add invisible notes to one of the voices, using `\hideNotes`.

This example is measure 235 of the Ciaccona from Bach's 2nd Partita for solo violin, BWV 1004.

```

\relative c' {
  << {
    d16( a') s a s a[ s a] s a[ s a]
  }
  \\\
  {
    \slurUp
    bes,16[ s e](
    \hideNotes a)
    \unHideNotes f[(
    \hideNotes a)
    \unHideNotes fis](
    \hideNotes a)
    \unHideNotes g[(
    \hideNotes a)
    \unHideNotes gis](
    \hideNotes a)
  } >>
}

```



Demo MidiInstruments

Problem: How to know which `midiInstrument` would be best for your composition? Solution: A LilyPond demo file.

```

\header {
  title = "Demo of all midi sounds"
  arranger = "Myself "
}

basemelodie = \relative c' {
  c4. \mf g c16 b' c d
  e16 d e f g4 g'4 r
  R1
}

melodie = { \tempo 4 = 150 \basemelodie }

\score {
  \new Staff <<
    \new Voice { \melodie
  }
  >>
  \layout { }
}

\score {
  \new Staff <<
    %\set Staff.instrumentName= #"S/A"
    %\set Staff.midiMinimumVolume = #0.2
    %\set Staff.midiMaximumVolume = #0.4
    %\set Voice.dynamicAbsoluteVolumeFunction = #0.6
    \new Voice { r \mf
      \set Staff.midiInstrument = #"acoustic grand" \melodie
      \set Staff.midiInstrument = #"bright acoustic" \melodie
      \set Staff.midiInstrument = #"electric grand" \melodie
      \set Staff.midiInstrument = #"honky-tonk" \melodie
      \set Staff.midiInstrument = #"electric piano 1" \melodie
      \set Staff.midiInstrument = #"electric piano 2" \melodie
      \set Staff.midiInstrument = #"harpsichord" \melodie
      \set Staff.midiInstrument = #"clav" \melodie
      \set Staff.midiInstrument = #"celesta" \melodie
      \set Staff.midiInstrument = #"glockenspiel" \melodie
      \set Staff.midiInstrument = #"music box" \melodie
      \set Staff.midiInstrument = #"vibraphone" \melodie
      \set Staff.midiInstrument = #"marimba" \melodie
      \set Staff.midiInstrument = #"xylophone" \melodie
      \set Staff.midiInstrument = #"tubular bells" \melodie
      \set Staff.midiInstrument = #"dulcimer" \melodie
      \set Staff.midiInstrument = #"drawbar organ" \melodie
      \set Staff.midiInstrument = #"percussive organ" \melodie
      \set Staff.midiInstrument = #"rock organ" \melodie
      \set Staff.midiInstrument = #"church organ" \melodie
      \set Staff.midiInstrument = #"reed organ" \melodie
      \set Staff.midiInstrument = #"accordion" \melodie
      \set Staff.midiInstrument = #"harmonica" \melodie
      \set Staff.midiInstrument = #"concertina" \melodie
      \set Staff.midiInstrument = #"acoustic guitar (nylon)" \melodie
    }
  >>
  \layout { }
}

```

```
\set Staff.midiInstrument = #"acoustic guitar (steel)" \melodie
\set Staff.midiInstrument = #"electric guitar (jazz)" \melodie
\set Staff.midiInstrument = #"electric guitar (clean)" \melodie
\set Staff.midiInstrument = #"electric guitar (muted)" \melodie
\set Staff.midiInstrument = #"overdriven guitar" \melodie
\set Staff.midiInstrument = #"distorted guitar" \melodie
\set Staff.midiInstrument = #"acoustic bass" \melodie
\set Staff.midiInstrument = #"electric bass (finger)" \melodie
\set Staff.midiInstrument = #"electric bass (pick)" \melodie
\set Staff.midiInstrument = #"fretless bass" \melodie
\set Staff.midiInstrument = #"slap bass 1" \melodie
\set Staff.midiInstrument = #"slap bass 2" \melodie
\set Staff.midiInstrument = #"synth bass 1" \melodie
\set Staff.midiInstrument = #"synth bass 2" \melodie
\set Staff.midiInstrument = #"violin" \melodie
\set Staff.midiInstrument = #"viola" \melodie
\set Staff.midiInstrument = #"cello" \melodie
\set Staff.midiInstrument = #"contrabass" \melodie
\set Staff.midiInstrument = #"tremolo strings" \melodie
\set Staff.midiInstrument = #"pizzicato strings" \melodie
\set Staff.midiInstrument = #"orchestral strings" \melodie
\set Staff.midiInstrument = #"timpani" \melodie
\set Staff.midiInstrument = #"string ensemble 1" \melodie
\set Staff.midiInstrument = #"string ensemble 2" \melodie
\set Staff.midiInstrument = #"synthstrings 1" \melodie
\set Staff.midiInstrument = #"synthstrings 2" \melodie
\set Staff.midiInstrument = #"choir aahs" \melodie
\set Staff.midiInstrument = #"voice oohs" \melodie
\set Staff.midiInstrument = #"synth voice" \melodie
\set Staff.midiInstrument = #"orchestra hit" \melodie
\set Staff.midiInstrument = #"trumpet" \melodie
\set Staff.midiInstrument = #"trombone" \melodie
\set Staff.midiInstrument = #"tuba" \melodie
\set Staff.midiInstrument = #"muted trumpet" \melodie
\set Staff.midiInstrument = #"french horn" \melodie
\set Staff.midiInstrument = #"brass section" \melodie
\set Staff.midiInstrument = #"synthbrass 1" \melodie
\set Staff.midiInstrument = #"synthbrass 2" \melodie
\set Staff.midiInstrument = #"soprano sax" \melodie
\set Staff.midiInstrument = #"alto sax" \melodie
\set Staff.midiInstrument = #"tenor sax" \melodie
\set Staff.midiInstrument = #"baritone sax" \melodie
\set Staff.midiInstrument = #"oboe" \melodie
\set Staff.midiInstrument = #"english horn" \melodie
\set Staff.midiInstrument = #"bassoon" \melodie
\set Staff.midiInstrument = #"clarinet" \melodie
\set Staff.midiInstrument = #"piccolo" \melodie
\set Staff.midiInstrument = #"flute" \melodie
\set Staff.midiInstrument = #"recorder" \melodie
\set Staff.midiInstrument = #"pan flute" \melodie
\set Staff.midiInstrument = #"blown bottle" \melodie
\set Staff.midiInstrument = #"shakuhachi" \melodie
```

```

\set Staff.midiInstrument = #"whistle" \melodie
\set Staff.midiInstrument = #"ocarina" \melodie
\set Staff.midiInstrument = #"lead 1 (square)" \melodie
\set Staff.midiInstrument = #"lead 2 (sawtooth)" \melodie
\set Staff.midiInstrument = #"lead 3 (calliope)" \melodie
\set Staff.midiInstrument = #"lead 4 (chiff)" \melodie
\set Staff.midiInstrument = #"lead 5 (charang)" \melodie
\set Staff.midiInstrument = #"lead 6 (voice)" \melodie
\set Staff.midiInstrument = #"lead 7 (fifths)" \melodie
\set Staff.midiInstrument = #"lead 8 (bass+lead)" \melodie
\set Staff.midiInstrument = #"pad 1 (new age)" \melodie
\set Staff.midiInstrument = #"pad 2 (warm)" \melodie
\set Staff.midiInstrument = #"pad 3 (polysynth)" \melodie
\set Staff.midiInstrument = #"pad 4 (choir)" \melodie
\set Staff.midiInstrument = #"pad 5 (bowed)" \melodie
\set Staff.midiInstrument = #"pad 6 (metallic)" \melodie
\set Staff.midiInstrument = #"pad 7 (halo)" \melodie
\set Staff.midiInstrument = #"pad 8 (sweep)" \melodie
\set Staff.midiInstrument = #"fx 1 (rain)" \melodie
\set Staff.midiInstrument = #"fx 2 (soundtrack)" \melodie
\set Staff.midiInstrument = #"fx 3 (crystal)" \melodie
\set Staff.midiInstrument = #"fx 4 (atmosphere)" \melodie
\set Staff.midiInstrument = #"fx 5 (brightness)" \melodie
\set Staff.midiInstrument = #"fx 6 (goblins)" \melodie
\set Staff.midiInstrument = #"fx 7 (echoes)" \melodie
\set Staff.midiInstrument = #"fx 8 (sci-fi)" \melodie
\set Staff.midiInstrument = #"sitar" \melodie
\set Staff.midiInstrument = #"banjo" \melodie
\set Staff.midiInstrument = #"shamisen" \melodie
\set Staff.midiInstrument = #"koto" \melodie
\set Staff.midiInstrument = #"kalimba" \melodie
\set Staff.midiInstrument = #"bagpipe" \melodie
\set Staff.midiInstrument = #"fiddle" \melodie
\set Staff.midiInstrument = #"shanai" \melodie
\set Staff.midiInstrument = #"tinkle bell" \melodie
\set Staff.midiInstrument = #"agogo" \melodie
\set Staff.midiInstrument = #"steel drums" \melodie
\set Staff.midiInstrument = #"woodblock" \melodie
\set Staff.midiInstrument = #"taiko drum" \melodie
\set Staff.midiInstrument = #"melodic tom" \melodie
\set Staff.midiInstrument = #"synth drum" \melodie
\set Staff.midiInstrument = #"reverse cymbal" \melodie
\set Staff.midiInstrument = #"guitar fret noise" \melodie
\set Staff.midiInstrument = #"breath noise" \melodie
\set Staff.midiInstrument = #"seashore" \melodie
\set Staff.midiInstrument = #"bird tweet" \melodie
\set Staff.midiInstrument = #"telephone ring" \melodie
\set Staff.midiInstrument = #"helicopter" \melodie
\set Staff.midiInstrument = #"applause" \melodie
\set Staff.midiInstrument = #"gunshot" \melodie
}
>>

```

```
\midi { }
}
```

Demo of all midi sounds

Myself



Fine-tuning pedal brackets

For fine-tuning the appearance of a pedal bracket, the properties `edge-width`, `edge-height`, and `shorten-pair` of `PianoPedalBracket` objects can be modified. For example, the bracket may be extended to the right edge of the note head:

```
\relative c' {
  \override Staff.PianoPedalBracket #'shorten-pair = #'(0 . -1.0)
  c4\sostenutoOn d e c,
  f4 g a2\sostenutoOff
}
```



Indicating cross-staff chords with arpeggio bracket

An arpeggio bracket can indicate that notes on two different staves are to be played with the same hand. In order to do this, the `PianoStaff` must be set to accept cross-staff arpeggios and the arpeggios must be set to the bracket shape in the `PianoStaff` context.

(Debussy, Les collines d'Anacapri, m. 65)

```
\paper { ragged-right = ##t }

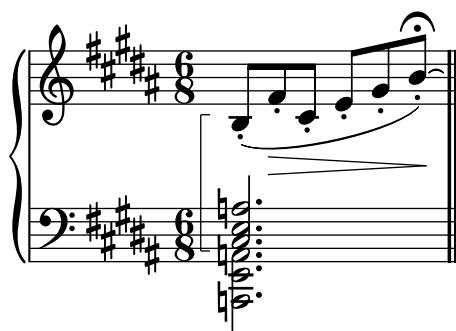
\new PianoStaff <<
  \set PianoStaff.connectArpeggios = ##t
  \override PianoStaff.Arpeggio #'stencil = #ly:arpeggio::brew-chord-bracket
  \new Staff {
    \relative c' {
      \key b \major
      \time 6/8
      b8-.(\arpeggio fis'-.\> cis-. e-. gis-. b-.)\!\fermata^\laissezVibrer
      \bar "||"
    }
  }
}

\new Staff {
  \relative c' {
    \clef bass
```

```

\key b \major
<<
{
  <a e cis>2.\arpeggio
}
\\
{
  <a, e a,>2.
}
>>
}
}
>>

```



Jazz combo template

This is quite an advanced template, for a jazz ensemble. Note that all instruments are notated in `\key c \major`. This refers to the key in concert pitch; the key will be automatically transposed if the music is within a `\transpose` section.

```

\header {
  title = "Song"
  subtitle = "(tune)"
  composer = "Me"
  meter = "moderato"
  piece = "Swing"
  tagline = \markup {
    \column {
      "LilyPond example file by Amelie Zapf,"
      "Berlin 07/07/2003"
    }
  }
}

%#(set-global-staff-size 16)
\include "english.ly"

%%%%%%%%%% Some macros %%%%%%%%%%

sl = {
  \override NoteHead #'style = #'slash
  \override Stem #'transparent = ##t
}

```

```

nsl = {
  \revert NoteHead #'style
  \revert Stem #'transparent
}
crOn = \override NoteHead #'style = #'cross
crOff = \revert NoteHead #'style

%% insert chord name style stuff here.

jazzChords = { }

%%%%%%%%%%%% Keys'n'things %%%%%%%%%%%%%%

global = { \time 4/4 }

Key = { \key c \major }

% ##### Horns #####

% ----- Trumpet -----
trpt = \transpose c d \relative c' {
  \Key
  c1 | c | c |
}
trpHarmony = \transpose c' d {
  \jazzChords
}
trumpet = {
  \global
  \set Staff.instrumentName = #"Trumpet"
  \clef treble
  <<
  \trpt
  >>
}

% ----- Alto Saxophone -----
alto = \transpose c a \relative c' {
  \Key
  c1 | c | c |
}
altoHarmony = \transpose c' a {
  \jazzChords
}
altoSax = {
  \global
  \set Staff.instrumentName = #"Alto Sax"
  \clef treble
  <<
  \alto
  >>
}

```



```

% ----- Baritone Saxophone -----
bari = \transpose c a' \relative c {
  \Key
  c1
  c1
  \sl
  d4^"Solo" d d d
  \ns1
}
bariHarmony = \transpose c' a \chordmode {
  \jazzChords s1 s d2:maj e:m7
}
bariSax = {
  \global
  \set Staff.instrumentName = #"Bari Sax"
  \clef treble
  <<
    \bari
  >>
}

% ----- Trombone -----
tbone = \relative c {
  \Key
  c1 | c | c
}
tboneHarmony = \chordmode {
  \jazzChords
}
trombone = {
  \global
  \set Staff.instrumentName = #"Trombone"
  \clef bass
  <<
    \tbone
  >>
}

% ##### Rhythm Section #####

% ----- Guitar -----
gtr = \relative c'' {
  \Key
  c1
  \sl
  b4 b b b
  \ns1
  c1
}
gtrHarmony = \chordmode {
  \jazzChords
}

```

```

    s1 c2:min7+ d2:maj9
}
guitar = {
  \global
  \set Staff.instrumentName = #"Guitar"
  \clef treble
  <<
    \gtr
  >>
}

%% ----- Piano -----
rhUpper = \relative c'' {
  \voiceOne
  \Key
  c1 | c | c
}
rhLower = \relative c' {
  \voiceTwo
  \Key
  e1 | e | e
}

lhUpper = \relative c' {
  \voiceOne
  \Key
  g1 | g | g
}
lhLower = \relative c {
  \voiceTwo
  \Key
  c1 | c | c
}

PianoRH = {
  \clef treble
  \global
  \set Staff.midiInstrument = #"acoustic grand"
  <<
    \new Voice = "one" \rhUpper
    \new Voice = "two" \rhLower
  >>
}
PianoLH = {
  \clef bass
  \global
  \set Staff.midiInstrument = "acoustic grand"
  <<
    \new Voice = "one" \lhUpper
    \new Voice = "two" \lhLower
  >>
}

```

```

piano = {
  <<
    \set PianoStaff.instrumentName = #"Piano"
    \new Staff = "upper" \PianoRH
    \new Staff = "lower" \PianoLH
  >>
}

% ----- Bass Guitar -----
Bass = \relative c {
  \Key
  c1 | c | c
}
bass = {
  \global
  \set Staff.instrumentName = #"Bass"
  \clef bass
  <<
    \Bass
  >>
}

% ----- Drums -----
up = \drummode {
  \voiceOne
  hh4 <hh sn> hh <hh sn>
  hh4 <hh sn> hh <hh sn>
  hh4 <hh sn> hh <hh sn>
}
down = \drummode {
  \voiceTwo
  bd4 s bd s
  bd4 s bd s
  bd4 s bd s
}

drumContents = {
  \global
  <<
    \set DrumStaff.instrumentName = #"Drums"
    \new DrumVoice \up
    \new DrumVoice \down
  >>
}

%%%%%%%%%% It All Goes Together Here %%%%%%%%%%%

\score {
  <<
    \new StaffGroup = "horns" <<
      \new Staff = "trumpet" \trumpet

```

```

\new Staff = "altosax" \altoSax
\new ChordNames = "barichords" \bariHarmony
\new Staff = "barisax" \bariSax
\new Staff = "trombone" \trombone
>>

\new StaffGroup = "rhythm" <<
  \new ChordNames = "chords" \gtrHarmony
  \new Staff = "guitar" \guitar
  \new PianoStaff = "piano" \piano
  \new Staff = "bass" \bass
  \new DrumStaff \drumContents
>>
>>

\layout {
  \context { \RemoveEmptyStaffContext }
  \context {
    \Score
    \override BarNumber #'padding = #3
    \override RehearsalMark #'padding = #2
    skipBars = ##t
  }
}

\midi { }
}

```

Song (tune)

Me

moderato

Swing

Trumpet

Alto Sax

Bari Sax

Trombone

Guitar

Piano

Bass

Drums

$B^{\Delta} C^{\#m7}$

Solo

$Cm^{\Delta} D^{\Delta/9}$

Laissez vibrer ties

Laissez vibrer ties have a fixed size. Their formatting can be tuned using 'tie-configuration.

```
\relative c' {
  <c e g>4\laissezVibrer r <c f g>\laissezVibrer r
  <c d f g>4\laissezVibrer r <c d f g>4.\laissezVibrer r8

  <c d e f>4\laissezVibrer r
  \override LaissezVibrerTieColumn #'tie-configuration
    = #'((-7 . ,DOWN)
      (-5 . ,DOWN)
      (-3 . ,UP)
      (-1 . ,UP))
  <c d e f>4\laissezVibrer r
}
```

Piano template (simple)

Here is a simple piano staff with some notes.

```
upper = \relative c'' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

lower = \relative c {
  \clef bass
  \key c \major
  \time 4/4

  a2 c
}

\score {
  \new PianoStaff <<
    \set PianoStaff.instrumentName = #"Piano  "
    \new Staff = "upper" \upper
    \new Staff = "lower" \lower
  >>
  \layout { }
  \midi { }
}
```



Piano template with centered dynamics

Many piano scores have the dynamics centered between the two staves. This requires a bit of tweaking to implement, but since the template is right here, you don't have to do the tweaking yourself.

```
upper = \relative c'' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

lower = \relative c {
  \clef bass
  \key c \major
```

```

\time 4/4

a2 c
}

dynamics = {
  s2\fff\> s4 s\!\pp
}

pedal = {
  s2\sustainOn s\sustainOff
}

\score {
  \new PianoStaff <<
    \new Staff = "upper" \upper
    \new Dynamics = "dynamics" \dynamics
    \new Staff = "lower" <<
      \clef bass
      \lower
    >>
    \new Dynamics = "pedal" \pedal
  >>
  \layout {
    \context {
      \type "Engraver_group"
      \name Dynamics
      % So that \cresc works, for example.
      \alias Voice
      \consists "Output_property_engraver"

      \override VerticalAxisGroup #'minimum-Y-extent = #'(-1 . 1)
      \override DynamicLineSpanner #'Y-offset = #0
      pedalSustainStrings = #'("Ped." "*Ped." "*")
      pedalUnaCordaStrings = #'("una corda" "" "tre corde")

      \consists "Piano_pedal_engraver"
      \consists "Script_engraver"
      \consists "Dynamic_engraver"
      \consists "Text_engraver"

      \override TextScript #'font-size = #2
      \override TextScript #'font-shape = #'italic

      \consists "Skip_event_swallow_translator"

      \consists "Axis_group_engraver"
    }
    \context {
      \PianoStaff
      \accepts Dynamics
    }
  }
}

```

```

    }
  }
  \score {
    \new PianoStaff <<
      \new Staff = "upper" << \upper \dynamics \pedal >>
      \new Staff = "lower" << \lower \dynamics \pedal >>
    >>
    \midi { }
  }

```



Piano template with centered lyrics

Instead of having a full staff for the melody and lyrics, lyrics can be centered between the staves of a piano staff.

```

upper = \relative c'' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

lower = \relative c {
  \clef bass
  \key c \major
  \time 4/4

  a2 c
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

\score {
  \new GrandStaff <<
    \new Staff = upper { \new Voice = "singer" \upper }
    \new Lyrics \lyricsto "singer" \text
    \new Staff = lower { \lower }
  >>
  \layout {
    \context {

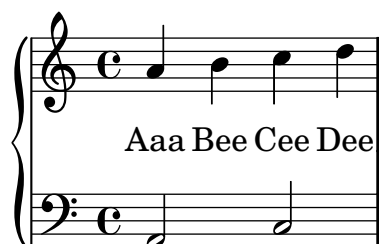
```



```

        \GrandStaff
        \accepts "Lyrics"
    }
    \context {
        \Lyrics
        \consists "Bar_engraver"
    }
}
\midi { }
}

```



Piano template with melody and lyrics

Here is a typical song format: one staff with the melody and lyrics, with piano accompaniment underneath.

```

melody = \relative c'' {
    \clef treble
    \key c \major
    \time 4/4

    a b c d
}

text = \lyricmode {
    Aaa Bee Cee Dee
}

upper = \relative c'' {
    \clef treble
    \key c \major
    \time 4/4

    a4 b c d
}

lower = \relative c {
    \clef bass
    \key c \major
    \time 4/4

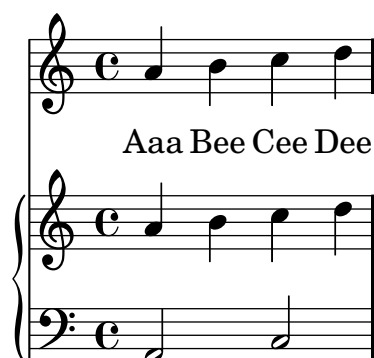
    a2 c
}

```

```

\score {
  <<
    \new Voice = "mel" { \autoBeamOff \melody }
    \new Lyrics \lyricsto mel \text
    \new PianoStaff <<
      \new Staff = "upper" \upper
      \new Staff = "lower" \lower
    >>
  >>
  \layout {
    \context { \RemoveEmptyStaffContext }
  }
  \midi { }
}

```



Vocal ensemble template with automatic piano reduction

This template adds an automatic piano reduction to the standard SATB vocal score demonstrated in "Vocal ensemble template". This demonstrates one of the strengths of LilyPond – you can use a music definition more than once. If any changes are made to the vocal notes (say, `tenorMusic`), then the changes will also apply to the piano reduction.

```

global = {
  \key c \major
  \time 4/4
}

sopMusic = \relative c'' {
  c4 c c8[( b)] c4
}
sopWords = \lyricmode {
  hi hi hi hi
}

altoMusic = \relative c' {
  e4 f d e
}
altoWords = \lyricmode {
  ha ha ha ha
}

```

```

tenorMusic = \relative c' {
  g4 a f g
}
tenorWords = \lyricmode {
  hu hu hu hu
}

bassMusic = \relative c {
  c4 c g c
}
bassWords = \lyricmode {
  ho ho ho ho
}

\score {
  <<
    \new ChoirStaff <<
      \new Lyrics = sopranos { s1 }
      \new Staff = women <<
        \new Voice = sopranos { \voiceOne << \global \sopMusic >> }
        \new Voice = altos { \voiceTwo << \global \altoMusic >> }
      >>
      \new Lyrics = altos { s1 }
      \new Lyrics = tenors { s1 }
      \new Staff = men <<
        \clef bass
        \new Voice = tenors { \voiceOne <<\global \tenorMusic >> }
        \new Voice = basses { \voiceTwo <<\global \bassMusic >> }
      >>
      \new Lyrics = basses { s1 }
      \context Lyrics = sopranos \lyricsto sopranos \sopWords
      \context Lyrics = altos \lyricsto altos \altoWords
      \context Lyrics = tenors \lyricsto tenors \tenorWords
      \context Lyrics = basses \lyricsto basses \bassWords
    >>
    \new PianoStaff <<
      \new Staff <<
        \set Staff.printPartCombineTexts = ##f
        \partcombine
        << \global \sopMusic >>
        << \global \altoMusic >>
      >>
      \new Staff <<
        \clef bass
        \set Staff.printPartCombineTexts = ##f
        \partcombine
        << \global \tenorMusic >>
        << \global \bassMusic >>
      >>
    >>
  >>
  \layout {

```

```

\context {
  % a little smaller so lyrics
  % can be closer to the staff
  \Staff
  \override VerticalAxisGroup #'minimum-Y-extent = #'(-3 . 3)
}
}
}

```

hi hi hi hi

ha ha ha ha

hu hu hu hu

ho ho ho ho

The image shows a musical score for a keyboard instrument, likely a piano. It consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The lyrics are: hi hi hi hi, ha ha ha ha, hu hu hu hu, and ho ho ho ho. The music is in common time (C) and features a simple melody with chords.

Percussion

These snippets illustrate [Section “Percussion”](#) in *Notation Reference*.

Adding drum parts

Using the powerful pre-configured tools such as the `\drummode` function and the `DrumStaff` context, inputting drum parts is quite easy: drums are placed at their own staff positions (with a special clef symbol) and have note heads according to the drum. Attaching an extra symbol to the drum or restricting the number of lines is possible.

```
drh = \drummode { cymc4.^"crash" hhc16^"h.h." hh hhc8 hho hhc8 hh16 hh hhc4 r4 r2 }
drl = \drummode { bd4 sn8 bd bd4 << bd ss >> bd8 tommh tommh bd tom1 tom1 bd tomfh16 tomfh
timb = \drummode { timh4 ssh timl8 ssh r timh r4 ssh8 timl r4 cb8 cb }
```

```
\score {
  <<
    \new DrumStaff \with {
      drumStyleTable = #timbales-style
      \override StaffSymbol #'line-count = #2
      \override BarLine #'bar-size = #2
    } <<
      \set Staff.instrumentName = #"timbales"
      \timb
    >>
    \new DrumStaff <<
      \set Staff.instrumentName = #"drums"
      \new DrumVoice { \stemUp \drh }
      \new DrumVoice { \stemDown \drl }
    >>
  >>
  \layout { }
  \midi {
    \context {
      \Score
      tempoWholesPerMinute = #(ly:make-moment 120 4)
    }
  }
}
```

Heavily customized polymetric time signatures

Though the polymetric time signature shown was not the most essential item here, it has been included to show the beat of this piece (which is the template of a real Balkan song!).

The image shows three staves of musical notation for percussion. The first two staves (measures 2 and 4) are in treble clef with a key signature of one sharp (F#). They contain a sequence of eighth and quarter notes, with some notes marked with an accent (^). The third staff (measure 6) is labeled 'Drums' and uses a drum notation system with a 25/8 time signature. It features a series of eighth and quarter notes, some marked with a colon (:).

Jazz combo template

This is quite an advanced template, for a jazz ensemble. Note that all instruments are notated in `\key c \major`. This refers to the key in concert pitch; the key will be automatically transposed if the music is within a `\transpose` section.

```
\header {
  title = "Song"
  subtitle = "(tune)"
  composer = "Me"
  meter = "moderato"
  piece = "Swing"
  tagline = \markup {
    \column {
      "LilyPond example file by Amelie Zapf,"
      "Berlin 07/07/2003"
    }
  }
}
```

```
%#(set-global-staff-size 16)
\include "english.ly"
```

```
%%%%%%%%%% Some macros %%%%%%%%%%
```

```
sl = {
  \override NoteHead #'style = #'slash
  \override Stem #'transparent = ##t
}
nsl = {
  \revert NoteHead #'style
  \revert Stem #'transparent
}
crOn = \override NoteHead #'style = #'cross
crOff = \revert NoteHead #'style
```

```
%% insert chord name style stuff here.
```

```
jazzChords = { }
```

```
%%%%%%%%%% Keys'n'thangs %%%%%%%%%%
```

```

global = { \time 4/4 }

Key = { \key c \major }

% ##### Horns #####

% ----- Trumpet -----
trpt = \transpose c d \relative c' {
  \Key
  c1 | c | c |
}
trpHarmony = \transpose c' d {
  \jazzChords
}
trumpet = {
  \global
  \set Staff.instrumentName = #"Trumpet"
  \clef treble
  <<
    \trpt
  >>
}

% ----- Alto Saxophone -----
alto = \transpose c a \relative c' {
  \Key
  c1 | c | c |
}
altoHarmony = \transpose c' a {
  \jazzChords
}
altoSax = {
  \global
  \set Staff.instrumentName = #"Alto Sax"
  \clef treble
  <<
    \alto
  >>
}

% ----- Baritone Saxophone -----
bari = \transpose c a' \relative c {
  \Key
  c1
  c1
  \sl
  d4^"Solo" d d d
  \ns1
}
bariHarmony = \transpose c' a \chordmode {
  \jazzChords s1 s d2:maj e:m7
}

```



```

bariSax = {
  \global
  \set Staff.instrumentName = #"Bari Sax"
  \clef treble
  <<
    \bari
  >>
}

% ----- Trombone -----
tbone = \relative c {
  \Key
  c1 | c | c
}
tboneHarmony = \chordmode {
  \jazzChords
}
trombone = {
  \global
  \set Staff.instrumentName = #"Trombone"
  \clef bass
  <<
    \tbone
  >>
}

% ##### Rhythm Section #####

% ----- Guitar -----
gtr = \relative c'' {
  \Key
  c1
  \sl
  b4 b b b
  \nsl
  c1
}
gtrHarmony = \chordmode {
  \jazzChords
  s1 c2:min7+ d2:maj9
}
guitar = {
  \global
  \set Staff.instrumentName = #"Guitar"
  \clef treble
  <<
    \gtr
  >>
}

%% ----- Piano -----
rhUpper = \relative c'' {

```

```

    \voiceOne
    \Key
    c1 | c | c
}
rhLower = \relative c' {
    \voiceTwo
    \Key
    e1 | e | e
}

lhUpper = \relative c' {
    \voiceOne
    \Key
    g1 | g | g
}
lhLower = \relative c {
    \voiceTwo
    \Key
    c1 | c | c
}

PianoRH = {
    \clef treble
    \global
    \set Staff.midiInstrument = #"acoustic grand"
    <<
        \new Voice = "one" \rhUpper
        \new Voice = "two" \rhLower
    >>
}

PianoLH = {
    \clef bass
    \global
    \set Staff.midiInstrument = "acoustic grand"
    <<
        \new Voice = "one" \lhUpper
        \new Voice = "two" \lhLower
    >>
}

piano = {
    <<
        \set PianoStaff.instrumentName = #"Piano"
        \new Staff = "upper" \PianoRH
        \new Staff = "lower" \PianoLH
    >>
}

% ----- Bass Guitar -----
Bass = \relative c {
    \Key
    c1 | c | c
}

```

```

}
bass = {
  \global
  \set Staff.instrumentName = #"Bass"
  \clef bass
  <<
    \Bass
  >>
}

% ----- Drums -----
up = \drummode {
  \voiceOne
  hh4 <hh sn> hh <hh sn>
  hh4 <hh sn> hh <hh sn>
  hh4 <hh sn> hh <hh sn>
}
down = \drummode {
  \voiceTwo
  bd4 s bd s
  bd4 s bd s
  bd4 s bd s
}

drumContents = {
  \global
  <<
    \set DrumStaff.instrumentName = #"Drums"
    \new DrumVoice \up
    \new DrumVoice \down
  >>
}

%%%%%%%%%% It All Goes Together Here %%%%%%%%%%%

\score {
  <<
    \new StaffGroup = "horns" <<
      \new Staff = "trumpet" \trumpet
      \new Staff = "altosax" \altoSax
      \new ChordNames = "barichords" \bariHarmony
      \new Staff = "barisax" \bariSax
      \new Staff = "trombone" \trombone
    >>

    \new StaffGroup = "rhythm" <<
      \new ChordNames = "chords" \gtrHarmony
      \new Staff = "guitar" \guitar
      \new PianoStaff = "piano" \piano
      \new Staff = "bass" \bass
      \new DrumStaff \drumContents
    >>
  >>
}

```

```
>>

\layout {
  \context { \RemoveEmptyStaffContext }
  \context {
    \Score
    \override BarNumber #'padding = #3
    \override RehearsalMark #'padding = #2
    skipBars = ##t
  }
}

\midi { }
}
```

Song
(tune)

Me

moderato

Swing

Trumpet

Alto Sax

Bari Sax

Trombone

Guitar

Piano

Bass

Drums

B Δ C \sharp m⁷

Solo

Cm Δ D Δ ⁹

Percussion beaters

Graphic symbols for percussion instruments are not natively supported; however it is possible to include such symbols, either as an external EPS file or as embedded PostScript code inside a markup, as demonstrated in this example.

```
stick = \markup {
  \with-dimensions #'(0 . 5) #'(0 . 5)
  \postscript #"
    0 6 translate
    0.8 -0.8 scale
    0 0 0 setrgbcolor
    [] 0 setdash
    1 setlinewidth
    0 setlinejoin
    0 setlinecap
    gsave [1 0 0 1 0 0] concat
    gsave [1 0 0 1 -3.5406095 -199.29342] concat
    gsave
    0 0 0 setrgbcolor
    newpath
    7.1434065 200.94354 moveto
```

```

7.2109628 200.90454 7.2785188 200.86554 7.3460747 200.82654 curveto
8.2056347 202.31535 9.0651946 203.80414 9.9247546 205.29295 curveto
9.8571989 205.33195 9.7896429 205.37095 9.7220864 205.40996 curveto
8.8625264 203.92115 8.0029664 202.43233 7.1434065 200.94354 curveto
closepath
eofill
grestore
gsave
0 0 0 setrgbcolor
newpath
4.9646672 203.10444 moveto
5.0036707 203.03688 5.0426744 202.96933 5.0816777 202.90176 curveto
6.5704792 203.76133 8.0592809 204.6209 9.5480824 205.48045 curveto
9.5090791 205.54801 9.4700754 205.61556 9.4310717 205.68311 curveto
7.94227 204.82356 6.4534687 203.96399 4.9646672 203.10444 curveto
closepath
eofill
grestore
gsave
<<
/ShadingType 3
/ColorSpace /DeviceRGB
/Coords [113.13708 207.87465 0 113.13708 207.87465 16.162441]
/Extend [true true]
/Domain [0 1]
/Function <<
/FunctionType 3
/Functions
[
<<
/FunctionType 2
/Domain [0 1]
/C0 [1 1 1]
/C1 [0.72941178 0.72941178 0.72941178]
/N 1
>>
]
/Domain [0 1]
/Bounds [ ]
/Encode [ 0 1 ]
>>
>>
newpath
7.6422017 200.76488 moveto
7.6505696 201.02554 7.3905363 201.24867 7.1341335 201.20075 curveto
6.8759501 201.16916 6.6949602 200.87978 6.7801462 200.63381 curveto
6.8480773 200.39155 7.1438307 200.25377 7.3728389 200.35861 curveto
7.5332399 200.42458 7.6444521 200.59122 7.6422017 200.76488 curveto
closepath
clip
gsave [0.052859054 0.063089841 -0.020912282 0.017521108 5.7334261 189.76443] concat
shfill

```

```

grestore
grestore
0 0 0 setrgbcolor
[] 0 setdash
0.027282091 setlinewidth
0 setlinejoin
0 setlinecap
newpath
7.6422017 200.76488 moveto
7.6505696 201.02554 7.3905363 201.24867 7.1341335 201.20075 curveto
6.8759501 201.16916 6.6949602 200.87978 6.7801462 200.63381 curveto
6.8480773 200.39155 7.1438307 200.25377 7.3728389 200.35861 curveto
7.5332399 200.42458 7.6444521 200.59122 7.6422017 200.76488 curveto
closepath
stroke
gsave
<<
/ShadingType 3
/ColorSpace /DeviceRGB
/Coords [113.13708 207.87465 0 113.13708 207.87465 16.162441]
/Extend [true true]
/Domain [0 1]
/Function <<
/FunctionType 3
/Functions
[
<<
/FunctionType 2
/Domain [0 1]
/C0 [1 1 1]
/C1 [0.72941178 0.72941178 0.72941178]
/N 1
>>
]
/Domain [0 1]
/Bounds [ ]
/Encode [ 0 1 ]
>>
>>
newpath
5.2721217 202.83181 moveto
5.2804896 203.09247 5.0204563 203.3156 4.7640539 203.26768 curveto
4.5058701 203.23609 4.3248803 202.94671 4.4100662 202.70074 curveto
4.4779975 202.45848 4.7737511 202.3207 5.0027593 202.42554 curveto
5.1631598 202.49149 5.2743721 202.65813 5.2721217 202.83181 curveto
closepath
clip
gsave [0.052859054 0.063089841 -0.020912282 0.017521108 3.363346 191.83136] concat
shfill
grestore
grestore
0 0 0 setrgbcolor

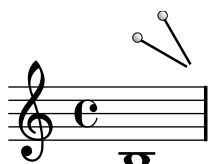
```

```

[] 0 setdash
0.027282091 setlinewidth
0 setlinejoin
0 setlinecap
newpath
5.2721217 202.83181 moveto
5.2804896 203.09247 5.0204563 203.3156 4.7640539 203.26768 curveto
4.5058701 203.23609 4.3248803 202.94671 4.4100662 202.70074 curveto
4.4779975 202.45848 4.7737511 202.3207 5.0027593 202.42554 curveto
5.1631598 202.49149 5.2743721 202.65813 5.2721217 202.83181 curveto
closepath
stroke
grestore
grestore
"
}

\score {
  b1^\stick
}

```



Printing music with different time signatures

In the following snippet, two parts have a completely different time signature, yet remain synchronized. The bar lines can no longer be printed at the **Score** level; to allow independent bar lines in each part, the **Barline_engraver** is moved from the **Score** context to the **Staff** context.

```

\paper {
  indent = #0
  ragged-right = ##t
}

global = { \time 3/4 { s2.*3 } \bar "" \break { s2.*3 } }

\layout {
  \context {
    \Score
    \remove "Timing_translator"
    \remove "Time_signature_engraver"
    \remove "Default_bar_line_engraver"
    \override SpacingSpanner #'uniform-stretching = ##t
    \override SpacingSpanner #'strict-note-spacing = ##t
    proportionalNotationDuration = #(ly:make-moment 1 64)
  }
  \context {
    \Staff

```



```

    \consists "Timing_translator"
    \consists "Default_bar_line_engraver"
    \consists "Time_signature_engraver"
  }
  \context {
    \Voice
    \remove "Forbid_line_break_engraver"
    tupletFullLength = ##t
  }
}

```

```

Bassklarinette = \new Staff <<
  \global {
    \bar "|"
    \clef treble
    \time 3/8
    d''4.

    \bar "|"
    \time 3/4
    r8 des''2( c''8)

    \bar "|"
    \time 7/8
    r4. ees''2 ~

    \bar "|"
    \time 2/4
    \tupletUp
    \times 2/3 { ees''4 r4 d''4 ~ }

    \bar "|"
    \time 3/8
    \tupletUp
    \times 3/4 { d''4 r4 }

    \bar "|"
    \time 2/4
    e''2

    \bar "|"
    \time 3/8
    es''4.

    \bar "|"
    \time 3/4
    r8 d''2 r8
    \bar "|"
  }
>>

```

```

Percussion = \new StaffGroup <<

```

```

\new Staff <<
  \global {
    \bar "|"
    \clef percussion
    \time 3/4
    r4 c'2 ~

    \bar "|"
    c'2.

    \bar "|"
    R2.

    \bar "|"
    r2 g'4 ~

    \bar "|"
    g'2. ~

    \bar "|"
    g'2.
  }
>>
\new Staff <<
  \global {
    \bar "|"
    \clef percussion
    \time 3/4
    R2.

    \bar "|"
    g'2. ~

    \bar "|"
    g'2.

    \bar "|"
    r4 g'2 ~

    \bar "|"
    g'2 r4

    \bar "|"
    g'2.
  }
>>
>>

\score {
  << \Bassklarinette \Perkussion >>
}

```

The image displays a musical score for the song "The Rose Tree". It is written for a voice part and a piano accompaniment. The score is organized into three systems, each containing a vocal line and a piano accompaniment. The piano accompaniment is written for a grand piano, with the right hand on the upper stave and the left hand on the lower stave. The key signature is one flat (B-flat), and the time signature is 3/4. The first system shows the beginning of the piece, with the vocal line starting on a whole note and the piano accompaniment providing a harmonic foundation. The second system continues the melody, featuring a triplet in the vocal line and a four-measure rest in the piano accompaniment. The third system concludes the piece with a final whole note in the vocal line and a whole note in the piano accompaniment.

Fretted strings

These snippets illustrate [Section “Fretted string instruments”](#) in *Notation Reference*.

Adding fingerings to a score

Fingering instructions can be entered using a simple syntax.

```
\relative c'' {
  c4-1 d-2 f-4 e-3
}
```

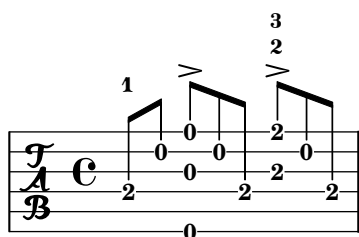


Adding fingerings to tablatures

To add fingerings to tablatures, use a combination of `\markup` and `\finger`.

```
one = \markup { \finger 1 }
two = \markup { \finger 2 }
threeTwo = \markup {
  \override #'(baseline-skip . 2)
  \column {
    \finger 3
    \finger 2
  }
}
threeFour = \markup {
  \override #'(baseline-skip . 2)
  \column {
    \finger 3
    \finger 4
  }
}

\score {
  \new TabStaff {
    \stemUp
    e8\4^one b\2 <e, g\3 e'\1>^[ b\2 e\4]
    <a\3 fis'\1>^>\threeTwo[ b\2 e\4]
  }
}
```



Allowing fingerings to be printed inside the staff

By default, fingering numbers will be printed outside the staff. However, this behavior can be canceled.

```
\relative c' {
  <c-1 e-2 g-3 b-5>2
  \once \override Fingering #'staff-padding = #'()
  <c-1 e-2 g-3 b-5>2
}
```



Controlling the placement of chord fingerings

The placement of fingering numbers can be controlled precisely.

```
\relative c' {
  \set fingeringOrientations = #'(left)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(down)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(right)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(up)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(left down)
  <c-1 e-3 a-5>2
  \set fingeringOrientations = #'(up right down)
  <c-1 e-3 a-5>2
}
```



Customizing fretboard fret diagrams

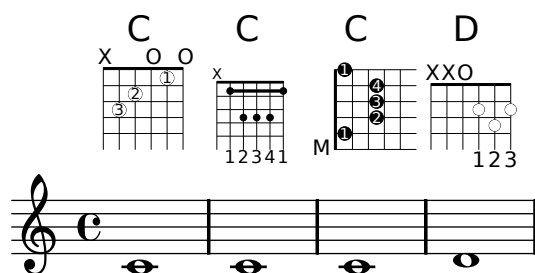
Fret diagram properties can be set through `fret-diagram-details`. For FretBoard fret diagrams, overrides are applied to the `FretBoards.FretBoard` object.

```
\include "predefined-guitar-fretboards.ly"
\storePredefinedDiagram \chordmode { c' }
      #guitar-tuning
      #"x;1-1-(;3-2;3-3;3-4;1-1-);"
<<
  \context ChordNames {
    \chordmode { c1 c c d }
```

```

}
\context FretBoards {
  % Set global properties of fret diagram
  \override FretBoards.FretBoard #'size = #'1.2
  \override FretBoards.FretBoard #'fret-diagram-details
    #'finger-code = #'in-dot
  \override FretBoards.FretBoard #'fret-diagram-details
    #'dot-color = #'white
  \chordmode {
    c
    \once \override FretBoards.FretBoard #'size = #'1.0
    \once \override FretBoards.FretBoard #'fret-diagram-details
      #'barre-type = #'straight
    \once \override FretBoards.FretBoard #'fret-diagram-details
      #'dot-color = #'black
    \once \override FretBoards.FretBoard #'fret-diagram-details
      #'finger-code = #'below-string
    c'
    \once \override FretBoards.FretBoard #'fret-diagram-details
      #'barre-type = #'none
    \once \override FretBoards.FretBoard #'fret-diagram-details
      #'number-type = #'arabic
    \once \override FretBoards.FretBoard #'fret-diagram-details
      #'orientation = #'landscape
    \once \override FretBoards.FretBoard #'fret-diagram-details
      #'mute-string = #'M"
    \once \override FretBoards.FretBoard #'fret-diagram-details
      #'label-dir = #-1
    \once \override FretBoards.FretBoard #'fret-diagram-details
      #'dot-color = #'black
    c'
    \once \override FretBoards.FretBoard #'fret-diagram-details
      #'finger-code = #'below-string
    \once \override FretBoards.FretBoard #'fret-diagram-details
      #'dot-radius = #0.35
    \once \override FretBoards.FretBoard #'fret-diagram-details
      #'dot-position = #0.5
    \once \override FretBoards.FretBoard #'fret-diagram-details
      #'fret-count = #3
    d
  }
}
\context Voice {
  c'1 c' c' d'
}
>>

```



Customizing markup fret diagrams

Fret diagram properties can be set through `fret-diagram-details`. For markup fret diagrams, overrides can be applied to the `Voice.TextScript` object or directly to the markup.

```
<<
\chords { c1 c c d }

\new Voice = "mel" {
  \textLengthOn
  % Set global properties of fret diagram
  \override Voice.TextScript #'size = #'1.2
  \override Voice.TextScript #'fret-diagram-details
    #'finger-code = #'in-dot
  \override Voice.TextScript #'fret-diagram-details
    #'dot-color = #'white

  %% C major for guitar, no barre, using defaults
  % terse style
  c'1^\markup { \fret-diagram-terse #"x;3-3;2-2;o;1-1;o;" }

  %% C major for guitar, barred on third fret
  % verbose style
  % size 1.0
  % roman fret label, finger labels below string, straight barre
  c'1^\markup {
    % standard size
    \override #'(size . 1.0) {
      \override #'(fret-diagram-details . (
        (number-type . roman-lower)
        (finger-code . in-dot)
        (barre-type . straight))) {
        \fret-diagram-verbose #'((mute 6)
          (place-fret 5 3 1)
          (place-fret 4 5 2)
          (place-fret 3 5 3)
          (place-fret 2 5 4)
          (place-fret 1 3 1)
          (barre 5 1 3))
        }
      }
    }
  }

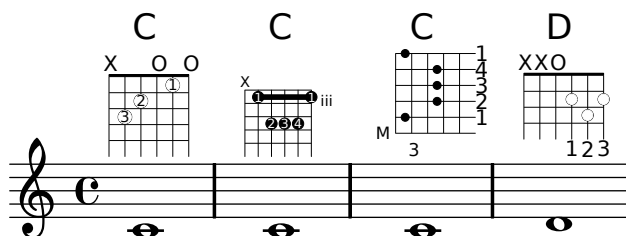
  %% C major for guitar, barred on third fret
  % verbose style
  % landscape orientation, arabic numbers, M for mute string
  % no barre, fret label down or left, small mute label font
```

```

c'1^\markup {
  \override #'(fret-diagram-details . (
    (finger-code . below-string)
    (number-type . arabic)
    (label-dir . -1)
    (mute-string . "M")
    (orientation . landscape)
    (barre-type . none)
    (xo-font-magnification . 0.4)
    (xo-padding . 0.3))) {
    \fret-diagram-verbose #'((mute 6)
      (place-fret 5 3 1)
      (place-fret 4 5 2)
      (place-fret 3 5 3)
      (place-fret 2 5 4)
      (place-fret 1 3 1)
      (barre 5 1 3))
  }
}

%% simple D chord
% terse style
% larger dots, centered dots, fewer frets
% label below string
d'1^\markup {
  \override #'(fret-diagram-details . (
    (finger-code . below-string)
    (dot-radius . 0.35)
    (dot-position . 0.5)
    (fret-count . 3))) {
    \fret-diagram-terse #"x;x;o;2-1;3-2;2-3;"
  }
}
}
>>

```



Faking a hammer in tablatures

A hammer in tablature can be faked with slurs.

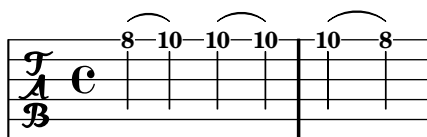
```

\score {
  \new TabStaff {
    \relative c'' {
      c4( d) d( d)
      d2( c)
    }
  }
}

```



```
}
}
}
```

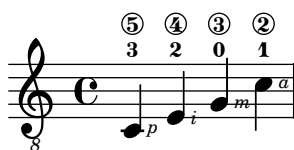


Fingerings, string indications, and right-hand fingerings

This example combines left-hand fingering, string indications, and right-hand fingering.

```
 #(define RH rightHandFinger)
```

```
\relative c {
  \clef "treble_8"
  <c-3\5-\RH #1 >4
  <e-2\4-\RH #2 >4
  <g-0\3-\RH #3 >4
  <c-1\2-\RH #4 >4
}
```



Flamenco notation

For flamenco guitar, special notation is used:

- * a golpe symbol to indicate a slap on the guitar body with the nail of the ring finger
- * an arrow to indicate (the direction of) strokes
- * different letters for fingering ("p": thumb, "i": index finger, "m": middle finger, "a": ring finger and "x": little finger)
- * 3- and 4-finger rasgueados; stroke upwards with all fingers, ending with an up- and down using the index finger
- * abanicos: strokes (in tuples) with thumb (down), little and index finger (both up). There's also an abanico 2 where middle and ring finger are used instead of the little finger.
- * alza pua: fast playing with the thumb

Most figures use arrows in combination with fingering; with abanicos and rasgueados, note-heads are printed only for the first chord.

This snippet contains some header-like code that can be copied as 'flamenco.ly' and included in source files.

```
%%%%%%%%%%
%%%%%%%%%% Cut here ----- Start 'flamenco.ly'
```

```
% Text indicators
abanico    = \markup { \italic Abanico }
rasgueaso  = \markup { \italic Ras. }
```

```

alzapua    = \markup { \italic Alzapua }

% Finger stroke symbols
strokeUp = \markup { \postscript #"
  0.1      setlinewidth
  0.5 0    moveto
  0.5 2    lineto
  0.2 1.4  lineto
  0.5 2    moveto
  0.8 1.4  lineto
  stroke
"}

strokeDown = \markup { \postscript #"
  0.1      setlinewidth
  0.5 2    moveto
  0.5 0    lineto
  0.2 0.6  lineto
  0.5 0    moveto
  0.8 0.6  lineto
  stroke
"}

% Golpe symbol
golpe = \markup { \postscript #"
  0.2 setlinewidth
  0 0 moveto
  1 0 lineto
  1 1 lineto
  stroke
  "\postscript #"
  0.1      setlinewidth
  -0.6 -0.1 moveto
  -0.6 1.0 lineto
  0.5 1.0 lineto
  stroke
"}

strokeUpGolpe = \markup { \column { \golpe \line { \strokeUp }}}
iUpGolpe = \markup { \column { \golpe \line { \small i } \line { \strokeUp }}}

% Strokes for all fingers
pUp    = \markup { \column { \small p \line { \strokeUp }}}
pDown  = \markup { \column { \small p \line { \strokeDown }}}
iUp    = \markup { \column { \small i \line { \strokeUp }}}
iDown  = \markup { \column { \small i \line { \strokeDown }}}
mUp    = \markup { \column { \small m \line { \strokeUp }}}
mDown  = \markup { \column { \small m \line { \strokeDown }}}
aUp    = \markup { \column { \small a \line { \strokeUp }}}
aDown  = \markup { \column { \small a \line { \strokeDown }}}
xUp    = \markup { \column { \small x \line { \strokeUp }}}
xDown  = \markup { \column { \small x \line { \strokeDown }}}

```

```

% Just handy :)
tupletOff = {
  \once \override TupletNumber #'stencil = ##f
  \once \override TupletBracket #'stencil = ##f
}

tupletsOff = {
  \override TupletNumber #'stencil = ##f
  \override TupletBracket #'bracket-visibility = #'if-no-beam
}

tupletsOn = {
  \override TupletBracket #'bracket-visibility = #'default
  \revert TupletNumber #'stencil
}

headsOff = {
  \override TabNoteHead #'transparent = ##t
  \override NoteHead #'transparent = ##t
  \override NoteHead #'no-ledgers = ##t
}

headsOn = {
  \override TabNoteHead #'transparent = ##f
  \override NoteHead #'transparent = ##f
  \override NoteHead #'no-ledgers = ##f
}

%%%%%%%% Cut here ----- End 'flamenco.ly'
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%

part = \relative c' {
  <a, e' a cis e>8^\iUp
  <a e' a cis e>8^\iDown
  r4
  r2^\golpe

  <a e' a cis e>8^\iUp
  <a e' a cis e>8^\iDown
  <a e' a cis e>8^\iUpGolpe
  <a e' a cis e>8^\iDown
  r2

  <a e' a cis e>16^\aUp
  \headsOff
  <a e' a cis e>^\mUp
  <a e' a cis e>^\iUp
  <a e' a cis e>^\iDown~
  \headsOn
  <a e' a cis e>2

```

r4

```
\tupletOff
\times 4/5 {
  <a e' a cis e>16^\xUp
  \headsOff
  <a e' a cis e>^\aUp
  <a e' a cis e>^\mUp
  <a e' a cis e>^\iUp
  <a e' a cis e>^\iDown~
  \headsOn
}
<a e' a cis e>2
r4
```

```
\tupletsOff
\times 2/3 {
  <a e' a cis e>8^\pDown
  \headsOff
  <a e' a cis e>^\xUp
  <a e' a cis e>^\iUp
  \headsOn
}
```

```
\times 2/3 {
  <a e' a cis e>8^\pDown
  \headsOff
  <a e' a cis e>^\xUp
  <a e' a cis e>^\iUp
  \headsOn
}
```

```
\times 2/3 {
  <a e' a cis e>8^\pDown
  \headsOff
  <a e' a cis e>^\xUp
  <a e' a cis e>^\iUp
  \headsOn
}
```

```
\times 2/3 {
  <a e' a cis e>8^\pDown
  \headsOff
  <a e' a cis e>^\xUp
  <a e' a cis e>^\iUp
  \headsOn
}
```

```
\tupletsOff
\override Beam #'positions = #'(2 . 2)
\times 2/3 {
  a8^\markup{ \small p }
  <e' a>^\strokeUpGolpe
```

```

    <e a>^\strokeDown
  }
  \times 2/3 {
    a,8^\markup{ \small p }
    <e' a>^\strokeUpGolpe
    <e a>^\strokeDown
  }
  \times 2/3 {
    a,8^\markup{ \small p }
    <e' a>^\strokeUpGolpe
    <e a>^\strokeDown
  }
  \times 2/3 {
    a,8^\markup{ \small p }
    <e' a>^\strokeUpGolpe
    <e a>^\strokeDown
  }
  \tupletsOn

  \once \override TextScript #'extra-offset = #'(0 . -1)
  <g, b f'>1_\golpe^\mUp
  \bar "|."
}

\score {
  \new StaffGroup <<
    \context Staff = "part" <<
      \clef G
      \transpose c c'
      {
        \part
      }
    >>
    \context TabStaff {
      \part
    }
  >>
  \layout {
    ragged-right = ##t
  }
}

```

The image displays two musical staves, each with a treble clef and a key signature of one sharp (F#). The first staff shows four measures of music. The first measure has a whole note chord with fingerings 'i' and 'i' on the first and second strings. The second measure has a whole note chord with fingerings 'i', 'i', 'i', and 'i' on the first, second, third, and fourth strings. The third measure has a whole note chord with fingerings 'a', 'mi', and 'i' on the first, second, and third strings. The fourth measure has a whole note chord with fingerings 'x', 'a', 'mi', and 'i' on the first, second, third, and fourth strings. The second staff shows four measures of music. The first measure has a whole note chord with fingerings 'p', 'x', 'i', 'p', 'x', 'i', 'p', 'x', 'i', 'p', 'x', 'i' on the first, second, third, fourth, fifth, sixth, seventh, and eighth strings. The second measure has a whole note chord with fingerings 'p', 'x', 'i', 'p', 'x', 'i', 'p', 'x', 'i', 'p', 'x', 'i' on the first, second, third, fourth, fifth, sixth, seventh, and eighth strings. The third measure has a whole note chord with fingerings 'p', 'x', 'i', 'p', 'x', 'i', 'p', 'x', 'i', 'p', 'x', 'i' on the first, second, third, fourth, fifth, sixth, seventh, and eighth strings. The fourth measure has a whole note chord with fingerings 'p', 'x', 'i', 'p', 'x', 'i', 'p', 'x', 'i', 'p', 'x', 'i' on the first, second, third, fourth, fifth, sixth, seventh, and eighth strings. Below the staves are fret diagrams for each measure, showing the fret numbers for each string.

Fret diagrams explained and developed

This snippet shows many possibilities for obtaining and tweaking fret diagrams.

<<

```
\chords {
  a2 a
  c2 c
  d1
}

\new Voice = "mel" {
  \textLength0n
  % Set global properties of fret diagram
  \override Voice.TextScript #'size = #1.2
  \override Voice.TextScript #'fret-diagram-details #'finger-code = #'below-string
  \override Voice.TextScript #'fret-diagram-details #'dot-color = #'black

  %% A chord for ukelele
  a'2~\markup {
    \override #'(fret-diagram-details . (
      (string-count . 4)
      (dot-color . white)
      (finger-code . in-dot))) {
      \fret-diagram #"4-2-2;3-1-1;2-o;1-o;"
    }
  }
}
```

```

%% A chord for ukelele, with formatting defined in definition string
% 1.2 * size, 4 strings, 4 frets, fingerings below string
% dot radius .35 of fret spacing, dot position 0.55 of fret spacing
a'2^\markup {
  \override #'(fret-diagram-details . (
    (dot-color . white)
    (open-string . "o"))) {
    \fret-diagram #"s:1.2;w:4;h:3;f:2;d:0.35;p:0.55;4-2-2;3-1-1;2-o;1-o;"
  }
}

```

```

%% C major for guitar, barred on third fret
% verbose style
% roman fret label, finger labels below string, straight barre
c'2^\markup {
  % 110% of default size
  \override #'(size . 1.1) {
    \override #'(fret-diagram-details . (
      (number-type . roman-lower)
      (finger-code . below-string)
      (barre-type . straight))) {
      \fret-diagram-verbose #'((mute 6)
        (place-fret 5 3 1)
        (place-fret 4 5 2)
        (place-fret 3 5 3)
        (place-fret 2 5 4)
        (place-fret 1 3 1)
        (barre 5 1 3))
    }
  }
}

```

```

%% C major for guitar, barred on third fret
% verbose style
c'2^\markup {
  % 110% of default size
  \override #'(size . 1.1) {
    \override #'(fret-diagram-details . (
      (number-type . arabic)
      (dot-label-font-mag . 0.9)
      (finger-code . in-dot)
      (fret-label-font-mag . 0.6)
      (fret-label-vertical-offset . 0)
      (label-dir . -1)
      (mute-string . "M")
      (orientation . landscape)
      (xo-font-magnification . 0.4)
      (xo-padding . 0.3))) {
      \fret-diagram-verbose #'((mute 6)
        (place-fret 5 3 1)
        (place-fret 4 5 2)
        (place-fret 3 5 3)

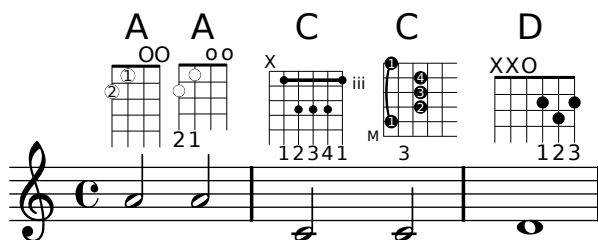
```

```

        (place-fret 2 5 4)
        (place-fret 1 3 1)
        (barre 5 1 3))
    }
  }
}

%% simple D chord
d'1^\markup {
  \override #'(fret-diagram-details . (
    (finger-code . below-string)
    (dot-radius . 0.35)
    (dot-position . 0.5)
    (fret-count . 3))) {
    \fret-diagram-terse #"x;x;o;2-1;3-2;2-3;"
  }
}
}
>>

```



How to change fret diagram position

If you want to move the position of a fret diagram, for example, to avoid collision, or to place it between two notes, you have various possibilities:

- 1) modify #'padding or #'extra-offset values (as shown in the first snippet)
- 2) you can add an invisible voice and attach the fret diagrams to the invisible notes in that voice (as shown in the second example).

If you need to move the fret according with a rhythmic position inside the bar (in the example, the third beat of the measure) the second example is better, because the fret is aligned with the third beat itself.

```

harmonies = \chordmode
{
  a8:13
  % THE FOLLOWING IS THE COMMAND TO MOVE THE CHORD NAME
  \once \override ChordNames.ChordName #'extra-offset = #'(10 . 0)
  b8:13 s2.
  % THIS LINE IS THE SECOND METHOD
  s4 s4 b4:13
}

\score
{
  <<

```



```

\context ChordNames \harmonies
\context Staff
{a8^\markup { \fret-diagram #"6-x;5-0;4-2;3-0;2-0;1-2;" }
% THE FOLLOWING IS THE COMMAND TO MOVE THE FRET DIAGRAM
\once \override TextScript #'extra-offset = #'(10 . 0)
b4.~^\markup { \fret-diagram #"6-x;5-2;4-4;3-2;2-2;1-4;" } b4. a8\break
% HERE IS THE SECOND METHOD
<<
{ a8 b4.~ b4. a8}
{ s4 s4 s4^\markup { \fret-diagram #"6-x;5-2;4-4;3-2;2-2;1-4;" }
}
>>
}
>>
}

```

The image displays two musical staves. The first staff is in treble clef with a common time signature 'c'. It contains a melody of four eighth notes: G4, A4, B4, and A4. A slur is placed under the first three notes (G4, A4, B4). Above the staff, two fret diagrams are shown: one for A9/add13 (fret 6 on the 6th string, fret 5 on the 5th string, fret 4 on the 4th string, fret 3 on the 3rd string, fret 2 on the 2nd string, fret 1 on the 1st string) and one for B9/add13 (fret 6 on the 6th string, fret 5 on the 5th string, fret 4 on the 4th string, fret 3 on the 3rd string, fret 2 on the 2nd string, fret 1 on the 1st string). The second staff is also in treble clef with a common time signature 'c'. It contains a melody of four eighth notes: G4, A4, B4, and A4. A slur is placed under the first three notes (G4, A4, B4). Above the staff, a fret diagram for B9/add13 is shown, identical to the one in the first staff.

Jazz combo template

This is quite an advanced template, for a jazz ensemble. Note that all instruments are notated in `\key c \major`. This refers to the key in concert pitch; the key will be automatically transposed if the music is within a `\transpose` section.

```

\header {
  title = "Song"
  subtitle = "(tune)"
  composer = "Me"
  meter = "moderato"
  piece = "Swing"
  tagline = \markup {
    \column {
      "LilyPond example file by Amelie Zapf,"
      "Berlin 07/07/2003"
    }
  }
}

```

```

%#(set-global-staff-size 16)
\include "english.ly"

%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%

sl = {
  \override NoteHead #'style = #'slash
  \override Stem #'transparent = ##t
}
nsl = {
  \revert NoteHead #'style
  \revert Stem #'transparent
}
crOn = \override NoteHead #'style = #'cross
crOff = \revert NoteHead #'style

%% insert chord name style stuff here.

jazzChords = { }

%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%

global = { \time 4/4 }

Key = { \key c \major }

% ##### Horns #####

% ----- Trumpet -----
trpt = \transpose c d \relative c' {
  \Key
  c1 | c | c |
}
trpHarmony = \transpose c' d {
  \jazzChords
}
trumpet = {
  \global
  \set Staff.instrumentName = #"Trumpet"
  \clef treble
  <<
  \trpt
  >>
}

% ----- Alto Saxophone -----
alto = \transpose c a \relative c' {
  \Key
  c1 | c | c |
}
altoHarmony = \transpose c' a {

```

```

    \jazzChords
}
altoSax = {
    \global
    \set Staff.instrumentName = #"Alto Sax"
    \clef treble
    <<
        \alto
    >>
}

% ----- Baritone Saxophone -----
bari = \transpose c a' \relative c {
    \Key
    c1
    c1
    \sl
    d4^"Solo" d d d
    \ns1
}
bariHarmony = \transpose c' a \chordmode {
    \jazzChords s1 s d2:maj e:m7
}
bariSax = {
    \global
    \set Staff.instrumentName = #"Bari Sax"
    \clef treble
    <<
        \bari
    >>
}

% ----- Trombone -----
tbone = \relative c {
    \Key
    c1 | c | c
}
tboneHarmony = \chordmode {
    \jazzChords
}
trombone = {
    \global
    \set Staff.instrumentName = #"Trombone"
    \clef bass
    <<
        \tbone
    >>
}

% ##### Rhythm Section #####

% ----- Guitar -----

```

```

gtr = \relative c'' {
  \Key
  c1
  \s1
  b4 b b b
  \ns1
  c1
}
gtrHarmony = \chordmode {
  \jazzChords
  s1 c2:min7+ d2:maj9
}
guitar = {
  \global
  \set Staff.instrumentName = #"Guitar"
  \clef treble
  <<
    \gtr
  >>
}

%% ----- Piano -----
rhUpper = \relative c'' {
  \voiceOne
  \Key
  c1 | c | c
}
rhLower = \relative c' {
  \voiceTwo
  \Key
  e1 | e | e
}

lhUpper = \relative c' {
  \voiceOne
  \Key
  g1 | g | g
}
lhLower = \relative c {
  \voiceTwo
  \Key
  c1 | c | c
}

PianoRH = {
  \clef treble
  \global
  \set Staff.midiInstrument = #"acoustic grand"
  <<
    \new Voice = "one" \rhUpper
    \new Voice = "two" \rhLower
  >>
}

```

```

}
PianoLH = {
  \clef bass
  \global
  \set Staff.midiInstrument = "acoustic grand"
  <<
    \new Voice = "one" \lhUpper
    \new Voice = "two" \lhLower
  >>
}

piano = {
  <<
    \set PianoStaff.instrumentName = #"Piano"
    \new Staff = "upper" \PianoRH
    \new Staff = "lower" \PianoLH
  >>
}

% ----- Bass Guitar -----
Bass = \relative c {
  \Key
  c1 | c | c
}
bass = {
  \global
  \set Staff.instrumentName = #"Bass"
  \clef bass
  <<
    \Bass
  >>
}

% ----- Drums -----
up = \drummode {
  \voiceOne
  hh4 <hh sn> hh <hh sn>
  hh4 <hh sn> hh <hh sn>
  hh4 <hh sn> hh <hh sn>
}
down = \drummode {
  \voiceTwo
  bd4 s bd s
  bd4 s bd s
  bd4 s bd s
}

drumContents = {
  \global
  <<
    \set DrumStaff.instrumentName = #"Drums"
    \new DrumVoice \up

```

```

    \new DrumVoice \down
  >>
}

%%%%%%%%%% It All Goes Together Here %%%%%%%%%%%%%%%

\score {
  <<
    \new StaffGroup = "horns" <<
      \new Staff = "trumpet" \trumpet
      \new Staff = "altosax" \altoSax
      \new ChordNames = "barichords" \bariHarmony
      \new Staff = "barisax" \bariSax
      \new Staff = "trombone" \trombone
    >>

    \new StaffGroup = "rhythm" <<
      \new ChordNames = "chords" \gtrHarmony
      \new Staff = "guitar" \guitar
      \new PianoStaff = "piano" \piano
      \new Staff = "bass" \bass
      \new DrumStaff \drumContents
    >>
  >>

  \layout {
    \context { \RemoveEmptyStaffContext }
    \context {
      \Score
      \override BarNumber #'padding = #3
      \override RehearsalMark #'padding = #2
      skipBars = ##t
    }
  }

  \midi { }
}

```

Song
(tune)

Me

moderato

Swing

Trumpet

Alto Sax

Bari Sax

Trombone

Guitar

Piano

Bass

Drums

B^{Δ} $C^{\#}m^7$

Solo

Cm^{Δ} $D^{\Delta 9}$

Laissez vibrer ties

Laissez vibrer ties have a fixed size. Their formatting can be tuned using 'tie-configuration.

```
\relative c' {
  <c e g>4\laissezVibrer r <c f g>\laissezVibrer r
  <c d f g>4\laissezVibrer r <c d f g>4.\laissezVibrer r8

  <c d e f>4\laissezVibrer r
  \override LaissezVibrerTieColumn #'tie-configuration
    = #'((-7 . ,DOWN)
      (-5 . ,DOWN)
      (-3 . ,UP)
      (-1 . ,UP))
  <c d e f>4\laissezVibrer r
}
```

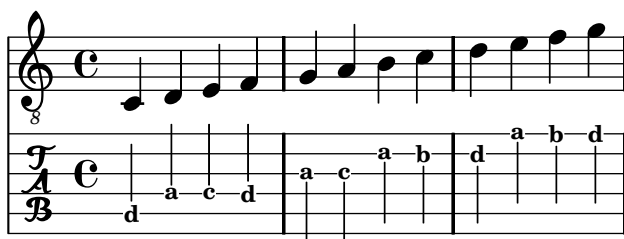
Letter tablature formatting

Tablature can be formatted using letters instead of numbers.

```
#(define (letter-tablature-format str context event)
  (let*
    ((tuning (ly:context-property context 'stringTunings))
     (pitch (ly:event-property event 'pitch)))
    (make-whiteout-markup
     (make-vcenter-markup
      (string (integer->char
                (+ (char->integer #\a)
                  (- (ly:pitch-semitones pitch)
                     (list-ref tuning (- str 1))))))))))

music = \relative c {
  c4 d e f
  g4 a b c
  d4 e f g
}

<<
\new Staff {
  \clef "G_8"
  \music
}
\new TabStaff \with {
  tablatureFormat = #letter-tablature-format
} {
  \music
}
>>
```



Modern TAB text clef

Use a markup text to replace the (TAB) clef glyph with a modern font.

```
TAB = \markup {
  \raise #1.5
  \sans
  \bold
  \huge
  \override #'(baseline-skip . 2.5)
  \center-column {
    T
    A
  }
}
```

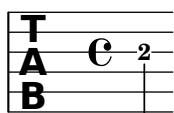


```

      B
    }
  }

\new TabStaff {
  \override Staff.Clef #'stencil = #(lambda (grob)
    ly:clef::print (grob-interpret-markup grob TAB))
  a
}

```



Placement of right-hand fingerings

It is possible to exercise greater control over the placement of right-hand fingerings by setting a specific property, as demonstrated in the following example.

```

#(define RH rightHandFinger)

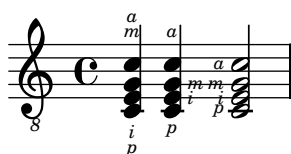
\relative c {
  \clef "treble_8"

  \set strokeFingerOrientations = #'(up down)
  <c-\RH #1 e-\RH #2 g-\RH #3 c-\RH #4 >4

  \set strokeFingerOrientations = #'(up right down)
  <c-\RH #1 e-\RH #2 g-\RH #3 c-\RH #4 >4

  \set strokeFingerOrientations = #'(left)
  <c-\RH #1 e-\RH #2 g-\RH #3 c-\RH #4 >2
}

```



Polyphony in tablature

Polyphony is created the same way in a `TabStaff` as in a regular staff.

```

upper = \relative c' {
  \time 12/8
  \key e \minor
  \voiceOne
  r4. r8 e, fis g16 b g e e' b c b a g fis e
}

lower = \relative c {
  \key e \minor
  \voiceTwo

```

```

    r16 e d c b a g4 fis8 e fis g a b c
  }

\score {
  <<
    \new StaffGroup = "tab with traditional" <<
      \new Staff = "guitar traditional" <<
        \clef "treble_8"
        \context Voice = "upper" \upper
        \context Voice = "lower" \lower
      >>
      \new TabStaff = "guitar tab" <<
        \context TabVoice = "upper" \upper
        \context TabVoice = "lower" \lower
      >>
    >>
  >>
}

```

Stem and beam behavior in tablature

The direction of stems is controlled the same way in tablature as in traditional notation. Beams can be made horizontal, as shown in this example.

```

\new TabStaff {
  \relative c {
    g16 b d g b d g b
    \stemDown
    \override Beam #'damping = #+inf.0
    g,,16 b d g b d g b
  }
}

```

Unfretted strings

These snippets illustrate [Section “Unfretted string instruments”](#) in *Notation Reference*.

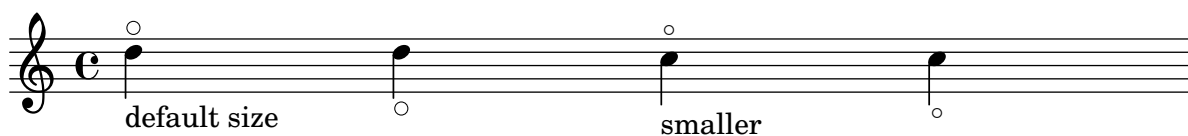
Changing \flageolet mark size

To make the \flageolet circle smaller use the following Scheme function.

```
smallFlageolet = #(let ((m (make-music 'ArticulationEvent
                                     'articulation-type "flageolet")))
  (set! (ly:music-property m 'tweaks)
    (acons 'font-size -3
      (ly:music-property m 'tweaks)))
  m)
```

```
\layout { ragged-right = ##f }
```

```
\relative c' {
  d4^\flageolet_\markup { default size } d_\flageolet
  c4^\smallFlageolet_\markup { smaller } c_\smallFlageolet
}
```



Creating slurs across voices

In some situations, it may be necessary to create slurs between notes from different voices.

The solution is to add invisible notes to one of the voices, using `\hideNotes`.

This example is measure 235 of the Ciaccona from Bach's 2nd Partita for solo violin, BWV 1004.

```
\relative c' {
  << {
    d16( a') s a s a[ s a] s a[ s a]
  }
  \\\
  {
    \slurUp
    bes,16[ s e](
    \hideNotes a)
    \unHideNotes f[(
    \hideNotes a)
    \unHideNotes fis](
    \hideNotes a)
    \unHideNotes g[(
    \hideNotes a)
    \unHideNotes gis](
    \hideNotes a)
  } >>
}
```



```
\set Staff.midiInstrument = #"rock organ" \melodie
\set Staff.midiInstrument = #"church organ" \melodie
\set Staff.midiInstrument = #"reed organ" \melodie
\set Staff.midiInstrument = #"accordion" \melodie
\set Staff.midiInstrument = #"harmonica" \melodie
\set Staff.midiInstrument = #"concertina" \melodie
\set Staff.midiInstrument = #"acoustic guitar (nylon)" \melodie
\set Staff.midiInstrument = #"acoustic guitar (steel)" \melodie
\set Staff.midiInstrument = #"electric guitar (jazz)" \melodie
\set Staff.midiInstrument = #"electric guitar (clean)" \melodie
\set Staff.midiInstrument = #"electric guitar (muted)" \melodie
\set Staff.midiInstrument = #"overdriven guitar" \melodie
\set Staff.midiInstrument = #"distorted guitar" \melodie
\set Staff.midiInstrument = #"acoustic bass" \melodie
\set Staff.midiInstrument = #"electric bass (finger)" \melodie
\set Staff.midiInstrument = #"electric bass (pick)" \melodie
\set Staff.midiInstrument = #"fretless bass" \melodie
\set Staff.midiInstrument = #"slap bass 1" \melodie
\set Staff.midiInstrument = #"slap bass 2" \melodie
\set Staff.midiInstrument = #"synth bass 1" \melodie
\set Staff.midiInstrument = #"synth bass 2" \melodie
\set Staff.midiInstrument = #"violin" \melodie
\set Staff.midiInstrument = #"viola" \melodie
\set Staff.midiInstrument = #"cello" \melodie
\set Staff.midiInstrument = #"contrabass" \melodie
\set Staff.midiInstrument = #"tremolo strings" \melodie
\set Staff.midiInstrument = #"pizzicato strings" \melodie
\set Staff.midiInstrument = #"orchestral strings" \melodie
\set Staff.midiInstrument = #"timpani" \melodie
\set Staff.midiInstrument = #"string ensemble 1" \melodie
\set Staff.midiInstrument = #"string ensemble 2" \melodie
\set Staff.midiInstrument = #"synthstrings 1" \melodie
\set Staff.midiInstrument = #"synthstrings 2" \melodie
\set Staff.midiInstrument = #"choir aahs" \melodie
\set Staff.midiInstrument = #"voice oohs" \melodie
\set Staff.midiInstrument = #"synth voice" \melodie
\set Staff.midiInstrument = #"orchestra hit" \melodie
\set Staff.midiInstrument = #"trumpet" \melodie
\set Staff.midiInstrument = #"trombone" \melodie
\set Staff.midiInstrument = #"tuba" \melodie
\set Staff.midiInstrument = #"muted trumpet" \melodie
\set Staff.midiInstrument = #"french horn" \melodie
\set Staff.midiInstrument = #"brass section" \melodie
\set Staff.midiInstrument = #"synthbrass 1" \melodie
\set Staff.midiInstrument = #"synthbrass 2" \melodie
\set Staff.midiInstrument = #"soprano sax" \melodie
\set Staff.midiInstrument = #"alto sax" \melodie
\set Staff.midiInstrument = #"tenor sax" \melodie
\set Staff.midiInstrument = #"baritone sax" \melodie
\set Staff.midiInstrument = #"oboe" \melodie
\set Staff.midiInstrument = #"english horn" \melodie
\set Staff.midiInstrument = #"bassoon" \melodie
```

```
\set Staff.midiInstrument = #"clarinet" \melodie
\set Staff.midiInstrument = #"piccolo" \melodie
\set Staff.midiInstrument = #"flute" \melodie
\set Staff.midiInstrument = #"recorder" \melodie
\set Staff.midiInstrument = #"pan flute" \melodie
\set Staff.midiInstrument = #"blown bottle" \melodie
\set Staff.midiInstrument = #"shakuhachi" \melodie
\set Staff.midiInstrument = #"whistle" \melodie
\set Staff.midiInstrument = #"ocarina" \melodie
\set Staff.midiInstrument = #"lead 1 (square)" \melodie
\set Staff.midiInstrument = #"lead 2 (sawtooth)" \melodie
\set Staff.midiInstrument = #"lead 3 (calliope)" \melodie
\set Staff.midiInstrument = #"lead 4 (chiff)" \melodie
\set Staff.midiInstrument = #"lead 5 (charang)" \melodie
\set Staff.midiInstrument = #"lead 6 (voice)" \melodie
\set Staff.midiInstrument = #"lead 7 (fifths)" \melodie
\set Staff.midiInstrument = #"lead 8 (bass+lead)" \melodie
\set Staff.midiInstrument = #"pad 1 (new age)" \melodie
\set Staff.midiInstrument = #"pad 2 (warm)" \melodie
\set Staff.midiInstrument = #"pad 3 (polysynth)" \melodie
\set Staff.midiInstrument = #"pad 4 (choir)" \melodie
\set Staff.midiInstrument = #"pad 5 (bowed)" \melodie
\set Staff.midiInstrument = #"pad 6 (metallic)" \melodie
\set Staff.midiInstrument = #"pad 7 (halo)" \melodie
\set Staff.midiInstrument = #"pad 8 (sweep)" \melodie
\set Staff.midiInstrument = #"fx 1 (rain)" \melodie
\set Staff.midiInstrument = #"fx 2 (soundtrack)" \melodie
\set Staff.midiInstrument = #"fx 3 (crystal)" \melodie
\set Staff.midiInstrument = #"fx 4 (atmosphere)" \melodie
\set Staff.midiInstrument = #"fx 5 (brightness)" \melodie
\set Staff.midiInstrument = #"fx 6 (goblins)" \melodie
\set Staff.midiInstrument = #"fx 7 (echoes)" \melodie
\set Staff.midiInstrument = #"fx 8 (sci-fi)" \melodie
\set Staff.midiInstrument = #"sitar" \melodie
\set Staff.midiInstrument = #"banjo" \melodie
\set Staff.midiInstrument = #"shamisen" \melodie
\set Staff.midiInstrument = #"koto" \melodie
\set Staff.midiInstrument = #"kalimba" \melodie
\set Staff.midiInstrument = #"bagpipe" \melodie
\set Staff.midiInstrument = #"fiddle" \melodie
\set Staff.midiInstrument = #"shanai" \melodie
\set Staff.midiInstrument = #"tinkle bell" \melodie
\set Staff.midiInstrument = #"agogo" \melodie
\set Staff.midiInstrument = #"steel drums" \melodie
\set Staff.midiInstrument = #"woodblock" \melodie
\set Staff.midiInstrument = #"taiko drum" \melodie
\set Staff.midiInstrument = #"melodic tom" \melodie
\set Staff.midiInstrument = #"synth drum" \melodie
\set Staff.midiInstrument = #"reverse cymbal" \melodie
\set Staff.midiInstrument = #"guitar fret noise" \melodie
\set Staff.midiInstrument = #"breath noise" \melodie
\set Staff.midiInstrument = #"seashore" \melodie
```

```

\set Staff.midiInstrument = #"bird tweet" \melodie
\set Staff.midiInstrument = #"telephone ring" \melodie
\set Staff.midiInstrument = #"helicopter" \melodie
\set Staff.midiInstrument = #"applause" \melodie
\set Staff.midiInstrument = #"gunshot" \melodie
}
>>
\midi { }
}

```

Demo of all midi sounds

Myself



String quartet template (simple)

This template demonstrates a simple string quartet. It also uses a `\global` section for time and key signatures

```

global= {
  \time 4/4
  \key c \major
}

```

```

violinOne = \new Voice \relative c' {
  \set Staff.instrumentName = #"Violin 1 "

  c2 d
  e1

  \bar "|."
}

```

```

violinTwo = \new Voice \relative c' {
  \set Staff.instrumentName = #"Violin 2 "

  g2 f
  e1

  \bar "|."
}

```

```

viola = \new Voice \relative c' {
  \set Staff.instrumentName = #"Viola "
  \clef alto

  e2 d

```

```

c1

\bar "|"
}

cello = \new Voice \relative c' {
  \set Staff.instrumentName = #"Cello "
  \clef bass

  c2 b
  a1

  \bar "|"
}

\score {
  \new StaffGroup <<
    \new Staff << \global \violinOne >>
    \new Staff << \global \violinTwo >>
    \new Staff << \global \viola >>
    \new Staff << \global \cello >>
  >>
  \layout { }
  \midi { }
}

```

The image displays a musical score for a string quartet template. It consists of four staves, each labeled on the left: Violin 1, Violin 2, Viola, and Cello. The Violin 1 and Violin 2 staves use a treble clef, while the Viola and Cello staves use a bass clef. All staves have a common time signature 'C'. The music is written in a simple, illustrative style, showing a few notes in each staff followed by a double bar line. The staves are grouped together by a large left-facing curly bracket.

String quartet template with separate parts

The "String quartet template" snippet produces a nice string quartet, but what if you needed to print parts? This new template demonstrates how to use the `\tag` feature to easily split a piece into individual parts.

You need to split this template into separate files; the filenames are contained in comments at the beginning of each file. `piece.ly` contains all the music definitions. The other files – `score.ly`, `vn1.ly`, `vn2.ly`, `vla.ly`, and `vlc.ly` – produce the appropriate part.

Do not forget to remove specified comments when using separate files!

```

%% piece.ly
%% (This is the global definitions file)

```



```

global= {
  \time 4/4
  \key c \major
}

Violinone = \new Voice { \relative c' {
  \set Staff.instrumentName = #"Violin 1 "

  c2 d e1

  \bar "|" } } %*****
Violintwo = \new Voice { \relative c' {
  \set Staff.instrumentName = #"Violin 2 "

  g2 f e1

  \bar "|" } } %*****
Viola = \new Voice { \relative c' {
  \set Staff.instrumentName = #"Viola "
  \clef alto

  e2 d c1

  \bar "|" } } %*****
Cello = \new Voice { \relative c' {
  \set Staff.instrumentName = #"Cello "
  \clef bass

  c2 b a1

  \bar "|" } } %*****

music = {
  <<
    \tag #'score \tag #'vn1 \new Staff { << \global \Violinone >> }
    \tag #'score \tag #'vn2 \new Staff { << \global \Violintwo>> }
    \tag #'score \tag #'vla \new Staff { << \global \Viola>> }
    \tag #'score \tag #'vlc \new Staff { << \global \Cello>> }
  >>
}

%%% These are the other files you need to save on your computer

%%%%% score.ly
%%%%% (This is the main file)

%\include "piece.ly" %%% uncomment this line when using a separate file
#(set-global-staff-size 14)
\score {
  \new StaffGroup \keepWithTag #'score \music
  \layout { }

```

```
\midi { }  
}  
  
%{ Uncomment this block when using separate files  
  
%%%% vn1.ly  
%%%% (This is the Violin 1 part file)  
  
\include "piece.ly"  
\score {  
  \keepWithTag #'vn1 \music  
  \layout { }  
}  
  
%%%% vn2.ly  
%%%% (This is the Violin 2 part file)  
  
\include "piece.ly"  
\score {  
  \keepWithTag #'vn2 \music  
  \layout { }  
}  
  
%%%% vla.ly  
%%%% (This is the Viola part file)  
  
\include "piece.ly"  
\score {  
  \keepWithTag #'vla \music  
  \layout { }  
}  
  
%%%% vlc.ly  
%%%% (This is the Cello part file)  
  
\include "piece.ly"  
\score {  
  \keepWithTag #'vlc \music  
  \layout { }  
}  
  
%}
```

Violin 1

Violin 2

Viola

Cello

The image shows a musical score for four string instruments: Violin 1, Violin 2, Viola, and Cello. The score is written in common time (C) and consists of two measures. Violin 1 plays a half note G4, a half note A4, and a whole note B4. Violin 2 plays a half note F4, a half note G4, and a whole note A4. Viola plays a half note E3, a half note F3, and a whole note G3. Cello plays a half note C2, a half note D2, and a whole note E2. The score is written on four staves, with Violin 1 and Violin 2 in treble clef, and Viola and Cello in bass clef. The instruments are grouped by a brace on the left.

Winds

These snippets illustrate [Section “Wind instruments”](#) in *Notation Reference*.

Breathing signs

Breathing signs are available in different tastes: commas (default), ticks, vees and "railroad tracks" (caesura).

```
\new Staff \relative c'' {
  \key es \major
  \time 3/4
  % this bar contains no \breathe
  << { g4 as g } \ { es4 bes es } >> |
  % Modern notation:
  % by default, \breathe uses the rcomma, just as if saying:
  % \override BreathingSign #'text = #(make-musicglyph-markup "scripts.rcomma")
  << { g4 as g } \ { es4 \breathe bes es } >> |

  % rvarcomma and lvarcomma are variations of the default rcomma and lcomma
  % N.B.: must use Staff context here, since we start a Voice below
  \override Staff.BreathingSign #'text = #(make-musicglyph-markup "scripts.rvarcomma")
  << { g4 as g } \ { es4 \breathe bes es } >> |

  % vee
  \override BreathingSign #'text = #(make-musicglyph-markup "scripts.upbow")
  es8[ d es f g] \breathe f |

  % caesura
  \override BreathingSign #'text = #(make-musicglyph-markup "scripts.caesura.curved")
  es8[ d] \breathe es[ f g f] |
  es2 r4 \bar "||"
}
```



Ancient notation

These snippets illustrate [Section “Ancient notation”](#) in *Notation Reference*.

Adding a figured bass above or below the notes

When writing a figured bass, here’s a way to specify if you want your figures to be placed above or below the bass notes, by defining the `BassFigureAlignmentPositioning` `#'direction` property (exclusively in a `Staff` context). Choices are `#UP` (or `#1`), `#CENTER` (or `#0`) and `#DOWN` (or `#-1`).

As you can see here, this property can be changed as many times as you wish. Use `\once \override` if you don’t want the tweak to apply to the whole score.

```
bass = { \clef bass g4 b, c d e d8 c d2}
continuo = \figuremode {
  < _ >4 < 6 >8
  \once \override Staff.BassFigureAlignmentPositioning #'direction = #CENTER
  <5/> < _ >4
  \override Staff.BassFigureAlignmentPositioning #'direction = #UP
  < _+ > < 6 >
  \set Staff.useBassFigureExtenders = ##t
  \override Staff.BassFigureAlignmentPositioning #'direction = #DOWN
  < 4 >4. < 4 >8 < _+ >4
}
\score {
  << \new Staff = bassStaff \bass
  \context Staff = bassStaff \continuo >>
}
```



Ancient fonts

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

```
upperStaff = \context GregorianStaff = "upperStaff" <<
  \context GregorianVoice <<
    \set Score.timing = ##f
%   \set Score.forceAccidental = ##t %%%%%%%%%% FIXME: what happened to this property?

    \override Staff.StaffSymbol #'line-count = #4

    \transpose c c {
      \override Staff.KeySignature #'glyph-name-alist = #alteration-vaticana-glyph-name-a
      \override Staff.Accidental #'glyph-name-alist = #alteration-vaticana-glyph-name-ali
      \override NoteHead #'style = #'vaticana.punctum
      \key es \major
      \clef "vaticana-fa2"
      c!1 des! e! f! ges!
```

```

\override NoteHead #'style = #'vaticana.inclinatum
a! b! ces'
\override Staff.BarLine #'bar-size = #3.0 \bar "|"
% \break % 1 (8*1)

\override NoteHead #'style = #'vaticana.quilisma
b! des'! ges! fes!
\breath
\clef "vaticana-fa1"
\override NoteHead #'style = #'vaticana.plica
es d
\override NoteHead #'style = #'vaticana.reverse-plica
c d
\override Staff.BarLine #'bar-size = #3.0 \bar "|"
% \break %2 (8*1)

\override NoteHead #'style = #'vaticana.punctum-cavum
es f
\override NoteHead #'style = #'vaticana.lpes
g as
\override NoteHead #'style = #'vaticana.upes
bes as
\override NoteHead #'style = #'vaticana.vupes
g f
\override NoteHead #'style = #'vaticana.linea-punctum
\override Staff.BarLine #'bar-size = #2.0 \bar "|"
% \break % 3 (8*1)

es d
\override NoteHead #'style = #'vaticana.epiphonus
c d
\override NoteHead #'style = #'vaticana.cephalicus
es f

\override Staff.KeySignature #'glyph-name-alist = #alteration-medicaea-glyph-name-a
\override Staff.Accidental #'glyph-name-alist = #alteration-medicaea-glyph-name-ali
\override Staff.Custos #'style = #'medicaea
\override NoteHead #'style = #'medicaea.punctum
\clef "medicaea-fa2"
ces! des!
\override Staff.BarLine #'bar-size = #3.0 \bar "|"
% \break % 4 (8*1)

e! f! ges!
\clef "medicaea-do2"
\override NoteHead #'style = #'medicaea.inclinatum
a! b! ces'!
\override NoteHead #'style = #'medicaea.virga
b! a!
\override Staff.BarLine #'bar-size = #3.0 \bar "|"
% \break % 5 (8*1)

```

```

ges! fes!
\clef "medicaea-fa1"
\override NoteHead #'style = #'medicaea.rvirga
e! des! ces!

\override Staff.KeySignature #'glyph-name-alist = #alteration-hufnagel-glyph-name-a
\override Staff.Accidental #'glyph-name-alist = #alteration-hufnagel-glyph-name-ali
\override Staff.Custos #'style = #'hufnagel
\override NoteHead #'style = #'hufnagel.punctum
\clef "hufnagel-fa2"
ces! des! es!
\override Staff.BarLine #'bar-size = #3.0 \bar "|"
% \break % 6 (8*1)

fes! ges!
\clef "hufnagel-do2"
\override NoteHead #'style = #'hufnagel.lpes
as! bes! ces!'
\override NoteHead #'style = #'hufnagel.virga
bes! as!
\override Staff.BarLine #'bar-size = #3.0 \bar "|"
% \break % 7 (8*1)

ges! fes!
\clef "hufnagel-do-fa"
\override NoteHead #'style = #'hufnagel.punctum
es! des! ces! des! es! fes!
\bar "||"
% \break % 8 (8*1)

s32*1
% \break % 12 (32*1)
}
>>
>>

lowerStaff = \context MensuralStaff = "lowerStaff" <<
\context MensuralVoice <<

% this is broken until further notice -- see refman
% \override Staff.StaffSymbol #'line-count = #5
\applyOutput #'Staff #(outputproperty-compatibility (make-type-checker 'staff-symbol-int

\transpose c c {
  \set autoBeaming = ##f
  \override NoteHead #'style = #'neomensural
  \override Rest #'style = #'neomensural
  \key a \major

% FIXME: lily crashes on some (invalid?) ligatures with:
% ERROR: In procedure gh_scm2int:

```

```

%   ERROR: Wrong type argument in position 1: ()

% FIXME: lily emits "Programming error: Infinity or NaN encountered"
% on many ligatures such as BB.

    cis'1 d'\breve gis'\breve e'\breve \[ e'\longa fis'\longa \]
    \set Staff.forceClef = ##t
    \clef "neomensural-c2"
    cis1
    \bar "|"
%   \break % 2 (16*1)

    \[ g\breve dis''\longa \]
    b\breve \[ a\longa d\longa \]
    \clef "petrucci-c2"
%   \break % 4 (16*1)

    fis1 ces1
    \clef "petrucci-c2"
    r\longa
    \set Staff.forceClef = ##t
    \clef "mensural-c2"
    r\breve
    \bar "|"
%   \break % 5 (8*1)

    r2
    \clef "mensural-g"
    r4 r8 r16 r16
    \override NoteHead #'style = #'mensural
    \override Stem #'flag-style = #'mensural
    \override Stem #'thickness = #1.0
    \override Rest #'style = #'mensural
    \clef "petrucci-f"
    c8 b, c16 b, c32 b, c64 b, c64 b,
    d8 e d16 e d32 e d64 e d64 e
    r\longa
    \set Staff.forceClef = ##t
    \clef "petrucci-f"
    r\breve
    \bar "|"
%   \break % 6 (8*1)

    r\breve
    \clef "mensural-f"
    % FIXME: must set Stem flag-style to #'neomensural to avoid
    % segmentation fault on r8/r16/r32. (Strange: what has
    % Stem flag-style to do with mensural rests?)
    \override Stem #'flag-style = #'neomensural
    % FIXME: produces warnings about "flag `neomensurald4' (or 3) not found".
    r2 r4 r8 r16 r16
    \override Stem #'flag-style = #'mensural

```



```

\set Staff.forceClef = ##t
\clef "mensural-f"
e\breve f g a1
\clef "mensural-g"
% \break % 7 (8*1)

\[[ bes'!\longa a'!\longa c'!\longa \]
e'1 d' c' d' \bar "|"
\bar "|"
% \break % 9 (16*1)

bes'!\longa fis'!1 as'!1 ges'!\longa % lig
\set Staff.forceClef = ##t
\clef "mensural-g"
e'2 d' c' \bar "|"
% \break % 11 (16*1)

\set Staff.forceClef = ##t
\clef "petrucci-g"
c'2 d' e' f'
\clef "petrucci-g"
g' as'! bes'! cis'!
bes'! as'! gis'! fis'!
\set Staff.forceClef = ##t
\clef "mensural-g"
es'! des'! cis'!1 \bar "||"
% \break % 12 (8*1)
}
>>
>>

\paper {
  line-thickness = #(/ staff-space 5.0)
}

\score {
  \context Score <<
    \upperStaff
    \lowerStaff
  >>
  \layout {
% do we want to keep these settings? -gp
    line-width = 17.25\cm
    textheight = 26.0\cm
    indent = 0.0
    \context {
      \Score
      \accepts MensuralStaff
      \accepts GregorianStaff
%      timing = ##f %%%%%%%%%% FIXME: this has no effect
    }
  }
  \context {

```

```

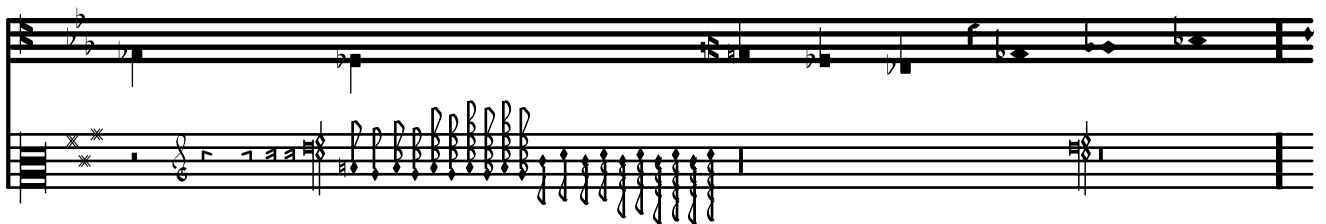
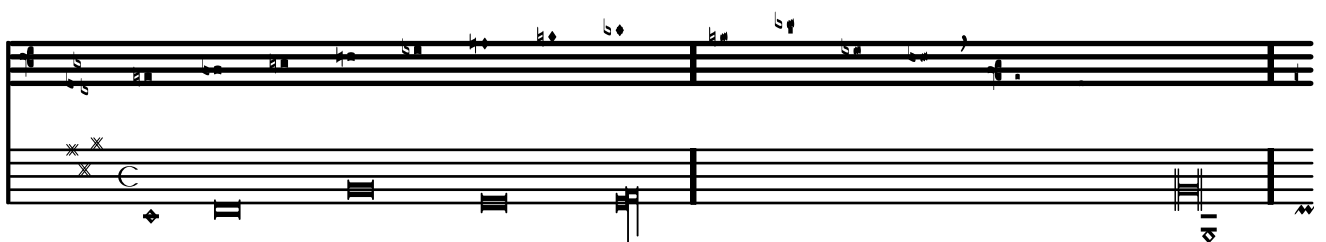
\Voice
\name MensuralVoice
\alias Voice
\remove Ligature_bracket_engraver
\consists Mensural_ligature_engraver
\override NoteHead #'style = #'mensural
% \override Stem #'flag-style = #'mensural %%%%%%%%% FIXME: this core dumps
\override Stem #'thickness = #1.0
\override Rest #'style = #'mensural
autoBeaming = ##f
}
\context {
  \Voice
  \name GregorianVoice
  \alias Voice
  \remove Ligature_bracket_engraver
% \consists Gregorian_ligature_engraver %%%%%%%%% TODO: not yet implemented
  \override NoteHead #'style = #'vaticana.punctum
  autoBeaming = ##f
}
\context {
  \Staff
  \name MensuralStaff
  \alias Staff
  \accepts MensuralVoice
  \consists Custos_engraver
  \override TimeSignature #'style = #'mensural
  \override KeySignature #'glyph-name-alist = #alteration-mensural-glyph-name-alist
  \override Accidental #'glyph-name-alist = #alteration-mensural-glyph-name-alist
  \override Custos #'style = #'mensural
  \override Custos #'neutral-position = #3
  \override Custos #'neutral-direction = #-1
  clefGlyph = #"clefs.petrucchi-c2"
  clefPosition = #-2
  clefOctavation = #0
}
\context {
  \Staff
  \name GregorianStaff
  \alias Staff
  \accepts GregorianVoice
  \consists Custos_engraver
  \remove Time_signature_engraver
  \override StaffSymbol #'thickness = #2.0
  \override StaffSymbol #'line-count = #4
  \override KeySignature #'glyph-name-alist = #alteration-vaticana-glyph-name-alist
  \override Accidental #'glyph-name-alist = #alteration-vaticana-glyph-name-alist
  \override Custos #'style = #'vaticana
  \override Custos #'neutral-position = #4
  \override Custos #'neutral-direction = #-1
  clefGlyph = #"clefs.vaticana-do"
  clefPosition = #1

```

```

        clefOctavation = #0
    }
    \context {
        \RemoveEmptyStaffContext
        \accepts MensuralVoice
        \accepts GregorianVoice
    }
}

```





Ancient notation template – modern transcription of gregorian music

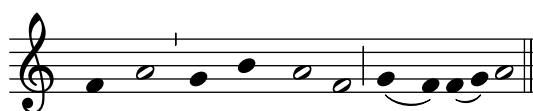
This example demonstrates how to do modern transcription of Gregorian music. Gregorian music has no measure, no stems; it uses only half and quarter note heads, and special marks, indicating rests of different length.

```
\include "gregorian-init.ly"

chant = \relative c' {
  \set Score.timing = ##f
  f4 a2 \divisioMinima
  g4 b a2 f2 \divisioMaior
  g4( f) f( g) a2 \finalis
}

verba = \lyricmode {
  Lo -- rem ip -- sum do -- lor sit a -- met
}

\score {
  \new Staff <<
    \new Voice = "melody" \chant
    \new Lyrics = "one" \lyricsto melody \verba
  >>
  \layout {
    \context {
      \Staff
      \remove "Time_signature_engraver"
      \remove "Bar_engraver"
      \override Stem #'transparent = ##t
    }
    \context {
      \Voice
      \override Stem #'length = #0
    }
    \context {
      \Score
      barAlways = ##t
    }
  }
}
```



Lorem ipsum dolor sit a-met

Ancient notation template – modern transcription of mensural music

When transcribing mensural music, an incipit at the beginning of the piece is useful to indicate the original key and tempo. While today musicians are used to bar lines in order to faster recognize rhythmic patterns, bar lines were not yet invented during the period of mensural music; in fact, the meter often changed after every few notes. As a compromise, bar lines are often printed between the staves rather than on the staves.

```
global = {
  \set Score.skipBars = ##t

  % incipit
  \once \override Score.SystemStartBracket #'transparent = ##t
  \override Score.SpacingSpanner #'spacing-increment = #1.0 % tight spacing
  \key f \major
  \time 2/2
  \once \override Staff.TimeSignature #'style = #'neomensural
  \override Voice.NoteHead #'style = #'neomensural
  \override Voice.Rest #'style = #'neomensural
  \set Staff.printKeyCancellation = ##f
  \cadenzaOn % turn off bar lines
  \skip 1*10
  \once \override Staff.BarLine #'transparent = ##f
  \bar "||"
  \skip 1*1 % need this extra \skip such that clef change comes
            % after bar line
  \bar ""

  % main
  \revert Score.SpacingSpanner #'spacing-increment % CHECK: no effect?
  \cadenzaOff % turn bar lines on again
  \once \override Staff.Clef #'full-size-change = ##t
  \set Staff.forceClef = ##t
  \key g \major
  \time 4/4
  \override Voice.NoteHead #'style = #'default
  \override Voice.Rest #'style = #'default

  % FIXME: setting printKeyCancellation back to #t must not
  % occur in the first bar after the incipit. Dto. for forceClef.
  % Therefore, we need an extra \skip.
  \skip 1*1
  \set Staff.printKeyCancellation = ##t
  \set Staff.forceClef = ##f

  \skip 1*7 % the actual music

  % let finis bar go through all staves
  \override Staff.BarLine #'transparent = ##f

  % finis bar
  \bar "|."
}
```

```

discantusNotes = {
  \transpose c' c'' {
    \set Staff.instrumentName = #"Discantus  "

    % incipit
    \clef "neomensural-c1"
    c'1. s2  % two bars
    \skip 1*8 % eight bars
    \skip 1*1 % one bar

    % main
    \clef "treble"
    d'2. d'4 |
    b e' d'2 |
    c'4 e'4.( d'8 c' b |
    a4) b a2 |
    b4.( c'8 d'4) c'4 |
    \once \override NoteHead #'transparent = ##t c'1 |
    b\breve |
  }
}

```

```

discantusLyrics = \lyricmode {
  % incipit
  IV-

  % main
  Ju -- bi -- |
  la -- te De -- |
  o, om --
  nis ter -- |
  ra, __ om- |
  "... " |
  -us. |
}

```

```

altusNotes = {
  \transpose c' c'' {
    \set Staff.instrumentName = #"Altus  "

    % incipit
    \clef "neomensural-c3"
    r1          % one bar
    f1. s2      % two bars
    \skip 1*7 % seven bars
    \skip 1*1 % one bar

    % main
    \clef "treble"
    r2 g2. e4 fis g | % two bars
    a2 g4 e |
  }
}

```

```

        fis g4.( fis16 e fis4) |
        g1 |
        \once \override NoteHead #'transparent = ##t g1 |
        g\breve |
    }
}

altusLyrics = \lyricmode {
    % incipit
    IV-

    % main
    Ju -- bi -- la -- te | % two bars
    De -- o, om -- |
    nis ter -- ra, |
    "... " |
    -us. |
}

tenorNotes = {
    \transpose c' c' {
        \set Staff.instrumentName = #"Tenor  "

        % incipit
        \clef "neomensural-c4"
        r\longa    % four bars
        r\breve    % two bars
        r1         % one bar
        c'1. s2    % two bars
        \skip 1*1 % one bar
        \skip 1*1 % one bar

        % main
        \clef "treble_8"
        R1 |
        R1 |
        R1 |
        r2 d'2. d'4 b e' | % two bars
        \once \override NoteHead #'transparent = ##t e'1 |
        d'\breve |
    }
}

tenorLyrics = \lyricmode {
    % incipit
    IV-

    % main
    Ju -- bi -- la -- te | % two bars
    "... " |
    -us. |
}

```

```

bassusNotes = {
  \transpose c' c' {
    \set Staff.instrumentName = #"Bassus  "

    % incipit
    \clef "bass"
    r\maxima % eight bars
    f1. s2   % two bars
    \skip 1*1 % one bar

    % main
    \clef "bass"
    R1 |
    R1 |
    R1 |
    R1 |
    g2. e4 |
    \once \override NoteHead #'transparent = ##t e1 |
    g\breve |
  }
}

bassusLyrics = \lyricmode {
  % incipit
  IV-

  % main
  Ju -- bi- |
  "... " |
  -us. |
}

\score {
  \new StaffGroup = choirStaff <<
    \new Voice =
      "discantusNotes" << \global \discantusNotes >>
    \new Lyrics =
      "discantusLyrics" \lyricsto discantusNotes { \discantusLyrics }
    \new Voice =
      "altusNotes" << \global \altusNotes >>
    \new Lyrics =
      "altusLyrics" \lyricsto altusNotes { \altusLyrics }
    \new Voice =
      "tenorNotes" << \global \tenorNotes >>
    \new Lyrics =
      "tenorLyrics" \lyricsto tenorNotes { \tenorLyrics }
    \new Voice =
      "bassusNotes" << \global \bassusNotes >>
    \new Lyrics =
      "bassusLyrics" \lyricsto bassusNotes { \bassusLyrics }
  >>

```



```

\layout {
  \context {
    \Score

    % no bars in staves
    \override BarLine #'transparent = ##t

    % incipit should not start with a start delimiter
    \remove "System_start_delimiter_engraver"
  }
  \context {
    \Voice

    % no slurs
    \override Slur #'transparent = ##t

    % Comment in the below "\remove" command to allow line
    % breaking also at those barlines where a note overlaps
    % into the next bar. The command is commented out in this
    % short example score, but especially for large scores, you
    % will typically yield better line breaking and thus improve
    % overall spacing if you comment in the following command.
    %\remove "Forbid_line_break_engraver"
  }
}

```

Discantus

IV-

Altus

IV-

Tenor

IV-

Bassus

IV-

Ju - bi - la - te De -

Ju - bi - la - te

3
o, om - nis ter - ra, om- ... -us.
De - o, om - nis ter - ra, ... -us.
8 Ju - bi - la - te ... -us.
Ju - bi- ... -us.

Ancient time signatures

Time signatures may also be engraved in an old style.

```
{
  \override Staff.TimeSignature #'style = #'neomensural
  s1
}
```



Chant or psalms notation

This form of notation is used for the chant of the Psalms, where verses aren't always the same length.

```
stemOn = { \override Staff.Stem #'transparent = ##f }
stemOff = { \override Staff.Stem #'transparent = ##t }
```

```
\score {
  \new Staff \with { \remove "Time_signature_engraver" }
  {
    \key g \minor
    \set Score.timing = ##f
    \stemOff a'\breve bes'4 g'4
    \stemOn a'2 \bar "||"
    \stemOff a'\breve g'4 a'4
    \stemOn f'2 \bar "||"
    \stemOff a'\breve^{\markup { \italic flexe }}
    \stemOn g'2 \bar "||"
  }
}
```



Custodes

Custodes may be engraved in various styles.

```
\layout { ragged-right = ##t }

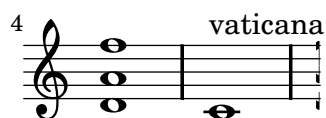
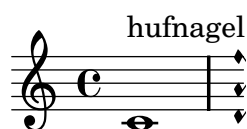
\new Staff \with { \consists "Custos_engraver" } \relative c' {
  \override Staff.Custos #'neutral-position = #4

  \override Staff.Custos #'style = #'hufnagel
  c1^"hufnagel" \break
  <d a' f'>1

  \override Staff.Custos #'style = #'medicaea
  c1^"medicaea" \break
  <d a' f'>1

  \override Staff.Custos #'style = #'vaticana
  c1^"vaticana" \break
  <d a' f'>1

  \override Staff.Custos #'style = #'mensural
  c1^"mensural" \break
  <d a' f'>1
}
```



Incipit

Incipits can be added using the instrument name grob, but keeping separate the instrument name definition and the incipit definition.

```

incipit =
#(define-music-function (parser location incipit-music) (ly:music?)
  #{
    \once \override Staff.InstrumentName #'self-alignment-X = #RIGHT
    \once \override Staff.InstrumentName #'self-alignment-Y = #UP
    \once \override Staff.InstrumentName #'Y-offset = #4
    \once \override Staff.InstrumentName #'padding = #0.3
    \once \override Staff.InstrumentName #'stencil =
    #(lambda (grob)
      (let* ((instrument-name (ly:grob-property grob 'long-text))
             (layout (ly:output-def-clone (ly:grob-layout grob)))
             (music (make-music 'SequentialMusic
                               'elements (list (make-music 'ContextSpecgedMusic
                                                         'context-type 'MensuralStaff
                                                         'element (make-music 'PropertySet
                                                         'symbol 'instrumentName
                                                         'value instrument-name))
                                                         $incipit-music))))
             (score (ly:make-score music))
             (mm (ly:output-def-lookup layout 'mm))
             (indent (ly:output-def-lookup layout 'indent))
             (width (ly:output-def-lookup layout 'incipit-width))
             (incipit-width (if (number? width)
                                (* width mm)
                                (* indent 0.5))))
        (ly:output-def-set-variable! layout 'indent (- indent incipit-width))
        (ly:output-def-set-variable! layout 'line-width indent)
        (ly:output-def-set-variable! layout 'ragged-right #f)
        (ly:output-def-set-variable! layout 'ragged-last #f)
        (ly:output-def-set-variable! layout 'system-count 1)
        (ly:score-add-output-def! score layout)
        (set! (ly:grob-property grob 'long-text)
              (markup #:score score))
        (ly:system-start-text::print grob)))
    #})

%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%

global = {
  \set Score.skipBars = ##t
  \key g \major
  \time 4/4

  %make the staff lines invisible on staves
  \override Staff.BarLine #'transparent = ##t
  % the actual music
  \skip 1*8

```

```

% let finis bar go through all staves
\override Staff.BarLine #'transparent = ##f

% finis bar
\bar "|."
}

discantusIncipit = <<
  \new MensuralVoice = discantusIncipit <<
    \repeat unfold 9 { s1 \noBreak }
    {
      \clef "neomensural-c1"
      \key f \major
      \time 2/2
      c'1.
    }
  >>
  \new Lyrics \lyricsto discantusIncipit { IV- }
>>

discantusNotes = {
  \transpose c' c'' {
    \clef "treble"
    d'2. d'4 |
    b e' d'2 |
    c'4 e'4.( d'8 c' b |
    a4) b a2 |
    b4.( c'8 d'4) c'4 |
    \once \override NoteHead #'transparent = ##t
    c'1 |
    b\breve |
  }
}

discantusLyrics = \lyricmode {
  Ju -- bi -- |
  la -- te De -- |
  o, om --
  nis ter -- |
  ra, __ om- |
  "... " |
  -us. |
}

altusIncipit = <<
  \new MensuralVoice = altusIncipit <<
    \repeat unfold 9 { s1 \noBreak }
    {
      \clef "neomensural-c3"
      \key f \major
      \time 2/2
      r1 f'1.
    }
  >>

```

```

    }
  >>
  \new Lyrics \lyricsto altusIncipit { IV- }
  >>

altusNotes = {
  \transpose c' c'' {
    \clef "treble"
    % two measures
    r2 g2. e4 fis g |
    a2 g4 e |
    fis g4.( fis16 e fis4) |
    g1 |
    \once \override NoteHead #'transparent = ##t
    g1 |
    g\breve |
  }
}

altusLyrics = \lyricmode {
  % two measures
  Ju -- bi -- la -- te |
  De -- o, om -- |
  nis ter -- ra, |
  "... " |
  -us. |
}

tenorIncipit = <<
  \new MensuralVoice = tenorIncipit <<
    \repeat unfold 9 { s1 \noBreak }
    {
      \clef "neomensural-c4"
      \key f \major
      \time 2/2
      r\longa
      r\breve
      r1 c'1.
    }
  >>
  \new Lyrics \lyricsto tenorIncipit { IV- }
  >>

tenorNotes = {
  \transpose c' c' {
    \once \override Staff.VerticalAxisGroup #'minimum-Y-extent = #'(-6 . 3)
    \clef "treble_8"
    R1 |
    R1 |
    R1 |
    % two measures
    r2 d'2. d'4 b e' |

```

```

        \once \override NoteHead #'transparent = ##t
        e'1 |
        d'\breve |
    }
}

tenorLyrics = \lyricmode {
    % two measures
    Ju -- bi -- la -- te |
    "... " |
    -us.
}

bassusIncipit = <<
    \new MensuralVoice = bassusIncipit <<
        \repeat unfold 9 { s1 \noBreak }
        {
            \clef "bass"
            \key f \major
            \time 2/2
            %% incipit
            r\maxima
            f1.
        }
    >>
    \new Lyrics \lyricsto bassusIncipit { IV- }
>>

bassusNotes = {
    \transpose c' c' {
        \clef "bass"
        R1 |
        R1 |
        R1 |
        R1 |
        g2. e4 |
        \once \override NoteHead #'transparent = ##t
        e1 |
        g\breve |
    }
}

bassusLyrics = \lyricmode {
    Ju -- bi- |
    "... " |
    -us.
}

\score {
    <<
        \new StaffGroup = choirStaff <<
            \new Voice = "discantusNotes" <<

```

```

\global
\set Staff.instrumentName = "Discantus"
\incipit \discantusIncipit
\discantusNotes
>>
\new Lyrics = "discantusLyrics" \lyricsto discantusNotes { \discantusLyrics }
\new Voice = "altusNotes" <<
  \global
  \set Staff.instrumentName = "Altus"
  \incipit \altusIncipit
  \altusNotes
>>
\new Lyrics = "altusLyrics" \lyricsto altusNotes { \altusLyrics }
\new Voice = "tenorNotes" <<
  \global
  \set Staff.instrumentName = "Tenor"
  \incipit \tenorIncipit
  \tenorNotes
>>
\new Lyrics = "tenorLyrics" \lyricsto tenorNotes { \tenorLyrics }
\new Voice = "bassusNotes" <<
  \set Staff.instrumentName = "Bassus"
  \incipit \bassusIncipit
  \bassusNotes
>>
>>
\new Lyrics = "bassusLyrics" \lyricsto bassusNotes { \bassusLyrics }
%% Keep the bass lyrics outside of the staff group to avoid bar lines
%% between the lyrics.
>>
\layout {
  \context {
    \Score
    %% no bar lines in staves
    \override BarLine #'transparent = ##t
  }
  %% the next three instructions keep the lyrics between the bar lines
  \context {
    \Lyrics
    \consists "Bar_engraver"
    \override BarLine #'transparent = ##t
  }
  \context {
    \StaffGroup
    \consists "Separating_line_group_engraver"
  }
  \context {
    \Voice
    %% no slurs
    \override Slur #'transparent = ##t
    %% Comment in the below "\remove" command to allow line
    %% breaking also at those bar lines where a note overlaps

```



```

%% into the next measure. The command is commented out in this
%% short example score, but especially for large scores, you
%% will typically yield better line breaking and thus improve
%% overall spacing if you comment in the following command.
%%\remove "Forbid_line_break_engraver"
}
indent=6\cm
incipit-width = 4\cm
}
}

```

Discantus

IV-

Altus

IV-

Tenor

IV-

Bassus

IV-

Ju - bi - la - te De -

Ju

bi - la - te

3

o, om - nis ter - ra, om- ... -us.

De - o, om - nis ter - ra, ... -us.

Ju - bi - la - te ... -us.

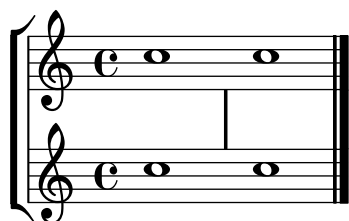
Ju - bi- ... -us.

Mensurstriche layout (bar lines between the staves)

The mensurstriche-layout where the bar lines do not show on the staves but between staves can be achieved with a `StaffGroup` instead of a `ChoirStaff`. The bar line on staves is blanked out by setting the `transparent` property.

```
global = {
  \override Staff.BarLine #'transparent = ##t
  s1 s
  % the final bar line is not interrupted
  \revert Staff.BarLine #'transparent
  \bar "|."
}

\new StaffGroup \relative c'' {
  <<
    \new Staff { << \global { c1 c } >> }
    \new Staff { << \global { c c } >> }
  >>
}
```



Rest styles

Rests may be used in various styles.

```
\layout {
  indent = 0.0
  \context {
    \Staff
    \remove "Time_signature_engraver"
  }
}

\relative c {
  \set Score.timing = ##f
  \override Staff.Rest #'style = #'mensural
  r\maxima^ \markup \typewriter { mensural }
  r\longa r\breve r1 r2 r4 r8 r16 r32 r64 r128 r128
  \bar ""

  \override Staff.Rest #'style = #'neomensural
  r\maxima^ \markup \typewriter { neomensural }
  r\longa r\breve r1 r2 r4 r8 r16 r32 r64 r128 r128
  \bar ""

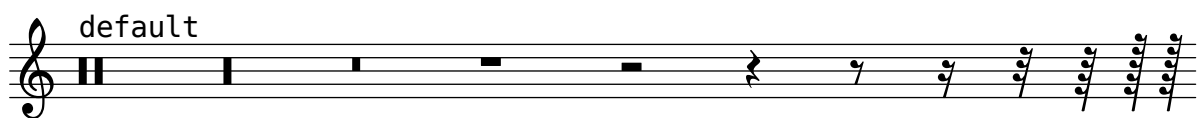
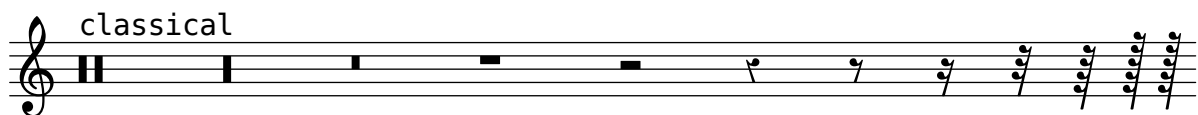
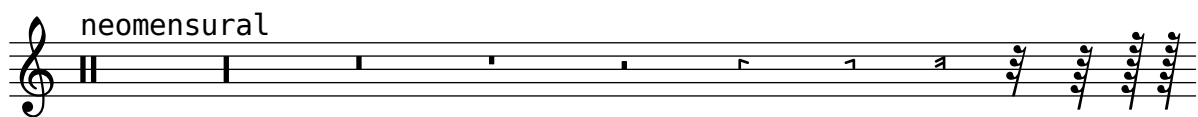
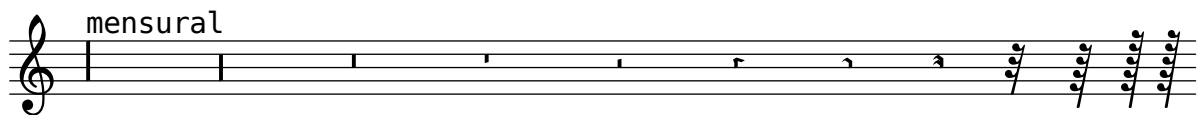
  \override Staff.Rest #'style = #'classical
  r\maxima^ \markup \typewriter { classical }
  r\longa r\breve r1 r2 r4 r8 r16 r32 r64 r128 r128
}
```

```

\bar ""

\override Staff.Rest #'style = #'default
r\maxima^markup \typewriter { default }
r\longa r\breve r1 r2 r4 r8 r16 r32 r64 r128 r128
}

```



World music

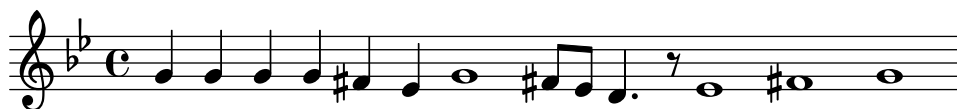
These snippets illustrate [Section “World music”](#) in *Notation Reference*.

Arabic improvisation

For improvisations or *taqasim* which are temporarily free, the time signature can be omitted and `\cadenzaOn` can be used. Adjusting the accidental style might be required, since the absence of bar lines will cause the accidental to be marked only once. Here is an example of what could be the start of a *hijaz* improvisation:

```
\include "arabic.ly"
```

```
\relative sol' {
  \key re \kurd
  #(set-accidental-style 'forget)
  \cadenzaOn
  sol4 sol sol sol fad mib sol1 fad8 mib re4. r8 mib1 fad sol
}
```



Makam

Makam is a type of melody from Turkey using 1/9th-tone microtonal alterations. Consult the initialization file `makam-init.ly` (see the ‘Learning Manual 2.11.57, 4.6.3 Other sources of information’ for the location of this file) for details of pitch names and alterations.

```
% Initialize makam settings
\include "makam-init.ly"
```

```
\relative c' {
  \set Staff.keySignature = #`((3 . ,BAKIYE) (6 . ,(- KOMA)))
  c4 cc db fk
  gbm4 gfc gfb efk
  fk4 db cc c
}
```



Contexts and engravers

These snippets illustrate [Section “Changing defaults” in *Notation Reference*](#).

See also [Section “Contexts and engravers” in *Learning Manual*](#).

Adding a figured bass above or below the notes

When writing a figured bass, here’s a way to specify if you want your figures to be placed above or below the bass notes, by defining the `BassFigureAlignmentPositioning` `#'direction` property (exclusively in a `Staff` context). Choices are `#UP` (or `#1`), `#CENTER` (or `#0`) and `#DOWN` (or `#-1`).

As you can see here, this property can be changed as many times as you wish. Use `\once \override` if you don’t want the tweak to apply to the whole score.

```
bass = { \clef bass g4 b, c d e d8 c d2}
continuo = \figuremode {
  < _ >4 < 6 >8
  \once \override Staff.BassFigureAlignmentPositioning #'direction = #CENTER
  <5/> < _ >4
  \override Staff.BassFigureAlignmentPositioning #'direction = #UP
  < _+ > < 6 >
  \set Staff.useBassFigureExtenders = ##t
  \override Staff.BassFigureAlignmentPositioning #'direction = #DOWN
  < 4 >4. < 4 >8 < _+ >4
}
\score {
  << \new Staff = bassStaff \bass
  \context Staff = bassStaff \continuo >>
}
```



Adding an extra staff at a line break

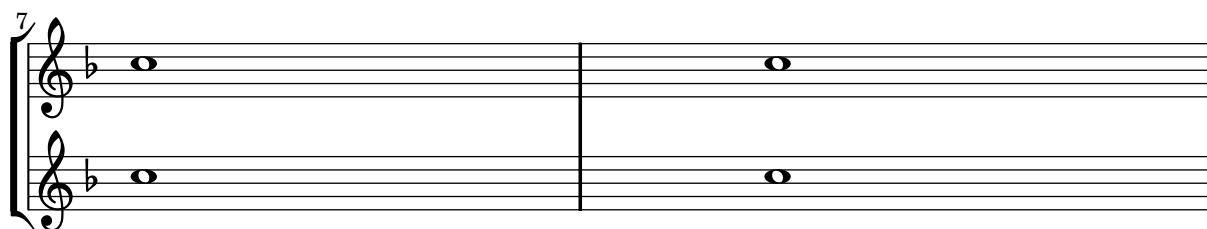
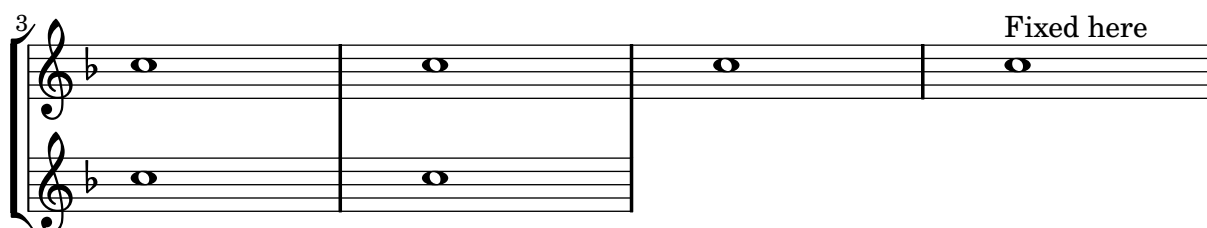
When adding a new staff at a line break, some extra space is unfortunately added at the end of the line before the break (to fit in a key signature change, which will never be printed anyway). The workaround is to add a setting of `Staff.explicitKeySignatureVisibility` as is shown in the example. In versions 2.10 and earlier, a similar setting for the time signatures is also required (see the example).

```
\score {
  \new StaffGroup \relative c'' {
    \new Staff
    \key f \major
    c1 c^"Unwanted extra space" \break
    << { c1 c }
    \new Staff {
      \key f \major
      \once \override Staff.TimeSignature #'stencil = ##f
    }
  }
}
```

```

        c1 c
      }
    >>
    c1 c^"Fixed here" \break
    << { c1 c }
      \new Staff {
        \once \set Staff.explicitKeySignatureVisibility = #end-of-line-invisible
        % The next line is not needed in 2.11.x or later:
        \once \override Staff.TimeSignature #'break-visibility = #end-of-line-invisible
        \key f \major
        \once \override Staff.TimeSignature #'stencil = ##f
        c1 c
      }
    >>
  }
}

```



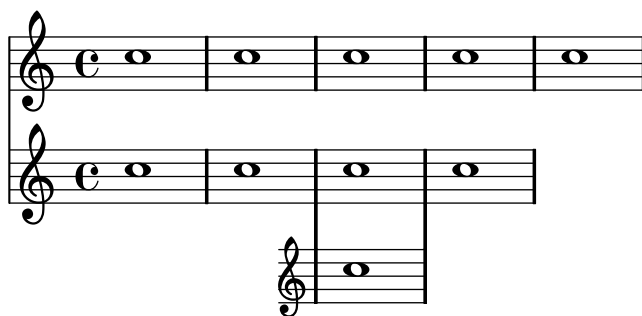
Adding an extra staff

An extra staff can be added (possibly temporarily) after the start of a piece.

```

\score {
  <<
    \new Staff \relative c'' { c1 c c c c }
    \new StaffGroup \relative c'' {
      \new Staff {
        c1 c
        << c1 \new Staff { \once \override Staff.TimeSignature #'stencil = ##f c1 } >>
        c
      }
    }
  >>
}

```



Changing MIDI output to one channel per voice

When outputting MIDI, the default behavior is for each staff to represent one MIDI channel, with all the voices on a staff amalgamated. This minimizes the risk of running out of MIDI channels, since there are only 16 available per track.

However, by moving the `Staff_performer` to the `Voice` context, each voice on a staff can have its own MIDI channel, as is demonstrated by the following example: despite being on the same staff, two MIDI channels are created, each with a different `midiInstrument`.

```
\score {
  \new Staff <<
    \new Voice \relative c''' {
      \set midiInstrument = #"flute"
      \voiceOne
      \key g \major
      \time 2/2
      r2 g-"Flute" ~
      g fis ~
      fis4 g8 fis e2 ~
      e4 d8 cis d2
    }
    \new Voice \relative c'' {
      \set midiInstrument = #"clarinet"
      \voiceTwo
      b1-"Clarinet"
      a2. b8 a
      g2. fis8 e
      fis2 r
    }
  >>
  \layout { }
  \midi {
    \context {
      \Staff
      \remove "Staff_performer"
    }
    \context {
      \Voice
      \consists "Staff_performer"
    }
    \context {
      \Score
      tempoWholesPerMinute = #(ly:make-moment 72 2)
    }
  }
}
```

}



Changing time signatures inside a polymetric section using `\scaleDurations`

The `measureLength` property, together with `measurePosition`, determines when a bar line is needed. However, when using `\scaleDurations`, the scaling of durations makes it difficult to change time signatures. In this case, `measureLength` should be set manually, using the `ly:make-moment` callback. The second argument must be the same as the second argument of `\scaleDurations`.

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

<<
\new Staff {
  \scaleDurations #'(8 . 5) {
    \time 6/8
    \set Timing.measureLength = #(ly:make-moment 3 5)
    b8 b b b b b
    \time 2/4
    \set Timing.measureLength = #(ly:make-moment 2 5)
    b4 b
  }
}
\new Staff {
  \clef bass
  \time 2/4
  c2 d e f
}
>>
```




Chant or psalms notation

This form of notation is used for the chant of the Psalms, where verses aren't always the same length.

```
stemOn = { \override Staff.Stem #'transparent = ##f }
stemOff = { \override Staff.Stem #'transparent = ##t }
```

```
\score {
  \new Staff \with { \remove "Time_signature_engraver" }
  {
    \key g \minor
    \set Score.timing = ##f
    \stemOff a'\breve bes'4 g'4
    \stemOn a'2 \bar "||"
    \stemOff a'\breve g'4 a'4
    \stemOn f'2 \bar "||"
    \stemOff a'\breve^\markup { \italic flexe }
    \stemOn g'2 \bar "||"
  }
}
```



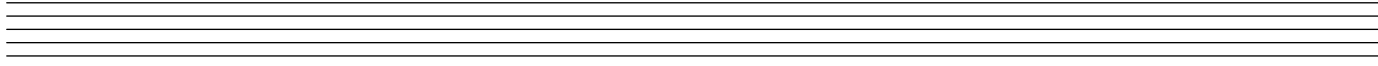
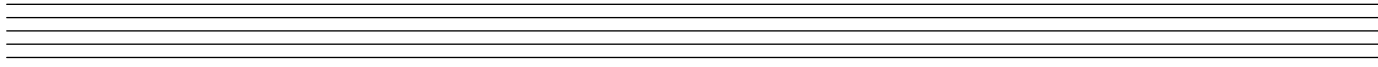
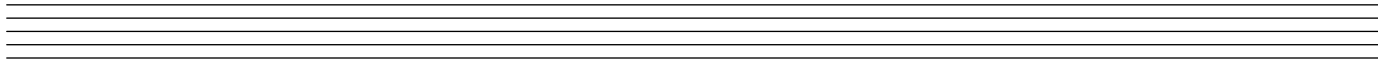
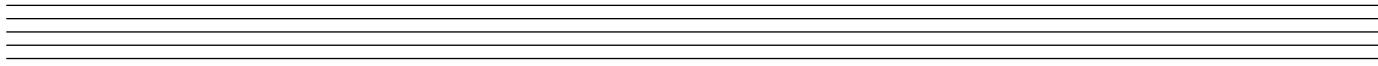
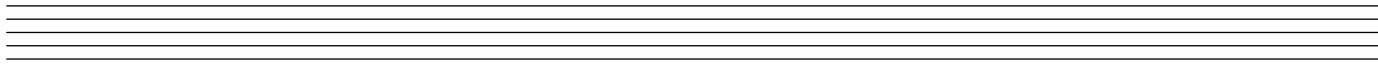
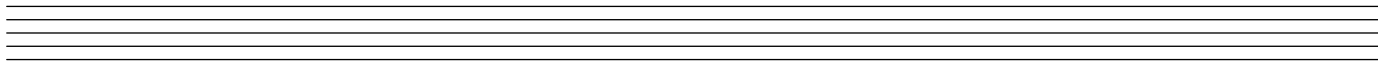
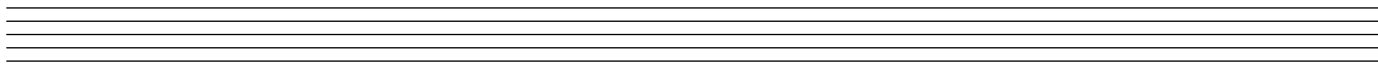
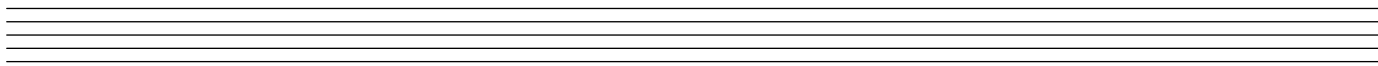
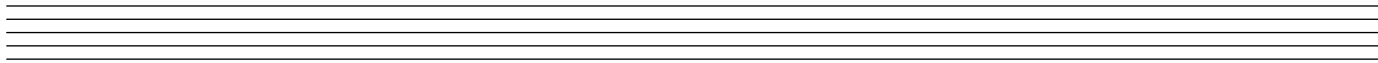
Creating blank staves

To create blank staves, generate empty measures then remove the `Bar_number_engraver` from the `Score` context, and the `Time_signature_engraver`, `Clef_engraver` and `Bar_engraver` from the `Staff` context.

```
#{set-global-staff-size 20}
```

```
\score {
  {
    \repeat unfold 12 { s1 \break }
  }
  \layout {
    indent = 0\in
    \context {
      \Staff
      \remove "Time_signature_engraver"
      \remove "Clef_engraver"
      \remove "Bar_engraver"
    }
    \context {
      \Score
      \remove "Bar_number_engraver"
    }
  }
}
```

```
    }  
  }  
}  
  
\paper {  
  #(set-paper-size "letter")  
  ragged-last-bottom = ##f  
  line-width = 7.5\in  
  left-margin = 0.5\in  
  bottom-margin = 0.25\in  
  top-margin = 0.25\in  
}
```



Engravers one-by-one

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

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

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

You may only see the first example in this document; please download this snippet and run it from your own computer.

```
%% sample music
topVoice = \relative c' {
  \key d\major
  es8([ g] a[ fis])
  b4
  b16[-. b-. b-. cis-.]
  d4->
}
```

```
botVoice = \relative c' {
  \key d\major
  c8[( f] b[ a])
  es4
  es16[-. es-. es-. fis-.]
  b4->
}
```

```
hoom = \relative c {
  \key d \major
  \clef bass
  g8-. r
  r4
  fis8-.
  r8
  r4
}
```

```

    b'4->
}

pah = \relative c' {
    r8 b-.
    r4
    r8 g8-.
    r16 g-. r8
    \clef treble
    fis'4->
}

%
% setup for Request->Element conversion. Guru-only
%

MyStaff = \context {
    \type "Engraver_group"
    \name Staff

    \description "Handles clefs, bar lines, keys, accidentals. It can contain
@code{Voice} contexts."

    \consists "Output_property_engraver"

    \consists "Font_size_engraver"

    \consists "Volta_engraver"
    \consists "Separating_line_group_engraver"
    \consists "Dot_column_engraver"

    \consists "Ottava_spanner_engraver"
    \consists "Rest_collision_engraver"
    \consists "Piano_pedal_engraver"
    \consists "Piano_pedal_align_engraver"
    \consists "Instrument_name_engraver"
    \consists "Grob_pq_engraver"
    \consists "Forbid_line_break_engraver"
    \consists "Axis_group_engraver"

    \consists "Pitch_squash_engraver"

    \override VerticalAxisGroup #'minimum-Y-extent = #'(-6 . 6)
    extraVerticalExtent = ##f
    verticalExtent = ##f
    localKeySignature = #'()

    % explicitly set instrument, so we don't get
    % weird effects when doing instrument names for
    % piano staves

```

```

instrumentName = #'()
shortInstrumentName = #'()

\accepts "Voice"
}

MyVoice = \context {
  \type "Engraver_group"
  \name Voice

  \description "
    Corresponds to a voice on a staff. This context handles the
    conversion of dynamic signs, stems, beams, super- and subscripts,
    slurs, ties, and rests.

    You have to instantiate this explicitly if you want to have
    multiple voices on the same staff."

  localKeySignature = #'()
  \consists "Font_size_engraver"

                                     % must come before all
  \consists "Output_property_engraver"
  \consists "Arpeggio_engraver"
  \consists "Multi_measure_rest_engraver"
  \consists "Text_spanner_engraver"
  \consists "Grob_pq_engraver"
  \consists "Note_head_line_engraver"
  \consists "Glissando_engraver"
  \consists "Ligature_bracket_engraver"
  \consists "Breathing_sign_engraver"
                                     % \consists "Rest_engraver"
  \consists "Grace_beam_engraver"
  \consists "New_fingering_engraver"
  \consists "Chord_tremolo_engraver"
  \consists "Percent_repeat_engraver"
  \consists "Slash_repeat_engraver"

  %{
    Must come before text_engraver, but after note_column engraver.
  %}

  \consists "Text_engraver"
  \consists "Dynamic_engraver"
  \consists "Fingering_engraver"

  \consists "Script_column_engraver"
  \consists "Rhythmic_column_engraver"
  \consists "Cluster_spanner_engraver"
  \consists "Tie_engraver"
  \consists "Tie_engraver"

```

```

\consists "Tuplet_engraver"
\consists "Note_heads_engraver"
\consists "Rest_engraver"

\consists "Skip_event_swallow_translator"
}

```

```

\score {
  \topVoice
  \layout {
    \context { \MyStaff }
    \context { \MyVoice }
  }
}

```

```

MyStaff = \context {
  \MyStaff
  \consists "Staff_symbol_engraver"
}

```

```

\score {
  \topVoice
  \layout {
    \context { \MyStaff }
    \context { \MyVoice }
  }
}

```

```

MyStaff = \context {
  \MyStaff
  \consists "Clef_engraver"
  \remove "Pitch_squash_engraver"
}

```

```

\score {
  \topVoice
  \layout {
    \context { \MyStaff }
    \context { \MyVoice }
  }
}

```

```

MyVoice = \context {
  \MyVoice
  \consists "Stem_engraver"
}

```

```

\score {
  \topVoice
  \layout {

```

```

        \context { \MyStaff }
        \context { \MyVoice }
    }
}

MyVoice = \context {
    \MyVoice
    \consists "Beam_engraver"
}

\score {
    \topVoice
    \layout {
        \context { \MyStaff }
        \context { \MyVoice }
    }
}

MyVoice= \context {
    \MyVoice
    \consists "Phrasing_slur_engraver"
    \consists "Slur_engraver"
    \consists "Script_engraver"
}

\score {
    \topVoice
    \layout {
        \context { \MyStaff }
        \context { \MyVoice }
    }
}

MyStaff = \context {
    \MyStaff
    \consists "Bar_engraver"
    \consists "Time_signature_engraver"
}

\score {
    \topVoice
    \layout {
        \context { \MyStaff }
        \context { \MyVoice }
    }
}

MyStaff = \context {
    \MyStaff
    \consists "Accidental_engraver"
    \consists "Key_engraver"
}

```

```
}  
\score {  
  \topVoice  
  \layout {  
    \context { \MyStaff }  
    \context { \MyVoice }  
  }  
}
```

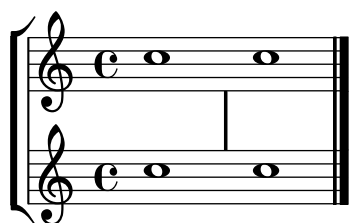




Mensurstriche layout (bar lines between the staves)

The mensurstriche-layout where the bar lines do not show on the staves but between staves can be achieved with a `StaffGroup` instead of a `ChoirStaff`. The bar line on staves is blanked out by setting the `transparent` property.

```
global = {
  \override Staff.BarLine #'transparent = ##t
  s1 s
  % the final bar line is not interrupted
  \revert Staff.BarLine #'transparent
  \bar "|."
}
\new StaffGroup \relative c'' {
  <<
    \new Staff { << \global { c1 c } >> }
    \new Staff { << \global { c c } >> }
  >>
}
```

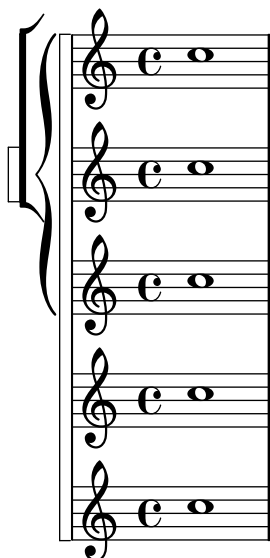


Nesting staves

The property `systemStartDelimiterHierarchy` can be used to make more complex nested staff groups. The command `\set StaffGroup.systemStartDelimiterHierarchy` takes an alphabetical list of the number of staves produced. Before each staff a system start delimiter can be given. It has to be enclosed in brackets and takes as much staves as the brackets enclose. Elements in the list can be omitted, but the first bracket takes always the complete number of staves. The possibilities are `SystemStartBar`, `SystemStartBracket`, `SystemStartBrace`, and `SystemStartSquare`.

```
\new StaffGroup
\relative c'' <<
  \set StaffGroup.systemStartDelimiterHierarchy
    = #'(SystemStartSquare (SystemStartBrace (SystemStartBracket a
      (SystemStartSquare b) ) c ) d)

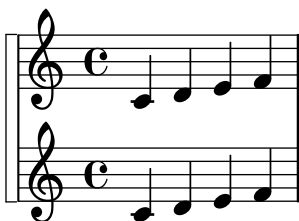
  \new Staff { c1 }
  \new Staff { c1 }
  \new Staff { c1 }
  \new Staff { c1 }
  \new Staff { c1 }
>>
```



Use square bracket at the start of a staff group

The system start delimiter `SystemStartSquare` can be used by setting it explicitly in a `StaffGroup` or `ChoirStaffGroup` context.

```
\score {
  \new StaffGroup { <<
    \set StaffGroup.systemStartDelimiter = #'SystemStartSquare
    \new Staff { c'4 d' e' f' }
    \new Staff { c'4 d' e' f' }
  >> }
}
```



Vocal ensemble template with lyrics aligned below and above the staves

This template is basically the same as the simple "Vocal ensemble" template, with the exception that here all the lyrics lines are placed using `alignAboveContext` and `alignBelowContext`.

```
global = {
  \key c \major
  \time 4/4
}

sopMusic = \relative c'' {
  c4 c c8[( b)] c4
}
sopWords = \lyricmode {
  hi hi hi hi
}

altoMusic = \relative c' {
```

```

    e4 f d e
  }
  altoWords = \lyricmode {
    ha ha ha ha
  }

  tenorMusic = \relative c' {
    g4 a f g
  }
  tenorWords = \lyricmode {
    hu hu hu hu
  }

  bassMusic = \relative c {
    c4 c g c
  }
  bassWords = \lyricmode {
    ho ho ho ho
  }

\score {
  \new ChoirStaff <<
    \new Staff = women <<
      \new Voice = "sopranos" { \voiceOne << \global \sopMusic >> }
      \new Voice = "altos" { \voiceTwo << \global \altoMusic >> }
    >>
    \new Lyrics \with { alignAboveContext = women } \lyricsto sopranos \sopWords
    \new Lyrics \with { alignBelowContext = women } \lyricsto altos \altoWords
    % we could remove the line about this with the line below, since we want
    % the alto lyrics to be below the alto Voice anyway.
    % \new Lyrics \lyricsto altos \altoWords

    \new Staff = men <<
      \clef bass
      \new Voice = "tenors" { \voiceOne << \global \tenorMusic >> }
      \new Voice = "basses" { \voiceTwo << \global \bassMusic >> }
    >>
    \new Lyrics \with { alignAboveContext = men } \lyricsto tenors \tenorWords
    \new Lyrics \with { alignBelowContext = men } \lyricsto basses \bassWords
    % again, we could replace the line above this with the line below.
    % \new Lyrics \lyricsto basses \bassWords
  >>
  \layout {
    \context {
      % a little smaller so lyrics
      % can be closer to the staff
      \Staff
      \override VerticalAxisGroup #'minimum-Y-extent = #'(-3 . 3)
    }
  }
}

```

A musical score for a four-part vocal setting. The score is written on two staves, a treble staff (top) and a bass staff (bottom), both in common time (C). The melody is simple, consisting of four eighth notes per part. The lyrics are arranged in four parts: the top part has 'hi hi hi hi', the second part has 'ha ha ha ha', the third part has 'hu hu hu hu', and the bottom part has 'ho ho ho ho'. The notes are arranged in a descending stepwise fashion across the parts.

hi hi hi hi

ha ha ha ha

hu hu hu hu

ho ho ho ho

Tweaks and overrides

These snippets illustrate [Section “Changing defaults” in *Notation Reference*](#).

See also [Section “Tweaking output” in *Learning Manual*](#).

Alignment vertical spacing

By setting properties in `NonMusicalPaperColumn`, vertical spacing can be adjusted per system.

By setting `alignment-extra-space` or `fixed-alignment-extra-space` an individual system may be stretched vertically.

For technical reasons, `\overrideProperty` must be used for changing these properties within a staff; `\override` in a `\context` block may still be used for global overrides.

```

#(set-global-staff-size 13)

```

```

\relative c''
\new StaffGroup <<
  \new Staff {
    c1 \break
    c1 \break
    c1 \break
  }
  \new Staff {
    c1 | c | c
  }
  \new PianoStaff <<
    \new Voice {
      \set PianoStaff.instrumentName = #"piano"
      \set PianoStaff.shortInstrumentName = #"pn"
      c1_"normal"

      \overrideProperty
        #"Score.NonMusicalPaperColumn"
        #'line-break-system-details
        #'((fixed-alignment-extra-space . 15))
      c_"fixed-alignment-extra-space"

      \overrideProperty
        #"Score.NonMusicalPaperColumn"
        #'line-break-system-details
        #'((alignment-extra-space . 15))
      c_"alignment-extra-space"
    }
    { c1 | c | c }
  >>
>>

```

The image displays three musical staves, each with four staves grouped by a brace on the left. The first staff is labeled 'piano' and 'normal', showing a standard bracket. The second staff is labeled 'pn' and 'fixed-alignment-extra-space', showing a bracket with extra space. The third staff is labeled 'pn' and 'alignment-extra-space', showing a bracket with alignment adjustments.

Analysis brackets above the staff

Simple horizontal analysis brackets are added below the staff by default. The following example shows a way to place them above the staff instead.

```
\layout {
  \context {
    \Voice
    \consists "Horizontal_bracket_engraver"
  }
}
\relative c'' {
  \once \override HorizontalBracket #'direction = #UP
  c2\startGroup
  d\stopGroup
}
```



Caesura ("railtracks") with fermata

A caesura is sometimes denoted with a double "railtracks" breath mark with a fermata sign positioned above. This snippet should present an optically pleasing combination of railtracks and a fermata.

```
{
  c''2.
  % construct the symbol
  \override BreathingSign #'text = \markup {
    \line {
      \musicglyph #"scripts.caesura.curved"
      \translate #'(-1.75 . 1.6)
      \musicglyph #"scripts.ufermata"
    }
  }
  \breathe c''4
  % set the breathe mark back to normal
  \revert BreathingSign #'text
  c''2. \breathe c''4
  \bar "|."
}
```

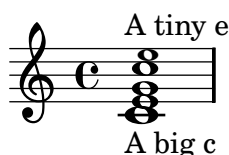


Changing a single note's size in a chord

Individual note heads in a chord can be modified with the `\tweak` command inside a chord, by altering the `font-size` property.

Inside the chord (within the brackets `< >`), before the note to be altered, place the `\tweak` command, followed by `font-size` and define the proper size like `#-2` (a tiny notehead).

```
\layout { ragged-right = ##t }
\relative {
  <\tweak #'font-size #+2 c e g c \tweak #'font-size #-2 e>1^\markup { A tiny e }_\markup {
}
```

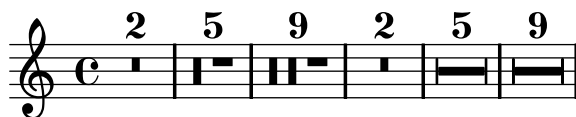


Changing form of multi-measure rests

If there are ten or fewer measures of rests, a series of longa and breve rests (called in German "Kirchenpausen" - church rests) is printed within the staff; otherwise a simple line is shown. This default number of ten may be changed by overriding the `expand-limit` property:

```
\relative c'' {
  \compressFullBarRests
  R1*2 | R1*5 | R1*9
  \override MultiMeasureRest #'expand-limit = 3
}
```

```
R1*2 | R1*5 | R1*9
}
```



Changing properties for individual grobs

The `\applyOutput` command allows the tuning of any layout object, in any context. It requires a Scheme function with three arguments.

```
\layout {
  ragged-right = ##t
}

#(define (mc-squared grob grob-origin context)
  (let*
    (
      (ifs (ly:grob-interfaces grob))
      (sp (ly:grob-property grob 'staff-position))
    )
    (if (memq 'note-head-interface ifs)
      (begin
        (ly:grob-set-property! grob 'stencil ly:text-interface::print)
        (ly:grob-set-property! grob 'font-family 'roman)
        (ly:grob-set-property! grob 'text
          (make-raise-markup -0.5
            (case sp
              ((-5) (make-simple-markup "m"))
              ((-3) (make-simple-markup "c "))
              ((-2) (make-smaller-markup (make-bold-markup "2"))))
            (else (make-simple-markup "bla"))
          )
        )
      )
    )))

\relative c' {
  <d f g b>2
  \applyOutput #'Voice #mc-squared
  <d f g b>
}
```



Changing text and spanner styles for text dynamics

The text used for crescendos and decrescendos can be changed by modifying the context properties `crescendoText` and `decrescendoText`. The style of the spanner line can be changed by modifying the `'style` property of `DynamicTextSpanner`. The default value is `'hairpin`, and other possible values include `'line`, `'dashed-line`, and `'dotted-line`:


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



Changing the default text font family

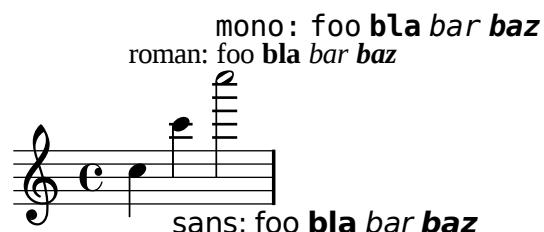
The default font families for text can be overridden with `make-pango-font-tree`.

```
\paper {
  % change for other default global staff size.
  myStaffSize = #20
  %{
    run
    lilypond -dshow-available-fonts blabla
    to show all fonts available in the process log.
  %}

  #(define fonts
    (make-pango-font-tree "Times New Roman"
                          "Nimbus Sans"
                          "Luxi Mono"
;;                          "Helvetica"
;;                          "Courier"
    (/ myStaffSize 20)))
}

\relative {
  c'^\markup {
    roman: foo \bold bla \italic bar \italic \bold baz
  }
  c'_\markup {
    \override #'(font-family . sans)
    {
      sans: foo \bold bla \italic bar \italic \bold baz
    }
  }
  c'^2\markup {
    \override #'(font-family . typewriter)
    {
      mono: foo \bold bla \italic bar \italic \bold baz
    }
  }
}
```

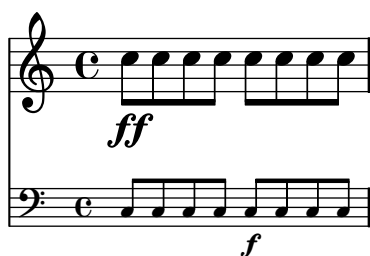
}



Changing the staff size

Though the simplest way to resize staves is to use `#(set-global-staff-size xx)`, an individual staff's size can be changed by scaling the properties `staff-space` and `fontSize`.

```
<<
  \new Staff \relative c'' {
    \dynamicDown
    c8\ff c c c c c c c
  }
  \new Staff \with {
    fontSize = #-3
    \override StaffSymbol #'staff-space = #(magstep -3)
  } {
    \clef bass
    c8 c c c c\f c c c
  }
>>
```



Controlling the vertical ordering of scripts

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

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

  \once \override Script #'script-priority = #-100
  a2^\prall^\markup { \sharp }
}
```



Controlling tuplet bracket visibility

The default behavior of tuplet-bracket visibility is to print a bracket unless there is a beam of the same length as the tuplet. To control the visibility of tuplet brackets, set the property `TupletBracket #'bracket-visibility` to either `##t` (always print a bracket), `##f` (never print a bracket) or `##if-no-beam` (only print a bracket if there is no beam).

```
mus = \relative c'' {
  \times 2/3 { c16[ d e ] f8]
  \times 2/3 { c8 d e }
  \times 2/3 { c4 d e }
}

\new Voice \relative c'{
  << \mus s4^"default" >>
  \override TupletBracket #'bracket-visibility = ##if-no-beam
  << \mus s4^"if-no-beam" >>
  \override TupletBracket #'bracket-visibility = ##t
  << \mus s4^"#t" >>
  \override TupletBracket #'bracket-visibility = ##f
  << \mus s4^"#f" >>
}
```



Creating simultaneous rehearsal marks

Unlike text scripts, rehearsal marks cannot be stacked at a particular point in a score: only one `RehearsalMark` object is created. Using an invisible measure and bar line, an extra rehearsal mark can be added, giving the appearance of two marks in the same column.

This method may also prove useful for placing rehearsal marks at both the end of one system and the start of the following system.

```
{
  \key a \major
  \set Score.markFormatter = #format-mark-box-letters
  \once \override Score.RehearsalMark #'outside-staff-priority = #5000
  \once \override Score.RehearsalMark #'self-alignment-X = #LEFT
  \once \override Score.RehearsalMark #'break-align-symbols = #'(key-signature)
  \mark \markup { \bold { Senza denti } }

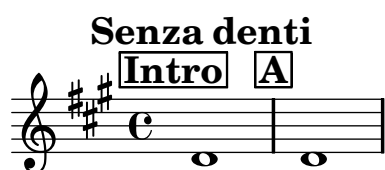
  % the hidden measure and bar line
```

```

\once \override Score.TimeSignature #'stencil = ##f
\time 1/16
s16 \bar ""

\time 4/4
\once \override Score.RehearsalMark #'self-alignment-X = #LEFT
\once \override Score.RehearsalMark #'break-align-symbols = #'(bar-line)
\mark \markup { \box \bold Intro }
d'1
\mark \default
d'1
}

```



Creating text spanners

The `\startTextSpan` and `\stopTextSpan` commands allow the creation of text spanners as easily as pedal indications or octavations. Override some properties of the `TextSpanner` object to modify its output.

```

\relative c'' {
  \override TextSpanner #'edge-text = #'("bla" . "blu")
  a \startTextSpan
  b c
  a \stopTextSpan

  \override TextSpanner #'dash-period = #2
  \override TextSpanner #'dash-fraction = #0.0
  a \startTextSpan
  b c
  a \stopTextSpan

  \revert TextSpanner #'style
  \override TextSpanner #'style = #'dashed-line \override TextSpanner #'bound-details #'left
  \override TextSpanner #'bound-details #'right #'text = \markup { \draw-line #'(0 . -2) }

  a \startTextSpan
  b c
  a \stopTextSpan

  \set Staff.middleCPosition = #-13
  \override TextSpanner #'dash-period = #10
  \override TextSpanner #'dash-fraction = #0.5
  \override TextSpanner #'thickness = #10
  a \startTextSpan
  b c
  a \stopTextSpan
  \set Staff.middleCPosition = #-6
}

```

}



Custodes

Custodes may be engraved in various styles.

```
\layout { ragged-right = ##t }
```

```
\new Staff \with { \consists "Custos_engraver" } \relative c' {
  \override Staff.Custos #'neutral-position = #4
```

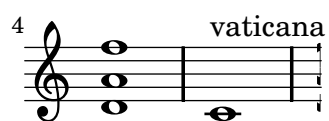
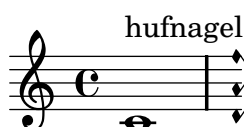
```
  \override Staff.Custos #'style = #'hufnagel
  c1~"hufnagel" \break
  <d a' f'>1
```

```
  \override Staff.Custos #'style = #'medicaea
  c1~"medicaea" \break
  <d a' f'>1
```

```
  \override Staff.Custos #'style = #'vaticana
  c1~"vaticana" \break
  <d a' f'>1
```

```
  \override Staff.Custos #'style = #'mensural
  c1~"mensural" \break
  <d a' f'>1
```

}





Customizing fretboard fret diagrams

Fret diagram properties can be set through `fret-diagram-details`. For FretBoard fret diagrams, overrides are applied to the `FretBoards.FretBoard` object.

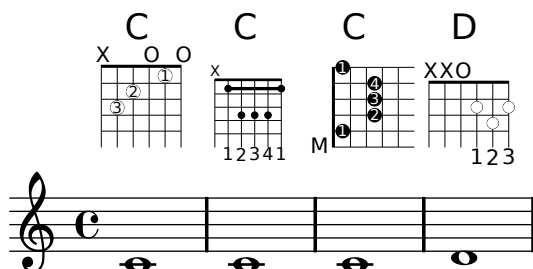
```
\include "predefined-guitar-fretboards.ly"
\storePredefinedDiagram \chordmode { c' }
      #guitar-tuning
      #"x;1-1-(;3-2;3-3;3-4;1-1-);"

<<
\context ChordNames {
  \chordmode { c1 c c d }
}
\context FretBoards {
  % Set global properties of fret diagram
  \override FretBoards.FretBoard #'size = #'1.2
  \override FretBoards.FretBoard #'fret-diagram-details
    #'finger-code = #'in-dot
  \override FretBoards.FretBoard #'fret-diagram-details
    #'dot-color = #'white
\chordmode {
  c
  \once \override FretBoards.FretBoard #'size = #'1.0
  \once \override FretBoards.FretBoard #'fret-diagram-details
    #'barre-type = #'straight
  \once \override FretBoards.FretBoard #'fret-diagram-details
    #'dot-color = #'black
  \once \override FretBoards.FretBoard #'fret-diagram-details
    #'finger-code = #'below-string
  c'
  \once \override FretBoards.FretBoard #'fret-diagram-details
    #'barre-type = #'none
  \once \override FretBoards.FretBoard #'fret-diagram-details
    #'number-type = #'arabic
  \once \override FretBoards.FretBoard #'fret-diagram-details
    #'orientation = #'landscape
  \once \override FretBoards.FretBoard #'fret-diagram-details
    #'mute-string = #"M"
  \once \override FretBoards.FretBoard #'fret-diagram-details
    #'label-dir = #-1
  \once \override FretBoards.FretBoard #'fret-diagram-details
    #'dot-color = #'black
  c'
  \once \override FretBoards.FretBoard #'fret-diagram-details
    #'finger-code = #'below-string
  \once \override FretBoards.FretBoard #'fret-diagram-details
    #'dot-radius = #0.35
  \once \override FretBoards.FretBoard #'fret-diagram-details
    #'dot-position = #0.5
  \once \override FretBoards.FretBoard #'fret-diagram-details
    #'fret-count = #3
}
```

```

      d
    }
  }
  \context Voice {
    c'1 c' c' d'
  }
>>

```



Customizing markup fret diagrams

Fret diagram properties can be set through `fret-diagram-details`. For markup fret diagrams, overrides can be applied to the `Voice.TextScript` object or directly to the markup.

```

<<
  \chords { c1 c c d }

  \new Voice = "mel" {
    \textLengthOn
    % Set global properties of fret diagram
    \override Voice.TextScript #'size = #'1.2
    \override Voice.TextScript #'fret-diagram-details
      #'finger-code = #'in-dot
    \override Voice.TextScript #'fret-diagram-details
      #'dot-color = #'white

    %% C major for guitar, no barre, using defaults
    % terse style
    c'1^\markup { \fret-diagram-terse #"x;3-3;2-2;o;1-1;o;" }

    %% C major for guitar, barred on third fret
    % verbose style
    % size 1.0
    % roman fret label, finger labels below string, straight barre
    c'1^\markup {
      % standard size
      \override #'(size . 1.0) {
        \override #'(fret-diagram-details . (
          (number-type . roman-lower)
          (finger-code . in-dot)
          (barre-type . straight))) {
          \fret-diagram-verbose #'(mute 6)
            (place-fret 5 3 1)
            (place-fret 4 5 2)
            (place-fret 3 5 3)

```

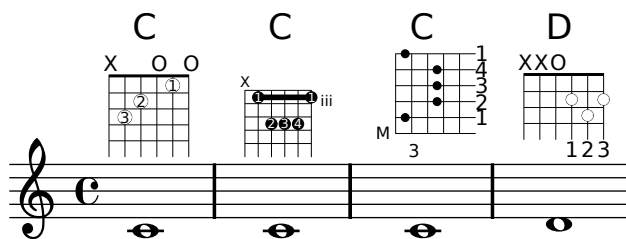
```

        (place-fret 2 5 4)
        (place-fret 1 3 1)
        (barre 5 1 3))
    }
}
}

%% C major for guitar, barred on third fret
% verbose style
% landscape orientation, arabic numbers, M for mute string
% no barre, fret label down or left, small mute label font
c'1^\markup {
  \override #'(fret-diagram-details . (
    (finger-code . below-string)
    (number-type . arabic)
    (label-dir . -1)
    (mute-string . "M")
    (orientation . landscape)
    (barre-type . none)
    (xo-font-magnification . 0.4)
    (xo-padding . 0.3))) {
    \fret-diagram-verbose #'(mute 6)
      (place-fret 5 3 1)
      (place-fret 4 5 2)
      (place-fret 3 5 3)
      (place-fret 2 5 4)
      (place-fret 1 3 1)
      (barre 5 1 3))
  }
}

%% simple D chord
% terse style
% larger dots, centered dots, fewer frets
% label below string
d'1^\markup {
  \override #'(fret-diagram-details . (
    (finger-code . below-string)
    (dot-radius . 0.35)
    (dot-position . 0.5)
    (fret-count . 3))) {
    \fret-diagram-terse #"x;x;o;2-1;3-2;2-3;"
  }
}
}
}
>>

```

Display bracket with only one staff in a system

If there is only one staff in one of the staff types `ChoirStaff`, `InnerChoirStaff`, `InnerStaffGroup` or `StaffGroup`, the bracket and the starting bar line will not be displayed as standard behavior. This can be changed by overriding the relevant properties, as demonstrated in this example.

Note that in contexts such as `PianoStaff` and `GrandStaff` where the systems begin with a brace instead of a bracket, another property has to be set, as shown on the second system in the example.

```
\markup \column {
  \score {
    \new StaffGroup <<
      % Must be lower than the actual number of staff lines
      \override StaffGroup.SystemStartBracket #'collapse-height = #1
      \override Score.SystemStartBar #'collapse-height = #1
      \new Staff {
        c'1
      }
    >>
  }
  \layout { }
}
\score {
  \new PianoStaff <<
    \override PianoStaff.SystemStartBrace #'collapse-height = #1
    \override Score.SystemStartBar #'collapse-height = #1
    \new Staff {
      c'1
    }
  >>
  \layout { }
}
```



Drawing boxes around grobs

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

```
\relative c' {
  \override TextScript #'stencil =
    #(make-stencil-boxer 0.1 0.3 ly:text-interface::print)
```

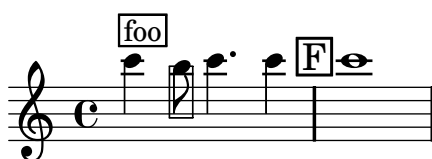
```

c'4~"foo"

\override Stem #'stencil =
  #(make-stencil-boxer 0.05 0.25 ly:stem::print)
\override Score.RehearsalMark #'stencil =
  #(make-stencil-boxer 0.15 0.3 ly:text-interface::print)
b8

\revert Stem #'stencil
c4. c4 \mark "F" c1
}

```



Drawing circles around various objects

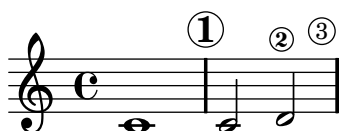
The `\circle` command allows you to draw circles around various objects, for example fingering indications. However, some objects require specific tweaks: rehearsal marks depend on the `Score.markFormatter` context, bar numbers on the `Score.BarNumber` context, and so on.

You can tweak the printing of your circles by setting some properties such as `#'thickness`, `#'circle-padding` or `#'font-size`.

```

\relative c' {
  c1
  \set Score.markFormatter =
    #(lambda (mark context)
      (make-circle-markup (format-mark-numbers mark context)))
  \mark \default
  c2 d~\markup { \circle \finger 2 }
  \override Score.BarNumber #'break-visibility = #all-visible
  \override Score.BarNumber #'stencil =
    #(make-stencil-circler 0.1 0.25 ly:text-interface::print)
}

```



Fine-tuning pedal brackets

For fine-tuning the appearance of a pedal bracket, the properties `edge-width`, `edge-height`, and `shorten-pair` of `PianoPedalBracket` objects can be modified. For example, the bracket may be extended to the right edge of the note head:

```

\relative c' {
  \override Staff.PianoPedalBracket #'shorten-pair = #'(0 . -1.0)
  c4\sostenutoOn d e c,
  f4 g a2\sostenutoOff
}

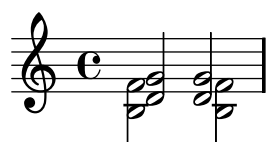
```



Forcing horizontal shift of notes

When the typesetting engine cannot cope, the `force-hshift` property of the `NoteColumn` object can be used to override typesetting decisions. The measure units used here are staff spaces.

```
\relative c' <<
{
  <d g>2 <d g>
}
\\
{ <b f'>2
  \once \override NoteColumn #'force-hshift = #1.7
  <b f'>2
}
>>
```



Fret diagrams explained and developed

This snippet shows many possibilities for obtaining and tweaking fret diagrams.

```
<<
\chords {
  a2 a
  c2 c
  d1
}

\new Voice = "mel" {
  \textLengthOn
  % Set global properties of fret diagram
  \override Voice.TextScript #'size = #1.2
  \override Voice.TextScript #'fret-diagram-details #'finger-code = #'below-string
  \override Voice.TextScript #'fret-diagram-details #'dot-color = #'black

  %% A chord for ukelele
  a'2^\markup {
    \override #'(fret-diagram-details . (
      (string-count . 4)
      (dot-color . white)
      (finger-code . in-dot))) {
      \fret-diagram #"4-2-2;3-1-1;2-o;1-o;"
    }
  }
}

%% A chord for ukelele, with formatting defined in definition string
% 1.2 * size, 4 strings, 4 frets, fingerings below string
```

```

% dot radius .35 of fret spacing, dot position 0.55 of fret spacing
a'2^\markup {
  \override #'(fret-diagram-details . (
    (dot-color . white)
    (open-string . "o"))) {
    \fret-diagram #"s:1.2;w:4;h:3;f:2;d:0.35;p:0.55;4-2-2;3-1-1;2-o;1-o;"
  }
}

%% C major for guitar, barred on third fret
% verbose style
% roman fret label, finger labels below string, straight barre
c'2^\markup {
  % 110% of default size
  \override #'(size . 1.1) {
    \override #'(fret-diagram-details . (
      (number-type . roman-lower)
      (finger-code . below-string)
      (barre-type . straight))) {
      \fret-diagram-verbose #'((mute 6)
        (place-fret 5 3 1)
        (place-fret 4 5 2)
        (place-fret 3 5 3)
        (place-fret 2 5 4)
        (place-fret 1 3 1)
        (barre 5 1 3))
    }
  }
}

%% C major for guitar, barred on third fret
% verbose style
c'2^\markup {
  % 110% of default size
  \override #'(size . 1.1) {
    \override #'(fret-diagram-details . (
      (number-type . arabic)
      (dot-label-font-mag . 0.9)
      (finger-code . in-dot)
      (fret-label-font-mag . 0.6)
      (fret-label-vertical-offset . 0)
      (label-dir . -1)
      (mute-string . "M")
      (orientation . landscape)
      (xo-font-magnification . 0.4)
      (xo-padding . 0.3))) {
      \fret-diagram-verbose #'((mute 6)
        (place-fret 5 3 1)
        (place-fret 4 5 2)
        (place-fret 3 5 3)
        (place-fret 2 5 4)
        (place-fret 1 3 1)

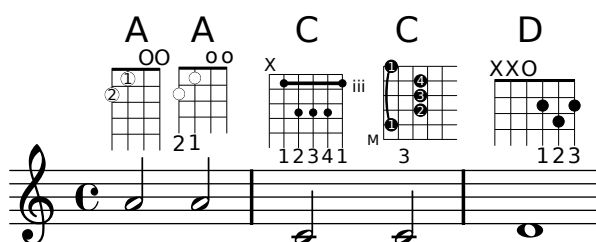
```

```

                                (barre 5 1 3))
      }
    }
  }

%% simple D chord
d'1^\markup {
  \override #'(fret-diagram-details . (
    (finger-code . below-string)
    (dot-radius . 0.35)
    (dot-position . 0.5)
    (fret-count . 3))) {
    \fret-diagram-terse #"x;x;o;2-1;3-2;2-3;"
  }
}
}
>>

```



Horizontally aligning custom dynamics (e.g. "sempre pp", "piu f", "subito p")

Some dynamic expressions involve additional text, like "sempre pp". Since lilypond aligns all dynamics centered on the note, the `\pp` would be displayed way after the note it applies to.

To correctly align the "sempre `\pp`" horizontally, so that it is aligned as if it were only the `\pp`, there are several approaches:

- * Simply use `\once\override DynamicText #'X-offset = #-9.2` before the note with the dynamics to manually shift it to the correct position. Drawback: This has to be done manually each time you use that dynamic markup... * Add some padding (`#:hspace 7.1`) into the definition of your custom dynamic mark, so that after lilypond center-aligns it, it is already correctly aligned. Drawback: The padding really takes up that space and does not allow any other markup or dynamics to be shown in that position.

- * Shift the dynamic script `\once\override ... #'X-offset = ...` Drawback: `\once\override` is needed for every invocation!

- * Set the dimensions of the additional text to 0 (using `#:with-dimensions '(0 . 0) '(0 . 0)`). Drawback: To lilypond "sempre" has no extent, so it might put other stuff there and create collisions (which are not detected by the collision detection!). Also, there seems to be some spacing, so it's not exactly the same alignment as without the additional text

- * Add an explicit shifting directly inside the scheme function for the dynamic-script.

- * Set an explicit alignment inside the dynamic-script. By default, this won't have any effect, only if one sets `X-offset`! Drawback: One needs to set `DynamicText #'X-offset`, which will apply to all dynamic texts! Also, it is aligned at the right edge of the additional text, not at the center of pp.

```

\header { title = "Horizontally aligning custom dynamics" }
\layout { ragged-right = ##t }

% Solution 1: Using a simple markup with a particular halign value
% Drawback: It's a markup, not a dynamic command, so \dynamicDown etc. will have no effect
semppMarkup = \markup { \halign #1.4 \italic "sempre" \dynamic "pp" }

% Solution 2: Using a dynamic script and shifting with \once\override ... #'X-offset = ..
% Drawback: \once\override needed for every invocation
semppK = #(make-dynamic-script (markup #:line( #:normal-text #:italic "sempre" #:dynamic "pp"

% Solution 3: Padding the dynamic script so the center-alignment puts it to the correct pos
% Drawback: the padding really reserves the space, nothing else can be there
semppT = #(
  make-dynamic-script (
    markup #:line (
      #:normal-text #:italic "sempre" #:dynamic "pp" #:hspace 7.1
    )
  )
)

% Solution 4: Dynamic, setting the dimensions of the additional text to 0
% Drawback: To Lilypond "sempre" has no extent, so it might put other stuff there => collision
% Drawback: Also, there seems to be some spacing, so it's not exactly the
% same alignment as without the additional text
semppM = #(make-dynamic-script (markup #:line( #:with-dimensions '(0 . 0) '(0 . 0) #:right-align

% Solution 5: Dynamic with explicit shifting inside the scheme function
semppG = #(make-dynamic-script
  (markup
    #:hspace 0 #:translate (cons -18.85 0 )
    #:line( #:normal-text #:italic "sempre" #:dynamic "pp"))
)

% Solution 6: Dynamic with explicit alignment. This has only effect, if one sets X-offset!
% Drawback: One needs to set DynamicText #'X-offset!
% Drawback: Aligned at the right edge of the additional text, not at the center of pp
semppMII = #(make-dynamic-script (markup #:line( #:right-align #:normal-text #:italic "sempre

\context StaffGroup <<
  \context Staff="s" << \set Staff.instrumentName = "Normal"
    \relative c'' { \key es \major c4\pp c\p c c | c\ff c c\pp c }
  >>
  \context Staff="sMarkup" << \set Staff.instrumentName = \markup\column{"Normal" "Markup"}
    \relative c'' { \key es \major c4-\semppMarkup c\p c c | c\ff c c-\semppMarkup c}
  >>
  \context Staff="sK" << \set Staff.instrumentName = \markup\column{"Explicit" "shifting"}
    \relative c'' { \key es \major
      \once \override DynamicText #'X-offset = #-9.2 c4\semppK c\p c c |
      c\ff c \once \override DynamicText #'X-offset = #-9.2 c\semppK c }
  >>

```

```

\context Staff="sT" << \set Staff.instrumentName = \markup\column{"Right" "padding"}
  \relative c'' { \key es \major c4\semppT c\p c c | c\ff c c\semppT c }
>>
\context Staff="sM" << \set Staff.instrumentName = \markup\column{"Setting" "dimension" "t"}
  \relative c'' { \key es \major c4\semppM c\p c c | c\ff c c\semppM c }
>>
\context Staff="sG" << \set Staff.instrumentName = \markup\column{"Shifting" "inside" "dyn"}
  \relative c'' { \key es \major c4\semppG c\p c c | c\ff c c\semppG c }
>>
\context Staff="sMII" << \set Staff.instrumentName = \markup\column{"Alignment" "inside" "dyn"}
  \relative c'' { \key es \major
    \override DynamicText #'X-offset = #0 % Setting to ##f (false) gives the same result
    c4\semppMII c\p c c | c\ff c c\semppMII c }
  >>
>>

```

Horizontally aligning custom dynamics

Normal

Normal Markup

Explicit shifting

Right padding

Setting dimension to zero

Shifting inside dynamics

Alignment inside dynamics

How to change fret diagram position

If you want to move the position of a fret diagram, for example, to avoid collision, or to place it between two notes, you have various possibilities:

- 1) modify #'padding or #'extra-offset values (as shown in the first snippet)
- 2) you can add an invisible voice and attach the fret diagrams to the invisible notes in that voice (as shown in the second example).

If you need to move the fret according with a rythmic position inside the bar (in the example, the third beat of the measure) the second example is better, because the fret is aligned with the third beat itself.

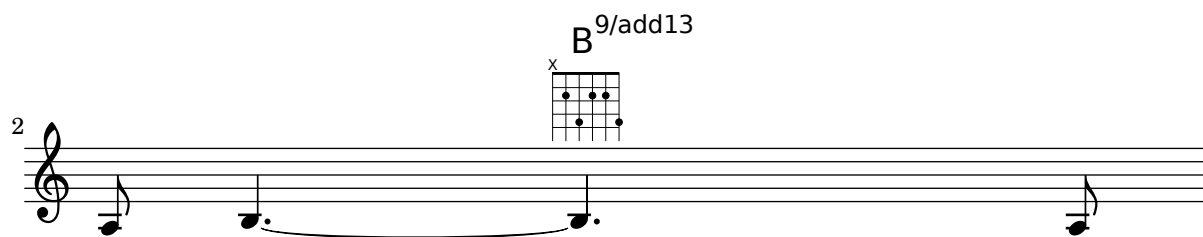
```

harmonies = \chordmode
{
  a8:13
% THE FOLLOWING IS THE COMMAND TO MOVE THE CHORD NAME
  \once \override ChordNames.ChordName #'extra-offset = #'(10 . 0)
  b8:13 s2.
% THIS LINE IS THE SECOND METHOD
  s4 s4  b4:13
}

\score
{
  <<
    \context ChordNames \harmonies
    \context Staff
    {a8^\markup { \fret-diagram #"6-x;5-0;4-2;3-0;2-0;1-2;" }
% THE FOLLOWING IS THE COMMAND TO MOVE THE FRET DIAGRAM
    \once \override TextScript #'extra-offset = #'(10 . 0)
    b4.~^\markup { \fret-diagram #"6-x;5-2;4-4;3-2;2-2;1-4;" } b4. a8\break
% HERE IS THE SECOND METHOD
    <<
      { a8 b4.~ b4. a8}
      { s4 s4 s4^\markup { \fret-diagram #"6-x;5-2;4-4;3-2;2-2;1-4;" }
      }
    >>
  }
  >>
}

```





Inserting a caesura

Caesura marks can be created by overriding the 'text property of the `BreathingSign` object. A curved caesura mark is also available.

```
\relative c'' {
  \override BreathingSign #'text =
    #(make-musicglyph-markup "scripts.caesura.straight")
  c8 e4. \breathe g8. e16 c4

  \override BreathingSign #'text =
    #(make-musicglyph-markup "scripts.caesura.curved")
  g8 e'4. \breathe g8. e16 c4
}
```

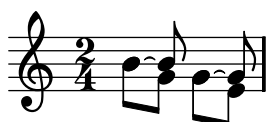


Making an object invisible with the transparent property

Setting the `transparent` property will cause an object to be printed in "invisible ink": the object is not printed, but all its other behavior is retained. The object still takes up space, it takes part in collisions, and slurs, ties and beams can be attached to it.

This snippet demonstrates how to connect different voices using ties. Normally, ties only connect two notes in the same voice. By introducing a tie in a different voice, and blanking the first up-stem in that voice, the tie appears to cross voices. To prevent the blanked stem's flag from interfering with tie positioning, the stem is extended.

```
\relative c'' {
  \time 2/4
  << {
    \once \override Stem #'transparent = ##t
    \once \override Stem #'length = #8
    b8 ~ b\noBeam
    \once \override Stem #'transparent = ##t
    \once \override Stem #'length = #8
    g8 ~ g\noBeam
  } \ {
    b8 g g e
  } >>
}
```



Manually controlling beam positions

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

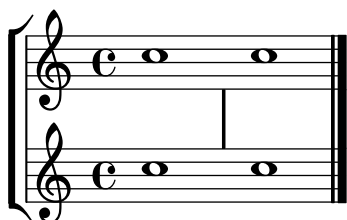
```
\relative c' {
  \time 2/4
  % from upper staffline (position 4) to center (position 0)
  \override Beam #'positions = #'(2 . 0)
  c8 c
  % from center to one above center (position 2)
  \override Beam #'positions = #'(0 . 1)
  c8 c
}
```



Mensurstriche layout (bar lines between the staves)

The mensurstriche-layout where the bar lines do not show on the staves but between staves can be achieved with a `StaffGroup` instead of a `ChoirStaff`. The bar line on staves is blanked out by setting the `transparent` property.

```
global = {
  \override Staff.BarLine #'transparent = ##t
  s1 s
  % the final bar line is not interrupted
  \revert Staff.BarLine #'transparent
  \bar "|."
}
\new StaffGroup \relative c'' {
  <<
    \new Staff { << \global { c1 c } >> }
    \new Staff { << \global { c c } >> }
  >>
}
```



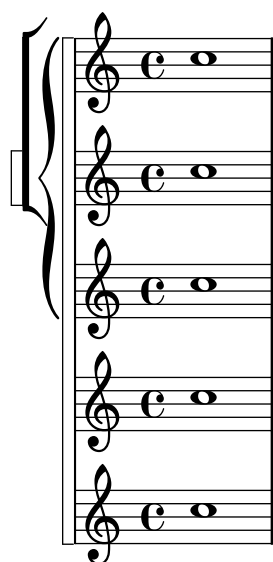
Nesting staves

The property `systemStartDelimiterHierarchy` can be used to make more complex nested staff groups. The command `\set StaffGroup.systemStartDelimiterHierarchy` takes an alphabetical list of the number of staves produced. Before each staff a system start delimiter can be given. It has to be enclosed in brackets and takes as much staves as the brackets enclose. Elements in the list can be omitted, but the first bracket takes always the complete number of

staves. The possibilities are `SystemStartBar`, `SystemStartBracket`, `SystemStartBrace`, and `SystemStartSquare`.

```
\new StaffGroup
\relative c'' <<
  \set StaffGroup.systemStartDelimiterHierarchy
    = #'(SystemStartSquare (SystemStartBrace (SystemStartBracket a
                                              (SystemStartSquare b) ) c ) d)

  \new Staff { c1 }
  \new Staff { c1 }
  \new Staff { c1 }
  \new Staff { c1 }
  \new Staff { c1 }
>>
```



Positioning multi-measure rests

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

```
\relative c'' {
  % Multi-measure rests by default are set under the second line
  R1
  % They can be moved with an override
  \override MultiMeasureRest #'staff-position = #-2
  R1
  % A value of 0 is the default position;
  % the following trick moves the rest to the center line
  \override MultiMeasureRest #'staff-position = #-0.01
  R1
  % Multi-measure rests in odd-numbered voices are under the top line
  << { R1 } \\\ { a1 } >>
  % Multi-measure rests in even-numbered voices are under the bottom line
  << { c1 } \\\ { R1 } >>
  % They remain separated even in empty measures
```

```

<< { R1 } \\ { R1 } >>
% This brings them together even though there are two voices
\compressFullBarRests
<<
  \revert MultiMeasureRest #'staff-position
  { R1*3 }
  \\
  \revert MultiMeasureRest #'staff-position
  { R1*3 }
>>
}

```



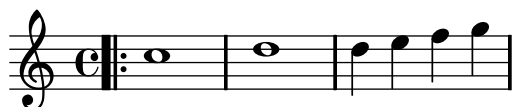
Printing a repeat sign at the beginning of a piece

A |: bar line can be printed at the beginning of a piece, by overriding the relevant property:

```

\relative c'' {
  \once \override Score.BreakAlignment #'break-align-orders =
    #(make-vector 3 '(instrument-name
      left-edge
      ambitus
      span-bar
      breathing-sign
      clef
      key-signature
      time-signature
      staff-bar
      custos
      span-bar))
  \bar "||:"
  c1
  d1
  d4 e f g
}

```



Printing metronome and rehearsal marks below the staff

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

```

\layout { ragged-right = ##f }

{
  % Metronome marks below the staff
  \override Score.MetronomeMark #'direction = #DOWN

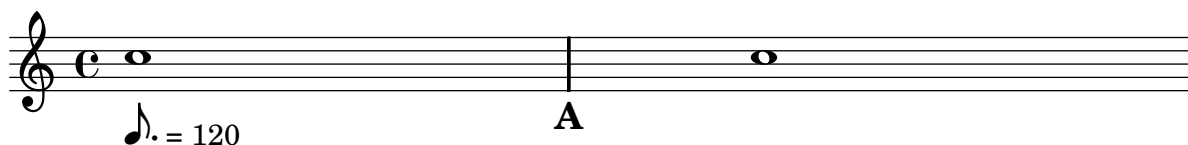
```

```

\tempo 8. = 120
c''1

% Rehearsal marks below the staff
\override Score.RehearsalMark #'direction = #DOWN
\mark \default
c''1
}

```



Proportional strict notespacing

If `strict-note-spacing` is set spacing of notes is not influenced by bars or clefs within a system. Rather, they are placed just before the note that occurs at the same time. This may cause collisions.

```

\paper {
  ragged-right = ##t
}

\relative c'' <<
  \override Score.SpacingSpanner #'strict-note-spacing = ##t
  \set Score.proportionalNotationDuration = #(ly:make-moment 1 16)
  \new Staff {
    c8[ c \clef alto c c \grace { d16 } c8 c] c4
    c2 \grace { c16[ c16] } c2
  }
  \new Staff {
    c2 \times 2/3 { c8 \clef bass cis,, c } c4
    c1
  }
}
>>

```



Removing the first empty line

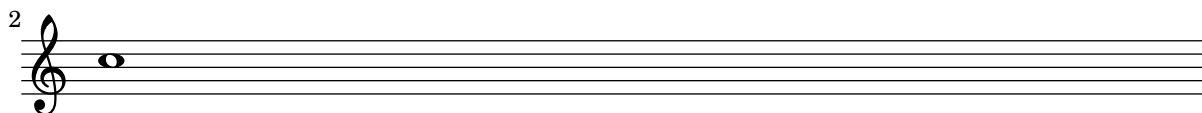
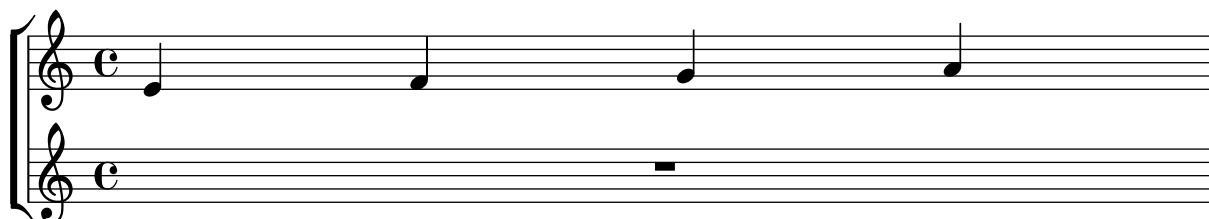
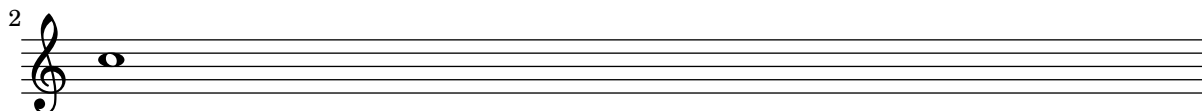
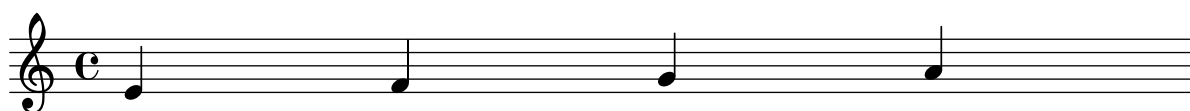
The first empty staff can also be removed from the score by setting the `VerticalAxisGroup` property `remove-first`. This can be done globally inside the `\layout` block, or locally inside the specific staff that should be removed. In the latter case, you have to specify the context (`Staff` applies only to the current staff) in front of the property.

The lower staff of the second staff group is not removed, because the setting applies only to the specific staff inside of which it is written.

```

\layout {
  \context {
    \RemoveEmptyStaffContext
    % To use the setting globally, uncomment the following line:
    % \override VerticalAxisGroup #'remove-first = ##t
  }
}
\new StaffGroup <<
  \new Staff \relative c' {
    e4 f g a \break
    c1
  }
  \new Staff {
    % To use the setting globally, comment this line,
    % uncomment the line in the \layout block above
    \override Staff.VerticalAxisGroup #'remove-first = ##t
    R1 \break
    R
  }
>>
\new StaffGroup <<
  \new Staff \relative c' {
    e4 f g a \break
    c1
  }
  \new Staff {
    R1 \break
    R
  }
>>

```



Rest styles

Rests may be used in various styles.

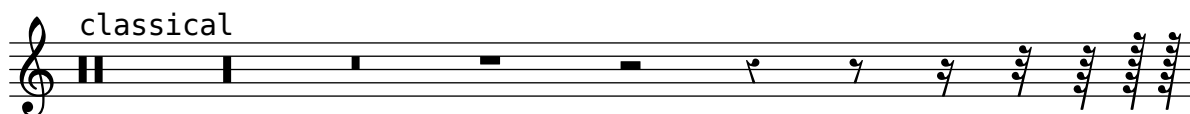
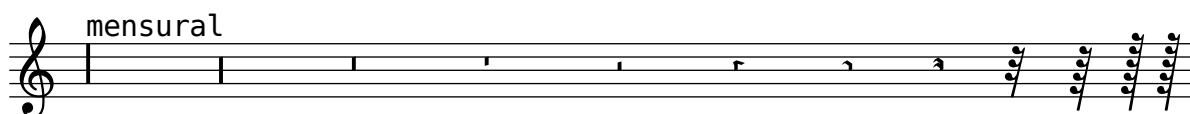
```
\layout {
  indent = 0.0
  \context {
    \Staff
    \remove "Time_signature_engraver"
  }
}

\relative c {
  \set Score.timing = ##f
  \override Staff.Rest #'style = #'mensural
  r\maxima^\markup \typewriter { mensural }
  r\longa r\breve r1 r2 r4 r8 r16 r32 r64 r128 r128
  \bar ""

  \override Staff.Rest #'style = #'neomensural
  r\maxima^\markup \typewriter { neomensural }
  r\longa r\breve r1 r2 r4 r8 r16 r32 r64 r128 r128
  \bar ""

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

  \override Staff.Rest #'style = #'default
  r\maxima^\markup \typewriter { default }
  r\longa r\breve r1 r2 r4 r8 r16 r32 r64 r128 r128
}
```



Rhythmic slashes

In "simple" lead-sheets, sometimes no actual notes are written, instead only "rhythmic patterns" and chords above the measures are notated giving the structure of a song. Such a feature is for example useful while creating/transcribing the structure of a song and also when sharing lead sheets with guitarists or jazz musicians. The standard support for this using `\repeat percent` is unsuitable here since the first beat has to be an ordinary note or rest. This example shows two solutions to this problem, by redefining ordinary rests to be printed as slashes. (If the duration of each beat is not a quarter note, replace the `r4` in the definitions with a rest of the appropriate duration).

```
% Macro to print single slash
rs = {
  \once \override Rest #'stencil = #ly:percent-repeat-item-interface::beat-slash
  \once \override Rest #'thickness = #'0.48
  \once \override Rest #'slope = #'1.7
  r4
}

% Function to print a specified number of slashes
comp = #(define-music-function (parser location count) ( integer?)
  #{
    \override Rest #'stencil = #ly:percent-repeat-item-interface::beat-slash
    \override Rest #'thickness = #'0.48
    \override Rest #'slope = #'1.7
    \repeat unfold $count { r4 }
    \revert Rest #'stencil
  }#)

\score{
  \relative c' {
    c d e f |
    \rs \rs \rs \rs |
    \comp #4 |
  }
}
```



Suppressing warnings for clashing note columns

If notes from two voices with stems in the same direction are placed at the same position, and both voices have no shift or the same shift specified, the error message "warning: ignoring too many clashing note columns" will appear when compiling the LilyPond file. This message can be suppressed by setting the `'ignore-collision` property of the `NoteColumn` object to `#t`.

```
ignore = \override NoteColumn #'ignore-collision = #t

\relative c' <<
  \ignore
  { \stemDown f2 g } \\\
```



```
{ c2 c, }
>>
```



Time signature in parentheses

The time signature can be enclosed within parentheses.

```
\relative c' {
  \override Staff.TimeSignature #'stencil = #(lambda (grob)
    (bracketify-stencil (ly:time-signature::print grob) Y 0.1 0.2 0.1))
  \time 2/4
  a4 b8 c
}
```



Tweaking clef properties

The command `\clef "treble_8"` is equivalent to setting `clefGlyph`, `clefPosition` (which controls the vertical position of the clef), `middleCPosition` and `clefOctavation`. A clef is printed when any of the properties except `middleCPosition` are changed.

Note that changing the glyph, the position of the clef, or the octavation does not in itself change the position of subsequent notes on the staff: the position of middle C must also be specified to do this. The positional parameters are relative to the staff center line, positive numbers displacing upwards, counting one for each line and space. The `clefOctavation` value would normally be set to 7, -7, 15 or -15, but other values are valid.

When a clef change takes place at a line break the new clef symbol is printed at both the end of the previous line and the beginning of the new line by default. If the warning clef at the end of the previous line is not required it can be suppressed by setting the `Staff` property `explicitClefVisibility` to the value `end-of-line-invisible`. The default behavior can be recovered with `\unset Staff.explicitClefVisibility`.

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

```
{
  % The default treble clef
  c'1
  % The standard bass clef
  \set Staff.clefGlyph = #"clefs.F"
  \set Staff.clefPosition = #2
  \set Staff.middleCPosition = #6
  c'1
  % The baritone clef
  \set Staff.clefGlyph = #"clefs.C"
  \set Staff.clefPosition = #4
```

```

\set Staff.middleCPosition = #4
c'1
% The standard choral tenor clef
\set Staff.clefGlyph = #"clefs.G"
\set Staff.clefPosition = #-2
\set Staff.clefOctavation = #-7
\set Staff.middleCPosition = #1
c'1
% A non-standard clef
\set Staff.clefPosition = #0
\set Staff.clefOctavation = #0
\set Staff.middleCPosition = #-4
c'1 \break

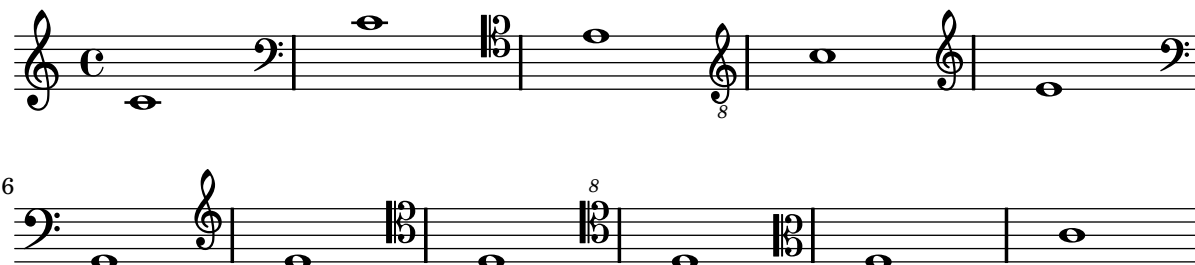
% The following clef changes do not preserve
% the normal relationship between notes and clefs:

\set Staff.clefGlyph = #"clefs.F"
\set Staff.clefPosition = #2
c'1
\set Staff.clefGlyph = #"clefs.G"
c'1
\set Staff.clefGlyph = #"clefs.C"
c'1
\set Staff.clefOctavation = #7
c'1
\set Staff.clefOctavation = #0
\set Staff.clefPosition = #0
c'1

% Here we go back to the normal clef:

\set Staff.middleCPosition = #0
c'1
}

```



Using the `\tweak` command to tweak individual grobs

With the `\tweak` command, every grob can be tuned directly. Here are some examples of available tweaks.

```

\relative c' {
  \time 2/4
  \set fingeringOrientations = #'(right)

```

```

<
  \tweak #'font-size #3 c
  \tweak #'color #red d-\tweak #'font-size #8 -4
  \tweak #'style #'cross g
  \tweak #'duration-log #2 a
>2
}

```



Vertically aligned dynamics and textscripts

By setting the `Y-extent` property to a suitable value, all `DynamicLineSpanner` objects (hairpins and dynamic texts) can be aligned to a common reference point, regardless of their actual extent. This way, every element will be vertically aligned, thus producing a more pleasing output.

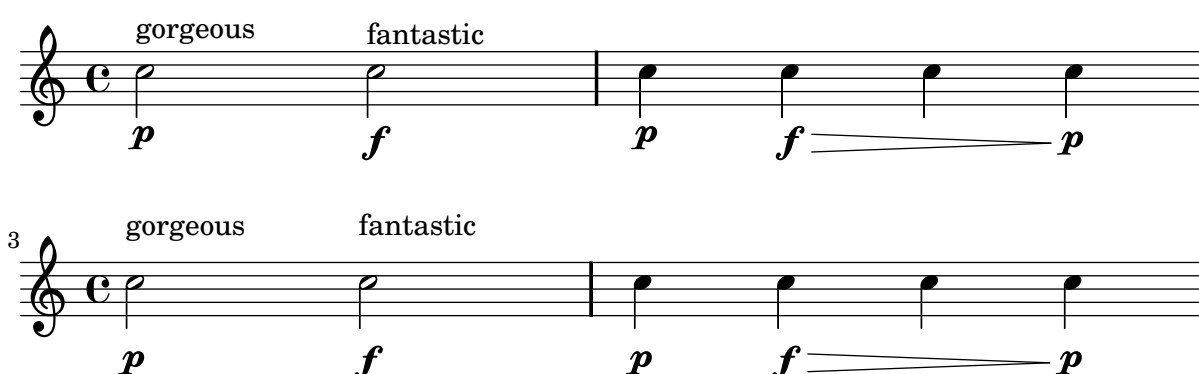
The same idea is used to align the text scripts along their baseline.

```

music = \relative c'' {
  c2\p^\markup { gorgeous } c\f^\markup { fantastic }
  c4\p c\f\> c c\!\p
}

{
  \music \break
  \override DynamicLineSpanner #'staff-padding = #2.0
  \override DynamicLineSpanner #'Y-extent = #'(-1.5 . 1.5)
  \override TextScript #'Y-extent = #'(-1.5 . 1.5)
  \music
}

```



Vertically aligning ossia and lyrics

This snippet demonstrates the use of the context properties `alignBelowContext` and `alignAboveContext` to control the positioning of lyrics and ossia.

```

\paper {
  ragged-right = ##t
}

```

```

\relative c' <<

```

```

\new Staff = "1" { c4 c s2 }
\new Staff = "2" { c4 c s2 }
\new Staff = "3" { c4 c s2 }
{ \skip 2
  <<
    \lyrics {
      \set alignBelowContext = #"1"
      lyrics4 below
    }
    \new Staff \with {
      alignAboveContext = #"3"
      fontSize = #-2
      \override StaffSymbol #'staff-space = #(magstep -2)
      \remove "Time_signature_engraver"
    } {
      \times 4/6 {
        \override TextScript #'padding = #3
        c8^"ossia above" d e d e f
      }
    }
  >>
}
>>

```

The image displays a musical score with three staves. The first staff contains two quarter notes. The second staff contains two quarter notes, with the text "lyrics below" positioned to the right of the staff. The third staff contains two quarter notes, and a smaller staff (6/8 time) is positioned above it, containing six eighth notes, labeled "ossia above" with a brace.

Paper and layout

These snippets illustrate [Section “Spacing issues” in *Notation Reference*](#).

Aligning and centering instrument names

Instrument names are generally printed to the left of the staves. To align the names of several different instruments, put them in a `\markup` block and use one of the following possibilities:

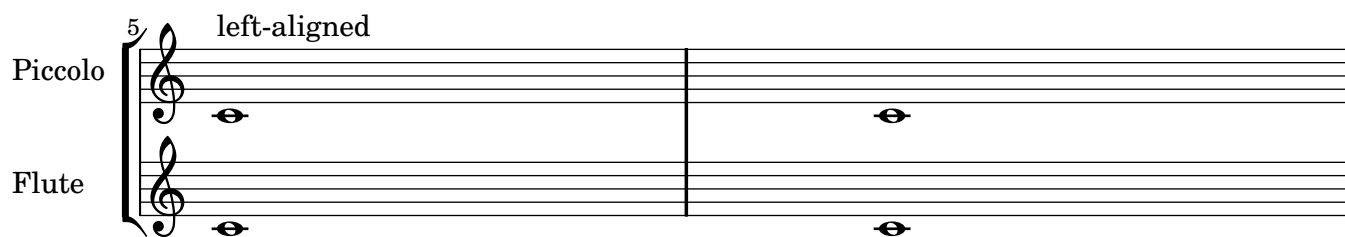
- * Right-aligned instrument names: this is the default behavior
- * Center-aligned instrument names: using the `\hcenter-in #n` command places the instrument names inside a padded box, with `n` being the width of the box
- * Left-aligned instrument names: the names are printed on top of an empty box, using the `\combine` command with an `\hspace #n` object.

```
\paper {
  indent = #0
  left-margin = #30
  line-width = #160
}

\new StaffGroup \relative c' <<
  \new Staff {
    \set Staff.instrumentName = #"Piccolo"
    c1^"default" | c \break
    \set Staff.instrumentName = \markup { \hcenter-in #10 Piccolo }
    c1^"centered" | c \break
    \set Staff.instrumentName = \markup { \combine \hspace #8 Piccolo }
    c1^"left-aligned" | c
  }
  \new Staff {
    \set Staff.instrumentName = #"Flute"
    c1 | c \break
    \set Staff.instrumentName = \markup { \hcenter-in #10 Flute }
    c1 | c \break
    \set Staff.instrumentName = \markup { \combine \hspace #8 Flute }
    c1 | c
  }
}
```

>>

The image displays two musical staves, Piccolo and Flute, illustrating three different ways to align instrument names. The first staff, labeled 'default', shows the names 'Piccolo' and 'Flute' right-aligned to the right of the staves. The second staff, labeled 'centered', shows the names centered within a box above the staves. The third staff, labeled 'left-aligned', shows the names left-aligned to the left of the staves. Each staff has a treble clef and a common time signature 'C'. The notes are represented by 'c' and 'c1' in the code, and the staves are connected by a brace on the left.



Alignment vertical spacing

By setting properties in `NonMusicalPaperColumn`, vertical spacing can be adjusted per system.

By setting `alignment-extra-space` or `fixed-alignment-extra-space` an individual system may be stretched vertically.

For technical reasons, `\overrideProperty` must be used for changing these properties within a staff; `\override` in a `\context` block may still be used for global overrides.

```

#(set-global-staff-size 13)

```

```

\relative c''
\new StaffGroup <<
  \new Staff {
    c1 \break
    c1 \break
    c1 \break
  }
  \new Staff {
    c1 | c | c
  }
  \new PianoStaff <<
    \new Voice {
      \set PianoStaff.instrumentName = #"piano"
      \set PianoStaff.shortInstrumentName = #"pn"
      c1_"normal"

      \overrideProperty
        #"Score.NonMusicalPaperColumn"
        #'line-break-system-details
        #'((fixed-alignment-extra-space . 15))
      c_"fixed-alignment-extra-space"

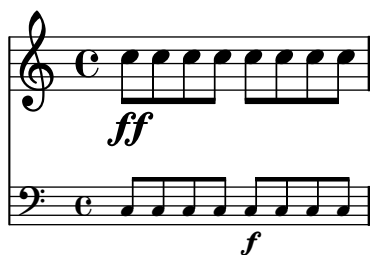
      \overrideProperty
        #"Score.NonMusicalPaperColumn"
        #'line-break-system-details
        #'((alignment-extra-space . 15))
      c_"alignment-extra-space"
    }
    { c1 | c | c }
  >>
>>
>>

```

Changing the staff size

Though the simplest way to resize staves is to use `#{set-global-staff-size xx}`, an individual staff's size can be changed by scaling the properties `staff-space` and `fontSize`.

```
<<
  \new Staff \relative c'' {
    \dynamicDown
    c8\ff c c c c c c c
  }
  \new Staff \with {
    fontSize = #-3
    \override StaffSymbol #'staff-space = #(magstep -3)
  } {
    \clef bass
    c8 c c c c\ff c c c
  }
>>
```



Clip systems

This code shows how to clip (extract) snippets from a full score.

This file needs to be run separately with `-dclip-systems`; the snippets page may not adequately show the results.

The result will be files named `'base-from-start-to-end[-count].eps'`.

- If system starts and ends are included, they include extents of the System grob, e.g., instrument names.
- Grace notes at the end point of the region are not included.
- Regions can span multiple systems. In this case, multiple EPS files are generated.

```
#(ly:set-option 'clip-systems)
```

```
 #(set! output-count 1)
```

```
origScore = \score {
  \relative c' {
    \set Staff.instrumentName = #"bla"
    c1
    d1
    \grace c16 e1
    \key d \major
    f1 \break
    \clef bass
    g,1
    fis1
  }
}

\book {
  \score {
    \origScore
    \layout {
      % Each clip-region is a (START . END) pair
      % where both are rhythmic-locations.

      % (make-rhythmic-locations BAR-NUMBER NUM DEN)
      % means NUM/DEN whole-notes into bar numbered BAR-NUMBER

      clip-regions = #(list
        (cons
          (make-rhythmic-location 2 0 1)
          (make-rhythmic-location 4 0 1))

        (cons
          (make-rhythmic-location 0 0 1)
          (make-rhythmic-location 4 0 1)))
    }
```



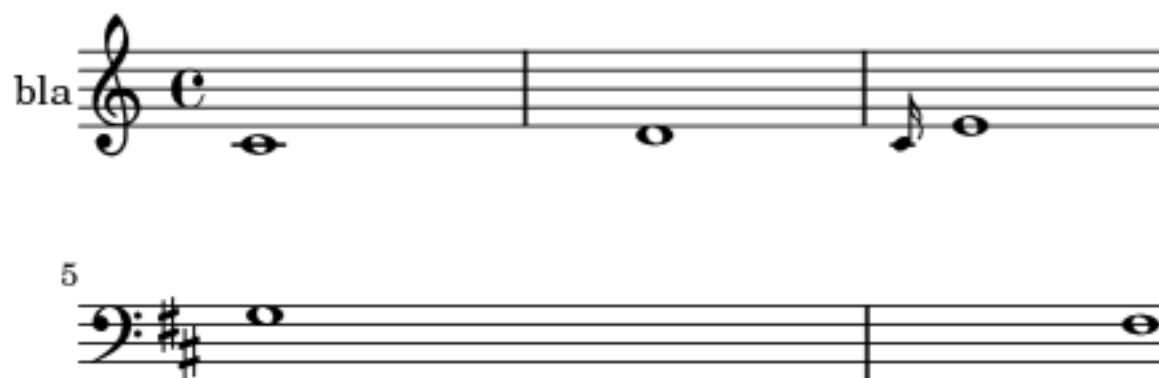
```

        (cons
          (make-rhythmic-location 0 0 1)
          (make-rhythmic-location 6 0 1))
        )
      }
    }
  }

#(set! output-count 0)
#(ly:set-option 'clip-systems #f)

\book {
  \score { \origScore }
  \markup { \bold \fontsize #6 clips }
  \score {
    \lyrics {
      \markup { from-2.0.1-to-4.0.1-clip.eps }
      \markup {
        \epsfile #X #30.0 #(format #f "~a-1-from-2.0.1-to-4.0.1-clip.eps"
          (ly:parser-output-name parser)) }
    }
  }
}

```



Creating blank staves

To create blank staves, generate empty measures then remove the `Bar_number_engraver` from the `Score` context, and the `Time_signature_engraver`, `Clef_engraver` and `Bar_engraver` from the `Staff` context.

```

\set-global-staff-size 20)

```

```

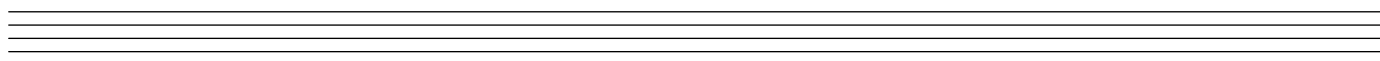
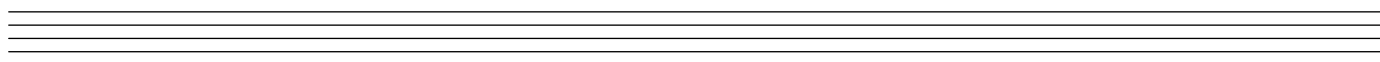
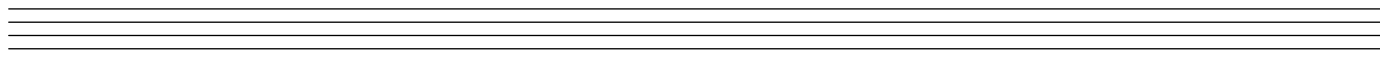
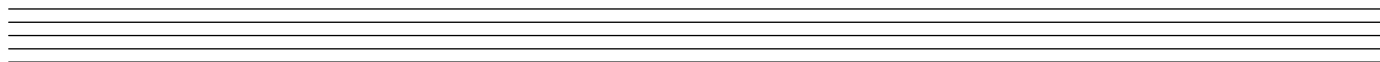
\score {
  {
    \repeat unfold 12 { s1 \break }
  }
  \layout {
    indent = 0\in
    \context {
      \Staff
      \remove "Time_signature_engraver"
      \remove "Clef_engraver"
      \remove "Bar_engraver"
    }
    \context {
      \Score
      \remove "Bar_number_engraver"
    }
  }
}

```

```

\paper {
  \set-paper-size "letter")
  ragged-last-bottom = ##f
  line-width = 7.5\in
  left-margin = 0.5\in
  bottom-margin = 0.25\in
  top-margin = 0.25\in
}

```





Demonstrating all headers

All header fields with special meanings.

```
\header {  
  copyright = "copyright"  
  title = "title"  
  subtitle = "subtitle"  
  composer = "composer"  
  arranger = "arranger"  
  instrument = "instrument"  
  metre = "metre"  
  opus = "opus"  
  piece = "piece"  
  poet = "poet"  
  texidoc = "All header fields with special meanings."  
  copyright = "public domain"  
  enteredby = "jcn"  
  source = "urtext"
```

```

}

\layout {
  ragged-right = ##f
}

\score {
  \relative c'' { c1 | c | c | c }
}

\score {
  \relative c'' { c1 | c | c | c }
  \header {
    title = "localtitle"
    subtitle = "localsubtitle"
    composer = "localcomposer"
    arranger = "localarranger"
    instrument = "localinstrument"
    metre = "localmetre"
    opus = "localopus"
    piece = "localpiece"
    poet = "localpoet"
    copyright = "localcopyright"
  }
}

```

	title	
	subtitle	
poet	instrument	composer
		arranger
piece		opus



localpiece		localopus
------------	--	-----------



Table of contents

A table of contents is included using `\markuplines \table-of-contents`. The TOC items are added with the `\tocItem` command.

```

#(set-default-paper-size "a6")

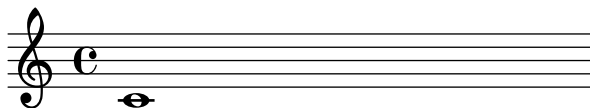
\book {
  \markuplines \table-of-contents
  \pageBreak
  \tocItem \markup { The first score }
  \score {
    {
      c'1 \pageBreak
      \mark "A" \tocItem \markup { Mark A }
      d'1
    }
  }
  \pageBreak
  \tocItem \markup { The second score }
  \score {
    { e'1 }
    \header { piece = "Second score" }
  }
}

```

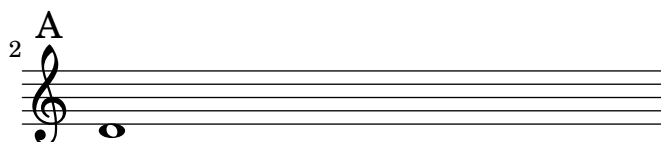
Table of Contents

The first score	2
Mark A	3
The second score	4

2

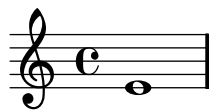


3



4

Second score



Titles

These snippets illustrate [Section “Titles and headers”](#) in *Notation Reference*.

Adding the current date to a score

With a little Scheme code, the current date can easily be added to a score.

```
% first, define a variable to hold the formatted date:
date = #(strftime "%d-%m-%Y" (localtime (current-time)))
```

```
% use it in the title block:
\header {
  title = "Including the date!"
  subtitle = \date
}
```

```
\score {
  \relative c'' {
    c4 c c c
  }
}
```

```
% and use it in a \markup block:
\markup {
  \date
}
```

Including the date!
26-08-2008



26-08-2008

Aligning and centering instrument names

Instrument names are generally printed to the left of the staves. To align the names of several different instruments, put them in a `\markup` block and use one of the following possibilities:

- * Right-aligned instrument names: this is the default behavior
- * Center-aligned instrument names: using the `\hcenter-in #n` command places the instrument names inside a padded box, with `n` being the width of the box
- * Left-aligned instrument names: the names are printed on top of an empty box, using the `\combine` command with an `\hspace #n` object.

```
\paper {
  indent = #0
  left-margin = #30
  line-width = #160
}
```



```

\new StaffGroup \relative c' <<
  \new Staff {
    \set Staff.instrumentName = #"Piccolo"
    c1^"default" | c \break
    \set Staff.instrumentName = \markup { \hcenter-in #10 Piccolo }
    c1^"centered" | c \break
    \set Staff.instrumentName = \markup { \combine \hspace #8 Piccolo }
    c1^"left-aligned" | c
  }
  \new Staff {
    \set Staff.instrumentName = #"Flute"
    c1 | c \break
    \set Staff.instrumentName = \markup { \hcenter-in #10 Flute }
    c1 | c \break
    \set Staff.instrumentName = \markup { \combine \hspace #8 Flute }
    c1 | c
  }
}
>>

```

The first system of the musical score shows two staves. The top staff is labeled 'Piccolo' and the bottom staff is labeled 'Flute'. Both staves have a treble clef and a common time signature 'C'. The Piccolo staff has a 'default' alignment label above it. The Flute staff has a 'default' alignment label below it. The first measure of each staff contains a whole note 'c' (middle C). The second measure of each staff is empty, with a double bar line after the first measure.

The second system of the musical score shows two staves. The top staff is labeled 'Piccolo' and the bottom staff is labeled 'Flute'. Both staves have a treble clef and a common time signature 'C'. The Piccolo staff has a 'centered' alignment label above it. The Flute staff has a 'centered' alignment label below it. The first measure of each staff contains a whole note 'c' (middle C). The second measure of each staff is empty, with a double bar line after the first measure.

The third system of the musical score shows two staves. The top staff is labeled 'Piccolo' and the bottom staff is labeled 'Flute'. Both staves have a treble clef and a common time signature 'C'. The Piccolo staff has a 'left-aligned' alignment label above it. The Flute staff has a 'left-aligned' alignment label below it. The first measure of each staff contains a whole note 'c' (middle C). The second measure of each staff is empty, with a double bar line after the first measure.

Demonstrating all headers

All header fields with special meanings.

```

\header {
  copyright = "copyright"
  title = "title"
  subtitle = "subtitle"
  composer = "composer"
  arranger = "arranger"
  instrument = "instrument"
}

```

```

metre = "metre"
opus = "opus"
piece = "piece"
poet = "poet"
texidoc = "All header fields with special meanings."
copyright = "public domain"
enteredby = "jcn"
source = "urtext"
}

\layout {
  ragged-right = ##f
}

\score {
  \relative c'' { c1 | c | c | c }
}

\score {
  \relative c'' { c1 | c | c | c }
  \header {
    title = "localtitle"
    subtitle = "localsubtitle"
    composer = "localcomposer"
    arranger = "localarranger"
    instrument = "localinstrument"
    metre = "localmetre"
    opus = "localopus"
    piece = "localpiece"
    poet = "localpoet"
    copyright = "localcopyright"
  }
}

```

title**subtitle**

poet

instrument

composer

arranger

piece

opus



localpiece

localopus



Spacing

These snippets illustrate [Section “Spacing issues” in *Notation Reference*](#).

Adjusting lyrics vertical spacing

This snippet shows how to bring the lyrics line closer to the staff.

% Default layout:

```
<<
  \new Staff \new Voice = melody \relative c' {
    c4 d e f
    g4 f e d
    c1
  }
  \new Lyrics \lyricsto melody { aa aa aa aa aa aa aa aa aa }

% Reducing the minimum space below the staff and above the lyrics:
  \new Staff \with {
    \override VerticalAxisGroup #'minimum-Y-extent = #'(-1 . 4)
  }
  \new Voice = melody \relative c' {
    c4 d e f
    g4 f e d
    c1
  }
  \new Lyrics \with {
    \override VerticalAxisGroup #'minimum-Y-extent = #'(-1.2 . 1)
  }
  \lyricsto melody { aa aa aa aa aa aa aa aa aa }
>>
```



Alignment vertical spacing

By setting properties in `NonMusicalPaperColumn`, vertical spacing can be adjusted per system.

By setting `alignment-extra-space` or `fixed-alignment-extra-space` an individual system may be stretched vertically.

For technical reasons, `\overrideProperty` must be used for changing these properties within a staff; `\override` in a `\context` block may still be used for global overrides.

```
#(set-global-staff-size 13)
```

```
\relative c''
\new StaffGroup <<
```

```

\new Staff {
  c1 \break
  c1 \break
  c1 \break
}
\new Staff {
  c1 | c | c
}
\new PianoStaff <<
  \new Voice {
    \set PianoStaff.instrumentName = #"piano"
    \set PianoStaff.shortInstrumentName = #"pn"
    c1_"normal"

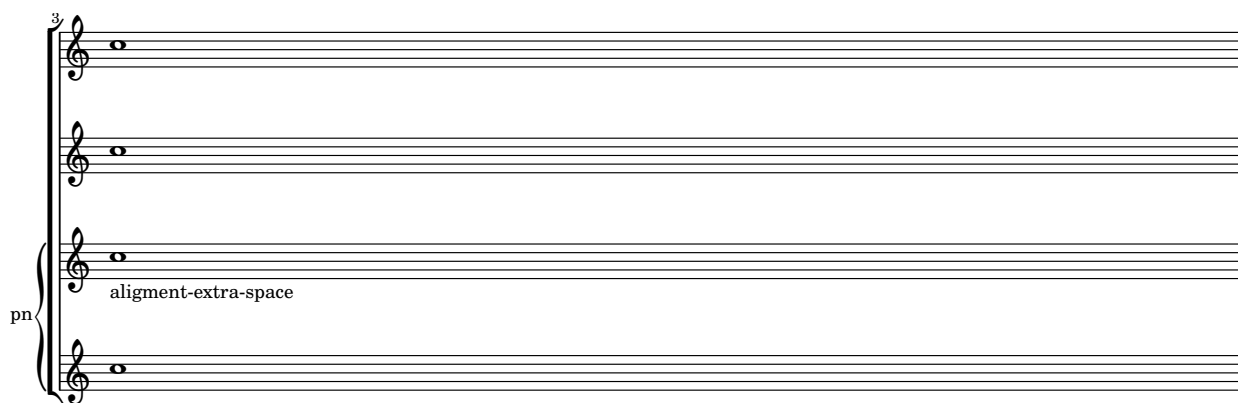
    \overrideProperty
      #"Score.NonMusicalPaperColumn"
      #'line-break-system-details
      #'((fixed-alignment-extra-space . 15))
    c_"fixed-alignment-extra-space"

    \overrideProperty
      #"Score.NonMusicalPaperColumn"
      #'line-break-system-details
      #'((alignment-extra-space . 15))
    c_"alignment-extra-space"
  }
  { c1 | c | c }
>>
>>

```

Musical score for piano (piano) showing four staves. The first two staves are empty. The third and fourth staves contain a single note (c1) on the first line of the staff. The word "piano" is written to the left of the first staff, and "normal" is written below the third staff.

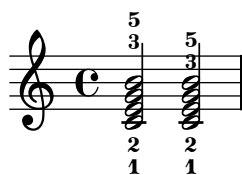
Musical score for piano (pn) showing four staves. The first two staves are empty. The third and fourth staves contain a single note (c1) on the first line of the staff. The word "pn" is written to the left of the first staff, and "fixed-alignment-extra-space" is written below the third staff.



Allowing fingerings to be printed inside the staff

By default, fingering numbers will be printed outside the staff. However, this behavior can be canceled.

```
\relative c' {
  <c-1 e-2 g-3 b-5>2
  \once \override Fingering #'staff-padding = #'()
  <c-1 e-2 g-3 b-5>2
}
```



Page label

Page labels may be placed inside music or at top-level, and referred to in markups.

```
 #(set-default-paper-size "a6")
```

```
 #(define-markup-command (toc-line layout props label text) (symbol? markup?)
  (interpret-markup layout props
    (markup #:fill-line (text #:page-ref label "8" "?")))))
```

```
\book {
  \markup \huge \fill-line { \null Title Page \null }

  \pageBreak

  \label #'toc
  \markup \column {
    \large \fill-line { \null Table of contents \null }
    \toc-line #'toc "Table of contents"
    \toc-line #'firstScore "First Score"
    \toc-line #'markA "Mark A"
    \toc-line #'markB "Mark B"
    \toc-line #'markC "Mark C"
    \toc-line #'unknown "Unknown label"
  }

  \pageBreak
```

```

\label #'firstScore
\score {
  {
    c'2 c'
    \mark \markup { A (page \concat { \page-ref #'markA "0" "?" ) } } \label #'markA
    c'2 c'
    \pageBreak
    \mark "B" \label #'markB
    d'2 d'
    d'2 d'
    \once \override Score.RehearsalMark #'break-visibility = #begin-of-line-invisible
    \mark "C" \label #'markC
  }
  \header { piece = "First score" }
}

```

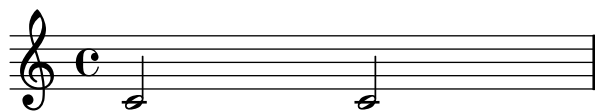
Title Page

2

Table	of	contents
Table of contents		2
First Score		3
Mark A		3
Mark B		4
Mark C		4
Unknown label		?

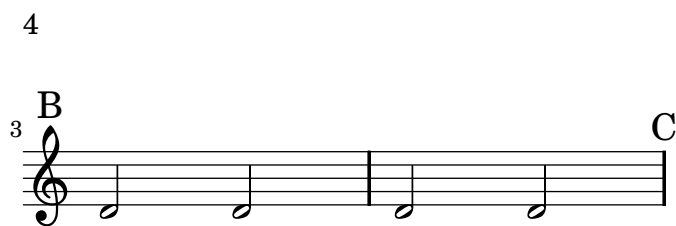
3

First score



A (page 3)





Music engraving by LilyPond 2.11.57—www.lilypond.org

Proportional strict notespacing

If `strict-note-spacing` is set spacing of notes is not influenced by bars or clefs within a system. Rather, they are placed just before the note that occurs at the same time. This may cause collisions.

```
\paper {
  ragged-right = ##t
}

\relative c' ' <<
  \override Score.SpacingSpanner #'strict-note-spacing = ##t
  \set Score.proportionalNotationDuration = #(ly:make-moment 1 16)
  \new Staff {
    c8[ c \clef alto c c \grace { d16 } c8 c] c4
    c2 \grace { c16[ c16] } c2
  }
  \new Staff {
    c2 \times 2/3 { c8 \clef bass cis,, c } c4
    c1
  }
}>>
```



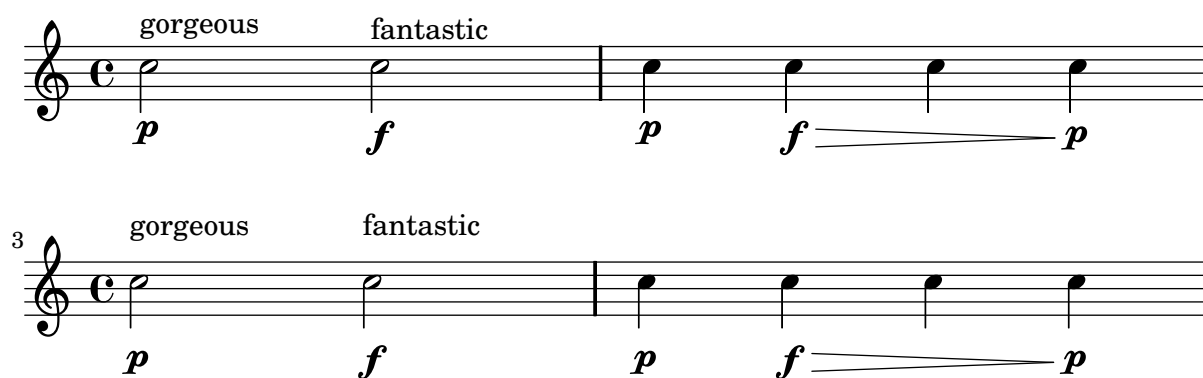

Vertically aligned dynamics and textscripts

By setting the Y-extent property to a suitable value, all `DynamicLineSpanner` objects (hairpins and dynamic texts) can be aligned to a common reference point, regardless of their actual extent. This way, every element will be vertically aligned, thus producing a more pleasing output.

The same idea is used to align the text scripts along their baseline.

```
music = \relative c'' {
  c2\p^\markup { gorgeous } c\f^\markup { fantastic }
  c4\p c\f\> c c\!\p
}

{
  \music \break
  \override DynamicLineSpanner #'staff-padding = #2.0
  \override DynamicLineSpanner #'Y-extent = #'(-1.5 . 1.5)
  \override TextScript #'Y-extent = #'(-1.5 . 1.5)
  \music
}
```



Vertically aligning ossia and lyrics

This snippet demonstrates the use of the context properties `alignBelowContext` and `alignAboveContext` to control the positioning of lyrics and ossia.

```
\paper {
  ragged-right = ##t
}

\relative c' <<
  \new Staff = "1" { c4 c s2 }
  \new Staff = "2" { c4 c s2 }
  \new Staff = "3" { c4 c s2 }
  { \skip 2
    <<
      \lyrics {
```

```

\set alignBelowContext = #"1"
lyrics4 below
}
\new Staff \with {
  alignAboveContext = #"3"
  fontSize = #-2
  \override StaffSymbol #'staff-space = #(magstep -2)
  \remove "Time_signature_engraver"
} {
  \times 4/6 {
    \override TextScript #'padding = #3
    c8^"ossia above" d e d e f
  }
}
>>
}
>>

```

lyrics below

ossia above

6

MIDI

These snippets illustrate [Section “MIDI output”](#) in *Notation Reference*.

Changing MIDI output to one channel per voice

When outputting MIDI, the default behavior is for each staff to represent one MIDI channel, with all the voices on a staff amalgamated. This minimizes the risk of running out of MIDI channels, since there are only 16 available per track.

However, by moving the `Staff_performer` to the `Voice` context, each voice on a staff can have its own MIDI channel, as is demonstrated by the following example: despite being on the same staff, two MIDI channels are created, each with a different `midiInstrument`.

```
\score {
  \new Staff <<
    \new Voice \relative c''' {
      \set midiInstrument = #"flute"
      \voiceOne
      \key g \major
      \time 2/2
      r2 g-"Flute" ~
      g fis ~
      fis4 g8 fis e2 ~
      e4 d8 cis d2
    }
    \new Voice \relative c'' {
      \set midiInstrument = #"clarinet"
      \voiceTwo
      b1-"Clarinet"
      a2. b8 a
      g2. fis8 e
      fis2 r
    }
  >>
  \layout { }
  \midi {
    \context {
      \Staff
      \remove "Staff_performer"
    }
    \context {
      \Voice
      \consists "Staff_performer"
    }
    \context {
      \Score
      tempoWholesPerMinute = #(ly:make-moment 72 2)
    }
  }
}
```



Demo MidiInstruments

Problem: How to know which midiInstrument would be best for your composition? Solution: A LilyPond demo file.

```
\header {
  title = "Demo of all midi sounds"
  arranger = "Myself "
}

basemelodie = \relative c' {
  c4. \mf g c16 b' c d
  e16 d e f g4 g'4 r
  R1
}

melodie = { \tempo 4 = 150 \basemelodie }

\score {
  \new Staff <<
    \new Voice { \melodie
    }
  >>
  \layout { }
}

\score {
  \new Staff <<
    \%set Staff.instrumentName= #"S/A"
    \%set Staff.midiMinimumVolume = #0.2
    \%set Staff.midiMaximumVolume = #0.4
    \%set Voice.dynamicAbsoluteVolumeFunction = #0.6
    \new Voice { r \mf
      \set Staff.midiInstrument = #"acoustic grand" \melodie
      \set Staff.midiInstrument = #"bright acoustic" \melodie
      \set Staff.midiInstrument = #"electric grand" \melodie
      \set Staff.midiInstrument = #"honky-tonk" \melodie
      \set Staff.midiInstrument = #"electric piano 1" \melodie
      \set Staff.midiInstrument = #"electric piano 2" \melodie
      \set Staff.midiInstrument = #"harpsichord" \melodie
      \set Staff.midiInstrument = #"clav" \melodie
      \set Staff.midiInstrument = #"celesta" \melodie
      \set Staff.midiInstrument = #"glockenspiel" \melodie
      \set Staff.midiInstrument = #"music box" \melodie
      \set Staff.midiInstrument = #"vibraphone" \melodie
      \set Staff.midiInstrument = #"marimba" \melodie
      \set Staff.midiInstrument = #"xylophone" \melodie
      \set Staff.midiInstrument = #"tubular bells" \melodie
      \set Staff.midiInstrument = #"dulcimer" \melodie
      \set Staff.midiInstrument = #"drawbar organ" \melodie
      \set Staff.midiInstrument = #"percussive organ" \melodie
    }
  >>
  \layout { }
}
```

```
\set Staff.midiInstrument = #"rock organ" \melodie
\set Staff.midiInstrument = #"church organ" \melodie
\set Staff.midiInstrument = #"reed organ" \melodie
\set Staff.midiInstrument = #"accordion" \melodie
\set Staff.midiInstrument = #"harmonica" \melodie
\set Staff.midiInstrument = #"concertina" \melodie
\set Staff.midiInstrument = #"acoustic guitar (nylon)" \melodie
\set Staff.midiInstrument = #"acoustic guitar (steel)" \melodie
\set Staff.midiInstrument = #"electric guitar (jazz)" \melodie
\set Staff.midiInstrument = #"electric guitar (clean)" \melodie
\set Staff.midiInstrument = #"electric guitar (muted)" \melodie
\set Staff.midiInstrument = #"overdriven guitar" \melodie
\set Staff.midiInstrument = #"distorted guitar" \melodie
\set Staff.midiInstrument = #"acoustic bass" \melodie
\set Staff.midiInstrument = #"electric bass (finger)" \melodie
\set Staff.midiInstrument = #"electric bass (pick)" \melodie
\set Staff.midiInstrument = #"fretless bass" \melodie
\set Staff.midiInstrument = #"slap bass 1" \melodie
\set Staff.midiInstrument = #"slap bass 2" \melodie
\set Staff.midiInstrument = #"synth bass 1" \melodie
\set Staff.midiInstrument = #"synth bass 2" \melodie
\set Staff.midiInstrument = #"violin" \melodie
\set Staff.midiInstrument = #"viola" \melodie
\set Staff.midiInstrument = #"cello" \melodie
\set Staff.midiInstrument = #"contrabass" \melodie
\set Staff.midiInstrument = #"tremolo strings" \melodie
\set Staff.midiInstrument = #"pizzicato strings" \melodie
\set Staff.midiInstrument = #"orchestral strings" \melodie
\set Staff.midiInstrument = #"timpani" \melodie
\set Staff.midiInstrument = #"string ensemble 1" \melodie
\set Staff.midiInstrument = #"string ensemble 2" \melodie
\set Staff.midiInstrument = #"synthstrings 1" \melodie
\set Staff.midiInstrument = #"synthstrings 2" \melodie
\set Staff.midiInstrument = #"choir aahs" \melodie
\set Staff.midiInstrument = #"voice oohs" \melodie
\set Staff.midiInstrument = #"synth voice" \melodie
\set Staff.midiInstrument = #"orchestra hit" \melodie
\set Staff.midiInstrument = #"trumpet" \melodie
\set Staff.midiInstrument = #"trombone" \melodie
\set Staff.midiInstrument = #"tuba" \melodie
\set Staff.midiInstrument = #"muted trumpet" \melodie
\set Staff.midiInstrument = #"french horn" \melodie
\set Staff.midiInstrument = #"brass section" \melodie
\set Staff.midiInstrument = #"synthbrass 1" \melodie
\set Staff.midiInstrument = #"synthbrass 2" \melodie
\set Staff.midiInstrument = #"soprano sax" \melodie
\set Staff.midiInstrument = #"alto sax" \melodie
\set Staff.midiInstrument = #"tenor sax" \melodie
\set Staff.midiInstrument = #"baritone sax" \melodie
\set Staff.midiInstrument = #"oboe" \melodie
\set Staff.midiInstrument = #"english horn" \melodie
\set Staff.midiInstrument = #"bassoon" \melodie
```

```
\set Staff.midiInstrument = #"clarinet" \melodie
\set Staff.midiInstrument = #"piccolo" \melodie
\set Staff.midiInstrument = #"flute" \melodie
\set Staff.midiInstrument = #"recorder" \melodie
\set Staff.midiInstrument = #"pan flute" \melodie
\set Staff.midiInstrument = #"blown bottle" \melodie
\set Staff.midiInstrument = #"shakuhachi" \melodie
\set Staff.midiInstrument = #"whistle" \melodie
\set Staff.midiInstrument = #"ocarina" \melodie
\set Staff.midiInstrument = #"lead 1 (square)" \melodie
\set Staff.midiInstrument = #"lead 2 (sawtooth)" \melodie
\set Staff.midiInstrument = #"lead 3 (calliope)" \melodie
\set Staff.midiInstrument = #"lead 4 (chiff)" \melodie
\set Staff.midiInstrument = #"lead 5 (charang)" \melodie
\set Staff.midiInstrument = #"lead 6 (voice)" \melodie
\set Staff.midiInstrument = #"lead 7 (fifths)" \melodie
\set Staff.midiInstrument = #"lead 8 (bass+lead)" \melodie
\set Staff.midiInstrument = #"pad 1 (new age)" \melodie
\set Staff.midiInstrument = #"pad 2 (warm)" \melodie
\set Staff.midiInstrument = #"pad 3 (polysynth)" \melodie
\set Staff.midiInstrument = #"pad 4 (choir)" \melodie
\set Staff.midiInstrument = #"pad 5 (bowed)" \melodie
\set Staff.midiInstrument = #"pad 6 (metallic)" \melodie
\set Staff.midiInstrument = #"pad 7 (halo)" \melodie
\set Staff.midiInstrument = #"pad 8 (sweep)" \melodie
\set Staff.midiInstrument = #"fx 1 (rain)" \melodie
\set Staff.midiInstrument = #"fx 2 (soundtrack)" \melodie
\set Staff.midiInstrument = #"fx 3 (crystal)" \melodie
\set Staff.midiInstrument = #"fx 4 (atmosphere)" \melodie
\set Staff.midiInstrument = #"fx 5 (brightness)" \melodie
\set Staff.midiInstrument = #"fx 6 (goblins)" \melodie
\set Staff.midiInstrument = #"fx 7 (echoes)" \melodie
\set Staff.midiInstrument = #"fx 8 (sci-fi)" \melodie
\set Staff.midiInstrument = #"sitar" \melodie
\set Staff.midiInstrument = #"banjo" \melodie
\set Staff.midiInstrument = #"shamisen" \melodie
\set Staff.midiInstrument = #"koto" \melodie
\set Staff.midiInstrument = #"kalimba" \melodie
\set Staff.midiInstrument = #"bagpipe" \melodie
\set Staff.midiInstrument = #"fiddle" \melodie
\set Staff.midiInstrument = #"shanai" \melodie
\set Staff.midiInstrument = #"tinkle bell" \melodie
\set Staff.midiInstrument = #"agogo" \melodie
\set Staff.midiInstrument = #"steel drums" \melodie
\set Staff.midiInstrument = #"woodblock" \melodie
\set Staff.midiInstrument = #"taiko drum" \melodie
\set Staff.midiInstrument = #"melodic tom" \melodie
\set Staff.midiInstrument = #"synth drum" \melodie
\set Staff.midiInstrument = #"reverse cymbal" \melodie
\set Staff.midiInstrument = #"guitar fret noise" \melodie
\set Staff.midiInstrument = #"breath noise" \melodie
\set Staff.midiInstrument = #"seashore" \melodie
```

```

\set Staff.midiInstrument = #"bird tweet" \melodie
\set Staff.midiInstrument = #"telephone ring" \melodie
\set Staff.midiInstrument = #"helicopter" \melodie
\set Staff.midiInstrument = #"applause" \melodie
\set Staff.midiInstrument = #"gunshot" \melodie
}
>>
\midi { }
}

```

Demo of all midi sounds

Myself



Templates

Ancient notation template – modern transcription of gregorian music

This example demonstrates how to do modern transcription of Gregorian music. Gregorian music has no measure, no stems; it uses only half and quarter note heads, and special marks, indicating rests of different length.

```
\include "gregorian-init.ly"

chant = \relative c' {
  \set Score.timing = ##f
  f4 a2 \divisioMinima
  g4 b a2 f2 \divisioMaior
  g4( f) f( g) a2 \finalis
}

verba = \lyricmode {
  Lo -- rem ip -- sum do -- lor sit a -- met
}

\score {
  \new Staff <<
    \new Voice = "melody" \chant
    \new Lyrics = "one" \lyricsto melody \verba
  >>
  \layout {
    \context {
      \Staff
      \remove "Time_signature_engraver"
      \remove "Bar_engraver"
      \override Stem #'transparent = ##t
    }
    \context {
      \Voice
      \override Stem #'length = #0
    }
    \context {
      \Score
      barAlways = ##t
    }
  }
}
```



Ancient notation template – modern transcription of mensural music

When transcribing mensural music, an incipit at the beginning of the piece is useful to indicate the original key and tempo. While today musicians are used to bar lines in order to faster recognize rhythmic patterns, bar lines were not yet invented during the period of mensural music; in fact, the meter often changed after every few notes. As a compromise, bar lines are often printed between the staves rather than on the staves.

```
global = {
  \set Score.skipBars = ##t

  % incipit
  \once \override Score.SystemStartBracket #'transparent = ##t
  \override Score.SpacingSpanner #'spacing-increment = #1.0 % tight spacing
  \key f \major
  \time 2/2
  \once \override Staff.TimeSignature #'style = #'neomensural
  \override Voice.NoteHead #'style = #'neomensural
  \override Voice.Rest #'style = #'neomensural
  \set Staff.printKeyCancellation = ##f
  \cadenzaOn % turn off bar lines
  \skip 1*10
  \once \override Staff.BarLine #'transparent = ##f
  \bar "||"
  \skip 1*1 % need this extra \skip such that clef change comes
             % after bar line
  \bar ""

  % main
  \revert Score.SpacingSpanner #'spacing-increment % CHECK: no effect?
  \cadenzaOff % turn bar lines on again
  \once \override Staff.Clef #'full-size-change = ##t
  \set Staff.forceClef = ##t
  \key g \major
  \time 4/4
  \override Voice.NoteHead #'style = #'default
  \override Voice.Rest #'style = #'default

  % FIXME: setting printKeyCancellation back to #t must not
  % occur in the first bar after the incipit. Dto. for forceClef.
  % Therefore, we need an extra \skip.
  \skip 1*1
  \set Staff.printKeyCancellation = ##t
  \set Staff.forceClef = ##f

  \skip 1*7 % the actual music

  % let finis bar go through all staves
  \override Staff.BarLine #'transparent = ##f

  % finis bar
  \bar "|."
}
```

```

discantusNotes = {
  \transpose c' c'' {
    \set Staff.instrumentName = #"Discantus  "

    % incipit
    \clef "neomensural-c1"
    c'1. s2  % two bars
    \skip 1*8 % eight bars
    \skip 1*1 % one bar

    % main
    \clef "treble"
    d'2. d'4 |
    b e' d'2 |
    c'4 e'4.( d'8 c' b |
    a4) b a2 |
    b4.( c'8 d'4) c'4 |
    \once \override NoteHead #'transparent = ##t c'1 |
    b\breve |
  }
}

```

```

discantusLyrics = \lyricmode {
  % incipit
  IV-

  % main
  Ju -- bi -- |
  la -- te De -- |
  o, om --
  nis ter -- |
  ra, __ om- |
  "... " |
  -us. |
}

```

```

altusNotes = {
  \transpose c' c'' {
    \set Staff.instrumentName = #"Altus  "

    % incipit
    \clef "neomensural-c3"
    r1          % one bar
    f1. s2      % two bars
    \skip 1*7 % seven bars
    \skip 1*1 % one bar

    % main
    \clef "treble"
    r2 g2. e4 fis g | % two bars
    a2 g4 e |
  }
}

```

```

        fis g4.( fis16 e fis4) |
        g1 |
        \once \override NoteHead #'transparent = ##t g1 |
        g\breve |
    }
}

altusLyrics = \lyricmode {
    % incipit
    IV-

    % main
    Ju -- bi -- la -- te | % two bars
    De -- o, om -- |
    nis ter -- ra, |
    "... " |
    -us. |
}

tenorNotes = {
    \transpose c' c' {
        \set Staff.instrumentName = #"Tenor  "

        % incipit
        \clef "neomensural-c4"
        r\longa    % four bars
        r\breve    % two bars
        r1         % one bar
        c'1. s2    % two bars
        \skip 1*1 % one bar
        \skip 1*1 % one bar

        % main
        \clef "treble_8"
        R1 |
        R1 |
        R1 |
        r2 d'2. d'4 b e' | % two bars
        \once \override NoteHead #'transparent = ##t e'1 |
        d'\breve |
    }
}

tenorLyrics = \lyricmode {
    % incipit
    IV-

    % main
    Ju -- bi -- la -- te | % two bars
    "... " |
    -us. |
}

```

```

bassusNotes = {
  \transpose c' c' {
    \set Staff.instrumentName = #"Bassus  "

    % incipit
    \clef "bass"
    r\maxima % eight bars
    f1. s2   % two bars
    \skip 1*1 % one bar

    % main
    \clef "bass"
    R1 |
    R1 |
    R1 |
    R1 |
    g2. e4 |
    \once \override NoteHead #'transparent = ##t e1 |
    g\breve |
  }
}

bassusLyrics = \lyricmode {
  % incipit
  IV-

  % main
  Ju -- bi- |
  "... " |
  -us. |
}

\score {
  \new StaffGroup = choirStaff <<
    \new Voice =
      "discantusNotes" << \global \discantusNotes >>
    \new Lyrics =
      "discantusLyrics" \lyricsto discantusNotes { \discantusLyrics }
    \new Voice =
      "altusNotes" << \global \altusNotes >>
    \new Lyrics =
      "altusLyrics" \lyricsto altusNotes { \altusLyrics }
    \new Voice =
      "tenorNotes" << \global \tenorNotes >>
    \new Lyrics =
      "tenorLyrics" \lyricsto tenorNotes { \tenorLyrics }
    \new Voice =
      "bassusNotes" << \global \bassusNotes >>
    \new Lyrics =
      "bassusLyrics" \lyricsto bassusNotes { \bassusLyrics }
  >>

```

```

\layout {
  \context {
    \Score

    % no bars in staves
    \override BarLine #'transparent = ##t

    % incipit should not start with a start delimiter
    \remove "System_start_delimiter_engraver"
  }
  \context {
    \Voice

    % no slurs
    \override Slur #'transparent = ##t

    % Comment in the below "\remove" command to allow line
    % breaking also at those barlines where a note overlaps
    % into the next bar. The command is commented out in this
    % short example score, but especially for large scores, you
    % will typically yield better line breaking and thus improve
    % overall spacing if you comment in the following command.
    %\remove "Forbid_line_break_engraver"
  }
}

```

Discantus

IV-

Altus

IV-

Tenor

IV-

Bassus

IV-

Ju - bi - la - te De -

Ju - bi - la - te

Ju - bi - la - te

8

3

o, om - nis ter - ra, om- ... -us.

De - o, om - nis ter - ra, ... -us.

Ju - bi - la - te ... -us.

Ju - bi- ... -us.

Jazz combo template

This is quite an advanced template, for a jazz ensemble. Note that all instruments are notated in `\key c \major`. This refers to the key in concert pitch; the key will be automatically transposed if the music is within a `\transpose` section.

```
\header {
  title = "Song"
  subtitle = "(tune)"
  composer = "Me"
  meter = "moderato"
  piece = "Swing"
  tagline = \markup {
    \column {
      "LilyPond example file by Amelie Zapf,"
      "Berlin 07/07/2003"
    }
  }
}
```

```
%#(set-global-staff-size 16)
\include "english.ly"
```

```
%%%%%%%%%% Some macros %%%%%%%%%%
```

```
sl = {
  \override NoteHead #'style = #'slash
  \override Stem #'transparent = ##t
}
nsl = {
  \revert NoteHead #'style
  \revert Stem #'transparent
}
crOn = \override NoteHead #'style = #'cross
crOff = \revert NoteHead #'style
```

```

%% insert chord name style stuff here.

jazzChords = { }

%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%% Keys'n'things %%%%%%%%%%

global = { \time 4/4 }

Key = { \key c \major }

% ##### Horns #####

% ----- Trumpet -----
trpt = \transpose c d \relative c' {
  \Key
  c1 | c | c |
}
trpHarmony = \transpose c' d {
  \jazzChords
}
trumpet = {
  \global
  \set Staff.instrumentName = #"Trumpet"
  \clef treble
  <<
    \trpt
  >>
}

% ----- Alto Saxophone -----
alto = \transpose c a \relative c' {
  \Key
  c1 | c | c |
}
altoHarmony = \transpose c' a {
  \jazzChords
}
altoSax = {
  \global
  \set Staff.instrumentName = #"Alto Sax"
  \clef treble
  <<
    \alto
  >>
}

% ----- Baritone Saxophone -----
bari = \transpose c a' \relative c {
  \Key
  c1
  c1
  \sl

```

```

    d4~"Solo" d d d
    \ns1
}
bariHarmony = \transpose c' a \chordmode {
    \jazzChords s1 s d2:maj e:m7
}
bariSax = {
    \global
    \set Staff.instrumentName = #"Bari Sax"
    \clef treble
    <<
        \bari
    >>
}

% ----- Trombone -----
tbone = \relative c {
    \Key
    c1 | c | c
}
tboneHarmony = \chordmode {
    \jazzChords
}
trombone = {
    \global
    \set Staff.instrumentName = #"Trombone"
    \clef bass
    <<
        \tbone
    >>
}

% ##### Rhythm Section #####

% ----- Guitar -----
gtr = \relative c'' {
    \Key
    c1
    \sl
    b4 b b b
    \ns1
    c1
}
gtrHarmony = \chordmode {
    \jazzChords
    s1 c2:min7+ d2:maj9
}
guitar = {
    \global
    \set Staff.instrumentName = #"Guitar"
    \clef treble
    <<

```



```

    \gtr
  >>
}

%% ----- Piano -----
rhUpper = \relative c' {
  \voiceOne
  \Key
  c1 | c | c
}
rhLower = \relative c {
  \voiceTwo
  \Key
  e1 | e | e
}

lhUpper = \relative c' {
  \voiceOne
  \Key
  g1 | g | g
}
lhLower = \relative c {
  \voiceTwo
  \Key
  c1 | c | c
}

PianoRH = {
  \clef treble
  \global
  \set Staff.midiInstrument = #"acoustic grand"
  <<
    \new Voice = "one" \rhUpper
    \new Voice = "two" \rhLower
  >>
}

PianoLH = {
  \clef bass
  \global
  \set Staff.midiInstrument = "acoustic grand"
  <<
    \new Voice = "one" \lhUpper
    \new Voice = "two" \lhLower
  >>
}

piano = {
  <<
    \set PianoStaff.instrumentName = #"Piano"
    \new Staff = "upper" \PianoRH
    \new Staff = "lower" \PianoLH
  >>
}

```

```

}

% ----- Bass Guitar -----
Bass = \relative c {
  \Key
  c1 | c | c
}
bass = {
  \global
  \set Staff.instrumentName = #"Bass"
  \clef bass
  <<
  \Bass
  >>
}

% ----- Drums -----
up = \drummode {
  \voiceOne
  hh4 <hh sn> hh <hh sn>
  hh4 <hh sn> hh <hh sn>
  hh4 <hh sn> hh <hh sn>
}
down = \drummode {
  \voiceTwo
  bd4 s bd s
  bd4 s bd s
  bd4 s bd s
}

drumContents = {
  \global
  <<
  \set DrumStaff.instrumentName = #"Drums"
  \new DrumVoice \up
  \new DrumVoice \down
  >>
}

%%%%%%%%%% It All Goes Together Here %%%%%%%%%%%

\score {
  <<
  \new StaffGroup = "horns" <<
    \new Staff = "trumpet" \trumpet
    \new Staff = "altosax" \altoSax
    \new ChordNames = "barichords" \bariHarmony
    \new Staff = "barisax" \bariSax
    \new Staff = "trombone" \trombone
  >>

  \new StaffGroup = "rhythm" <<

```

```

\new ChordNames = "chords" \gtrHarmony
\new Staff = "guitar" \guitar
\new PianoStaff = "piano" \piano
\new Staff = "bass" \bass
\new DrumStaff \drumContents
>>
>>

\layout {
  \context { \RemoveEmptyStaffContext }
  \context {
    \Score
    \override BarNumber #'padding = #3
    \override RehearsalMark #'padding = #2
    skipBars = ##t
  }
}

\midi { }
}

```

Song

(tune)

Me

moderato

Swing

Trumpet

Alto Sax

Bari Sax

Trombone

Guitar

Piano

Bass

Drums

B[△] C[#]m⁷

Solo

Cm[△] D^{△/9}

Piano template (simple)

Here is a simple piano staff with some notes.

```
upper = \relative c'' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}
```

```
lower = \relative c {
  \clef bass
  \key c \major
  \time 4/4

  a2 c
}
```

```
\score {
  \new PianoStaff <<
```

```

\set PianoStaff.instrumentName = #"Piano "
\new Staff = "upper" \upper
\new Staff = "lower" \lower
>>
\layout { }
\midi { }
}

```



Piano template with centered dynamics

Many piano scores have the dynamics centered between the two staves. This requires a bit of tweaking to implement, but since the template is right here, you don't have to do the tweaking yourself.

```

upper = \relative c'' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

lower = \relative c {
  \clef bass
  \key c \major
  \time 4/4

  a2 c
}

dynamics = {
  s2\fff\> s4 s\!\pp
}

pedal = {
  s2\sustainOn s\sustainOff
}

\score {
  \new PianoStaff <<
    \new Staff = "upper" \upper
    \new Dynamics = "dynamics" \dynamics
    \new Staff = "lower" <<
      \clef bass
      \lower

```

```

>>
\new Dynamics = "pedal" \pedal
>>
\layout {
  \context {
    \type "Engraver_group"
    \name Dynamics
    % So that \cresc works, for example.
    \alias Voice
    \consists "Output_property_engraver"

    \override VerticalAxisGroup #'minimum-Y-extent = #'(-1 . 1)
    \override DynamicLineSpanner #'Y-offset = #0
    pedalSustainStrings = #'("Ped." "*Ped." "*")
    pedalUnaCordaStrings = #'("una corda" "" "tre corde")

    \consists "Piano_pedal_engraver"
    \consists "Script_engraver"
    \consists "Dynamic_engraver"
    \consists "Text_engraver"

    \override TextScript #'font-size = #2
    \override TextScript #'font-shape = #'italic

    \consists "Skip_event_swallow_translator"

    \consists "Axis_group_engraver"
  }
  \context {
    \PianoStaff
    \accepts Dynamics
  }
}
}
\score {
  \new PianoStaff <<
    \new Staff = "upper" << \upper \dynamics \pedal >>
    \new Staff = "lower" << \lower \dynamics \pedal >>
  >>
  \midi { }
}

```



Piano template with centered lyrics

Instead of having a full staff for the melody and lyrics, lyrics can be centered between the staves of a piano staff.

```
upper = \relative c'' {
  \clef treble
  \key c \major
  \time 4/4

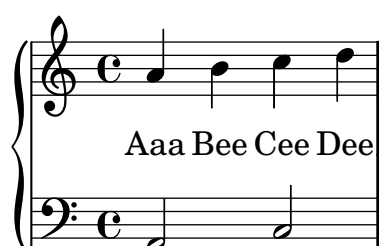
  a4 b c d
}

lower = \relative c {
  \clef bass
  \key c \major
  \time 4/4

  a2 c
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

\score {
  \new GrandStaff <<
    \new Staff = upper { \new Voice = "singer" \upper }
    \new Lyrics \lyricsto "singer" \text
    \new Staff = lower { \lower }
  >>
  \layout {
    \context {
      \GrandStaff
      \accepts "Lyrics"
    }
    \context {
      \Lyrics
      \consists "Bar_engraver"
    }
  }
  \midi { }
}
```



Piano template with melody and lyrics

Here is a typical song format: one staff with the melody and lyrics, with piano accompaniment underneath.

```
melody = \relative c'' {
  \clef treble
  \key c \major
  \time 4/4

  a b c d
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

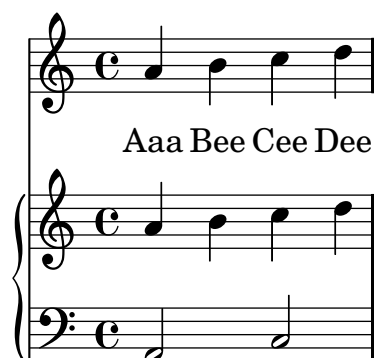
upper = \relative c'' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

lower = \relative c {
  \clef bass
  \key c \major
  \time 4/4

  a2 c
}

\score {
  <<
    \new Voice = "mel" { \autoBeamOff \melody }
    \new Lyrics \lyricsto mel \text
    \new PianoStaff <<
      \new Staff = "upper" \upper
      \new Staff = "lower" \lower
    >>
  >>
  \layout {
    \context { \RemoveEmptyStaffContext }
  }
  \midi { }
}
```

Score for diatonic accordion

A template to write a score for a diatonic accordion.

- There is a horizontal staff indicating if the accordion must be pushed (thick line) or pulled (thin line)
- There is a small rhythmic staff with lyrics that describes the bass buttons to press. The bar lines are made from gridlines
- The tabulator staff for diatonic accordions shows the geographic position of the buttons and not (as for every other instrument) the pitch of the notes; the keys on the melody-side of the accordion are placed in three columns and about 12 rows

In the tabulator staff notation the outermost column is described with notes between lines, the innermost column is described with notes between lines and a cross as accidental, and the middle column is described with notes on a line, whereby the row in the middle is represented on the middle line in the staff.

Some words to transpose piano notes to the diatonic accordion:

1. Every diatonic accordion is built for some keys only (for example, for the keys of C major and F major), so it is important to transpose a piano melody to match one of these keys. Transpose the source code, not only the output because this code is required later on to translate it once more to the tabulator staff. This can be done with the command `displayLilyMusic`.
2. You have to alternate the push- and pull-direction of the accordion regularly. If the player has a too long part to pull the accordion gets broken. On the other hand, some harmonies are only available in one direction. Considering this, decide which parts of the melody are the push-parts and which the pull-parts.
3. For each pull- or push-part translate the piano notes to the according tabulature representation.

This snippet comes with a useful optional macro for the jEdit text editor.

```
verse = \lyricmode { Wie gross bist du! Wie gross bist du! }
```

```
harmonies = \new ChordNames \chordmode {
  \germanChords
  \set chordChanges = ##t
    bes8 bes8 bes8
  es2 f
  bes1
}
```

```
NoStem = \override Stem #'transparent = ##t
NoNoteHead = \override NoteHead #'transparent = ##t
ZeroBeam = \override Beam #'positions = #'(0 . 0)
```

```
staffTabLine = \new Staff \with {
```

```

\remove "Time_signature_engraver"
\remove "Clef_engraver"
} {
  \override Staff.StaffSymbol #'line-positions = #'(0)
% Shows one horizontal line. The vertical line (simulating a bar-line) is simulated with a g
    \set Staff.midiInstrument = #"choir aahs"
    \key c \major
    \relative c''
      {
        % disable the following line to see the the noteheads while writing
        \NoNoteHead
        \override NoteHead #'no-ledgers = ##t

        % The beam between 8th-notes is used to draw the push-line
        %How to fast write the push-lines:
        %      1. write repeatedly 'c c c c c c c c |' for the whole length
        %      2. uncomment the line \NoNoteHead
        %      3. compile
        %      4. Mark the positions on which push/pull changes.
        %          In the score-picture click on the position the push- or
        %          (on the noteHead, the cursor will change to a hand-icon)
        %          The cursor in the source code will jump just at this position
        %      a) If a push-part starts there, replace the 'c' by an 'e[
        %      b) If a pull-part starts there, replace the 'c' by an 's'
        %      5. Switch into 'overwrite-mode' by pressing the 'ins' key.
        %      6. For the pull-parts overwrite the 'c' with 's'
        %      7. For every push-part replace the last 'c' with 'e]'
        %      8. Switch into 'insert-mode' again
        %      9. At last it should look lik e.g. (s s e[ c | c c c c c c
        %      10. re-enable the line \NoNoteHead
        \autoBeamOff
        \ZeroBeam
        s8 s s e[ c c c c c c e] | s s s s s
      }
}

%{
%}

% Accordion melody in tabulator score
% 1. Place a copy of the piano melody below
% 2. Separate piano melody into pull- and push-parts according to the staffTabLine you've a
% 3. For each line: Double the line. Remark the 1st one (Keeps unchanged as reference) and t
%    or the macros 'conv2diaton push.bsh' and 'conv2diaton pull.bsh'
% Tips:
% - In jEdit Search & Replace mark the Option 'Keep Dialog'

AccordionTabTwoCBesDur = {
  % pull 1
  %<f' bes'>8 <f' a'>8 <d' bes'>8 |
  <g'' a''>8 <g'' b''>8 <e'' a''>8 |
  % push 2

```

```

%<g' c''>4 <f' d''> <g' ees''> <f' a'> |
<g'' a''>4 <d'' eisis''> <g'' bisis''> <d'' f''> |
% pull 3
% <f' bes'>2 r8 }
<g'' a''>2 r8 }

AccordionTab= { \dynamicUp
% 1. Place a copy of the piano melody above
% 2. Separate piano melody into pull- and push-parts according to the staffTabLine you've a
% 3. For each line: Double the line. Remark the 1st one (Keeps unchanged as reference) and t
% change the second line using the transformation paper
% Tips:
% - In jEdit Search & Replace mark the Option 'Keep Dialog'
% -
\AccordionTabTwoCBesDur
}

\layout {
\context {
\Staff
\consists "Grid_point_engraver"

gridInterval = #(ly:make-moment 4 4) % 4/4 - tact. How many beats per bar

% The following line has to be adjusted O-F-T-E-N.
\override GridPoint #'Y-extent = #'(-2 . -21)
}
\context {
\ChoirStaff
\remove "System_start_delimiter_engraver"
}
}

staffVoice = \new Staff=astaffvoice {
\time 4/4
\set Staff.instrumentName="Voice"
\set Staff.midiInstrument="voice oohs"
\key bes \major
\partial 8*3
\clef treble
{
\context Voice = "melodyVoi"
{ <f' bes'>8 <f' a'>8 <d' bes'>8 | <g' c''>4 <f' d''> <g' es''> <f' a'> | <
\bar "|."
}
}

staffAccordionMel = \new Staff \with { \remove "Clef_engraver" } {
#(set-accidental-style 'forget) %Set the accidentals (Vorzeichen) for each note,
%do not remember them for the rest of the measure.

```

```

\time 4/4
\set Staff.instrumentName="Accordion"
\set Staff.midiInstrument="voice oohs"
\key c \major
\clef treble
{ \AccordionTab \bar "|" }
}

AltOn = #(define-music-function (parser location mag) (number?)
  #{ \override Stem #'length = #$( * 7.0 mag)
    \override NoteHead #'font-size =
      #$(inexact->exact ( * (/ 6.0 (log 2.0)) (log mag))) #})

AltOff = {
  \revert Stem #'length
  \revert NoteHead #'font-size
}

BassRhytm = {s4 s8 | c2 c2 | c2 s8 }
LyricBassRhythmI= \lyricmode { c b | c }

staffBassRhytm = \new Staff=staffbass \with { \remove "Clef_engraver" } {
  % This is not a RhythmicStaff because it must be possible to append lyrics.

  \override Score.GridLine #'extra-offset = #'( 13.0 . 0.0 ) % x.y
  \override Staff.StaffSymbol #'line-positions = #'( 0 )
  % Shows one horizontal line. The vertical line (simulating a bar-line) is simulated
  % Search for 'grid' in this page to find all related functions
  \time 4/4
  {
    \context Voice = "VoiceBassRhytm"
    \stemDown \AltOn #0.6
    \relative c''
    {
      \BassRhytm
    }
    \AltOff
  }
  \bar "|"
}

}

\new Score
\with {
  \consists "Grid_line_span_engraver" %The vertical line (simulating a bar-line) in the staff
}
\new ChoirStaff
<<
  \harmonies
  \staffVoice
  \context Lyrics = "lmelodyVoi" \with {alignBelowContext=astaffvoice} { \lyric
  \staffAccordionMel
  \staffTabLine

```

```

\staffBassRhytm
\context Lyrics = "lBassRhytmAboveI" \with {alignAboveContext=staffbass} \lyricsto V
>>
%}

```

Voice: B E^b F B
 Wie gross bist du! Wie gross bist du!

Accordion: c b c

Single staff template with notes, lyrics, and chords

This template allows the preparation of a song with melody, words, and chords.

```

melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

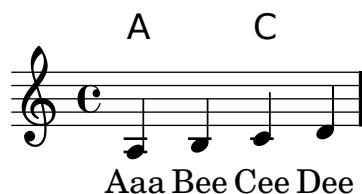
text = \lyricmode {
  Aaa Bee Cee Dee
}

harmonies = \chordmode {
  a2 c
}

\score {
  <<
    \new ChordNames {
      \set chordChanges = ##t
      \harmonies
    }
    \new Voice = "one" { \autoBeamOff \melody }
    \new Lyrics \lyricsto "one" \text
  >>
  \layout { }
}

```

```
\midi { }
}
```



Single staff template with notes, lyrics, chords and frets

Here is a simple lead sheet template with melody, lyrics, chords and fret diagrams.

```
% Define the fret diagrams to be used
cFretDiagram = \markup {
  \fret-diagram #"6-x;5-3-3;4-2-2;3-o;2-1-1;1-o;"
}

gFretDiagram = \markup {
  \fret-diagram #"6-3-2;5-2-1;4-o;3-o;2-o;1-3-3;"
}

verseI = \lyricmode {
  \set stanza = #"1."
  This is the first verse
}

verseII = \lyricmode {
  \set stanza = #"2."
  This is the second verse.
}

theChords = \new ChordNames {
  \chordmode {
    % insert the chords for chordnames here
    c2 g4 c
  }
}

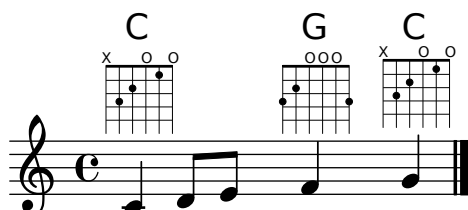
staffMelody = \new Staff {
  \context Voice = "voiceMelody" {
    \key c \major
    \clef treble
    \relative c' {
      % Type notes and fret diagram markups here
      c4^\cFretDiagram d8 e f4^\gFretDiagram g^\cFretDiagram
      \bar "|"
    }
  }
}

\score {
```

```

<<
  \theChords
  \staffMelody
  \new Lyrics = "lyricsI" \lyricmode {
    \lyricsto "voiceMelody" \verseI
  }
  \new Lyrics = "lyricsII" \lyricmode {
    \lyricsto "voiceMelody" \verseII
  }
>>
\layout { }
\midi { }
}

```



1. This is the first verse
2. This is the second verse.

Single staff template with notes and chords

Want to prepare a lead sheet with a melody and chords? Look no further!

```

melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

  f4 e8[ c] d4 g
  a2 ~ a
}

harmonies = \chordmode {
  c4:m f:min7 g:maj c:aug
  d2:dim b:sus
}

\score {
  <<
    \new ChordNames {
      \set chordChanges = ##t
      \harmonies
    }
    \new Staff \melody
  >>
  \layout{ }
  \midi { }
}

```



Single staff template with notes and lyrics

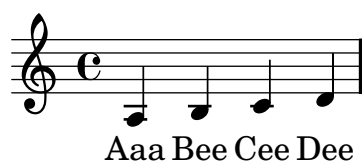
This small template demonstrates a simple melody with lyrics. Cut and paste, add notes, then words for the lyrics. This example turns off automatic beaming, which is common for vocal parts. To use automatic beaming, change or comment out the relevant line.

```
melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

\score{
  <<
    \new Voice = "one" {
      \autoBeamOff
      \melody
    }
    \new Lyrics \lyricsto "one" \text
  >>
  \layout { }
  \midi { }
}
```



Single staff template with only notes

This very simple template gives you a staff with notes, suitable for a solo instrument or a melodic fragment. Cut and paste this into a file, add notes, and you're finished!

```
melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

\score {
  \new Staff \melody
```



```

\layout { }
\midi { }
}

```



String quartet template (simple)

This template demonstrates a simple string quartet. It also uses a `\global` section for time and key signatures

```

global= {
  \time 4/4
  \key c \major
}

violinOne = \new Voice \relative c' {
  \set Staff.instrumentName = #"Violin 1 "

  c2 d
  e1

  \bar "|."
}

violinTwo = \new Voice \relative c' {
  \set Staff.instrumentName = #"Violin 2 "

  g2 f
  e1

  \bar "|."
}

viola = \new Voice \relative c' {
  \set Staff.instrumentName = #"Viola "
  \clef alto

  e2 d
  c1

  \bar "|."
}

cello = \new Voice \relative c' {
  \set Staff.instrumentName = #"Cello "
  \clef bass

  c2 b
  a1
}

```

```

\bar "|."
}

\score {
  \new StaffGroup <<
    \new Staff << \global \violinOne >>
    \new Staff << \global \violinTwo >>
    \new Staff << \global \viola >>
    \new Staff << \global \cello >>
  >>
  \layout { }
  \midi { }
}

```

String quartet template with separate parts

The "String quartet template" snippet produces a nice string quartet, but what if you needed to print parts? This new template demonstrates how to use the `\tag` feature to easily split a piece into individual parts.

You need to split this template into separate files; the filenames are contained in comments at the beginning of each file. `piece.ly` contains all the music definitions. The other files – `score.ly`, `vn1.ly`, `vn2.ly`, `vla.ly`, and `vlc.ly` – produce the appropriate part.

Do not forget to remove specified comments when using separate files!

```

%% piece.ly
%% (This is the global definitions file)

global= {
  \time 4/4
  \key c \major
}

Violinone = \new Voice { \relative c' {
  \set Staff.instrumentName = #"Violin 1 "

  c2 d e1

\bar "|." }} %*****

```

```

Violintwo = \new Voice { \relative c' {
  \set Staff.instrumentName = #"Violin 2 "

  g2 f e1

\bar "|" } } %*****
Viola = \new Voice { \relative c' {
  \set Staff.instrumentName = #"Viola "
  \clef alto

  e2 d c1

\bar "|" } } %*****
Cello = \new Voice { \relative c' {
  \set Staff.instrumentName = #"Cello "
  \clef bass

  c2 b a1

\bar "|" } } %*****

music = {
  <<
    \tag #'score \tag #'vn1 \new Staff { << \global \Violinone >> }
    \tag #'score \tag #'vn2 \new Staff { << \global \Violintwo>> }
    \tag #'score \tag #'vla \new Staff { << \global \Viola>> }
    \tag #'score \tag #'vlc \new Staff { << \global \Cello>> }
  >>
}

%%% These are the other files you need to save on your computer

%%%%%%%% score.ly
%%%%%%%% (This is the main file)

%\include "piece.ly"          %%% uncomment this line when using a separate file
#(set-global-staff-size 14)
\score {
  \new StaffGroup \keepWithTag #'score \music
  \layout { }
  \midi { }
}

%{ Uncomment this block when using separate files

%%%%%%%% vn1.ly
%%%%%%%% (This is the Violin 1 part file)

\include "piece.ly"
\score {

```

```

\keepWithTag #'vn1 \music
\layout { }
}

%%%% vn2.ly
%%%% (This is the Violin 2 part file)

\include "piece.ly"
\score {
  \keepWithTag #'vn2 \music
  \layout { }
}

%%%% vla.ly
%%%% (This is the Viola part file)

\include "piece.ly"
\score {
  \keepWithTag #'vla \music
  \layout { }
}

%%%% vlc.ly
%%%% (This is the Cello part file)

\include "piece.ly"
\score {
  \keepWithTag #'vlc \music
  \layout { }
}

%}

```

Violin 1

Violin 2

Viola

Cello

Vocal ensemble template with automatic piano reduction

This template adds an automatic piano reduction to the standard SATB vocal score demonstrated in "Vocal ensemble template". This demonstrates one of the strengths of LilyPond – you can use a music definition more than once. If any changes are made to the vocal notes (say, `tenorMusic`), then the changes will also apply to the piano reduction.

```

global = {
  \key c \major
  \time 4/4
}

sopMusic = \relative c'' {
  c4 c c8[( b)] c4
}
sopWords = \lyricmode {
  hi hi hi hi
}

altoMusic = \relative c' {
  e4 f d e
}
altoWords = \lyricmode {
  ha ha ha ha
}

tenorMusic = \relative c' {
  g4 a f g
}
tenorWords = \lyricmode {
  hu hu hu hu
}

bassMusic = \relative c {
  c4 c g c
}
bassWords = \lyricmode {
  ho ho ho ho
}

\score {
  <<
    \new ChoirStaff <<
      \new Lyrics = sopranos { s1 }
      \new Staff = women <<
        \new Voice = sopranos { \voiceOne << \global \sopMusic >> }
        \new Voice = altos { \voiceTwo << \global \altoMusic >> }
      >>
      \new Lyrics = altos { s1 }
      \new Lyrics = tenors { s1 }
      \new Staff = men <<
        \clef bass
        \new Voice = tenors { \voiceOne << \global \tenorMusic >> }
        \new Voice = basses { \voiceTwo << \global \bassMusic >> }
      >>
      \new Lyrics = basses { s1 }
      \context Lyrics = sopranos \lyricsto sopranos \sopWords
      \context Lyrics = altos \lyricsto altos \altoWords
      \context Lyrics = tenors \lyricsto tenors \tenorWords
    >>
  >>
}

```

```

\context Lyrics = basses \lyricsto basses \bassWords
>>
\new PianoStaff <<
  \new Staff <<
    \set Staff.printPartCombineTexts = ##f
    \partcombine
    << \global \sopMusic >>
    << \global \altoMusic >>
  >>
  \new Staff <<
    \clef bass
    \set Staff.printPartCombineTexts = ##f
    \partcombine
    << \global \tenorMusic >>
    << \global \bassMusic >>
  >>
>>
>>
\layout {
  \context {
    % a little smaller so lyrics
    % can be closer to the staff
    \Staff
    \override VerticalAxisGroup #'minimum-Y-extent = #'(-3 . 3)
  }
}

```

The image shows a musical score for a vocal ensemble. It consists of three systems of staves. The first system has a soprano staff (treble clef) with lyrics 'hi hi hi hi' above it and 'ha ha ha ha' and 'hu hu hu hu' below it. The second system has an alto staff (treble clef) with lyrics 'ho ho ho ho' below it. The third system has a bass staff (bass clef) with lyrics 'ho ho ho ho' below it. The lyrics are aligned with the notes on the staves.

Vocal ensemble template with lyrics aligned below and above the staves

This template is basically the same as the simple "Vocal ensemble" template, with the exception that here all the lyrics lines are placed using `alignAboveContext` and `alignBelowContext`.

```

global = {
  \key c \major
  \time 4/4
}

sopMusic = \relative c'' {
  c4 c c8[( b)] c4
}
sopWords = \lyricmode {
  hi hi hi hi
}

altoMusic = \relative c' {
  e4 f d e
}
altoWords = \lyricmode {
  ha ha ha ha
}

tenorMusic = \relative c' {
  g4 a f g
}
tenorWords = \lyricmode {
  hu hu hu hu
}

bassMusic = \relative c {
  c4 c g c
}
bassWords = \lyricmode {
  ho ho ho ho
}

\score {
  \new ChoirStaff <<
    \new Staff = women <<
      \new Voice = "sopranos" { \voiceOne << \global \sopMusic >> }
      \new Voice = "altos" { \voiceTwo << \global \altoMusic >> }
    >>
    \new Lyrics \with { alignAboveContext = women } \lyricsto sopranos \sopWords
    \new Lyrics \with { alignBelowContext = women } \lyricsto altos \altoWords
    % we could remove the line about this with the line below, since we want
    % the alto lyrics to be below the alto Voice anyway.
    % \new Lyrics \lyricsto altos \altoWords

    \new Staff = men <<
      \clef bass
      \new Voice = "tenors" { \voiceOne << \global \tenorMusic >> }
      \new Voice = "basses" { \voiceTwo << \global \bassMusic >> }
    >>
    \new Lyrics \with { alignAboveContext = men } \lyricsto tenors \tenorWords
    \new Lyrics \with { alignBelowContext = men } \lyricsto basses \bassWords
  }

```

```

% again, we could replace the line above this with the line below.
% \new Lyrics \lyricsto basses \bassWords
>>
\layout {
  \context {
    % a little smaller so lyrics
    % can be closer to the staff
    \Staff
    \override VerticalAxisGroup #'minimum-Y-extent = #'(-3 . 3)
  }
}

```



Vocal ensemble template

Here is a standard four-part SATB vocal score. With larger ensembles, it is often useful to include a section which is included in all parts. For example, the time signature and key signature are almost always the same for all parts. Like in the "Hymn" template, the four voices are regrouped on only two staves.

```

global = {
  \key c \major
  \time 4/4
}

sopMusic = \relative c' {
  c4 c c8[( b)] c4
}
sopWords = \lyricmode {
  hi hi hi hi
}

altoMusic = \relative c' {
  e4 f d e
}
altoWords = \lyricmode {
  ha ha ha ha
}

tenorMusic = \relative c' {

```



```

    g4 a f g
}
tenorWords = \lyricmode {
    hu hu hu hu
}

bassMusic = \relative c {
    c4 c g c
}
bassWords = \lyricmode {
    ho ho ho ho
}

\score {
  \new ChoirStaff <<
    \new Lyrics = sopranos { s1 }
    \new Staff = women <<
      \new Voice = "sopranos" {
        \voiceOne
        << \global \sopMusic >>
      }
      \new Voice = "altos" {
        \voiceTwo
        << \global \altoMusic >>
      }
    >>
    \new Lyrics = "altos" { s1 }
    \new Lyrics = "tenors" { s1 }
    \new Staff = men <<
      \clef bass
      \new Voice = "tenors" {
        \voiceOne
        << \global \tenorMusic >>
      }
      \new Voice = "basses" {
        \voiceTwo << \global \bassMusic >>
      }
    >>
    \new Lyrics = basses { s1 }
    \context Lyrics = sopranos \lyricsto sopranos \sopWords
    \context Lyrics = altos \lyricsto altos \altoWords
    \context Lyrics = tenors \lyricsto tenors \tenorWords
    \context Lyrics = basses \lyricsto basses \bassWords
  >>
  \layout {
    \context {
      % a little smaller so lyrics
      % can be closer to the staff
      \Staff
      \override VerticalAxisGroup #'minimum-Y-extent = #'(-3 . 3)
    }
  }
}

```

}

hi hi hi hi

ha ha ha ha

hu hu hu hu

ho ho ho ho