

LilyPond

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The music typesetter

LilyPond Regression Tests

The LilyPond development team

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# Table of Contents

<b>Introduction</b>	<b>1</b>
<b>Regression test cases</b>	<b>2</b>
absolute-dimensions-size10-layout30.ly	2
absolute-dimensions-size30-layout10.ly	2
accidental-accent.ly	3
accidental-ancient.ly	3
accidental-broken-tie-spacing.ly	3
accidental-cautionary-horizontal-spacing.ly	3
accidental-cautionary-script-placement.ly	4
accidental-cautionary.ly	4
accidental-clef-change.ly	4
accidental-collision.ly	4
accidental-contemporary.ly	4
accidental-double.ly	5
accidental-fingering-collision.ly	5
accidental-forced-tie.ly	5
accidental-grouping.ly	5
accidental-ledger.ly	6
accidental-octave.ly	6
accidental-piano.ly	7
accidental-placement-padding.ly	7
accidental-placement-samepitch.ly	7
accidental-placement.ly	7
accidental-quarter.ly	7
accidental-single-double.ly	7
accidental-styles.ly	8
accidental-suggestions.ly	10
accidental-tie.ly	10
accidental-unbroken-tie-spacing.ly	11
accidental-voice.ly	11
accidental.ly	11
accreg.ly	11
add-grace-property.ly	12
add-stem-support.ly	12
add-to-and-remove-from-tag-group.ly	12
added-post-event-test.ly	13
addlyrics-existing-context.ly	13
addlyrics-to-staff-context.ly	14
after.ly	14
alignment-order-unfound-context.ly	14
alignment-order.ly	14
alignment-vertical-manual-setting.ly	15
allow-break-ancient.ly	17
allow-break.ly	17
alter-broken.ly	17
alteration-glyphs.ly	18
alternating-time-beam-exceptions.ly	18

alternating-time-denominator-zero.ly	19
alternating-time-numerator-zero.ly	19
alternative-end-segno.ly	19
alternative-end.ly	20
alternative-middle-segno.ly	20
alternative-middle.ly	20
alternative-mmrest.ly	21
alternative-nest-end-end-segno1.ly	21
alternative-nest-end-end-segno2.ly	21
alternative-nest-end-end.ly	22
alternative-reuse.ly	22
alternative-start-segno.ly	22
alternative-start.ly	23
alternative-top-level.ly	23
alternative-trailing-var.ly	23
alternative-var-sequential.ly	23
ambitus-cue.ly	24
ambitus-gap.ly	24
ambitus-middleC.ly	24
ambitus-ottava.ly	24
ambitus-percussion-staves.ly	25
ambitus-pitch-ordering.ly	25
ambitus-position.ly	25
ambitus-skip-at-start.ly	25
ambitus-slur.ly	25
ambitus-with-ligature.ly	26
ambitus.ly	26
annotate-system-start-delimiter.ly	26
annotate-volta-spanner-end.ly	26
apply-context.ly	27
apply-output.ly	27
approximate-pitch-chord-repeat.ly	27
approximate-pitch-head-direction-default.ly	27
approximate-pitch-head-direction-tweak.ly	28
approximate-pitch-tie.ly	28
approximate-pitch-var.ly	28
approximate-pitch.ly	29
arabic-accidental-glyphs.ly	29
arpeggio-at-right-bracket.ly	29
arpeggio-at-right-parenthesis-dashed.ly	29
arpeggio-at-right-parenthesis.ly	30
arpeggio-collision.ly	30
arpeggio-no-overshoot.ly	30
arpeggio-no-staff-symbol.ly	30
arpeggio-positions-bracket.ly	30
arpeggio-positions-normal-down.ly	31
arpeggio-positions-normal-up.ly	32
arpeggio-positions-normal.ly	33
arpeggio-positions-parenthesis-dashed.ly	34
arpeggio-positions-parenthesis.ly	35
arpeggio-span-collision-bracket.ly	36
arpeggio-span-collision-parenthesis.ly	36

arpeggio-span-collision.ly	36
arpeggio-span-one-staff-collision.ly	36
arpeggio-span-one-staff.ly	36
arpeggio.ly	37
articulation-snappizzicato.ly	37
augmentum.ly	37
auto-beam-bar.ly	37
auto-beam-beaming-override.ly	37
auto-beam-breathe.ly	37
auto-beam-exceptions.ly	37
auto-beam-no-beam.ly	38
auto-beam-ossia.ly	38
auto-beam-partial-grace.ly	38
auto-beam-partial.ly	38
auto-beam-recheck.ly	39
auto-beam-triplet.ly	39
auto-beam-tuplets.ly	39
auto-beam-without-bar-lines.ly	39
auto-beam.ly	39
auto-breaks.ly	40
auto-change.ly	41
auto-line-breaks.ly	41
auto-page-breaks.ly	41
autobeam-3-4-rules-shortened-measure.ly	43
autobeam-3-4-rules.ly	43
autobeam-nobeam.ly	43
autobeam-show-defaults.ly	44
autobeam-tuplet-recheck.ly	46
autochange-after-rest.ly	46
autochange-clefs.ly	46
autochange-inside-grace.ly	46
autochange-inside-scale-durations.ly	47
autochange-keep-with-tag.ly	47
autochange-relative.ly	47
autochange-turning-pitch.ly	47
autochange-with-grace.ly	47
automatic-polyphony-context-id.ly	48
automatic-polyphony-drumstaff.ly	48
automatic-polyphony-tabstaff.ly	48
backend-exercise.ly	48
baerenreiter-sarabande.ly	49
balloon-attachments.ly	51
balloon-breakable.ly	51
balloon-cross-staff.ly	51
balloon-empty-pure-height.ly	51
balloon-engraver-score-spacing.ly	51
balloon-glissando.ly	52
balloon-outside-staff.ly	52
balloon-spanner-placement.ly	52
balloon-spanner.ly	53
balloon-staff-size.ly	53
balloon-stem-tremolo.ly	53



balloon-stem.ly	53
balloon-stencil.ly	54
balloon-thickness.ly	54
balloon-voice-follower.ly	54
balloon.ly	54
bar-check-after-cadenza-warn.ly	54
bar-check-parallel-alternative-ok.ly	55
bar-check-redefine.ly	55
bar-check-submeasure-alternative-warn.ly	55
bar-extent.ly	56
bar-line-allow-volta-hook.ly	56
bar-line-built-in-caesura-eol.ly	56
bar-line-built-in-double-repeat.ly	57
bar-line-built-in-empty.ly	58
bar-line-built-in-end-repeat-segno-start-repeat.ly	58
bar-line-built-in-end-repeat-segno.ly	59
bar-line-built-in-end-repeat.ly	59
bar-line-built-in-end-section.ly	59
bar-line-built-in-fine-segno-start-repeat.ly	60
bar-line-built-in-fine-segno.ly	60
bar-line-built-in-measure.ly	61
bar-line-built-in-section.ly	61
bar-line-built-in-segno-start-repeat.ly	62
bar-line-built-in-segno.ly	62
bar-line-built-in-start-repeat.ly	63
bar-line-built-in-start-section.ly	64
bar-line-built-in-submeasure.ly	65
bar-line-caesura-double.ly	65
bar-line-caesura-eol-double.ly	66
bar-line-caesura-eol-single.ly	66
bar-line-caesura-eol-thick.ly	67
bar-line-define-bar-glyph-empty.ly	67
bar-line-define-bar-glyph.ly	68
bar-line-define-bar-line-empty.ly	68
bar-line-define-bar-line.ly	68
bar-line-define-fine-v-repeat-segno.ly	69
bar-line-define-fine-v-repeat.ly	69
bar-line-define-measure.ly	69
bar-line-define-repeat-segno.ly	69
bar-line-define-repeat.ly	70
bar-line-define-section.ly	70
bar-line-define-underlying-repeat.ly	70
bar-line-fine-volta-hook.ly	70
bar-line-manual-v-repeat.ly	71
bar-line-markup.ly	71
bar-line-omit.ly	71
bar-line-placement-colon.ly	72
bar-line-placement-dashed-layout-staff-space.ly	72
bar-line-placement-dashed-magnify-staff-space.ly	73
bar-line-placement-dashed-span-layout-staff-space.ly	74
bar-line-placement-dashed-span-magnify-staff-space.ly	75
bar-line-placement-dashed-span-staff-space.ly	76

bar-line-placement-dashed-span.ly	77
bar-line-placement-dashed-staff-space.ly	78
bar-line-placement-dashed.ly	79
bar-line-placement-dotted-layout-staff-space.ly	80
bar-line-placement-dotted-magnify-staff-space.ly	81
bar-line-placement-dotted-span-layout-staff-space.ly	82
bar-line-placement-dotted-span-magnify-staff-space.ly	83
bar-line-placement-dotted-span-staff-space.ly	84
bar-line-placement-dotted-span.ly	85
bar-line-placement-dotted-staff-space.ly	86
bar-line-placement-dotted.ly	87
bar-line-placement-short.ly	88
bar-line-placement-tick.ly	89
bar-line-right-justified.ly	90
bar-line-section.ly	91
bar-line-staff-override-alone.ly	91
bar-line-staff-override-grouped.ly	92
bar-line-staff-size.ly	92
bar-line-staff-symbol-height-override.ly	92
bar-line-submeasure-bar-type.ly	93
bar-line-submeasure-bars-off.ly	93
bar-line-submeasure-grace.ly	93
bar-line-thickness.ly	94
bar-line-unset.ly	94
bar-lines.ly	94
bar-number-after-alternative-restore-cadenza.ly	95
bar-number-after-alternative-restore-grace.ly	96
bar-number-after-cadenza-with-grace.ly	96
bar-number-after-cadenza.ly	96
bar-number-alternative-number.ly	97
bar-number-alternative-style.ly	97
bar-number-break-alignment-list.ly	98
bar-number-check-warning.ly	98
bar-number-no-bar-line.ly	98
bar-number-nobreak.ly	98
bar-number-segno-repeat.ly	99
bar-number-staff-group-context.ly	99
bar-number-visibility-all-bar-numbers-visible.ly	99
bar-number-visibility-every-nth-bar-number-visible.ly	100
bar-number-visibility-first-bar-number-invisible-and-no-parenthesized-bar-numbers.ly	100
bar-number-visibility-first-bar-number-invisible-save-broken-bars.ly	101
bar-number-visibility-first-bar-number-invisible.ly	101
bar-number-visibility-modulo-bar-number-visible.ly	101
bar-number-volta-repeat-end.ly	102
bar-number-volta-repeat.ly	102
bar-number.ly	102
beam-auto-knee.ly	103
beam-auto.ly	103
beam-beamlet-break.ly	104
beam-beamlet-grace.ly	105
beam-beat-grouping.ly	105
beam-break-no-bar.ly	105

beam-break.ly	105
beam-broken-classic.ly	105
beam-broken-difficult.ly	108
beam-center-slope.ly	108
beam-collision-accidentals.ly	108
beam-collision-basic.ly	109
beam-collision-beamcount.ly	109
beam-collision-classic.ly	109
beam-collision-cross-staff.ly	109
beam-collision-cross-staff2.ly	110
beam-collision-feasible-region.ly	110
beam-collision-flag.ly	110
beam-collision-grace.ly	110
beam-collision-large-object.ly	111
beam-collision-off.ly	111
beam-collision-opposite-stem.ly	111
beam-collision-prefatory-matter.ly	111
beam-collision-scaled-staff.ly	111
beam-collision-voice-only.ly	111
beam-concave-chord.ly	112
beam-concave-damped.ly	112
beam-concave.ly	112
beam-cross-staff-auto-knee.ly	112
beam-cross-staff-rest.ly	113
beam-cross-staff-script.ly	113
beam-cross-staff-slope.ly	113
beam-cross-staff.ly	113
beam-damp.ly	113
beam-default-lengths.ly	114
beam-extreme.ly	114
beam-feather-breaking.ly	114
beam-feather-knee-stem-length.ly	116
beam-feather.ly	116
beam-flat-retain-direction.ly	117
beam-forced-direction.ly	117
beam-french.ly	117
beam-funky-beamlet.ly	117
beam-funky.ly	117
beam-grace-infinite-measure-length.ly	117
beam-grace-tuplet-bounds.ly	118
beam-isknee.ly	118
beam-knee-advanced.ly	118
beam-knee-different-levels.ly	121
beam-knee-gould.ly	121
beam-knee-stemlet.ly	122
beam-knee-symmetry.ly	122
beam-length.ly	122
beam-manual-beaming.ly	123
beam-multiple-cross-staff.ly	123
beam-multiplicity-over-rests.ly	123
beam-outside-beamlets.ly	123
beam-over-barline.ly	123

beam-position.ly	123
beam-quant-standard.ly	124
beam-quanting-32nd.ly	124
beam-quanting-horizontal.ly	124
beam-quanting-overhang.ly	125
beam-quarter.ly	125
beam-rest-extreme.ly	125
beam-rest.ly	125
beam-second.ly	125
beam-shortened-lengths.ly	125
beam-single-stem.ly	126
beam-skip.ly	126
beam-slope-stemlet.ly	126
beam-standard-french-compare.ly	126
beam-subdivide-cancelling-tuplets.ly	126
beam-subdivide-compound-meter.ly	127
beam-subdivide-duplets.ly	127
beam-subdivide-grace.ly	127
beam-subdivide-incomplete-beam.ly	128
beam-subdivide-max-limit.ly	128
beam-subdivide-nested-triplets.ly	128
beam-subdivide-pentadecuplet.ly	129
beam-subdivide-quarter-notes.ly	129
beam-subdivide-three-numerator-meter.ly	129
beam-subdivide-trailing-stem.ly	129
beam-subdivide-triplet-variants.ly	129
beam-subdivide-tuplet-boundaries.ly	130
beam-subdivide-tuplet-grace.ly	130
beam-subdivide-tuplets.ly	130
beam-subdivide-unusual-subdivision-intervals.ly	130
beam-subdivision.ly	132
beam-unconnected-beamlets.ly	132
beam-unterminated.ly	132
beaming-more-than-4-beams-normal-size.ly	133
beaming-ternary-metrum.ly	133
beaming-tuplet-regular.ly	133
beaming.ly	133
beamlet-point-toward-beat.ly	133
beamlet-test.ly	134
beams.ly	134
beat-performer.ly	134
bend-after-start-in-grace.ly	135
bend-after.ly	135
bend-bound.ly	135
bend-dot.ly	136
bend-spanner-consecutive.ly	136
bend-spanner-details.ly	136
bend-spanner-exclude-notes.ly	138
bend-spanner-line-break.ly	138
bend-spanner-simple.ly	139
bend-spanner-staff-size.ly	140
bend-spanner-styles.ly	141

bend-spanner-tied-notes.ly	141
bom-mark.ly	142
book-change-global-staffsize-abs-fonts.ly	142
book-identifier-markup.ly	142
book-label-no-segfault.ly	142
bookpart-level-page-numbering-one-bookpart.ly	144
bookpart-level-page-numbering.ly	145
bookpart-variable.ly	147
bookparts.ly	149
break-align-insert.ly	149
break-alignment-anchor-alignment.ly	150
break-alignment-anchor-average-clamp.ly	150
break-alignment-anchor-average-midpoint.ly	151
break-alignment-anchor-average-unanimous.ly	151
break-alignment-anchors.ly	151
break-alignment-dynamics-over-staff.ly	151
break-bypass-default-break-points.ly	152
break-no-bar-clef.ly	152
break-no-bar-key.ly	153
break.ly	153
breath-mark-type.ly	153
breathing-sign-accidentals.ly	153
breathing-sign-ancient.ly	153
breathing-sign-custom-staff.ly	154
breathing-sign-tight-spacing.ly	154
breathing-sign-types-one-voice.ly	154
breathing-sign.ly	154
breve-extent.ly	155
cadenza-grace-autobeam.ly	155
caesura-alignment-multiple.ly	155
caesura-articulation-multiple.ly	155
caesura-over-span-bar-line-sorting.ly	156
caesura-over-span-bar-line.ly	156
caesura-over-tall-bar-line.ly	157
caesura-script-multiple.ly	157
caesura-style-comma-not-at-bar-line.ly	157
caesura-style-comma-or-fermata.ly	157
caesura-style-comma-over-bar-line.ly	158
caesura-style-comma.ly	158
caesura-style-default.ly	159
caesura-style-straight-or-fermata.ly	159
center-title.ly	160
centered-bar-numbers-alternative.ly	160
centered-bar-numbers-centering.ly	160
centered-bar-numbers-down.ly	160
centered-bar-numbers-formatting.ly	161
centered-bar-numbers-priority.ly	161
centered-bar-numbers-self-alignment-X.ly	161
centered-bar-numbers-visibility.ly	161
centered-bar-numbers.ly	162
choirstaff-dynamics-spacing.ly	162
chord-X-align-on-main-noteheads.ly	162

chord-additional-pitch-prefix.ly .....	162
chord-changes-alternative.ly .....	162
chord-changes.ly .....	163
chord-dots.ly .....	163
chord-grid-additional-contexts.ly .....	163
chord-grid-bar-line-attachment.ly .....	163
chord-grid-marks.ly .....	164
chord-grid-median-style.ly .....	164
chord-grid-parentheses.ly .....	164
chord-grid-repeats.ly .....	164
chord-grid-rests.ly .....	165
chord-grid-skips.ly .....	165
chord-grid-staff-sizes.ly .....	165
chord-grid-stopstaff.ly .....	166
chord-grid-unterminated-measure.ly .....	166
chord-grid.ly .....	167
chord-name-11-entry.ly .....	167
chord-name-entry.ly .....	167
chord-name-exceptions.ly .....	167
chord-name-major7.ly .....	168
chord-name-minor.ly .....	168
chord-name-override-text.ly .....	168
chord-names-bass.ly .....	168
chord-names-in-grand-staff.ly .....	168
chord-names-languages.ly .....	169
chord-names-languages2.ly .....	169
chord-names-lower-case-minor.ly .....	169
chord-names-rests.ly .....	170
chord-names-spanbar.ly .....	170
chord-repetition-accidentals.ly .....	170
chord-repetition-relative.ly .....	170
chord-repetition-script-stack.ly .....	170
chord-repetition-times.ly .....	170
chord-repetition-tweak.ly .....	171
chord-repetition.ly .....	171
chord-scripts.ly .....	171
chord-slash-separator.ly .....	171
chord-slur-at-right.ly .....	172
chord-slur-positions-bracket.ly .....	172
chord-slur-span-collision.ly .....	173
chord-tremolo-accidental.ly .....	173
chord-tremolo-articulations.ly .....	173
chord-tremolo-other-commands.ly .....	173
chord-tremolo-scaled-durations.ly .....	173
chord-tremolo-short.ly .....	174
chord-tremolo-single.ly .....	174
chord-tremolo-stem-direction.ly .....	174
chord-tremolo-whole.ly .....	174
chord-tremolo.ly .....	174
chord-voicings.ly .....	175
chordnames-nochord.ly .....	175
chords-funky-ignatzek.ly .....	176

chromatic-scales.ly	176
clef-change-at-end.ly	176
clef-force.ly	176
clef-ottava.ly	177
clef-transposition-optional.ly	177
clef-transposition-placement.ly	177
clef-transposition-visibility.ly	178
clef-transposition.ly	179
clef-unchanged.ly	179
clef-warn.ly	179
clefs.ly	179
clip-systems.ly	180
cluster-break.ly	182
cluster-cross-staff.ly	182
cluster-single-note.ly	182
cluster-style.ly	182
cluster.ly	182
coda-mark-begin-score-default.ly	183
coda-mark-begin-score-specific.ly	183
coda-mark-break.ly	183
coda-mark-formatters.ly	183
coda-mark-unaligned.ly	183
collision-dots-invert.ly	184
collision-dots-move.ly	184
collision-dots-up-space-dotted.ly	184
collision-dots.ly	184
collision-harmonic-no-dots.ly	184
collision-head-chords.ly	184
collision-head-solfa-fa.ly	185
collision-heads.ly	185
collision-manual.ly	185
collision-merge-differently-dotted.ly	185
collision-merge-differently-headed.ly	185
collision-merge-dots-hidden.ly	186
collision-merge-dots.ly	186
collision-mesh.ly	186
collision-seconds.ly	186
collision-single-head.ly	186
collision-whole.ly	186
collisions.ly	187
color-css.ly	187
color.ly	187
completion-heads-alternating-polyphony.ly	187
completion-heads-dotted-durations.ly	187
completion-heads-factor.ly	188
completion-heads-lyrics.ly	188
completion-heads-multiple-ties.ly	188
completion-heads-polyphony.ly	188
completion-heads-tie.ly	188
completion-heads-tuplets.ly	189
completion-heads-unit.ly	189
completion-heads.ly	189

completion-rest.ly	189
complex-once.ly	189
compound-time-signature-style.ly	190
compound-time-signatures.ly	190
context-defaultchild-cycle.ly	191
context-defaultchild-def.ly	191
context-defaultchild-mod.ly	191
context-denies-defaultchild-def.ly	191
context-denies-defaultchild-mod.ly	191
context-denies-nondestructive-mod.ly	191
context-descend-only-not-found.ly	192
context-die-staff.ly	192
context-find-child.ly	192
context-find-current.ly	192
context-find-grandchild-ambiguous.ly	193
context-find-grandchild.ly	193
context-find-parent.ly	193
context-find-score-alias.ly	194
context-find-sibling.ly	194
context-global-find.ly	194
context-global-new.ly	194
context-mod-context.ly	194
context-mod-with.ly	195
context-nested-staffgroup.ly	195
context-new-child-same-name.ly	196
context-new-sibling-same-name.ly	196
context-output-def.ly	196
context-property-deprecated-scheme-get.ly	196
context-property-deprecated-scheme-set.ly	197
context-property-deprecated-scheme-unset.ly	197
context-property-deprecated-scheme-where-defined.ly	197
context-property-deprecated-set-function.ly	197
context-property-deprecated-set-once.ly	197
context-property-deprecated-set.ly	197
context-property-deprecated-unset-function.ly	198
context-property-deprecated-unset-once.ly	198
context-property-deprecated-unset.ly	198
context-property-pop-empty.ly	198
context-property-pop-inner.ly	198
context-property-push-inner.ly	198
context-property-stack-unset.ly	199
context-property-stack.ly	199
context-score-level.ly	199
context-string-tuning.ly	199
cropping-with-negative-vspace.ly	199
cross-staff-beams.ly	199
cross-staff-stems.ly	200
cue-clef-after-barline.ly	200
cue-clef-begin-of-score.ly	200
cue-clef-keysignature.ly	201
cue-clef-manually.ly	201
cue-clef-new-line.ly	201



cue-clef-transposition-optional.ly	201
cue-clef-transposition.ly	202
cue-clef.ly	202
custos-unpitched.ly	202
custos.ly	202
dead-notes.ly	203
debug-property-callbacks.ly	203
define-event-function.ly	203
divisi-staves.ly	204
divisiones-staff-override-alone.ly	205
divisiones-staff-override-gregorian-transcription-style.ly	205
divisiones-staff-override-grouped.ly	206
divisions-staff-override-alone.ly	206
divisions-staff-override-gregorian-transcription-style.ly	207
divisions-staff-override-grouped.ly	207
dodecaphonic-no-repeat-cadenza.ly	208
dodecaphonic-no-repeat-partial.ly	208
dot-column-engraver.ly	208
dot-column-note-collision.ly	209
dot-column-rest-collision.ly	209
dot-column-vertical-positioning.ly	209
dot-dot-count-override.ly	209
dot-flag-collision.ly	210
dot-rest-beam-trigger.ly	210
dot-rest-horizontal-spacing.ly	210
dot-up-voice-collision.ly	210
dots.ly	210
drum-scripts.ly	211
drums.ly	211
duration-identifier-compressed.ly	212
duration-line-and-partCombine.ly	212
duration-line-at-line-break.ly	212
duration-line-break-align-group.ly	212
duration-line-end-items.ly	213
duration-line-magnified-staff.ly	214
duration-line-staff-change.ly	215
duration-line-start-stop.ly	215
duration-line-styles.ly	216
duration-line-thickness-staff-sizes.ly	216
duration-line-tie.ly	218
duration-multiplier-scheme.ly	218
dynamics-alignment-autobreak.ly	219
dynamics-alignment-breaker-linebreak.ly	219
dynamics-alignment-breaker-order.ly	219
dynamics-alignment-breaker-subsequent-spanner.ly	220
dynamics-alignment-breaker.ly	220
dynamics-alignment-no-line-linebreak.ly	220
dynamics-alignment-no-line.ly	220
dynamics-avoid-cross-staff-stem.ly	220
dynamics-broken-hairpin.ly	221
dynamics-context-textspan.ly	221
dynamics-custom-text-spanner-postfix.ly	221

dynamics-empty.ly	221
dynamics-glyphs.ly	222
dynamics-hairpin-endpoint-alignment.ly	222
dynamics-hairpin-length.ly	223
dynamics-line.ly	223
dynamics-outside-staff-priority.ly	223
dynamics-rest-positioning.ly	223
dynamics-text-dynamics-context.ly	223
dynamics-text-left-text-alignment.ly	224
dynamics-text-right-padding.ly	224
dynamics-text-spanner-abs-dynamic.ly	224
dynamics-text-spanner-padding.ly	224
dynamics-text-spanner-postfix.ly	224
dynamics-unbound-hairpin.ly	225
easy-notation-accidentals.ly	225
easy-notation-size.ly	225
easy-notation.ly	226
embedded-postscript.ly	226
embedded-scheme-music-at-top-level.ly	226
embedded-strings-comments.ly	226
emmentaler-fractions.ly	227
emmentaler-number-kerning.ly	228
empty-chord.ly	232
engraver-make-item-spanner.ly	232
episema.ly	233
event-listener-output.ly	233
extratoken.ly	233
fermata-dot-position.ly	234
fermata-outside-staff-priority.ly	234
fermata-rest-position.ly	234
ferneyhough-hairpins.ly	234
figured-bass-alteration.ly	235
figured-bass-continuation-center.ly	235
figured-bass-continuation-empty.ly	235
figured-bass-continuation-end-position.ly	235
figured-bass-continuation-forbid.ly	236
figured-bass-continuation-modifiers.ly	236
figured-bass-continuation.ly	236
figured-bass-durations.ly	236
figured-bass-empty-figures.ly	236
figured-bass-extendends-markup.ly	236
figured-bass-extendends-spacing.ly	237
figured-bass-ignore-rest.ly	237
figured-bass-implicit.ly	237
figured-bass-large-numbers.ly	237
figured-bass-script.ly	237
figured-bass-slashed-numbers.ly	238
figured-bass-staff.ly	238
figured-bass.ly	238
fill-line-test.ly	238
filter-translators.ly	239
fine.ly	239

finger-chords-accidental.ly	239
finger-chords-dot.ly	240
finger-chords-order.ly	240
finger-chords.ly	240
finger-glide-spanner-id.ly	240
finger-glide-spanner-line-break-styles.ly	241
finger-glide-spanner-multiple-fingerings.ly	242
finger-glide-spanner-nested-line-break.ly	242
finger-glide-spanner-styles.ly	243
finger-glide-spanner.ly	243
fingering-adjacent-note-chord-new.ly	243
fingering-adjacent-note-chord.ly	243
fingering-column-snap-radius.ly	244
fingering-column.ly	244
fingering-cross-staff.ly	244
fingering-directions.ly	244
fingering-no-stencil.ly	244
fingering-y-offset-new.ly	245
fingering.ly	245
flag-stem-begin-position.ly	245
flageolet.ly	245
flags-default.ly	245
flags-in-scheme.ly	246
flags-straight-layout-staff-size.ly	246
flags-straight-staff-size.ly	247
flags-straight-stockhausen-boulez.ly	247
flags-straight.ly	247
flip-stencil.ly	248
follow-voice-break.ly	248
follow-voice-consecutive.ly	248
font-bogus-ligature.ly	248
font-family-override.ly	248
font-features.ly	249
font-kern.ly	249
font-name-add-files.ly	249
font-name-font-size.ly	250
font-name.ly	250
footnote-auto-numbering-page-reset.ly	250
footnote-auto-numbering-vertical-order.ly	251
footnote-auto-numbering.ly	253
footnote-balloon-on-counter.ly	255
footnote-beam.ly	256
footnote-break-visibility.ly	258
footnote-cross-staff.ly	260
footnote-footer-padding.ly	260
footnote-lyrics.ly	261
footnote-mmrest.ly	263
footnote-spanner.ly	265
footnote-volta-spanner.ly	267
footnote.ly	267
forbid-break-between-bar-lines.ly	269
fret-board-alignment.ly	269

fret-boards.ly . . . . .	270
fret-diagram-origins.ly . . . . .	270
fret-diagrams-capo.ly . . . . .	270
fret-diagrams-dot-color.ly . . . . .	270
fret-diagrams-dots.ly . . . . .	271
fret-diagrams-fingering.ly . . . . .	271
fret-diagrams-fret-label.ly . . . . .	271
fret-diagrams-landscape.ly . . . . .	271
fret-diagrams-left-handed.ly . . . . .	271
fret-diagrams-opposing-landscape.ly . . . . .	272
fret-diagrams-size.ly . . . . .	272
fret-diagrams-string-frets.ly . . . . .	272
fret-diagrams-string-thickness.ly . . . . .	272
fret-diagrams-xo-label.ly . . . . .	273
fretboard-chordchanges.ly . . . . .	273
fretboard-overhang-barre-thickness.ly . . . . .	274
fretdiagram-markup-in-dots.ly . . . . .	274
full-measure-rest-fermata.ly . . . . .	274
general-scheme-bindings.ly . . . . .	275
generic-output-property.ly . . . . .	275
glissando-accidental.ly . . . . .	275
glissando-broken-multiple.ly . . . . .	275
glissando-broken-unkilled.ly . . . . .	276
glissando-broken.ly . . . . .	276
glissando-chord-linebreak.ly . . . . .	277
glissando-chord.ly . . . . .	277
glissando-consecutive.ly . . . . .	277
glissando-cross-staff-broken-remove-empty.ly . . . . .	277
glissando-cross-staff-broken-several-systems.ly . . . . .	278
glissando-cross-staff-broken.ly . . . . .	278
glissando-cross-staff-staff-absent.ly . . . . .	279
glissando-cross-staff.ly . . . . .	279
glissando-dots.ly . . . . .	279
glissando-index.ly . . . . .	279
glissando-no-break.ly . . . . .	280
glissando-skip.ly . . . . .	280
glissando-stencil-align-dir-y.ly . . . . .	280
glissando.ly . . . . .	280
grace-alternative.ly . . . . .	280
grace-auto-beam-engraver.ly . . . . .	281
grace-auto-beam.ly . . . . .	281
grace-bar-line.ly . . . . .	281
grace-bar-number.ly . . . . .	281
grace-beam.ly . . . . .	282
grace-direction-polyphony.ly . . . . .	282
grace-end-expression.ly . . . . .	282
grace-end.ly . . . . .	282
grace-multiple.ly . . . . .	282
grace-music-override.ly . . . . .	283
grace-nest1.ly . . . . .	283
grace-nest2.ly . . . . .	283
grace-nest3.ly . . . . .	283

grace-nest4.ly	283
grace-nest5.ly	283
grace-part-combine.ly	284
grace-partial.ly	284
grace-slashed-no-slur.ly	284
grace-staff-length.ly	284
grace-start-context.ly	284
grace-start.ly	285
grace-stem-length.ly	285
grace-stems.ly	285
grace-sync.ly	285
grace-types.ly	286
grace-unfold-repeat.ly	286
grace-volta-repeat-merge-barline.ly	286
grace-volta-repeat.ly	286
grace.ly	287
graphviz.ly	287
gregorian-transcription-no-ligatures.ly	289
grid-lines.ly	289
grob-indirect-tweak.ly	289
grob-object-fallback.ly	289
grob-tweak.ly	289
hairpin-arpeggio.ly	289
hairpin-barline-break.ly	290
hairpin-circled.ly	290
hairpin-clef.ly	291
hairpin-dashed.ly	291
hairpin-ending.ly	291
hairpin-key-signature.ly	292
hairpin-neighboring-span-dynamics.ly	292
hairpin-shorten-pair-circled-tip.ly	292
hairpin-shorten-pair.ly	293
hairpin-span-bar.ly	293
hairpin-to-barline-mark.ly	294
hairpin-to-barline.ly	294
hairpin-to-rest.ly	295
halfopenvertical.ly	295
hara-kiri-alive-with.ly	295
hara-kiri-drumstaff.ly	295
hara-kiri-keep-previous-settings.ly	296
hara-kiri-percent-repeat.ly	297
hara-kiri-rhythmicstaff.ly	297
hara-kiri-staff.ly	298
hara-kiri-stanza-number.ly	299
hara-kiri-tabstaff.ly	299
harp-pedals-sanity-checks.ly	299
harp-pedals-tweaking.ly	300
harp-pedals.ly	300
header-book-multiple.ly	300
header-book-multiplescores.ly	302
header-bookpart-multiple.ly	304
header-cyclic-reference.ly	306

header-modification-assignment.ly	306
header-modification-function-argument.ly	306
header-score-multiple.ly	306
header-score-reordered.ly	307
header-toplevel-multiple.ly	307
horizontal-beams-damping.ly	308
horizontal-bracket-break.ly	308
horizontal-bracket-broken-texted.ly	308
horizontal-bracket-texted.ly	308
horizontal-bracket-tweak.ly	309
horizontal-bracket.ly	309
horizontal-script-ledger-lines.ly	309
horizontal-script.ly	309
id.ly	310
identifier-alist.ly	310
identifier-following-chordmode.ly	310
identifier-quoted.ly	310
identifiers.ly	311
in-note-configuration.ly	313
in-note.ly	314
incipit-modern.ly	318
incipit-other-context.ly	318
incipit.ly	319
include-identifier.ly	319
include-string.ly	319
incompatible-stem-warning.ly	319
inherit-acceptability.ly	320
initial-context-from-tags.ly	320
input-order-alignment.ly	320
instrument-cue-name.ly	320
instrument-name-dynamic.ly	320
instrument-name-groups.ly	321
instrument-name-hara-kiri.ly	321
instrument-name-markup.ly	322
instrument-name-partial.ly	322
instrument-name-pedal-lyrics.ly	322
instrument-name-system-start-delimiter.ly	323
instrument-name-volta.ly	323
instrument-name-x-align.ly	323
instrument-name.ly	324
instrument-switch.ly	324
invalid-engraver.ly	324
jump-break.ly	325
jump-unaligned.ly	325
justify-line-test.ly	325
keep-alive-interfaces-break-invisibility.ly	325
key-clefs.ly	326
key-signature-cancellation.ly	327
key-signature-left-edge.ly	327
key-signature-padding.ly	327
key-signature-scordatura-persist.ly	327
key-signature-scordatura.ly	327

key-signature-space.ly . . . . .	328
keys.ly . . . . .	328
kievan-notation-dots.ly . . . . .	328
kievan-notation-optional-material.ly . . . . .	328
kievan-notation.ly . . . . .	328
label-straddling-page-break-bookparts.ly . . . . .	329
laissez-vibrer-arpeggio.ly . . . . .	329
laissez-vibrer-chords.ly . . . . .	329
laissez-vibrer-tie-beam.ly . . . . .	329
laissez-vibrer-tie-head-direction.ly . . . . .	329
laissez-vibrer-ties.ly . . . . .	330
landscape.ly . . . . .	330
layout-from.ly . . . . .	331
layout-in-paper.ly . . . . .	332
ledger-extra.ly . . . . .	334
ledger-line-minimum.ly . . . . .	335
ledger-line-properties.ly . . . . .	335
ledger-line-shorten.ly . . . . .	335
ledger-lines-dynamics.ly . . . . .	336
ledger-lines-no-staff-lines.ly . . . . .	336
ledger-lines-non-merging.ly . . . . .	336
ledger-lines-positioning.ly . . . . .	336
ledger-lines-varying-staves.ly . . . . .	336
ledger-positions-customization.ly . . . . .	337
les-nereides.ly . . . . .	337
ligature-bracket-X-positions.ly . . . . .	339
ligature-bracket.ly . . . . .	339
lily-in-scheme.ly . . . . .	339
line-arrows.ly . . . . .	339
line-dash-small-period.ly . . . . .	339
line-dashed-period.ly . . . . .	340
line-spanner-bound-details-right-broken-without-right.ly . . . . .	340
line-style-zigzag-spacing.ly . . . . .	340
line-style.ly . . . . .	340
loglevels.ly . . . . .	340
lyric-autoextender-not-too-short.ly . . . . .	341
lyric-autoextender-suppression-switch.ly . . . . .	341
lyric-autoextender.ly . . . . .	341
lyric-combine-derived-voice.ly . . . . .	342
lyric-combine-empty-warning.ly . . . . .	342
lyric-combine-in-sequential.ly . . . . .	342
lyric-combine-in-simultaneous.ly . . . . .	342
lyric-combine-new.ly . . . . .	342
lyric-combine-nullvoice.ly . . . . .	342
lyric-combine-polyphonic.ly . . . . .	343
lyric-combine-repeat-count.ly . . . . .	343
lyric-combine-switch-new-voice.ly . . . . .	343
lyric-combine-switch-voice.ly . . . . .	343
lyric-combine-top-level-no-music.ly . . . . .	343
lyric-combine.ly . . . . .	343
lyric-extender-broken.ly . . . . .	344
lyric-extender-completion.ly . . . . .	344

lyric-extender-includegraces.ly	344
lyric-extender-no-heads.ly	345
lyric-extender-rest.ly	345
lyric-extender-right-margin.ly	345
lyric-extender.ly	345
lyric-hyphen-break.ly	345
lyric-hyphen-grace.ly	346
lyric-hyphen-retain.ly	347
lyric-hyphen-skip.ly	347
lyric-hyphen-whiteout-color.ly	347
lyric-hyphen.ly	347
lyric-ignore-melisma-alignment.ly	348
lyric-melisma-alignment.ly	348
lyric-melisma-manual.ly	348
lyric-melisma-melisma.ly	348
lyric-no-association-rhythm.ly	348
lyric-octave-eight.ly	349
lyric-phrasing.ly	349
lyric-repeat-count-alternatives.ly	349
lyric-repeat-count-break.ly	349
lyric-repeat-count-format.ly	349
lyric-repeat-count-rest.ly	350
lyric-repeat-count.ly	350
lyric-tie.ly	350
lyric-tweak.ly	350
lyric-volta-alternative-end.ly	351
lyric-volta-alternative.ly	351
lyric-volta-fine.ly	351
lyrics-after-grace.ly	351
lyrics-aligned-above-stay-close-to-staff.ly	352
lyrics-bar.ly	352
lyrics-includegraces.ly	353
lyrics-long-syllables.ly	353
lyrics-melisma-beam.ly	353
lyrics-no-notes.ly	353
lyrics-pass-under-bar.ly	353
lyrics-spanbar.ly	354
lyrics-tenor-clef.ly	354
magnifyMusic-dots-beamlets.ly	354
magnifyMusic-laissez-vibrer-ties.ly	354
magnifyMusic-phrasing-slurs.ly	355
magnifyMusic-repeat-ties.ly	355
magnifyMusic-slurs.ly	355
magnifyMusic-stem-beam-spacing.ly	355
magnifyMusic-tablature-double-stems.ly	355
magnifyMusic-text-interface.ly	356
magnifyMusic-ties.ly	356
magnifyStaff-bar-lines.ly	356
magnifyStaff-dots-beamlets.ly	357
magnifyStaff-dynamics.ly	357
magnifyStaff-left-edge-bar-number.ly	357
magnifyStaff-left-edge-rehearsal-mark.ly	357



magnifyStaff-space-alist.ly	358
magnifyStaff-staff-line-thickness.ly	359
magnifyStaff-tablature-double-stems.ly	359
magnifyStaff-text-interface.ly	359
magnifyStaff-time-signature.ly	359
makam-accidental-glyphs.ly	360
make-relative-copies.ly	360
make-relative-music.ly	360
make-relative.ly	361
mark-align-priority.ly	362
mark-align-staff-context.ly	362
mark-align-staff-group-context.ly	363
mark-length-direction.ly	363
mark-tracking-conflict-ad-hoc-mark.ly	363
mark-tracking-conflict-default-coda-mark.ly	363
mark-tracking-conflict-default-rehearsal-mark.ly	364
mark-tracking-conflict-default-segno-mark.ly	364
mark-tracking-conflict-section-label.ly	364
mark-tracking-conflict-specific-coda-mark.ly	364
mark-tracking-conflict-specific-rehearsal-mark.ly	365
mark-tracking-conflict-specific-segno-mark.ly	365
mark-tracking-context.ly	365
mark-tracking-sequence.ly	365
markup-accidentals.ly	365
markup-align-on-other.ly	366
markup-arrows.ly	366
markup-bidi-explicit-embedding.ly	366
markup-bidi-explicit-overrides.ly	366
markup-bidi-implicit-marks.ly	366
markup-bidi-pango.ly	367
markup-boxed-object-invalid-extents.ly	367
markup-boxed-spacers.ly	367
markup-brace-warning.ly	368
markup-braces.ly	368
markup-center-align-nocollision.ly	368
markup-column-align.ly	368
markup-commands.ly	368
markup-compound-meter-denominator-style.ly	369
markup-compound-meter-nested-fraction-mixed-default.ly	369
markup-compound-meter-nested-fraction-mixed-f.ly	370
markup-compound-meter-nested-fraction-mixed-t.ly	370
markup-conditionals-several-pages.ly	370
markup-conditionals-single-page.ly	372
markup-cyclic-reference.ly	372
markup-default-duration.ly	372
markup-depth-non-terminating.ly	373
markup-diacritic-marks.ly	373
markup-eps.ly	373
markup-eyeglasses.ly	373
markup-finger-figuredbass-fontsize.ly	374
markup-first-visible.ly	374
markup-frame-text.ly	375

markup-hspace.ly	375
markup-image-file-extension-uppercase.ly	375
markup-image.ly	376
markup-invalid-stencil.ly	378
markup-line-styles.ly	378
markup-line-thickness.ly	379
markup-lines-identifier.ly	379
markup-lines.ly	379
markup-list-append.ly	380
markup-map.ly	381
markup-music-argument.ly	381
markup-music-glyph.ly	381
markup-note-dot.ly	381
markup-note-dots-direction.ly	381
markup-note-grob-style.ly	382
markup-note-sizes.ly	382
markup-note-styles.ly	384
markup-note.ly	385
markup-partial.ly	386
markup-path-fill.ly	386
markup-path-linecap.ly	386
markup-path-linejoin.ly	387
markup-path.ly	387
markup-pitch-argument.ly	387
markup-rest-styles.ly	387
markup-rest.ly	388
markup-rhythm-font-size.ly	390
markup-rhythm-ragged.ly	390
markup-rhythm-tweaking.ly	391
markup-rhythm.ly	391
markup-scheme.ly	391
markup-score-multi-system.ly	391
markup-score.ly	391
markup-special-characters.ly	392
markup-splice-empty-list.ly	392
markup-stack.ly	392
markup-string-lines.ly	393
markup-syntax.ly	393
markup-tag-functions-applied-to-markup-score.ly	393
markup-tag-list-keep-and-remove-with-tag.ly	394
markup-tag-list-push-and-append-to-tag.ly	395
markup-tag-list-replace-with-tag.ly	395
markup-tag-multi-replace-with-tag.ly	395
markup-tag-nested-tags.ly	395
markup-tag-recognized-in-lyrics.ly	396
markup-tag-recognized-in-music.ly	396
markup-tag-recognized-in-stanzas.ly	397
markup-tag-simple-keep-and-remove-with-tag.ly	397
markup-tag-simple-push-and-append-to-tag.ly	398
markup-tag-simple-replace-with-tag.ly	398
markup-tag-working-with-tag-groups.ly	398
markup-triangle-scaling.ly	399

markup-user.ly	399
markup-verbatim-file-utf8.ly	399
markup-with-true-dimensions.ly	399
markup-word-wrap.ly	399
measure-counter-alternative-numbering.ly	400
measure-counter-broken.ly	400
measure-counter-compressed-mmrest.ly	401
measure-counter-event-order.ly	401
measure-counter-grace.ly	401
measure-counter-spacing-pair.ly	401
measure-counter-staff-padding.ly	402
measure-counter.ly	402
measure-grouping-all-moments.ly	402
measure-grouping.ly	402
measure-spanner-spacing-pair.ly	402
measure-spanner.ly	403
mensural-ligatures.ly	403
mensural.ly	404
merge-mmrest-numbers-engraver.ly	404
merge-rests-engraver.ly	405
merge-rests-magnify-staff.ly	405
metronome-mark-broken-bound.ly	406
metronome-mark-formatter.ly	406
metronome-mark-loose-column.ly	407
metronome-marking-align-order.ly	407
metronome-marking-break-align.ly	407
metronome-marking-fractional.ly	408
metronome-marking-staff-group-context.ly	408
metronome-marking.ly	408
metronome-multimeasure-rest-no-segfault.ly	408
metronome-parenthesized.ly	409
metronome-precision.ly	409
metronome-range.ly	409
metronome-text.ly	410
midi-after-writing.ly	410
midi-drums.ly	412
midi-dynamics.ly	412
midi-grace-after-rest.ly	412
midi-grace-after-tie.ly	412
midi-grace.ly	412
midi-key-signature.ly	412
midi-lyric-barcheck.ly	412
midi-microtone-off.ly	412
midi-microtone.ly	413
midi-notes.ly	413
midi-partial.ly	413
midi-pedal.ly	413
midi-scales.ly	413
midi-transposition.ly	414
midi-tuplets.ly	414
midi-unisons.ly	415
midi-volume-equaliser.ly	415

minimum-length-after-break.ly	415
minimum-length-broken-ties.ly	416
minimum-length-end-line.ly	416
mm-rests2.ly	416
modal-transforms.ly	417
modern-tab-clef-scaled.ly	417
modern-tab-clef.ly	417
modify-tag-group-errors.ly	417
monochords.ly	418
morgenlied.ly	418
mozart-hrn-3.ly	420
multi-measure-rest-center.ly	425
multi-measure-rest-center2.ly	425
multi-measure-rest-create-context.ly	425
multi-measure-rest-grace.ly	425
multi-measure-rest-instr-name.ly	425
multi-measure-rest-multi-staff-center.ly	425
multi-measure-rest-no-staff.ly	426
multi-measure-rest-number-threshold.ly	426
multi-measure-rest-reminder.ly	426
multi-measure-rest-spacing.ly	427
multi-measure-rest-staff-position.ly	427
multi-measure-rest-standard.ly	428
multi-measure-rest-text-spanned.ly	428
multi-measure-rest-text.ly	428
multi-measure-rest-tweaks.ly	430
multi-measure-rest.ly	430
multiple-time-sig-settings.ly	430
music-function-direct-call.ly	430
music-function-end-spanners.ly	431
music-function-incomplete.ly	431
music-function-post-event.ly	431
music-function-string-markup.ly	431
music-function.ly	431
music-map-articulations.ly	431
music-map.ly	432
nested-fill-lines.ly	432
newaddlyrics-music-identifiers.ly	432
newaddlyrics.ly	432
no-header.ly	433
no-music.ly	433
no-staff.ly	433
non-arpeggiato-at-right.ly	433
non-arpeggiato-positions-bracket.ly	433
non-arpeggiato-span-collision.ly	434
non-centered-bar-lines.ly	434
non-empty-text.ly	435
note-collision-threshold.ly	435
note-head-aiken.ly	435
note-head-attachment-mixed.ly	436
note-head-chord-layout-set-staff-size.ly	436
note-head-chord.ly	436

note-head-direction.ly	436
note-head-funk.ly	437
note-head-harmonic-dotted.ly	437
note-head-harmonic-whole.ly	437
note-head-harmonic.ly	437
note-head-sacred-harp.ly	438
note-head-shape-minor.ly	438
note-head-solfa.ly	438
note-head-southern-harmony.ly	438
note-head-style.ly	439
note-head-walker.ly	439
note-line.ly	440
note-name-context-custom.ly	440
note-names-context.ly	440
note-names-makam.ly	441
note-names.ly	441
notehead-height.ly	441
nullvoice-change.ly	441
nullvoice-slur.ly	441
number-staff-lines.ly	442
offsets.ly	442
one-line-auto-height-breaking.ly	442
one-line-breaking.ly	444
one-page-breaking.ly	446
one-staff.ly	448
optimal-page-breaking-hstretch.ly	448
option-anti-alias-factor.ly	449
option-png-width-height.ly	449
optional-args-backup.ly	449
optional-args-predicate.ly	450
optional-args.ly	450
optional-material-bar.ly	450
optional-material-bracket-positions-default.ly	450
optional-material-bracket-positions-override.ly	451
optional-material-breath.ly	451
ottava-broken.ly	451
ottava-consecutive.ly	452
ottava-double-percent-repeat-end.ly	452
ottava-double-percent-repeat-mmrest.ly	452
ottava-double-percent-repeat-note.ly	452
ottava-double-percent-repeat-rest.ly	453
ottava-edge.ly	453
ottava-explicit-direction.ly	453
ottava-explicit-text.ly	453
ottava-per-voice.ly	454
ottava-percent-repeat-end.ly	454
ottava-percent-repeat-mmrest.ly	454
ottava-percent-repeat-note.ly	454
ottava-percent-repeat-rest.ly	455
ottava-skip.ly	455
ottava-trill.ly	455
ottava.ly	456

ottavation-markups-midi.ly	456
ottavation-markups.ly	456
output-attributes.ly	456
outside-staff-placement-directive.ly	456
override-nest-scheme.ly	457
override-nest.ly	457
page-break-between-scores.ly	457
page-break-turn-toplevel.ly	458
page-breaking-end-of-score.ly	459
page-breaking-good-estimation.ly	459
page-breaking-marks.ly	460
page-breaking-markup-padding.ly	462
page-breaking-markup-padding2.ly	463
page-breaking-markup-padding3.ly	464
page-breaking-max-systems-per-page.ly	465
page-breaking-min-distance.ly	467
page-breaking-min-distance2.ly	468
page-breaking-min-distance3.ly	468
page-breaking-min-systems-per-page1.ly	469
page-breaking-min-systems-per-page2.ly	471
page-breaking-outside-staff-estimation.ly	472
page-breaking-outside-staff-estimation2.ly	473
page-breaking-page-count-positive.ly	474
page-breaking-page-count1.ly	476
page-breaking-page-count2.ly	476
page-breaking-page-count3.ly	477
page-breaking-system-count-forced-break.ly	478
page-breaking-systems-per-page.ly	480
page-breaks.ly	481
page-headers-and-footers.ly	484
page-label-loose-column.ly	487
page-label.ly	488
page-layout-bottom-padding.ly	490
page-layout-extra-offset.ly	491
page-layout-manual-position.ly	492
page-layout.ly	493
page-links-nolabel.ly	495
page-links.ly	497
page-minimal-page-breaking-last-page.ly	497
page-minimal-page-breaking.ly	499
page-number-type.ly	500
page-overflow-compression.ly	501
page-ref.ly	502
page-spacing-bass-figures.ly	502
page-spacing-bottom-spring.ly	503
page-spacing-dynamics.ly	503
page-spacing-markups.ly	503
page-spacing-nonstaff-lines-and-markup.ly	504
page-spacing-nonstaff-lines-between-systems.ly	505
page-spacing-nonstaff-lines-between.ly	507
page-spacing-nonstaff-lines-bottom.ly	507
page-spacing-nonstaff-lines-header-padding.ly	507

page-spacing-nonstaff-lines-independent.ly	508
page-spacing-nonstaff-lines-skylines.ly	508
page-spacing-nonstaff-lines-top.ly	510
page-spacing-nonstaff-lines-unrelated.ly	510
page-spacing-rehearsal-mark.ly	510
page-spacing-staff-group-hara-kiri.ly	511
page-spacing-staff-group-nested.ly	512
page-spacing-staff-group.ly	512
page-spacing-stretchability.ly	513
page-spacing-system-count-overfull.ly	515
page-spacing-system-count.ly	516
page-spacing-tall-headfoot.ly	517
page-spacing-top-markup-spacing.ly	520
page-spacing-top-system-spacing.ly	521
page-top-space.ly	522
page-turn-page-breaking-auto-first-page.ly	524
page-turn-page-breaking-auto-first-page2.ly	526
page-turn-page-breaking-badturns.ly	528
page-turn-page-breaking-first-column.ly	529
page-turn-page-breaking-repeats.ly	531
page-turn-page-breaking-score.ly	532
page-turn-page-breaking-voice.ly	532
page-turn-page-breaking.ly	533
page-turn-start-with-page-break.ly	534
palm-mute.ly	535
paper-column-grob-alignment.ly	535
paper-default-margins-a6.ly	537
paper-default-margins-def.ly	537
paper-margins-consistency.ly	539
paper-margins-left-margin.ly	541
paper-margins-line-width.ly	543
paper-margins-no-checks.ly	545
paper-margins-overflow.ly	547
paper-margins-right-margin.ly	549
paper-margins.ly	551
paper-nested-override.ly	553
paper-nested-override2.ly	553
paper-size-custom-default.ly	555
paper-size-custom-landscape.ly	555
paper-size-custom.ly	555
paper-twosided-bcorr.ly	555
paper-twosided.ly	559
parallelmusic-partial.ly	563
parent-alignment-synchronized-with-self-alignment.ly	563
parenthesize-breakable.ly	563
parenthesize-chords.ly	563
parenthesize-horizontal-placement.ly	563
parenthesize-horizontal-spacing-cosy.ly	564
parenthesize-horizontal-spacing-tight.ly	564
parenthesize-laissezvibrer.ly	564
parenthesize-markup.ly	564
parenthesize-notes-accidentals.ly	564

parenthesize-singlenotes-chords-rests.ly	565
parenthesize-spanners.ly	565
parenthesize-time-based.ly	565
parenthesize.ly	565
part-combine-3voices.ly	565
part-combine-a2.ly	566
part-combine-chord-range.ly	566
part-combine-cross.ly	566
part-combine-force-mmrest-position.ly	566
part-combine-force-once.ly	566
part-combine-force.ly	567
part-combine-global.ly	567
part-combine-inside-grace.ly	567
part-combine-inside-scale-durations.ly	567
part-combine-keep-with-tag.ly	567
part-combine-markup.ly	568
part-combine-mmrest-after-apart-silence.ly	568
part-combine-mmrest-after-solo.ly	568
part-combine-mmrest-apart.ly	568
part-combine-mmrest-shared.ly	568
part-combine-relative.ly	569
part-combine-silence-mixed.ly	569
part-combine-silence.ly	569
part-combine-slur.ly	569
part-combine-solo-end.ly	570
part-combine-solo-global.ly	570
part-combine-solo.ly	570
part-combine-strings.ly	570
part-combine-text-wait.ly	570
part-combine-text.ly	571
part-combine-tuplet-end.ly	571
part-combine-tuplet-single.ly	571
part-combine-unequal-lengths.ly	571
part-combine-with-grace.ly	571
part-combine.ly	571
partial-add-moment.ly	572
partial-in-mid-piece.ly	572
partial-infinite-measure-length-at-start.ly	572
partial-infinite-measure-length-in-mid-piece.ly	572
partial-long.ly	572
partial-no-create-context.ly	573
partial-polymetric.ly	573
path-edge-case.ly	573
path-exercise.ly	573
path-extents-consecutive-movetos.ly	573
path-extents-curve.ly	573
pattern-markup-evaluation.ly	573
pdf-copy-paste.ly	574
pdf-metadata-fromproperty.ly	574
pdfmark-metadata-unicode.ly	574
pdfmark-metadata.ly	574
pedal-bracket.ly	575



pedal-end.ly	575
pedal-ped.ly	575
persian-accidental-glyphs.ly	575
persian-key-signatures.ly	575
phrasing-slur-dash.ly	576
phrasing-slur-multiple.ly	576
phrasing-slur-slur-avoid.ly	576
phrasing-slur-tuplet.ly	576
point-and-click-types.ly	576
polygon.ly	576
polymeter-ossia-partial.ly	577
polymeter-ossia.ly	577
polymeter.ly	577
polymetric-compound-meter.ly	578
polymetric-default-and-time.ly	578
polymetric-time-event.ly	578
polymetric-time-nested.ly	579
polymetric-time-new-measure-length.ly	579
polymetric-time-ossia-staff.ly	580
polymetric-time-repeat.ly	580
polymetric-time-scaled-beam-exceptions.ly	580
polymetric-time-scaled-beam-half-measure.ly	581
polymetric-time-scaled-senza-misura.ly	582
polymetric-time-scaled-submeasure-structure.ly	582
polymetric-time-staff-with-scaled-meter.ly	582
polymetric-time-warning-measure-length-event.ly	582
polymetric-time-warning-measure-length-irregular.ly	583
polymetric-time-warning-measure-length-scaled.ly	583
polymetric-time-warning-measure-length-with.ly	583
polymetric-time-warning-mid-measure.ly	583
polymetric-time-warning-set-in-timing-score.ly	583
polymetric-time-warning-set-in-timing-staff.ly	583
polymetric-time-warning-unset-in-timing-score.ly	584
polymetric-time-warning-unset-in-timing-staff.ly	584
polymetric-time-with-in-voice.ly	584
polymetric-time-with.ly	584
post-events-from-scheme.ly	585
post-events-wrapper-direction.ly	585
post-events-wrapper-ordering.ly	585
predefined-fretboards-transpose.ly	585
predefined-fretboards.ly	585
prefatory-separation.ly	585
prefatory-spacing-matter.ly	586
print-initial-repeat-bar.ly	586
profile-property-access.ly	586
property-grace-polyphony.ly	588
property-nested-override.ly	588
property-nested-revert.ly	588
property-once.ly	588
property-unset.ly	588
push-to-tag.ly	589
qr-code-error-correction-level.ly	589

qr-code-version.ly	589
qr-code.ly	590
quote-cue-during.ly	591
quote-cue-event-types.ly	592
quote-cyclic.ly	592
quote-during-subvoice.ly	592
quote-during.ly	593
quote-empty.ly	593
quote-grace.ly	593
quote-kill-cues.ly	594
quote-overrides.ly	594
quote-tie.ly	594
quote-transposition.ly	594
quote-tuplet-end.ly	595
quote-tuplet.ly	595
quote.ly	595
ragged-bottom-one-page.ly	595
ragged-right-compressed.ly	595
ragged-right-disabled.ly	596
ragged-right-one-line.ly	596
recursive-text-replacement.ly	596
rehearsal-mark-align.ly	596
rehearsal-mark-direction.ly	596
rehearsal-mark-end-of-score.ly	597
rehearsal-mark-final-score.ly	597
rehearsal-mark-formatters.ly	597
rehearsal-mark-letter.ly	597
rehearsal-mark-number.ly	597
relative-repeat.ly	598
relative.ly	598
remove-empty-context-mod.ly	598
remove-empty-staves-auto-knee.ly	598
remove-empty-staves-dynamics.ly	599
remove-empty-staves-with-rests.ly	599
remove-layer-symbol.ly	599
repeat-bar-number-engraver-order.ly	600
repeat-dc-al-coda.ly	601
repeat-dc-al-fine.ly	601
repeat-dc-al-segno.ly	601
repeat-dc-one-alternative.ly	602
repeat-dc-then-ds.ly	602
repeat-dc-then-rehearsal-mark.ly	602
repeat-dc-then-section-label.ly	603
repeat-dc-unaligned.ly	603
repeat-dc-v-ds.ly	603
repeat-dc-v-fine-end-visible.ly	603
repeat-dc-v-fine-end.ly	604
repeat-dc-v-fine.ly	604
repeat-ds-al-coda.ly	604
repeat-ds-al-fine.ly	604
repeat-ds-bar-line.ly	605
repeat-ds-body-empty.ly	605

repeat-ds-formatter.ly	606
repeat-ds-mark-override.ly	606
repeat-ds-return-count.ly	606
repeat-ds-torture.ly	606
repeat-etc.ly	607
repeat-line-break.ly	607
repeat-percent-count-visibility.ly	608
repeat-percent-count.ly	608
repeat-percent-grace.ly	608
repeat-percent-isolated.ly	608
repeat-percent-kerning.ly	608
repeat-percent-skipbars.ly	609
repeat-percent-staff-size.ly	609
repeat-percent.ly	609
repeat-petrucchi-alternatives.ly	609
repeat-petrucchi-with-measure-bar-lines.ly	610
repeat-petrucchi.ly	610
repeat-segno-count-one.ly	610
repeat-segno-in-volta-end.ly	610
repeat-segno-in-volta-middle.ly	611
repeat-segno-in-volta-start.ly	611
repeat-short-function-names.ly	611
repeat-sign-global-size10.ly	611
repeat-sign-global-size30.ly	612
repeat-sign-global-size5.ly	612
repeat-sign-layout-size.ly	613
repeat-sign.ly	613
repeat-slash-mixed.ly	615
repeat-slash-multi.ly	615
repeat-slash.ly	615
repeat-tie-chords.ly	615
repeat-tie-parenthesize.ly	615
repeat-tie.ly	615
repeat-tremolo-beams.ly	616
repeat-tremolo-chord-rep.ly	616
repeat-tremolo-dots.ly	616
repeat-tremolo-one-note-articulation.ly	616
repeat-tremolo-three-notes.ly	616
repeat-unfold-all.ly	617
repeat-unfold-count-one.ly	617
repeat-unfold-partial.ly	617
repeat-unfold-tremolo.ly	618
repeat-unfold.ly	618
repeat-volta-alternative-empty.ly	618
repeat-volta-alternative-zero-duration.ly	619
repeat-volta-body-empty.ly	619
repeat-volta-body-grace.ly	620
repeat-volta-body-simultaneous.ly	620
repeat-volta-body-zero-duration.ly	621
repeat-volta-count-one-printed.ly	621
repeat-volta-count-one.ly	621
repeat-volta-in-segno-end.ly	622

repeat-volta-in-segno-middle.ly	622
repeat-volta-in-segno-start.ly	622
repeat-volta-initial-grace.ly	622
repeat-volta-one-alternative.ly	623
repeat-volta-skip-alternatives.ly	623
repeat-volta-specified-alternatives.ly	623
repeat-volta-with-fine.ly	623
repeat-volta.ly	623
replace-with-tag.ly	624
reset-tag-group.ly	625
rest-avoid-note.ly	626
rest-collision-beam-note.ly	626
rest-collision-beam-quantized.ly	626
rest-collision-beam-restdir.ly	626
rest-collision-beam.ly	626
rest-collision-note-duration.ly	627
rest-collision.ly	627
rest-dot-position.ly	627
rest-hanging-breve.ly	628
rest-ledger.ly	628
rest-note-collision.ly	628
rest-on-nonstandard-staff.ly	628
rest-pitch.ly	632
rest-pitched-beam.ly	632
rest-polyphonic.ly	633
rest-positioning-one-voice.ly	633
rest-positioning-two-voices.ly	634
rest.ly	634
retrograde.ly	635
revert-once.ly	635
rhythm-sets-default-duration.ly	635
rhythmic-sequence.ly	635
rhythmic-staff.ly	635
satb-template-on-two-staves-with-verses.ly	636
satb-template-soprano-and-tenor-may-be-omitted.ly	636
satb-template-with-changed-instrument-names.ly	636
satb-template-with-keyboard-reduction.ly	637
satb-template-with-men-women-and-descant.ly	638
scheme-book-scores.ly	639
scheme-engraver-instance.ly	640
scheme-engraver.ly	641
scheme-ledger-lines.ly	641
scheme-list-splicing.ly	641
scheme-text-spanner.ly	642
scheme-translators.ly	642
scheme-zombies.ly	642
score-lines.ly	643
score-suppress-title.ly	643
score-text.ly	643
script-accidental-collision.ly	645
script-center-seconds.ly	645
script-collision.ly	645

script-custom-definition.ly	645
script-horizontal-slur.ly	646
script-no-stencil.ly	646
script-shift-staccato.ly	646
script-shift.ly	646
script-skip.ly	646
script-stack-horizontal.ly	647
script-stack-order.ly	647
script-stack-order1.ly	647
script-stacked.ly	648
script-stem-tremolo.ly	648
script-tie-collision.ly	648
section-label-style.ly	648
segno-mark-begin-score-default.ly	649
segno-mark-begin-score-specific.ly	649
segno-mark-break.ly	649
segno-mark-unaligned.ly	649
segno-style.ly	650
self-alignment-and-parent-alignment.ly	650
semi-tie-cross-staff.ly	650
semi-tie-manual-direction.ly	651
senza-misura.ly	651
set-once.ly	651
shape-other-curves.ly	651
shape-slurs.ly	652
shift-durations-negative-dots.ly	652
shorthands.ly	652
show-skylines.ly	652
shrink-space.ly	653
size11.ly	654
size13.ly	654
size16.ly	654
size20.ly	655
size23.ly	655
size26.ly	655
skip-music.ly	655
skip-of-length.ly	655
skiptypesetting-all-true-midi.ly	655
skiptypesetting-all-true.ly	656
skiptypesetting-bar-check.ly	656
skiptypesetting-break.ly	656
skiptypesetting-clef.ly	656
skiptypesetting-multimeasurerest.ly	656
skiptypesetting-show-first-and-last.ly	657
skiptypesetting-show-first.ly	657
skiptypesetting-show-last.ly	657
skiptypesetting-tuplet.ly	657
skyline-boxes-ellipses.ly	657
skyline-debug.ly	658
skyline-embedded-ps.ly	658
skyline-empty-box.ly	658
skyline-grob-rotation.ly	658

skyline-horizontal-padding.ly	659
skyline-merging.ly	661
skyline-point-extent.ly	661
skyline-removed.ly	661
skyline-slur-segments.ly	661
skyline-vertical-placement.ly	661
skyline-vertical-spacing.ly	662
slashed-beam-cross-staff.ly	662
slashed-beam-grace.ly	663
slashed-beam-staff-size.ly	663
slashed-beam.ly	663
slur-avoid.ly	664
slur-broken-trend.ly	664
slur-clef.ly	665
slur-cross-staff-beam.ly	665
slur-cross-staff.ly	665
slur-dash.ly	666
slur-dot-collision.ly	666
slur-dot-distance.ly	666
slur-dots.ly	666
slur-double.ly	666
slur-dynamics.ly	667
slur-extreme.ly	667
slur-flag.ly	667
slur-grace.ly	667
slur-height-capping.ly	667
slur-inspect-quantis.ly	668
slur-manual.ly	668
slur-multiple-linebreak.ly	668
slur-multiple.ly	669
slur-nice.ly	669
slur-no-stem.ly	669
slur-rest-direction.ly	669
slur-rest.ly	670
slur-scoring.ly	670
slur-script-inside.ly	670
slur-script.ly	671
slur-shift-region.ly	671
slur-stroke-fingering-inside.ly	671
slur-symmetry.ly	671
slur-tie-control-points.ly	671
slur-tilt.ly	671
slur-tuplet.ly	672
slur-vertical-skylines.ly	672
slur-vestigial-outside-staff-callback.ly	672
smallcaps-markup.ly	672
spacer-no-notes.ly	672
spacing-accidental-rest.ly	672
spacing-accidental-staffs.ly	673
spacing-accidental-stretch.ly	673
spacing-accidental-tie.ly	673
spacing-accidental.ly	673

spacing-bar-accidental.ly	674
spacing-bar-arpeggio.ly	674
spacing-bar-stem.ly	674
spacing-bar-whole-measure.ly	674
spacing-clef-first-note.ly	674
spacing-correction-accidentals.ly	674
spacing-empty-bar.ly	675
spacing-end-of-line.ly	675
spacing-ended-voice.ly	675
spacing-folded-clef-cross-staff.ly	675
spacing-folded-clef.ly	676
spacing-folded-clef2.ly	676
spacing-folded-clef3.ly	676
spacing-grace-duration.ly	676
spacing-grace.ly	677
spacing-horizontal-skyline-grace.ly	677
spacing-horizontal-skyline.ly	677
spacing-knee-compressed.ly	677
spacing-knee.ly	677
spacing-loose-grace-error.ly	677
spacing-loose-grace-linebreak.ly	678
spacing-loose-grace.ly	678
spacing-loose-polyphony.ly	678
spacing-mark-width.ly	678
spacing-measure-length.ly	678
spacing-multi-tuplet.ly	679
spacing-no-note.ly	679
spacing-non-adjacent-columns1.ly	679
spacing-non-adjacent-columns2.ly	679
spacing-non-adjacent-columns3.ly	679
spacing-note-flags.ly	680
spacing-packed.ly	680
spacing-pair-omitted-item.ly	680
spacing-pair-several-matching-items.ly	680
spacing-paper-column-padding.ly	681
spacing-proportional.ly	681
spacing-ragged-last.ly	681
spacing-rest.ly	681
spacing-section.ly	682
spacing-short-notes.ly	682
spacing-space-to-barline.ly	682
spacing-stem-bar.ly	682
spacing-stem-direction.ly	682
spacing-stem-same-direction.ly	682
spacing-stick-out.ly	683
spacing-strict-notespacing.ly	683
spacing-strict-spacing-grace.ly	683
spacing-to-empty-barline.ly	683
spacing-to-grace.ly	684
spacing-uniform-stretching.ly	684
span-bar-allow-span-bar.ly	684
span-bar-articulation.ly	685

span-bar-break-align-anchor.ly	685
span-bar-false.ly	685
span-bar-no-bar.ly	686
span-bar-partial.ly	686
span-bar-spacing.ly	687
span-bar-true.ly	687
span-bar.ly	687
spanner-after-line-breaking.ly	688
spanner-alignment.ly	688
spanner-break-beyond-parent.ly	688
spanner-break-overshoot.ly	689
spanner-empty-bound.ly	690
ssaattbb-template-with-all-staves.ly	690
ssaattbb-template-with-all-voices-on-one-staff.ly	691
ssaattbb-template-with-changed-instrument-names.ly	691
ssaattbb-template-with-men-women-and-descant.ly	692
staccato-pos.ly	694
staff-add-at-linebreak.ly	694
staff-change-autobeam.ly	694
staff-extend-to-staff-bar.ly	695
staff-halfway.ly	695
staff-highlight-ossia.ly	695
staff-highlight-rhythmicstaff.ly	696
staff-highlight-score-rhythmic-staves.ly	696
staff-highlight-score.ly	696
staff-highlight-staffgroup.ly	697
staff-highlight-start-end.ly	697
staff-highlight.ly	697
staff-ledger-positions-dotted-notes.ly	697
staff-ledger-positions.ly	698
staff-line-positions.ly	699
staff-mixed-size.ly	699
staff-online-symbol-absence.ly	699
staff-ossia-end-at-time-change.ly	699
staff-size-font-selection.ly	700
staff-tabstaff-spacing.ly	700
staff-tweak.ly	700
stanza-number.ly	701
stem-cross-staff-articulation.ly	701
stem-direction-context-bar-lines.ly	701
stem-direction-context-pause.ly	701
stem-direction-context.ly	702
stem-direction.ly	702
stem-length-estimation.ly	702
stem-length.ly	702
stem-mensural.ly	703
stem-neutral-direction-crash.ly	704
stem-pure-height-beamed.ly	704
stem-shorten.ly	704
stem-stemlet-whole.ly	705
stem-stemlet.ly	705
stem-tremolo-cross-staff-beam.ly	705



stem-tremolo-forced-dir.ly . . . . .	705
stem-tremolo-note-collision.ly . . . . .	705
stem-tremolo-note-column.ly . . . . .	705
stem-tremolo-position.ly . . . . .	706
stem-tremolo-staff-space.ly . . . . .	706
stem-tremolo-style.ly . . . . .	706
stem-tremolo.ly . . . . .	707
stems-clash-between-staves.ly . . . . .	707
stencil-color-rotation.ly . . . . .	707
stencil-expressions.ly . . . . .	708
stencil-hacking.ly . . . . .	710
stencil-scale.ly . . . . .	710
sticky-late-bounds.ly . . . . .	710
sticky-second-order.ly . . . . .	711
sticky-spanner-end-announcement.ly . . . . .	711
string-number-around-slur.ly . . . . .	712
string-number-no-stencil.ly . . . . .	712
string-number-styles.ly . . . . .	712
string-number.ly . . . . .	712
stroke-fingering-no-stencil.ly . . . . .	713
svg-duplicate-attribute.ly . . . . .	713
swing-test.ly . . . . .	713
system-extents.ly . . . . .	714
system-overstrike.ly . . . . .	714
system-separator-spaceable-staves.ly . . . . .	716
system-separator.ly . . . . .	718
system-start-bar-collapse-staffspace.ly . . . . .	720
system-start-brace-style.ly . . . . .	720
system-start-bracket.ly . . . . .	720
system-start-heavy-bar.ly . . . . .	721
system-start-nesting.ly . . . . .	721
tablature-additional-bass-strings.ly . . . . .	722
tablature-background-color.ly . . . . .	722
tablature-banjo.ly . . . . .	722
tablature-chord-repetition-finger.ly . . . . .	722
tablature-chord-repetition.ly . . . . .	722
tablature-default-strings.ly . . . . .	723
tablature-dot-placement.ly . . . . .	723
tablature-double-stem-tremolo.ly . . . . .	723
tablature-fretboard-open-string.ly . . . . .	723
tablature-full-notation.ly . . . . .	724
tablature-glissando.ly . . . . .	724
tablature-grace-notes.ly . . . . .	724
tablature-harmonic-functions.ly . . . . .	725
tablature-harmonic-tie.ly . . . . .	725
tablature-harmonic.ly . . . . .	725
tablature-letter.ly . . . . .	725
tablature-micro-tone.ly . . . . .	725
tablature-negative-fret.ly . . . . .	726
tablature-new-line-spacer.ly . . . . .	726
tablature-open-string-chord.ly . . . . .	727
tablature-open-string-handling.ly . . . . .	727

tablature-repeat-tie.ly .....	727
tablature-repeat.ly .....	727
tablature-slide.ly .....	727
tablature-slurs-with-beams.ly .....	728
tablature-string-tunings.ly .....	728
tablature-tie-behaviour.ly .....	728
tablature-tie-spanner.ly .....	729
tablature-tremolo.ly .....	730
tablature-zero-finger.ly .....	730
tablature.ly .....	730
tabstaff-choirstaff-brace.ly .....	731
tag-filter.ly .....	731
tag-group.ly .....	731
tag-multiple.ly .....	732
tenuto-priority.ly .....	734
text-end-mark-break-visibility.ly .....	734
text-mark-break-visibility.ly .....	734
text-mark-marklengthon.ly .....	734
text-mark.ly .....	734
text-replacement-scoping.ly .....	734
text-replacements-replace-with-markup.ly .....	735
text-replacements-smallcaps.ly .....	735
text-replacements-unicode.ly .....	735
text-script-vertical-skylines.ly .....	735
text-spanner-attachment-alignment.ly .....	735
text-spanner-full-rest.ly .....	735
text-spanner-override-order.ly .....	736
text-spanner.ly .....	736
textetc.ly .....	736
tie-accidental.ly .....	736
tie-arpeggio-collision.ly .....	736
tie-arpeggio.ly .....	737
tie-broken-minimum-length.ly .....	737
tie-broken-other-staff.ly .....	737
tie-broken.ly .....	737
tie-chord-broken-extremal.ly .....	738
tie-chord-debug.ly .....	738
tie-chord-partial.ly .....	738
tie-chord.ly .....	738
tie-dash.ly .....	739
tie-direction-broken.ly .....	739
tie-direction-manual.ly .....	739
tie-dot.ly .....	740
tie-enharmonic.ly .....	740
tie-grace.ly .....	740
tie-manual-vertical-tune.ly .....	740
tie-manual.ly .....	740
tie-pitched-trill.ly .....	740
tie-semi-single.ly .....	741
tie-single-chord.ly .....	741
tie-single-manual.ly .....	741
tie-single.ly .....	741

tie-untersminated.ly	742
tie-whole.ly	742
time-beat-structure-duple.ly	742
time-beat-structure-fractional.ly	742
time-beat-structure-triple.ly	743
time-denominator-breve.ly	743
time-denominator-zero.ly	743
time-numerator-zero.ly	744
time-signature-c.ly	744
time-signature-grob-nested-fraction-mixed-default.ly	744
time-signature-grob-nested-fraction-mixed-f.ly	744
time-signature-grob-nested-fraction-mixed-t.ly	745
time-signature-grob-spec-override.ly	745
time-signature-mensural.ly	745
time-signature-midmeasure-warning.ly	746
time-signature-midmeasure.ly	746
time-signature-note-flag-style.ly	746
time-signature-note-position.ly	746
time-signature-numbered.ly	746
time-signature-numeric-and-default.ly	747
time-signature-senza-misura-context.ly	747
time-signature-senza-misura-initial.ly	747
time-signature-senza-misura-stencil.ly	747
time-signature-settings-by-staff.ly	748
time-signature-settings-measure-structure.ly	748
time-signature-settings-senza-misura.ly	748
time-signature-single-number.ly	748
time-submeasure-structure.ly	748
titling.ly	749
to-xml.ly	751
toc-items-no-toc.ly	751
toc-missing-node.ly	751
toc-multiple-entries-on-same-page.ly	752
toc-structured-naming-conflicts.ly	752
toc-structured.ly	753
toc.ly	754
toe-heel-substitution.ly	755
toe-heel.ly	756
trill-spanner-accidental.ly	756
trill-spanner-auto-stop.ly	756
trill-spanner-broken.ly	756
trill-spanner-chained.ly	757
trill-spanner-consecutive.ly	757
trill-spanner-direction.ly	757
trill-spanner-grace.ly	757
trill-spanner-no-outside-staff-priority.ly	757
trill-spanner-pitched-consecutive.ly	758
trill-spanner-pitched-forced.ly	758
trill-spanner-pitched.ly	758
trill-spanner-scaled.ly	758
trill-spanner-terminated-implicitly.ly	758
trill-spanner-to-barline.ly	758

trill-spanner.ly	759
trivial-path.ly	759
tuplet-beam.ly	759
tuplet-bracket-X-positions.ly	759
tuplet-bracket-avoid-fingering.ly	759
tuplet-bracket-avoid-scripts.ly	760
tuplet-bracket-avoid-string-number.ly	760
tuplet-bracket-backwards.ly	760
tuplet-bracket-cross-staff.ly	761
tuplet-bracket-direction.ly	761
tuplet-bracket-max-slope.ly	761
tuplet-bracket-outside-staff-priority.ly	762
tuplet-bracket-over-note-heads.ly	762
tuplet-bracket-span-all-note-heads.ly	763
tuplet-bracket-vertical-skylines.ly	764
tuplet-bracket-visibility.ly	764
tuplet-broken.ly	764
tuplet-full-length-extent.ly	764
tuplet-full-length-note.ly	765
tuplet-full-length.ly	765
tuplet-gap.ly	765
tuplet-long-spanner.ly	765
tuplet-misplaced.ly	765
tuplet-nest-beam.ly	765
tuplet-nest-broken.ly	766
tuplet-nest.ly	766
tuplet-no-stems.ly	766
tuplet-number-alignment.ly	766
tuplet-number-french-kneel-beams.ly	767
tuplet-number-kneel-beam-even-stem-count.ly	767
tuplet-number-kneel-beam-horizontal-fit.ly	767
tuplet-number-kneel-beam-ledger-lines.ly	767
tuplet-number-kneel-beam-positions.ly	768
tuplet-number-outside-staff-positioning.ly	768
tuplet-number-outside-staff-priority.ly	768
tuplet-number-shift-along-kneel-beam.ly	768
tuplet-number-slur-script.ly	768
tuplet-number-staffline-size10.ly	769
tuplet-number-staffline-size40.ly	769
tuplet-number-staffline.ly	769
tuplet-numbers-kneel-beams-accidentals.ly	769
tuplet-numbers-kneel-beams.ly	769
tuplet-properties.ly	770
tuplet-rest.ly	770
tuplet-set.ly	770
tuplet-single-note.ly	770
tuplet-skips.ly	770
tuplet-slope.ly	770
tuplet-slur-tweaks.ly	771
tuplet-slurs.ly	771
tuplet-staffline-collision.ly	771
tuplet-subdivision.ly	771

tuplet-text-different-numbers.ly	771
tuplet-text-fraction-with-notes.ly	772
tuplet-text-note-appended.ly	772
tuplets.ly	772
turkish-makam-accidental-glyphs.ly	772
tweaks-as-overrides.ly	773
typography-demo.ly	773
unfolded-spec.ly	775
unpure-pure-container.ly	775
unset-once.ly	775
unspecified-music-at-top-level.ly	775
utf-8-mixed-text.ly	775
utf-8-scheme.ly	776
utf-8.ly	776
version-compare.ly	776
version-seen.ly	776
vertical-alignment-spanner-only.ly	776
voice-follower-broken-several-systems.ly	777
voice-follower-broken.ly	777
voice-follower-y-tweaks.ly	777
voice-follower.ly	778
voices-command.ly	778
voided-music-at-top-level.ly	778
volta-bracket-add-volta-hook.ly	778
volta-bracket-grace-synchronization-negative.ly	779
volta-bracket-grace-synchronization.ly	779
volta-bracket-nest.ly	779
volta-bracket-vertical-skylines.ly	780
volta-bracket-warning-end-prematurely.ly	780
volta-bracket-warning-start-conflicting-numbers.ly	780
volta-broken-left-edge.ly	780
volta-markup-text.ly	781
volta-multi-staff-inner-staff.ly	781
volta-multi-staff.ly	782
volta-number-offset.ly	782
volta-overhang-manual.ly	782
volta-overhang.ly	782
volta-spec-after-grace.ly	783
volta-spec-dynamic.ly	783
volta-spec-in-alternative.ly	783
volta-spec-once.ly	783
volta-spec-ossia.ly	783
volta-spec-rhythm.ly	784
volta-spec-set.ly	784
volta-spec-tie.ly	784
volta-spec-unfold-in-unfold.ly	784
volta-spec-unused.ly	784
volta-spec-volta-in-segno.ly	785
volta-spec-volta-in-unfold.ly	785
volta-unused.ly	785
vowel-transition-broken.ly	785
vowel-transition-delayed-start.ly	786

vowel-transition-minimum-length.ly	786
vowel-transition-offset-syllable.ly	787
vowel-transition-padding-broken.ly	787
vowel-transition-padding.ly	788
vowel-transition-right-margin.ly	788
vowel-transition.ly	789
vshape-cross-staff.ly	789
vshape.ly	789
warn-conflicting-key-signatures.ly	790
warn-expected-warning-missing.ly	790
warn-unterminated-span-dynamic.ly	790
whiteout-lower-layers.ly	790
whiteout.ly	790
whole-note-tremolo-accidentals.ly	791
whole-note-tremolo-direction.ly	791
whole_note_weird_stem.ly	791
with-link-test.ly	792
woodwind-diagrams-empty.ly	794
woodwind-diagrams-fill-and-trill.ly	797
woodwind-diagrams-key-lists.ly	797
woodwind-diagrams-key-names.ly	798
woodwind-diagrams-ring-keys.ly	801
woodwind-diagrams-text.ly	801
zero-staff-space.ly	801

## Introduction

This document presents visual regression tests for LilyPond development; it is intended for finding bugs and for documenting bugfixes.

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

TODO: order of tests (file names!), test only one feature per test. Smaller and neater tests.

## Regression test cases

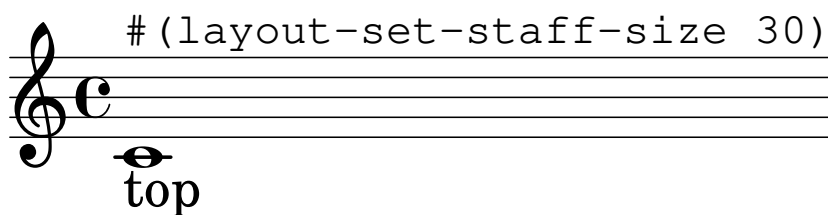
### absolute-dimensions-size10-layout30.ly

`to-staff-space` produces identical output for different settings of `set-global-staff-size` and `layout-set-staff-size`.

For the tests we use `\abs-vspace`, which in turn calls `to-staff-space`.



bottom

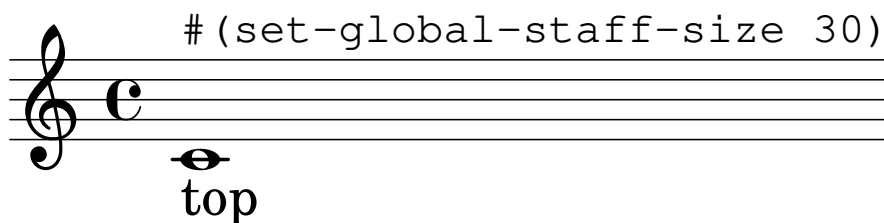


bottom

### absolute-dimensions-size30-layout10.ly

`to-staff-space` produces identical output for different settings of `set-global-staff-size` and `layout-set-staff-size`.

For the tests we use `\abs-vspace`, which in turn calls `to-staff-space`.



bottom





bottom

### accidental-accent.ly

Natural signs don't displace accents.



### accidental-ancient.ly

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



### accidental-broken-tie-spacing.ly

When a tie is broken, the spacing engine must consider the accidental after the line break. The second and third lines should have the same note spacing.



### accidental-cautionary-horizontal-spacing.ly

Test if cautionary accidentals have the same horizontal spacing correction as regular accidentals.



## accidental-cautionary-script-placement.ly

Test if Scripts are placed over notes with accidentals the same way as over notes with cautionary accidentals.



## accidental-cautionary.ly

Cautionary accidentals may be indicated using either parentheses (default) or smaller accidentals.



## accidental-clef-change.ly

Accidentals are invalidated at clef changes.



## accidental-collision.ly

accidentals avoid stems of other notes too.



## accidental-contemporary.ly

Several automatic accidental rules aim to reproduce contemporary music notation practices:

- 'dodecaphonic style prints accidentals on every note (including naturals)
- 'neo-modern style prints accidentals on every note (not including naturals), except when a note is immediately repeated
- 'neo-modern-cautionary style acts like neo-modern, adding cautionary parentheses around accidentals.
- 'teaching prints accidentals normally, but adds cautionary accidentals when an accidental is already included in the key signature.

Both scores should show the same accidentals.





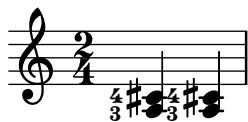
### accidental-double.ly

If two forced accidentals happen at the same time, only one sharp sign is printed.



### accidental-fingering-collision.ly

Horizontal Fingering grobs should not collide with accidentals.



### accidental-forced-tie.ly

Accidentals can be forced with ! and ? even if the notes are tied. Cautionary accidentals applied to tied notes after a bar line are valid for the whole measure.



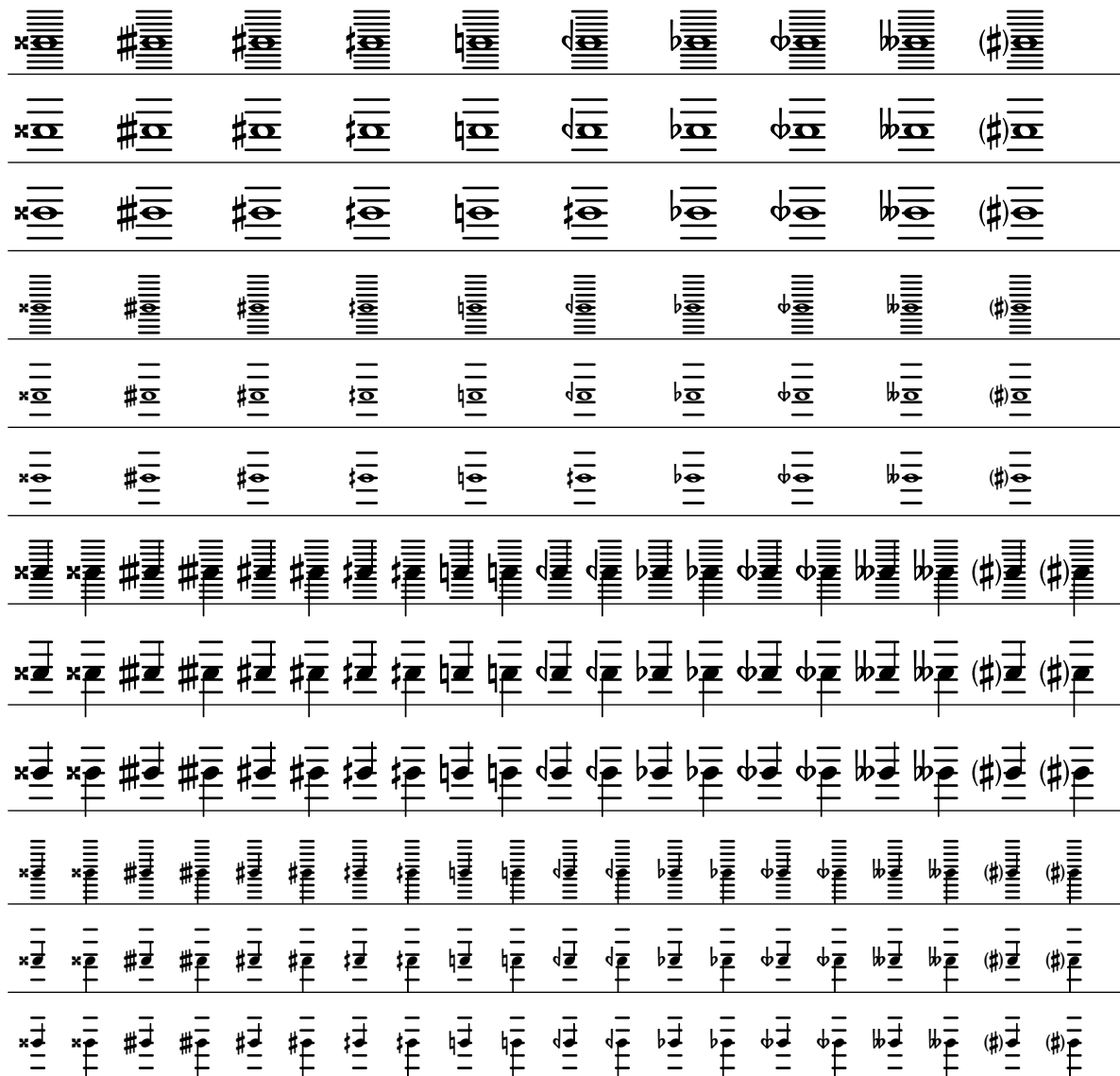
### accidental-grouping.ly

By setting `accidentalGrouping` to 'voice', LilyPond will horizontally stagger the accidentals of octaves in different voices as seen in this test's E-sharp.



## accidental-ledger.ly

Ledger lines are shortened when there are accidentals. Depending on the accidental, more than a single staff line gets shortened. This happens only if the accidental is horizontally close to the head.



## accidental-octave.ly

This shows how accidentals in different octaves are handled. The note names are also automatically printed but the octavation has been dropped out.



## accidental-piano.ly

In piano accidental style, notes in both staves influence each other. In this example, each note should have an accidental.



## accidental-placement-padding.ly

Accidental padding works for all accidentals, including those modifying the same pitch.



## accidental-placement-samepitch.ly

When two (or more) accidentals modify the same pitch, they are printed adjacent to one another unless they represent the same alteration, in which case they are printed in exactly the same position as one another. In either case, collisions with accidentals of different pitches are correctly computed.



## accidental-placement.ly

Accidentals are placed as closely as possible. Accidentals in corresponding octaves are aligned. The top accidental should be nearest to the chord. The flats in a sixth should be staggered.



## accidental-quarter.ly

Quarter tone notation is supported, including threequarters flat.



## accidental-single-double.ly

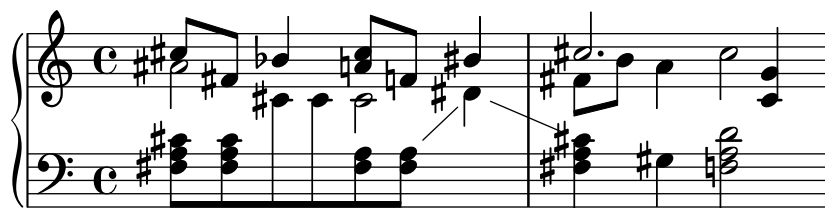
A sharp sign after a double sharp sign, as well as a flat sign after a double flat sign is automatically prepended with a natural sign.



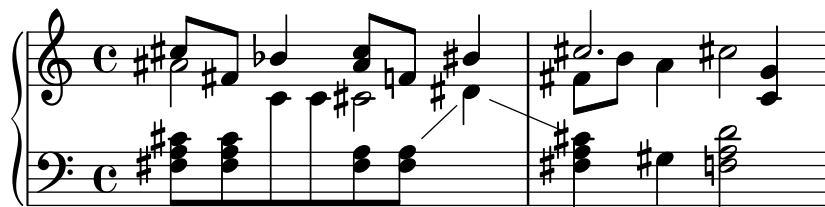
accidental-styles.ly

Test all available accidental styles.

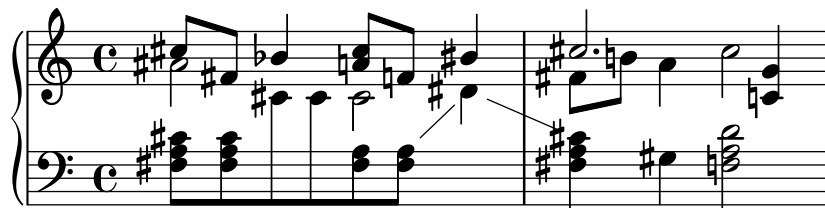
default



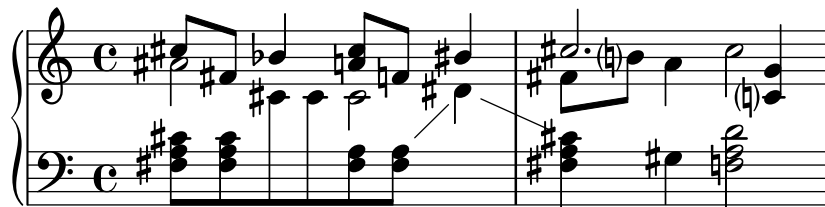
voice



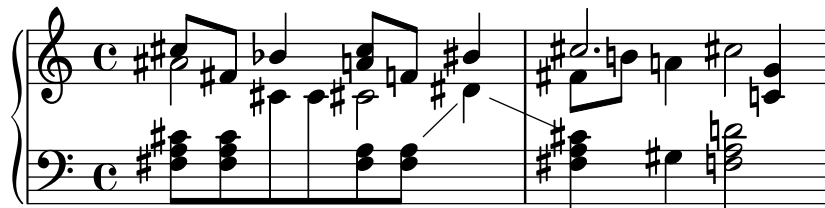
modern



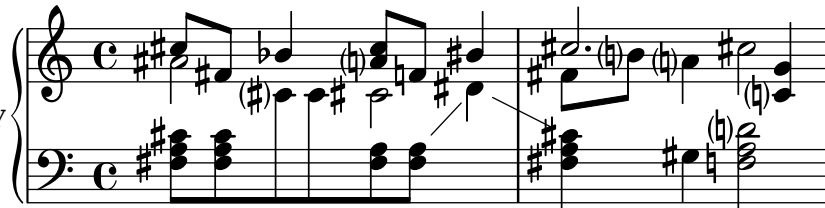
modern-cautionary



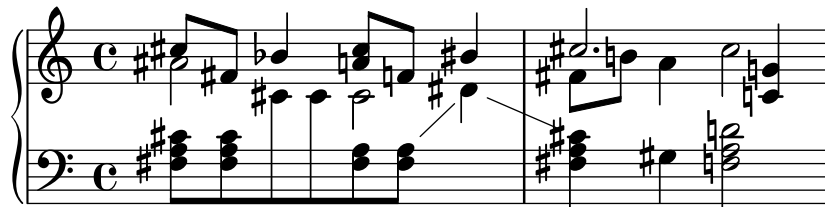
modern-voice



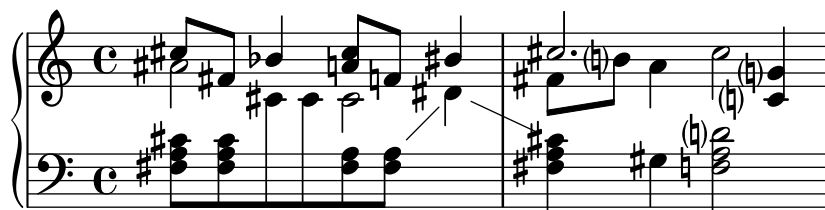
modern-voice-cautionary



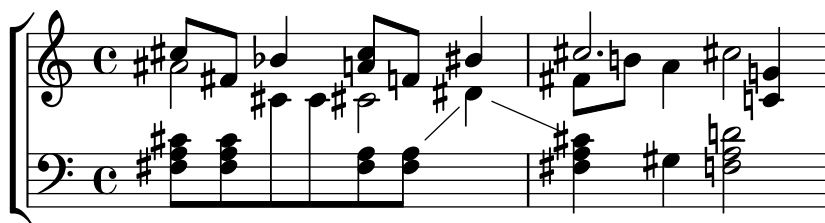
piano



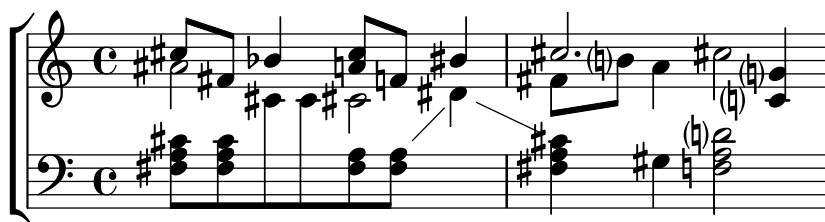
piano-cautionary



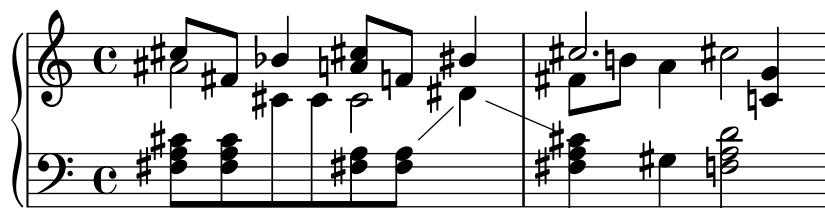
choral



choral-cautionary



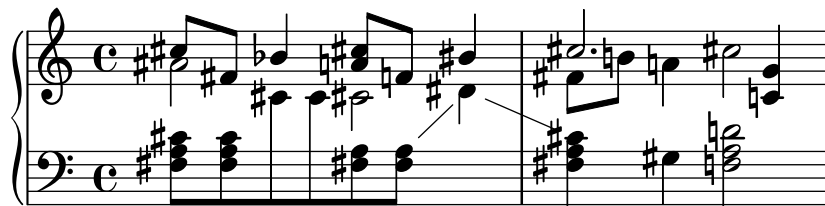
neo-modern



neo-modern-cautionary



neo-modern-voice



neo-modern-voice-cautionary



dodecaphonic



dodecaphonic-no-repeat

dodecaphonic-first

teaching

no-reset

forget

## accidental-suggestions.ly

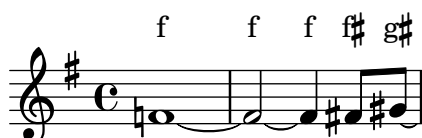
setting the `suggestAccidentals` will print accidentals vertically relative to the note. This is useful for denoting Musica Ficta.



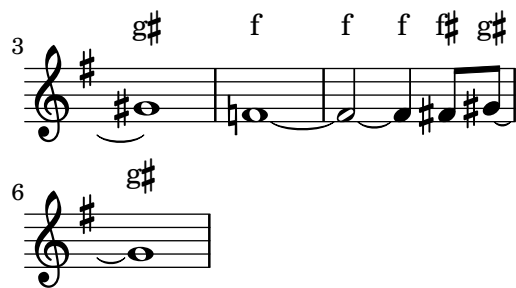
## accidental-tie.ly

The second and third notes should not get accidentals, because they are tied to a note. However, an accidental is present if the line is broken at the tie, which happens for the G sharp.

The presence of an accidental after a broken tie can be overridden.

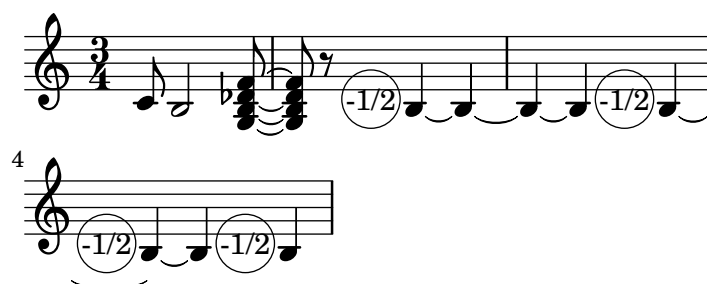






### accidental-unbroken-tie-spacing.ly

Space is allowed for the actual size of accidentals on tied notes.



### accidental-voice.ly

This shows how modern cross voice auto cautionary accidentals are handled. The first two fisses get accidentals because they belong to different voices. The first f gets cautionary natural because of previous measure. The last f gets cautionary natural because fis was only in the other voice.



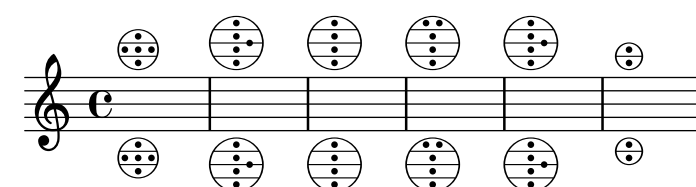
### accidental.ly

Accidentals work: the second note does not get a sharp. The third and fourth show forced and cautionary accidentals.



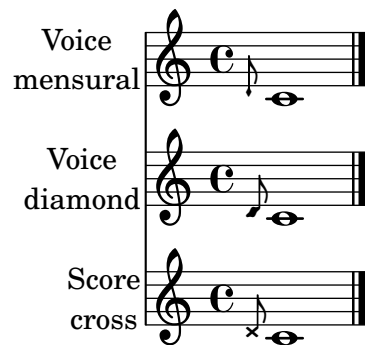
### accreg.ly

Accordion register symbols are available in the (lily accreg) module as \markup and as stand-alone music events.



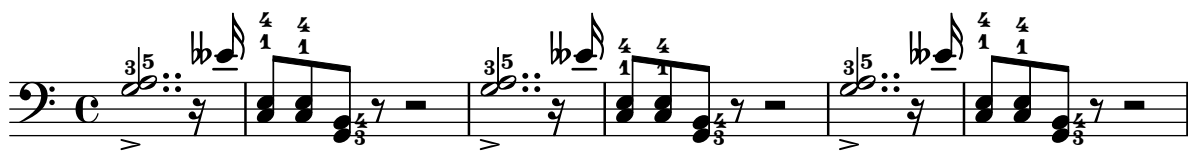
## add-grace-property.ly

`\add-grace-property` can be used at various context levels in order to override grace properties. Overrides in different parallel contexts are independent.



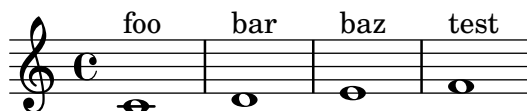
## add-stem-support.ly

`add-stem-support` can be removed or implemented only for beamed notes.



## add-to-and-remove-from-tag-group.ly

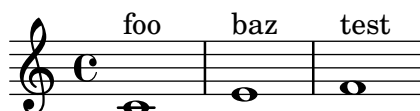
The commands `\addToTagGroup` or `\removeFromTagGroup` can modify existing tag groups defined by `\tagGroupRef`.



**Use “`\keepWithTag foo`” for every following snippet.**



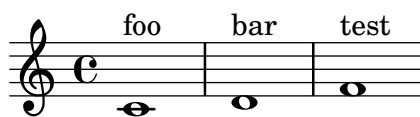
**`tg = \tagGroupRef foo,bar`**



**`\addToTagGroup \tg baz`**



**`\removeFromTagGroup \tg bar`**



**`\addToTagGroup \tg test`**



**`\removeFromTagGroup \tg foo,test`**

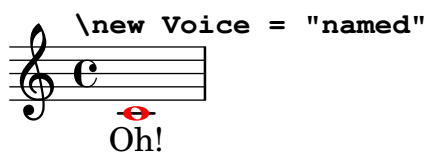
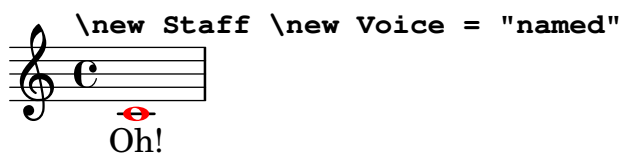
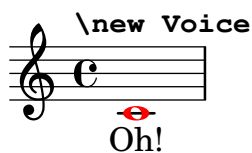
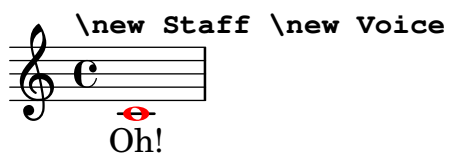


### added-post-event-test.ly

This is a test of combining post-events with various constructs. Problems are reported on the stderr of this run; there are no images produced.

### addlyrics-existing-context.ly

`\addlyrics` should be able to attach itself to named and unnamed `Voice` constructs. For all tests where this succeeds, the noteheads will be red.



## addlyrics-to-staff-context.ly

`\addlyrics` may get used on a `Staff` context and will then consider all note events created below it for synchronization.



## after.ly

Delayed post-events and other types of music can be created with `\after` and `\afterGrace`.



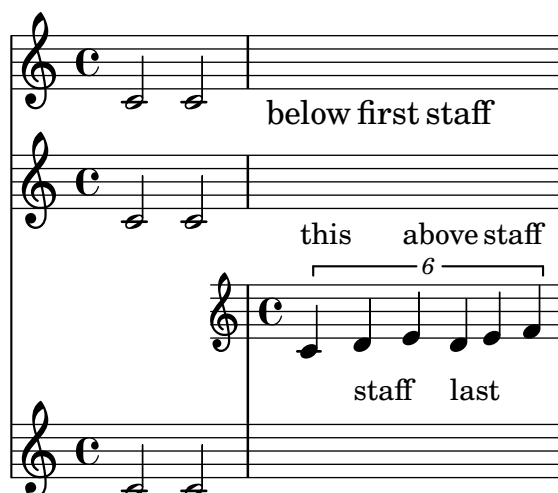
## alignment-order-unfound-context.ly

A warning is emitted when the context specified in `alignAboveContext` or `alignBelowContext` does not exist, such as when the context having the `alignAboveContext` or `alignBelowContext` property is created before the context that this property refers to.



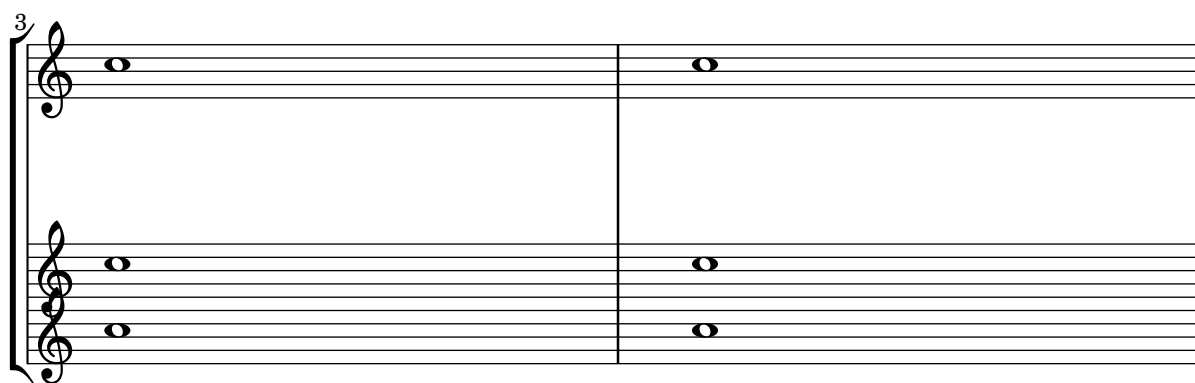
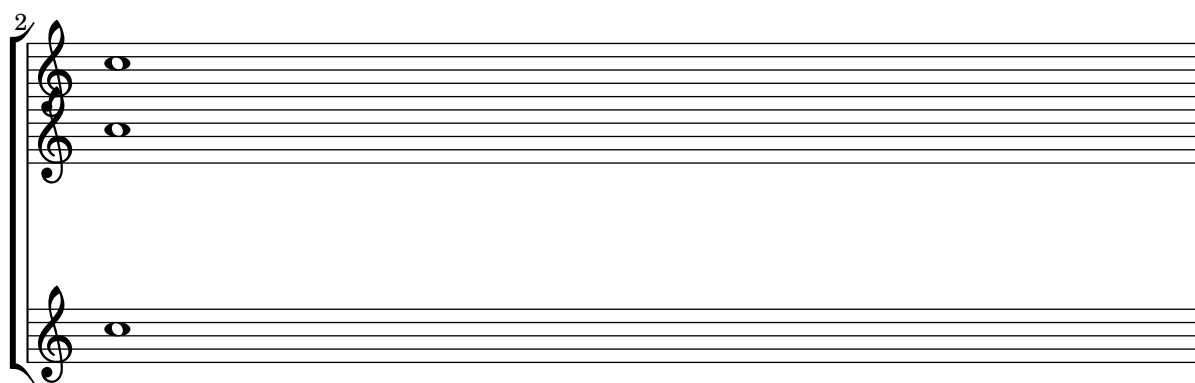
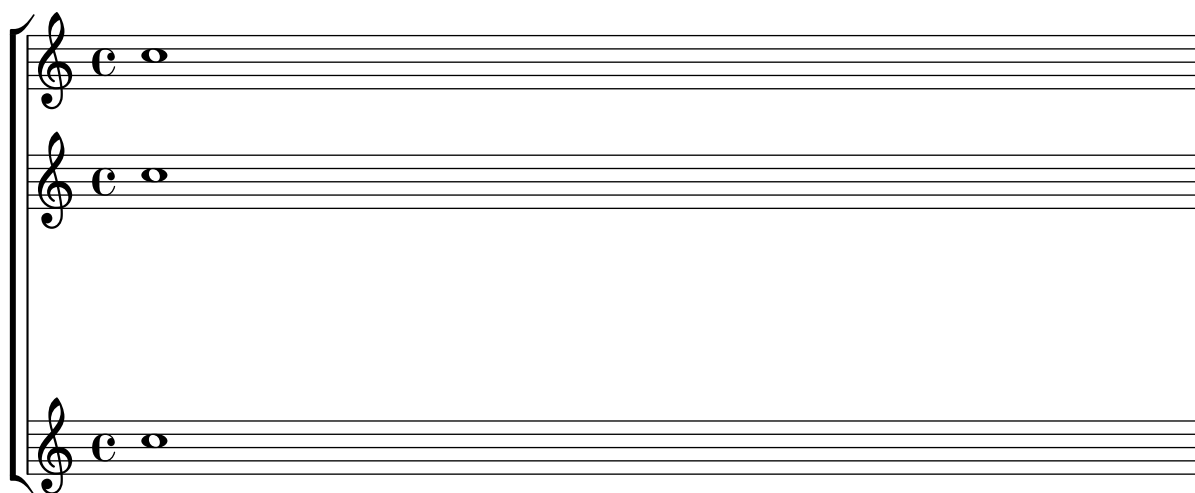
## alignment-order.ly

Newly created contexts can be inserted anywhere in the vertical alignment.



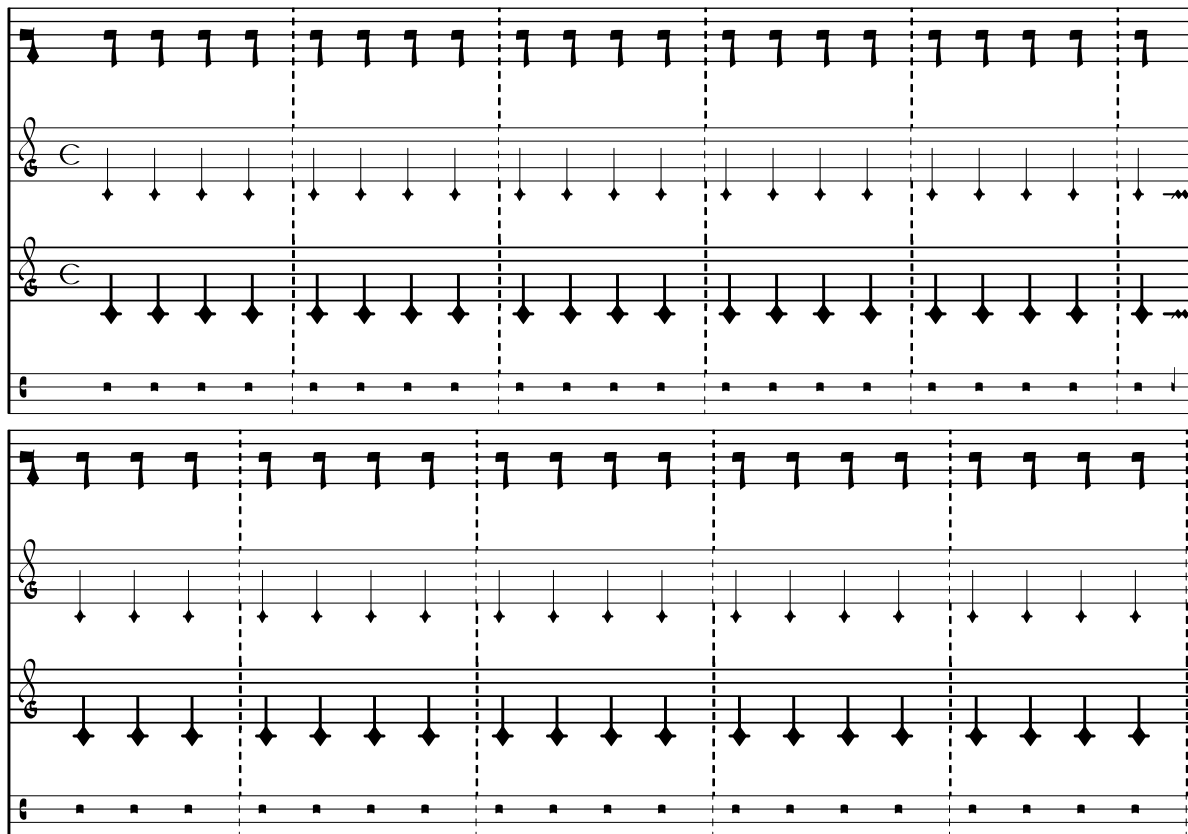
## **alignment-vertical-manual-setting.ly**

Alignments may be changed per system by setting `alignment-distances` in the `line-break-system-details` property



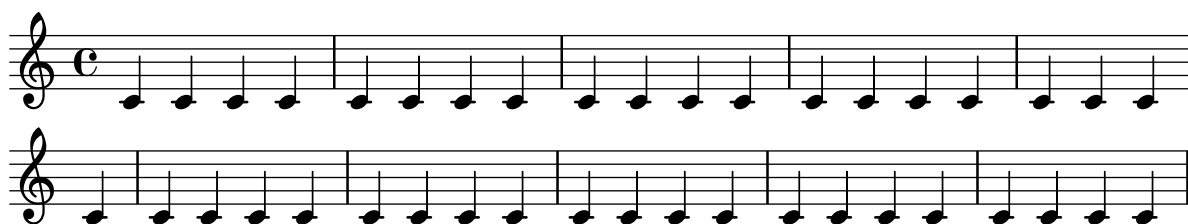
## allow-break-ancient.ly

By default, certain staff contexts for ancient music do not forbid line breaks between bar lines. The output should have a break at a point without a bar line.



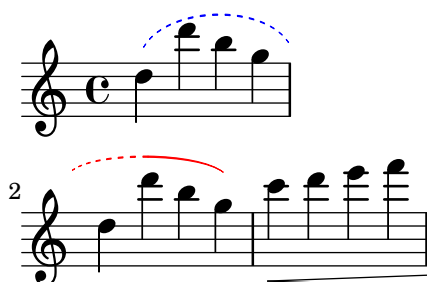
## allow-break.ly

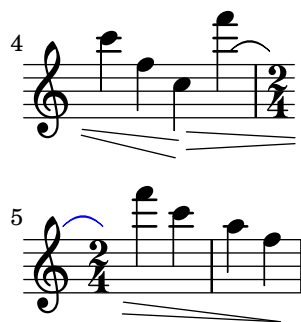
The `\allowBreak` command inserts a break point regardless of bar lines, unbreakable spanners, etc. This test should have a break in the middle of a measure.



## alter-broken.ly

The command `\alterBroken` may be used to override the pieces of a broken spanner independently. The following example demonstrates its usage with a variety of data types.





## alteration-glyphs.ly

Alternative notation systems using accidentals different from the Western ones set them systematically, for standalone markups and all grobs that print accidentals.

This include file provides a function to draw many accidental in different contexts. It is used by various tests.

All #



## alternating-time-beam-exceptions.ly

The beat structure and beaming exceptions for a component of a strictly alternating time signature are the same as when it appears alone.







### alternating-time-denominator-zero.ly

A strictly alternating time signature with a zero denominator results in a warning.



### alternating-time-numerator-zero.ly

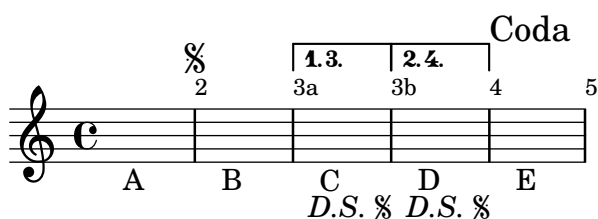
A strictly alternating time signature with a zero in the numerator results in a warning.

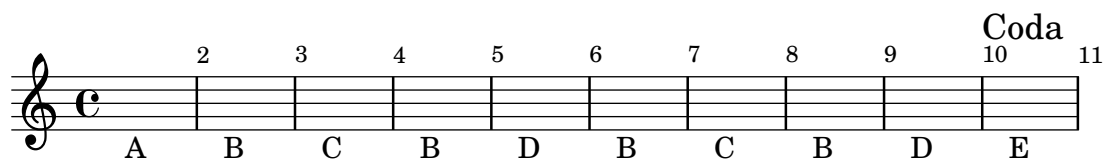


### alternative-end-segno.ly

This case places `\alternative` within the body of a `\repeat segno`, with the alternatives at the end of the repeated section, but with volta numbers out of order. Alternative bar numbering is enabled.

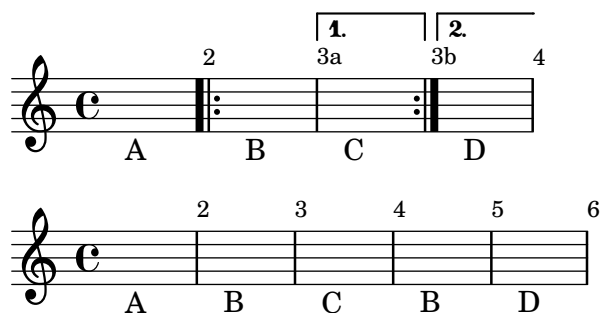
The alternatives are notated with brackets rather than coda signs. Repetition is notated with a segno and simplified *D.S.* instructions that have no return counts or section labels. Alternative bar numbers appear.





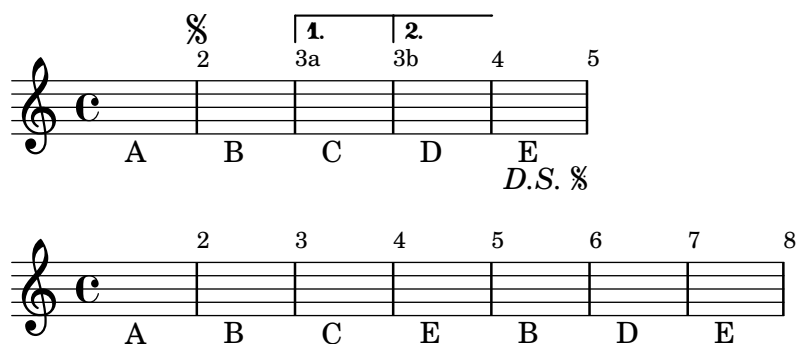
### alternative-end.ly

This case places `\alternative` within the body of a `\repeat volta`, with the alternatives at the end of the repeated section. The alternatives receive volta brackets, bar numbers, and ending repeat bar lines. They unfold as expected.



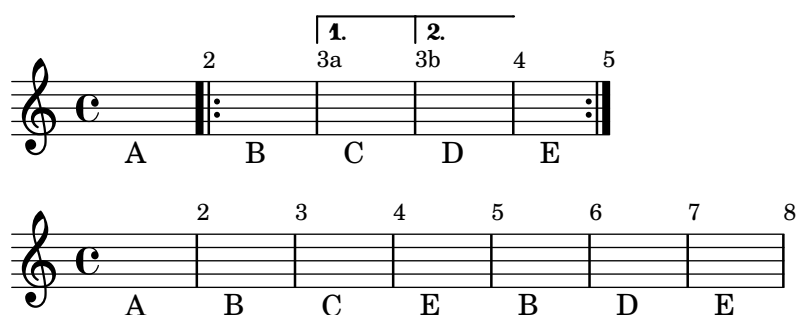
### alternative-middle-segno.ly

This case places `\alternative` within the body of a `\repeat segno`, neither at the start nor the end of the section. The alternatives receive volta brackets and bar numbers, but no coda marks or repeat bar lines. They unfold as expected.



### alternative-middle.ly

This case places `\alternative` within the body of a `\repeat volta`, neither at the start nor the end of the section. The alternatives receive volta brackets and bar numbers, but no repeat bar lines. They unfold as expected.



### alternative-mmrest.ly

A whole-measure rest starting in a volta alternative is placed correctly.



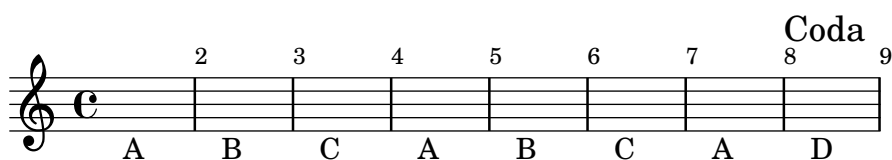
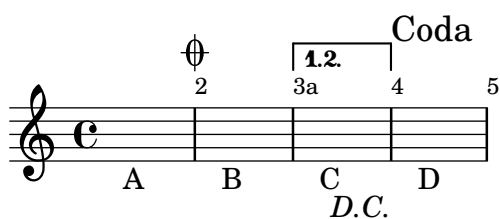
### alternative-nest-end-end-segno1.ly

This case nests one `\alternative` within another at the tail end of a `\repeat segno`. Alternative bar numbering is enabled.

The outer alternative receives a coda mark, no volta bracket, and normal bar numbering.

The inner alternative receives a volta bracket. Alternative bar numbering is used because it is the outermost volta bracket. The bracket communicates the return count, so the return count is omitted from the *D.C.* instruction to avoid redundancy.

The music unfolds to ABC ABC AD.



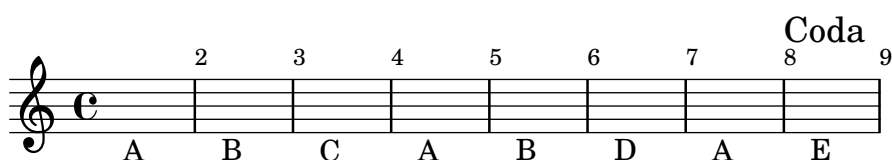
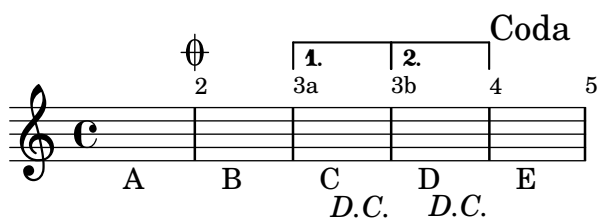
### alternative-nest-end-end-segno2.ly

This case nests one `\alternative` within another at the tail end of a `\repeat segno`. Alternative bar numbering is enabled.

The outer alternative receives a coda mark, no volta bracket, and normal bar numbering.

The inner alternative receives volta brackets. Alternative bar numbering is used because they are the outermost volta brackets.

The music unfolds to ABC ABD AE.



## alternative-nest-end-end.ly

This case nests one `\alternative` within another at the tail end of a `\repeat volta`. Alternative bar numbering is enabled.

The outer alternative receives a volta bracket and alternative bar numbering.

The inner alternative receives volta brackets and does not interrupt the bar numbering of the outer alternative.

The music unfolds to AB ACDE ACDF.

The image displays two staves of musical notation. The first staff is in treble clef with a common time signature 'C'. It contains six measures labeled A through F. Measures A and B are grouped by a first ending bracket labeled '1.' with sub-labels '2a' and '2b' above them. Measures C and D are grouped by a second ending bracket labeled '2.' with sub-label '4b' above them. Measures E and F are grouped by a third ending bracket labeled '3.' with sub-label '5b' above them. A repeat sign is placed between measures B and C, and another between measures D and E. The second staff is also in treble clef with a common time signature 'C'. It contains eleven measures labeled A through F. Measures A and B are grouped by a first ending bracket labeled '2'. Measures A, C, D, E, and F are grouped by a second ending bracket labeled '3'. Measures A, C, D, and F are grouped by a third ending bracket labeled '4'. Measures A, C, D, and F are grouped by a fourth ending bracket labeled '5'. Measures A, C, D, and F are grouped by a fifth ending bracket labeled '6'. Measures A, C, D, and F are grouped by a sixth ending bracket labeled '7'. Measures A, C, D, and F are grouped by a seventh ending bracket labeled '8'. Measures A, C, D, and F are grouped by an eighth ending bracket labeled '9'. Measures A, C, D, and F are grouped by a ninth ending bracket labeled '10'. Measures A, C, D, and F are grouped by a tenth ending bracket labeled '11'.

## alternative-reuse.ly

`\alternative` music can be assigned to a variable and used in multiple places, even with different repeat counts.

The image displays two staves of musical notation. The first staff is in treble clef with a 4/4 time signature. It contains three measures labeled V, I, and V. The first and third measures are grouped by a first ending bracket labeled '1.2.' with sub-labels '1.' and '2.' above them. The second measure is grouped by a second ending bracket labeled '3.' with sub-label '3.' above it. A repeat sign is placed between the first and second measures, and another between the second and third measures. The second staff is also in treble clef with a 4/4 time signature. It contains three measures labeled V, I, and V. The first and third measures are grouped by a first ending bracket labeled '1.2.' with sub-labels '1.' and '2.' above them. The second measure is grouped by a second ending bracket labeled '3.' with sub-label '3.' above it. A repeat sign is placed between the first and second measures, and another between the second and third measures.

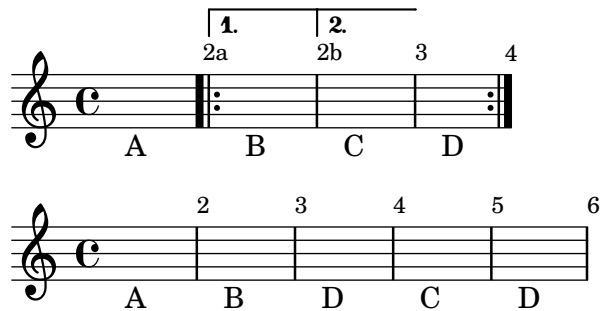
## alternative-start-segno.ly

This case places `\alternative` within the body of a `\repeat segno`, with the alternatives starting at the start of the repeated section and ending before the end of the section. The alternatives receive volta brackets and bar numbers, but no coda marks or ending repeat bar lines. They unfold as expected.

The image displays two staves of musical notation. The first staff is in treble clef with a common time signature 'C'. It contains four measures labeled A, B, C, and D. Measures A and B are grouped by a first ending bracket labeled '1.' with sub-labels '2a' and '2b' above them. Measures C and D are grouped by a second ending bracket labeled '2.' with sub-label '3' above them. A repeat sign is placed between measures B and C. The second staff is also in treble clef with a common time signature 'C'. It contains six measures labeled A, B, D, C, and D. Measures A and B are grouped by a first ending bracket labeled '2'. Measures A, B, D, C, and D are grouped by a second ending bracket labeled '3'. Measures A, B, D, C, and D are grouped by a third ending bracket labeled '4'. Measures A, B, D, C, and D are grouped by a fourth ending bracket labeled '5'. Measures A, B, D, C, and D are grouped by a fifth ending bracket labeled '6'.

### alternative-start.ly

This case places `\alternative` within the body of a `\repeat volta`, with the alternatives starting at the start of the repeated section and ending before the end of the section. The alternatives receive volta brackets and bar numbers, but no ending repeat bar lines. They unfold as expected.



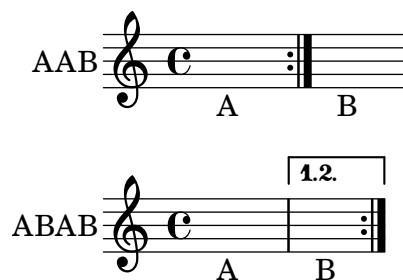
### alternative-top-level.ly

A score with `\alternative` outside of `\repeat` is processed gracefully. The visual output is not important.



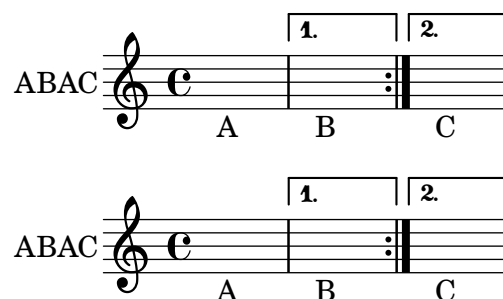
### alternative-trailing-var.ly

Alternative music in a variable does not automatically attach to preceding `\repeat`, but `\alternative` attaches it.



### alternative-var-sequential.ly

`\alternative` accepts sequential music in a variable. The staff labels show the repeat structure that is expected when the input is correctly parsed.



## ambitus-cue.ly

Ambitus for pieces beginning with `\cueDuringWithClef`.

Cues are often used at or near the beginning of a piece. Furthermore, a cue is frequently in a different clef, so the `\cueDuringWithClef` command is handy. Using this command at the beginning of a piece should leave the ambitus displayed based on the main clef.

An `Ambitus_engraver` should ignore notes in `CueVoice` contexts.



## ambitus-gap.ly

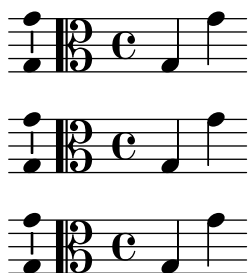
The gaps between an `AmbitusLine` and its note heads are set by the `gap` property. By default, `gap` is a function that reduces the gap for small intervals (e.g. a fourth), so that the line remains visible.



## ambitus-middleC.ly

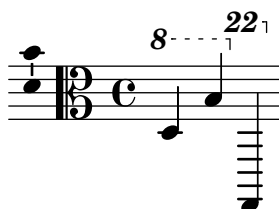
Ambitus engraver should obey `middleCOffset`, `middleCPosition`, and the `staffLineLayoutFunction`.

All three staves should look the same.



## ambitus-ottava.ly

A voice with `\ottava` shouldn't confuse ambitus.



### ambitus-percussion-staves.ly

Adding ambitus to percussion contexts does not cause crashes, since the `Ambitus_engraver` will only acknowledge pitched note heads.



### ambitus-pitch-ordering.ly

Ambitus use actual pitch not lexicographic ordering.



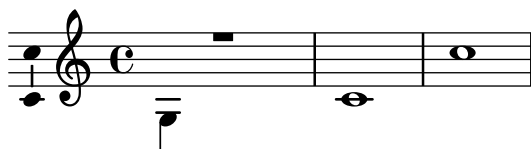
### ambitus-position.ly

Ambitus can be moved to various positions with correct horizontal spacing in all cases.



### ambitus-skip-at-start.ly

A voice with `Ambitus_engraver` that starts with a skip while another voice starts with a note does not cause a programming error.



### ambitus-slur.ly

Ambitus accidentals (whether present or not) are ignored by the slur engravers.



## ambitus-with-ligature.ly

A `\Voice` should be able to contain both an `Ambitus_engraver` and a `Mensural_ligature_engraver` without segfaulting.



## ambitus.ly

Ambitus indicate pitch ranges for voices.

Accidentals only show up if they're not part of key signature. `AmbitusNoteHead` grobs also have ledger lines. The noteheads are printed in overstrike, so there's only one visible; the accidentals are prevented from colliding.



## annotate-system-start-delimiter.ly

Footnotes and balloons also work on system start delimiters.



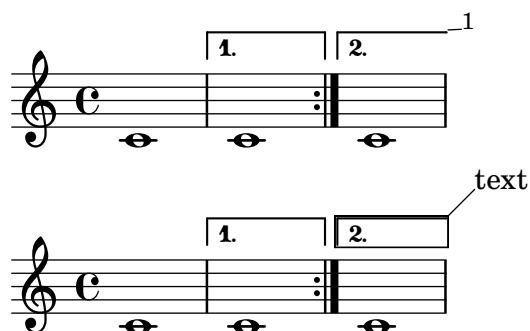
<sup>1</sup>note

LilyPond v2.26.0

## annotate-volta-spanner-end.ly

Footnotes and balloons also work on volta brackets running to the end of the piece.



<sup>1</sup>note

LilyPond v2.26.0

## apply-context.ly

With `\applyContext`, `\properties` can be modified procedurally. Applications include: checking bar numbers, smart octavation.

This example prints a bar-number during processing on stdout.



## apply-output.ly

The `\applyOutput` expression is the most flexible way to tune properties for individual grobs.

Here, the layout of a note head is changed depending on its vertical position.



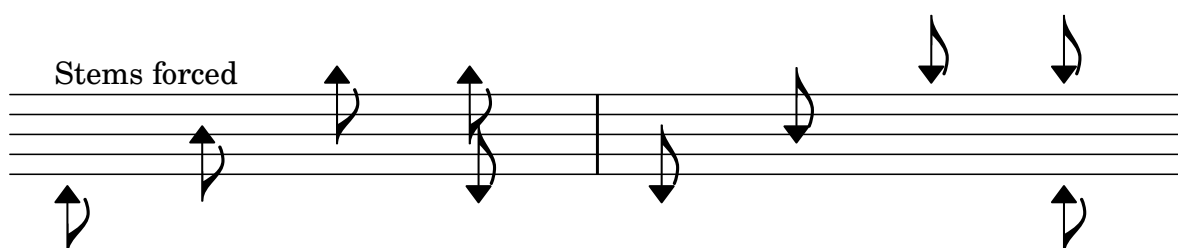
## approximate-pitch-chord-repeat.ly

Chord repetition repeats approximate pitches.



## approximate-pitch-head-direction-default.ly

An `ApproximatePitchNoteHead` at the end of a stem always points away from the stem by default. Elsewhere, it points away from the center of the staff.



3

5 Stems neutral

7

9

### approximate-pitch-head-direction-tweak.ly

`ApproximatePitchNoteHead.direction` can be tweaked to use the glyph that is normally used on a stem of the given direction, irrespective of the associated stem's `direction`. (The result is counterintuitive for heads in the `arrow` style, but that is the convention.)

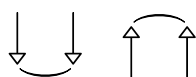
In each measure, the first head uses the default direction, the second uses `DOWN` and the third uses `UP`.

Stems neutral

Stems up

### approximate-pitch-tie.ly

When an approximate pitch is tied to an isolated duration (in this case, `~ 2`), the note following the tie is also approximate.

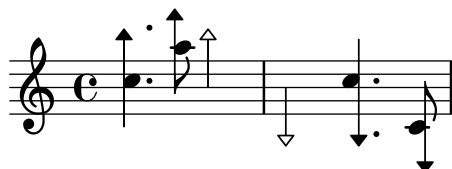


### approximate-pitch-var.ly

`\approximatePitch \foo` does not affect other references to `\foo`. Only the middle note should have a triangular head.

## approximate-pitch.ly

The extreme high and low notes should have triangular heads centered on the stems, pointing away from the flag end. They should not have ledger lines; however, normal note heads that share a stem with them should have ledger lines.



## arabic-accidental-glyphs.ly

Alternative notation systems using accidentals different from the Western ones set them systematically, for standalone markups and all grobs that print accidentals.

This include file provides a function to draw many accidental in different contexts. It is used by various tests.

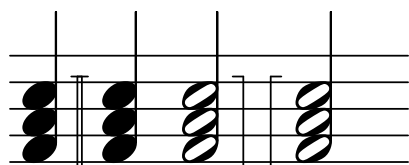
All  $\flat$



$\flat$

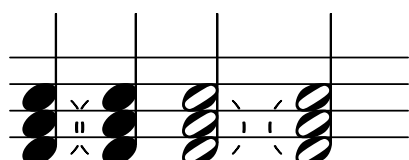
## arpeggio-at-right-bracket.ly

Setting `Arpeggio.direction` to `#RIGHT` makes the edges of a non-arpeggio bracket point toward the left. The first quarter-note chord has the bracket on the right; the second has it on the left. Ditto for the half-note chords.



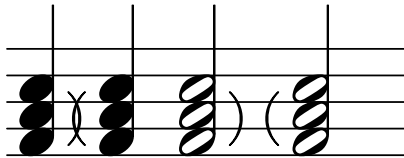
## arpeggio-at-right-parenthesis-dashed.ly

Setting `Arpeggio.direction` to `#RIGHT` makes a dashed parenthesis point toward the left. The first quarter-note chord has the bracket on the right; the second has it on the left. Ditto for the half-note chords.



### arpeggio-at-right-parenthesis.ly

Setting `Arpeggio.direction` to `#RIGHT` makes a parenthesis point toward the left. The first quarter-note chord has the bracket on the right; the second has it on the left. Ditto for the half-note chords.



### arpeggio-collision.ly

Arpeggio stays clear of accidentals and flipped note heads.



### arpeggio-no-overshoot.ly

Arpeggios do not overshoot the highest note head. The first chord in this example simulates overshoot using 'positions for comparison with the correct behavior.

Exceptions are intervals smaller than a third; we ensure to have at least two wiggles (or a wiggle plus an arrow head).



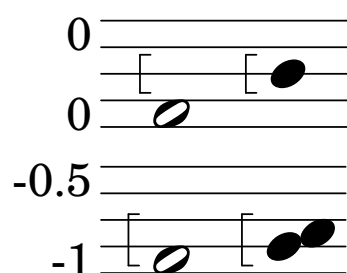
### arpeggio-no-staff-symbol.ly

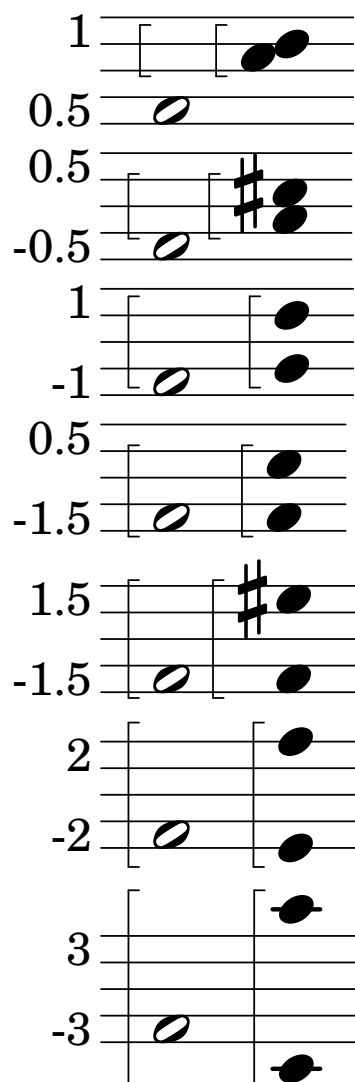
Arpeggios still work in the absence of a staff-symbol.



### arpeggio-positions-bracket.ly

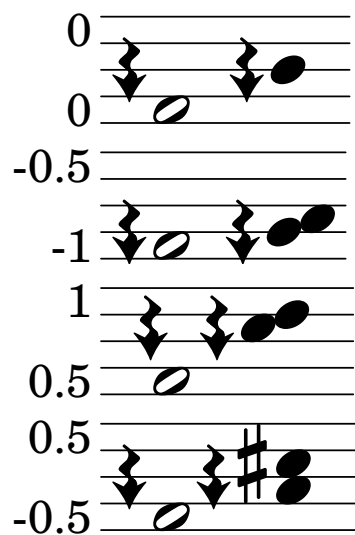
This test covers positioning non-arpeggio brackets. On each line, the first bracket has its position set manually to the values in the margin, and the second bracket takes its position from the black notes. The two should match.

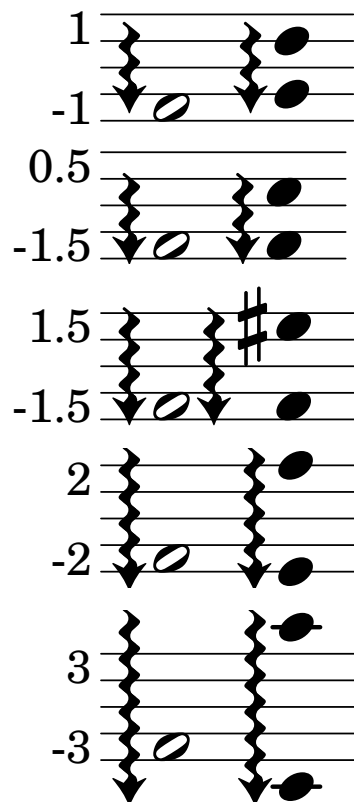




### arpeggio-positions-normal-down.ly

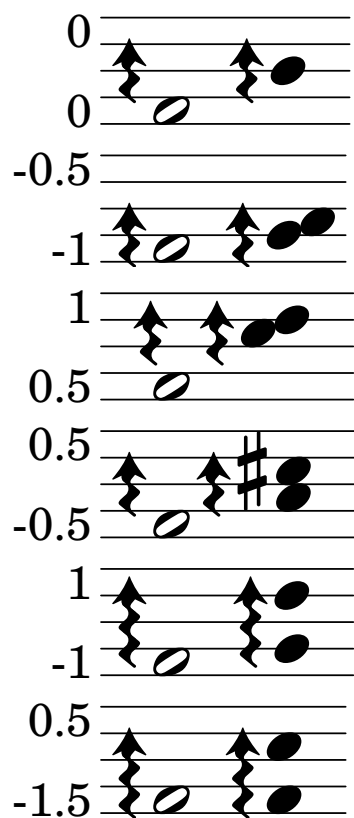
This test covers positioning down-arpeggio signs. On each line, the first sign has its position set manually to the values in the margin, and the second sign takes its position from the black notes. The two should match.

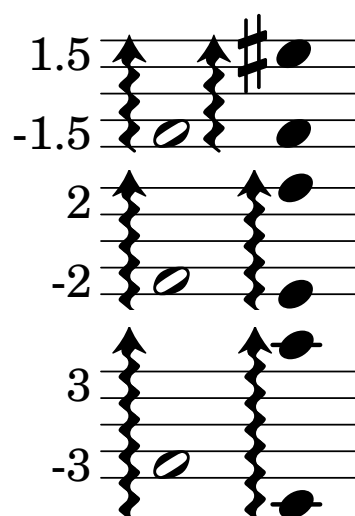




### arpeggio-positions-normal-up.ly

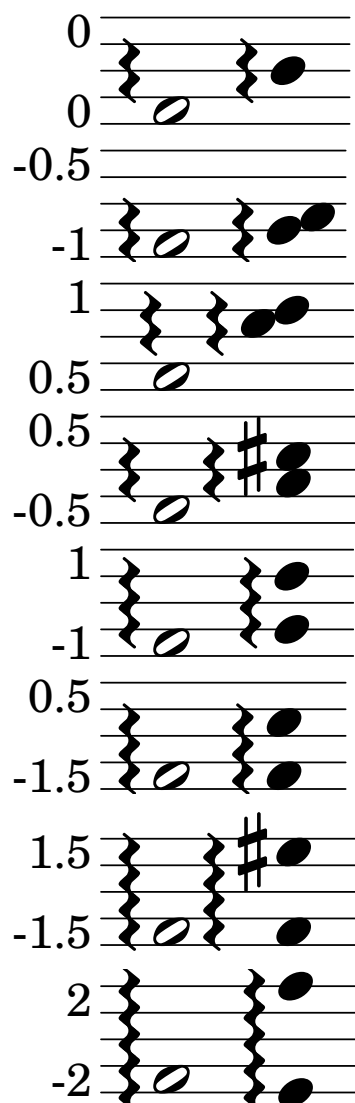
This test covers positioning arpeggio signs in the arrow-up style. On each line, the first sign has its position set manually to the values in the margin, and the second sign takes its position from the black notes. The two should match.

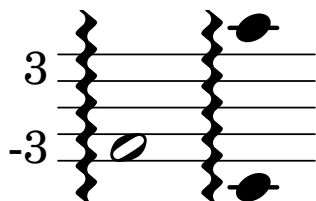




### arpeggio-positions-normal.ly

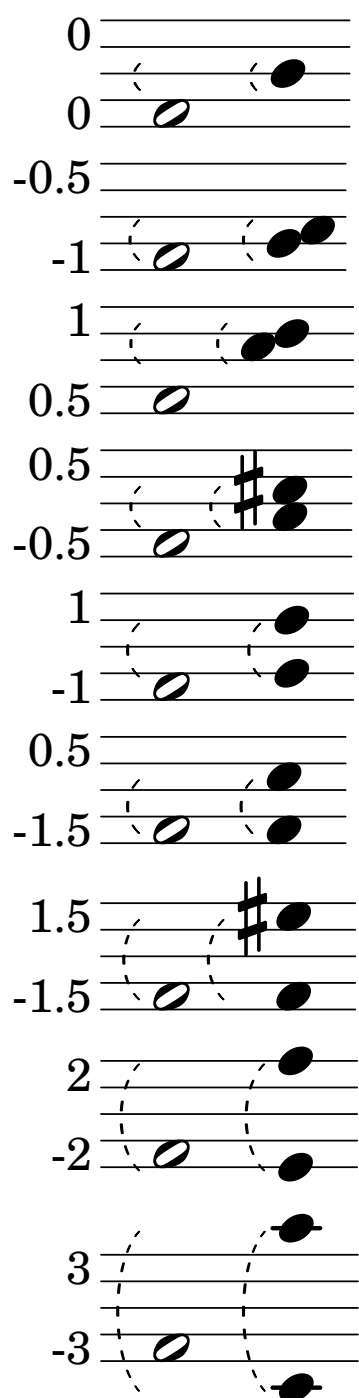
This test covers positioning arpeggio signs in the normal style. On each line, the first sign has its position set manually to the values in the margin, and the second sign takes its position from the black notes. The two should match.





### arpeggio-positions-parenthesis-dashed.ly

This test covers positioning arpeggio signs in the dashed-parenthesis style. On each line, the first sign has its position set manually to the values in the margin, and the second sign takes its position from the black notes. The two should match.





### arpeggio-positions-parenthesis.ly

This test covers positioning arpeggio signs in the parenthesis style. On each line, the first sign has its position set manually to the values in the margin, and the second sign takes its position from the black notes. The two should match.

0  
0

-0.5  
-1

1  
0.5

0.5  
-0.5

1  
-1

0.5  
-1.5

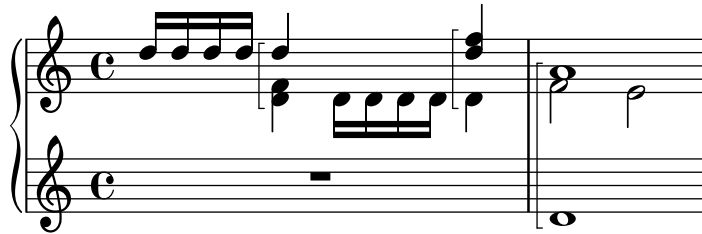
1.5  
-1.5

2  
-2

3  
-3

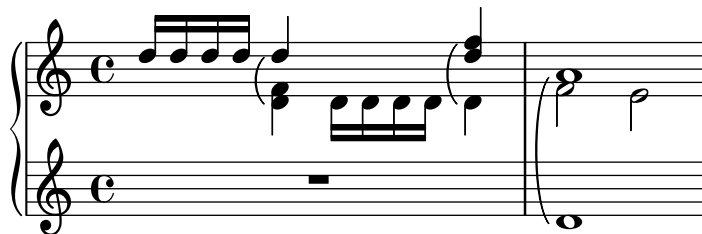
### arpeggio-span-collision-bracket.ly

Cross-staff or -voice non-arpeggiato brackets which include single note heads as anchors do not collide with previous note heads or prefatory material.



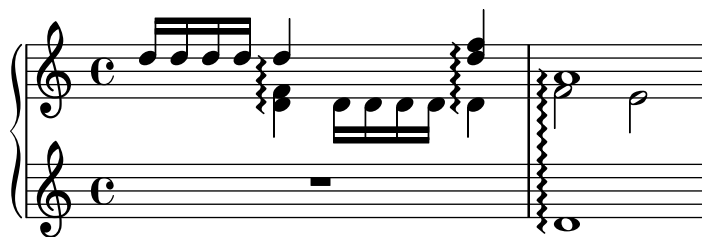
### arpeggio-span-collision-parenthesis.ly

Cross-staff or -voice vertical slurs which include single note heads as anchors do not collide with previous note heads or prefatory material.



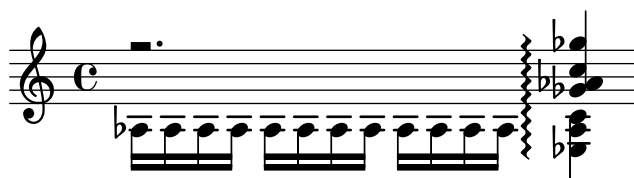
### arpeggio-span-collision.ly

Cross-staff or -voice arpeggios which include single note heads as anchors do not collide with previous note heads or prefatory material.



### arpeggio-span-one-staff-collision.ly

Span arpeggios that are not cross-staff do not have horizontal spacing problems.



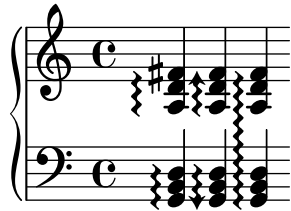
### arpeggio-span-one-staff.ly

Span arpeggios within one staff also work



## arpeggio.ly

Arpeggios are supported, both cross-staff and broken single staff.



## articulation-snappizzicato.ly

The snappizzicato articulation adds a snappizzicato sign to the note.



## augmentum.ly

Augmentum dots are accounted for in horizontal spacing.



## auto-beam-bar.ly

Automatic beams do not cross bar lines.



## auto-beam-beaming-override.ly

Autobeamer remembers `subdivideBeams` and other beaming pattern related functions at the start of an autobeam.



## auto-beam-breathe.ly

Automatic beams are ended early if a breathing sign is encountered.



## auto-beam-exceptions.ly

`beamExceptions` is used to modify the automatic beaming for certain durations; the expected grouping is given after the note duration.





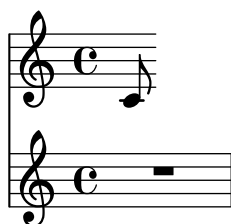
### auto-beam-no-beam.ly

The autobeamer may be switched off for a single note with `\noBeam`.



### auto-beam-ossia.ly

Beamable notes do not extend a staff. The staff with the note should end immediately after the note.



### auto-beam-partial-grace.ly

Grace notes at the start of a partial measure do not break autobeaming.



### auto-beam-partial.ly

Autobeaming works properly in partial measures.



### auto-beam-recheck.ly

In 4/4 time, the first and second and third and fourth beats should be beamed together if only eighth notes are involved. If any shorter notes are included, each beat should be beamed separately.



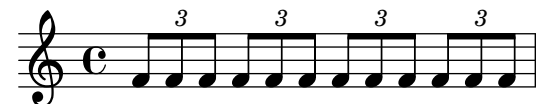
### auto-beam-triplet.ly

Automatic beaming is also done on triplets.



### auto-beam-tuplets.ly

Tuplet-spanner should not put (visible) brackets on beams even if they're auto generated.



### auto-beam-without-bar-lines.ly

Bar lines are disabled for this test to prove that certain beaming decisions do not depend on them. The notes should be beamed in groups of 2, 6, 6, and 2.



### auto-beam.ly

Beams are placed automatically; the last measure should have a single beam.



## auto-breaks.ly

`\autoBreaksOff` disables automatic line breaks and page breaks. `\autoBreaksOn` reenables both of them.

The image displays a musical score in treble clef with a common time signature (C). The score is divided into systems, each starting with a measure number. The first system (measures 1-2) shows a single measure with a common time signature. The second system (measures 3-4) shows a single measure with a common time signature. The third system (measures 7-8) shows a single measure with a common time signature. The fourth system (measures 15-16) shows a single measure with a common time signature. The fifth system (measures 22-23) shows a single measure with a common time signature. The sixth system (measures 29-30) shows a single measure with a common time signature. The seventh system (measures 36-37) shows a single measure with a common time signature. The eighth system (measures 43-44) shows a single measure with a common time signature. The ninth system (measures 50-51) shows a single measure with a common time signature. The tenth system (measures 55-56) shows a single measure with a common time signature. The eleventh system (measures 58-59) shows a single measure with a common time signature. The twelfth system (measures 61-62) shows a single measure with a common time signature.

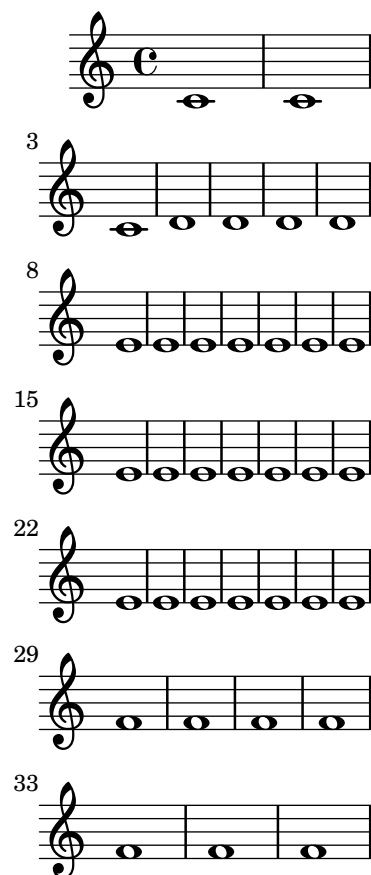
## auto-change.ly

Auto change piano staff switches voices between up and down staves automatically; rests are switched along with the coming note. When central C is reached, staff is not yet switched (by default).



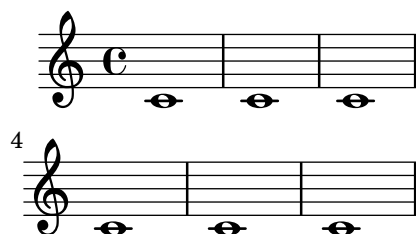
## auto-line-breaks.ly

`\autoLineBreaksOff` can be used to turn off automatic line breaking. `\autoLineBreaksOn` reenables it.




## auto-page-breaks.ly


`\autoPageBreaksOff` turns off automatic page breaking; `\autoPageBreaksOn` reenables it.



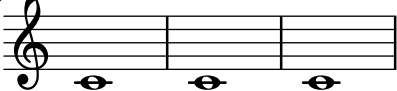
7




10




13




16




19




22




25




28




31




34




37



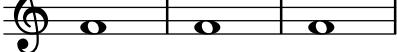
40



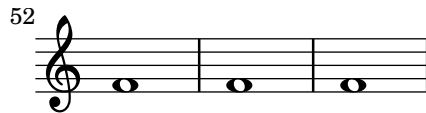
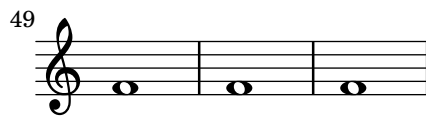
43



46







### autobeam-3-4-rules-shortened-measure.ly

`beamHalfMeasure = ##f` works as expected in a shortened measure: the first ending should have no beams.



Unfolded



### autobeam-3-4-rules.ly

Beaming in 3/4 time has special treatment. By default six eighth notes are beamed in one. Beams that would imply 6/8 time may be avoided with `beamHalfMeasure = ##f`. When the beaming is changed, beams should start at the beginning of the measure.



### autobeam-nobeam.ly

`\noBeam` should terminate an autobeam, even if it's not a recommended place for stopping a beam. In this example, the first three eighth notes should be beamed.



## autobeam-show-defaults.ly

Default autobeam settings have been set for a number of time signatures. Each score shows the desired beaming

The image displays ten musical staves, each representing a different time signature and its associated autobeam settings. Each staff begins with a treble clef and a time signature, followed by a title indicating the desired beaming. The staves are as follows:

- Staff 1:** Time signature  $\text{C}$ . Title: "Beams should end at 4/8, 6/8, and 8/8".
- Staff 2:** Time signature  $\frac{2}{4}$ . Title: "Beams should end at 2/8 and 4/8".
- Staff 3:** Time signature  $\frac{3}{8}$ . Title: "Beams should end at 2/8".
- Staff 4:** Time signature  $\frac{2}{16}$ . Title: "Beams should end at 1/16 and 2/16".
- Staff 5:** Time signature  $\frac{3}{2}$ . Title: "Beams should end at 4/8, 8/8, 10/8 and 12/8".
- Staff 6:** Time signature  $\frac{3}{4}$ . Title: "1/8 beams should end at 3/4; smaller beams should end at 1/4, 2/4, and 3/4".
- Staff 7:** Time signature  $\frac{3}{8}$ . Title: "Beams should end at 3/8".
- Staff 8:** Time signature  $\frac{3}{16}$ . Title: "Beams should end at 1/16, 2/16, and 3/16".
- Staff 9:** Time signature  $\frac{4}{2}$ . Title: "Beams should end at 4/8, 8/8, 12/8, 14/8, and 16/8".
- Staff 10:** Time signature  $\text{C}$ . Title: "Beams should end at 4/8, 6/8, and 8/8".
- Staff 11:** Time signature  $\frac{4}{16}$ . Title: "Beams should end at 1/16, 2/16, 3/16, and 4/16".

Beams should end at 2/8 and 4/8

Beams should end at 6/8, 8/8, 10/8, and 12/8

Beams should end at 3/8 and 6/8

Beams should end at 6/8, 12/8, 14/8, 16/8, and 18/8

Beams should end at 3/8, 6/8, and 9/8

Beams should end at 3/16, 6/16, and 9/16

Beams should end at 6/8, 12/8, 18/8, 20/8, 22/8, and 24/8

Beams should end at 3/8, 6/8, 9/8, and 12/8

<sup>2</sup>

1/8 beams should end at 6/16 and 12/16

Shorter beams should end at 3/16, 6/16, 9/16, and 12/16

Beams should end at 3/8 and 5/8

Beams should end at 3/8, 6/8, and 8/8

<sup>2</sup>

The image displays 14 musical staves, each representing a different time signature and beam ending requirement. The staves are arranged vertically. The first seven staves have time signatures of 4/8, 6/8, 8/8, 9/8, 3/8, 9/16, and 12/8 respectively. The eighth staff has a 12/8 time signature and a superscript '2' to its left. The ninth staff has a 12/16 time signature and a superscript '2' to its left. The tenth staff has a 5/8 time signature. The eleventh staff has an 8/8 time signature. The twelfth staff has a 5/8 time signature and a superscript '2' to its left. Each staff contains musical notation with beams connecting notes, and the text above each staff specifies the required beam ending positions. The notation includes quarter notes, eighth notes, and sixteenth notes, with beams connecting them in various patterns to illustrate the test cases.

### autobeam-tuplet-recheck.ly

Autobeam rechecking works properly with tuplets. In the example, the first beat should be beamed completely together.



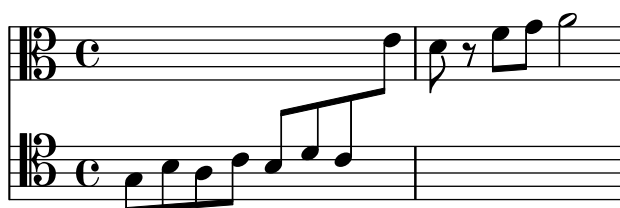
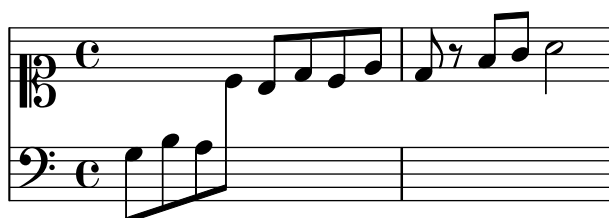
### autochange-after-rest.ly

This is a regression test for an `\autochange` scenario reported in issue 6575. The stem of the C should point down.



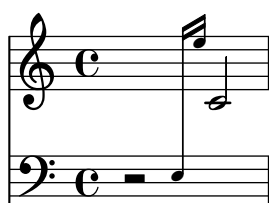
### autochange-clefs.ly

Other clefs for the `autoChanger` may be set. This works for implicitly created staves only. The first example should turn at b with soprano-clef in the upper Staff. The second example should turn at d' with alto-clef in the upper and tenor-clef in the lower Staff.



### autochange-inside-grace.ly

Grace notes are placed on the appropriate staff.



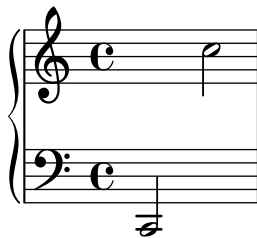
### autochange-inside-scale-durations.ly

Music functions that scale durations also scale `\autoChange` decisions. The four measures should have identical notes.



### autochange-keep-with-tag.ly

`\keepWithTag` works with `\autoChange`.



### autochange-relative.ly

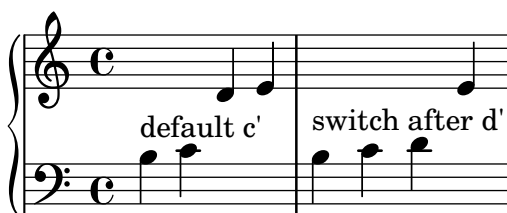
`\autoChange` needs to be given pitches in their final octaves, so if `\relative` is used it must be applied inside `\autoChange`. The pitches in `\autoChange` are unaffected by an outer `\relative`, so that the printed output shows the pitches that `\autoChange` used.

The expected output of this test is three identical measures.



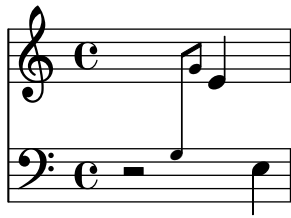
### autochange-turning-pitch.ly

Other turning points for the `autoChanger` are possible.



### autochange-with-grace.ly

Grace notes are placed on the appropriate staff.



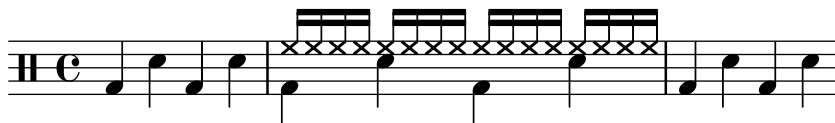
### automatic-polyphony-context-id.ly

The bottom-level contexts in polyphony shorthand are allocated a context id in order of creation, starting with "1". This snippet will fail to compile if either voice has an invalid `context-id` string.



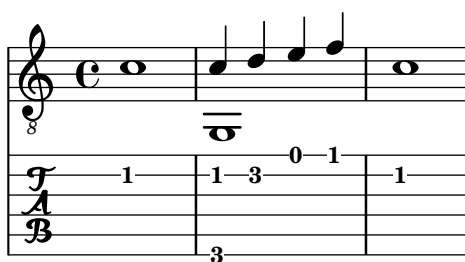
### automatic-polyphony-drumstaff.ly

In a DrumStaff, automatic polyphony can be used without explicitly initializing separate voices.



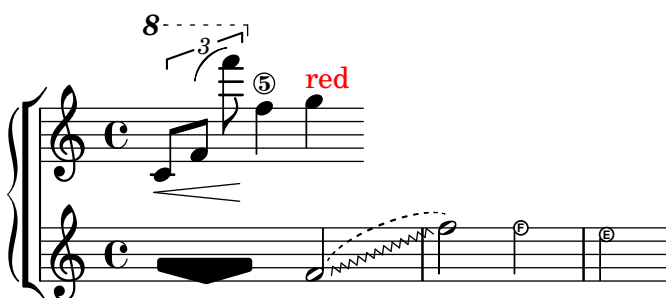
### automatic-polyphony-tabstaff.ly

In a TabStaff, automatic polyphony can be used without explicitly initializing separate voices.



### backend-exercise.ly

Exercise all output functions



## **baerenreiter-sarabande.ly**

The Bärenreiter edition of the Cello Suites is the most beautifully typeset piece of music in our collection of music (we both own one. It is also lovely on French Horn). This piece does not include articulation, but it does follow the same beaming and linebreaking as the printed edition. This is done in order to benchmark the quality of the LilyPond output.

As of lilypond 1.5.42, the spacing and beam quanting is almost identical.

There are two tweaks in this file: a line-break was forced before measure 25, we get back the linebreaking of Bärenreiter. The stem direction is forced in measure 24. The last beam of that measure is up in Bärenreiter because of context. We don't detect that yet.

Note that the Bärenreiter edition contains a few engraving mistakes. The second line begins with measure 6 (but prints 5). The |: half way in measure 13 has been forgotten.

## Solo Cello Suite II

Johann Sebastian Bach (1685–1760)

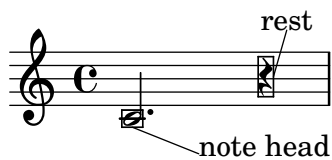
### Sarabande

The image displays a musical score for the Sarabande from the Solo Cello Suite II by Johann Sebastian Bach. The score is written in bass clef, 3/4 time, and B-flat major. It consists of six staves of music, with measure numbers 6, 11, 16, 21, and 25 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by several trills (tr) and grace notes. The score is presented in a clean, black-and-white format, typical of a printed musical score.



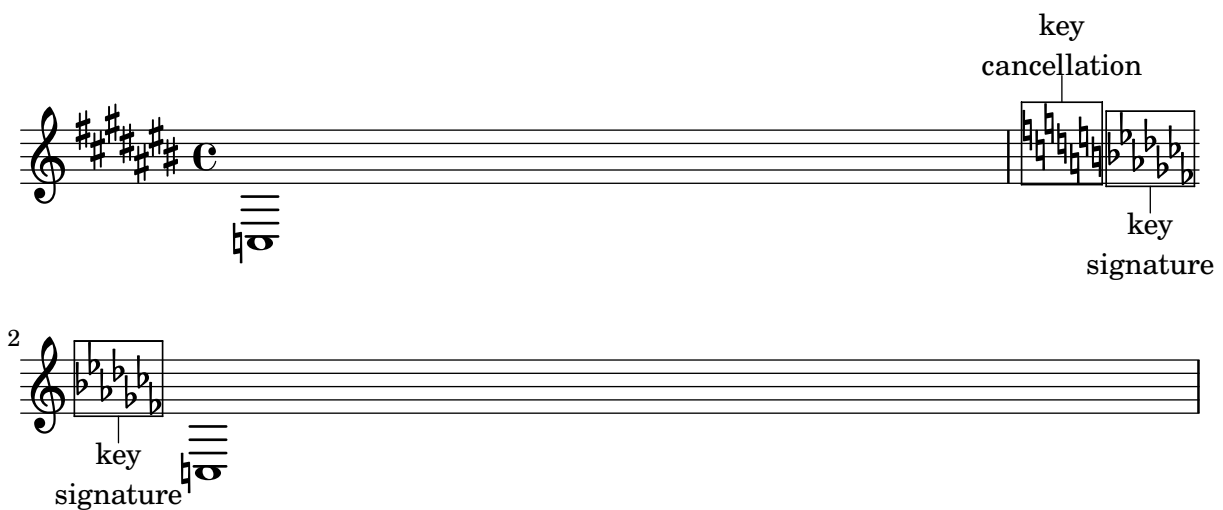
## balloon-attachments.ly

The alignment of a balloon text can be customized as well as the attachment point of the line connecting it to the frame.



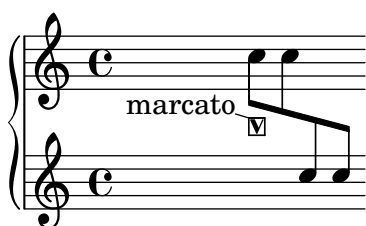
## balloon-breakable.ly

Balloons on breakable items are visible if and only if the item they annotate is visible.



## balloon-cross-staff.ly

Balloons work on cross-staff grobs.



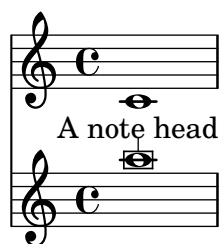
## balloon-empty-pure-height.ly

Balloons work on spanners that have no pure height.



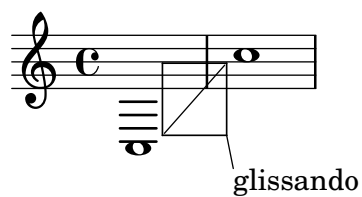
## balloon-engraver-score-spacing.ly

Balloons also reserve space vertically when the `Balloon_engraver` is in `Score` context.



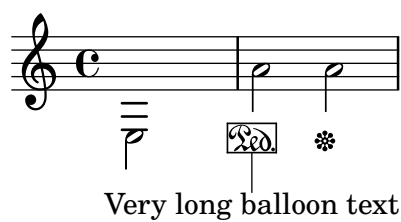
### balloon-glissando.ly

Balloons can be attached to glissandi.



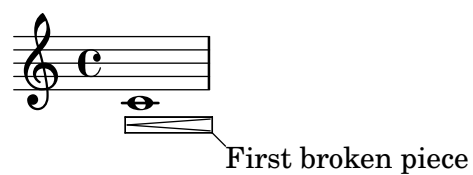
### balloon-outside-staff.ly

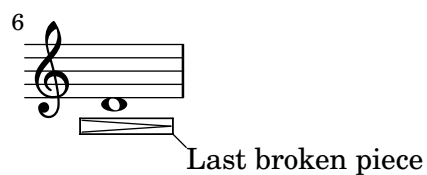
Outside-staff positioning correctly takes balloons into account.



### balloon-spanner-placement.ly

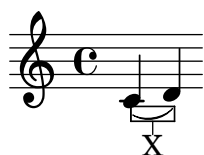
BalloonText supports the `spanner-placement` property.





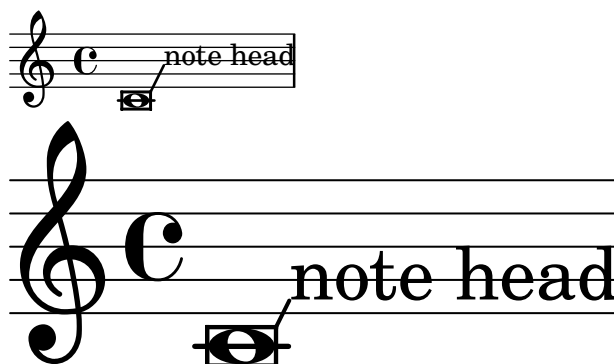
### balloon-spanner.ly

Balloons on spanners, such as slurs, are supported.



### balloon-staff-size.ly

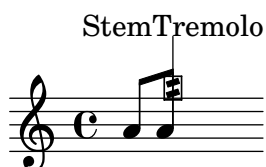
The thickness of balloons scales with staff size.



LilyPond v2.26.0

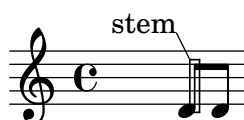
### balloon-stem-tremolo.ly

Balloons work on stem tremoli.



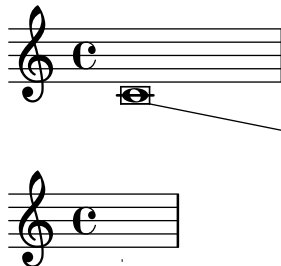
### balloon-stem.ly

Balloons work on beamed stems.



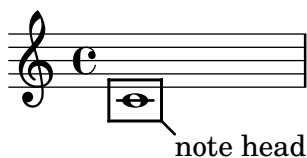
## balloon-stencil.ly

Stencils are copied before moved for Balloons instead of modified. In the test, the `point-stencil` in the second system should not inherit the extent from the `null-markup` in the first and the bar should be much shorter.



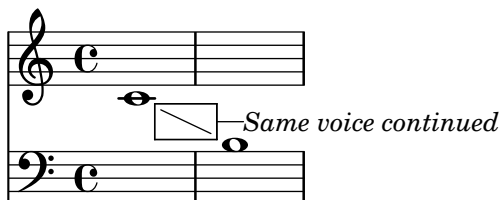
## balloon-thickness.ly

BalloonText has configurable thickness.



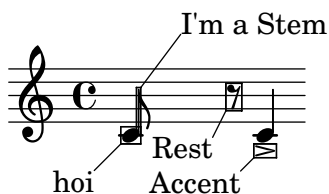
## balloon-voice-follower.ly

Balloons can be attached to voice followers.



## balloon.ly

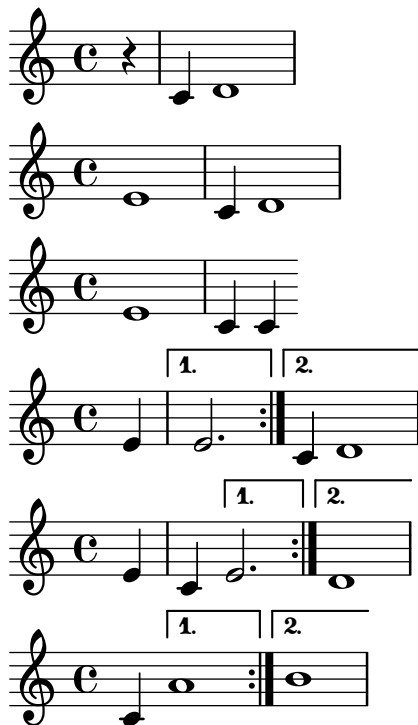
With balloon texts, objects in the output can be marked, with lines and explanatory text added.



## bar-check-after-cadenza-warn.ly

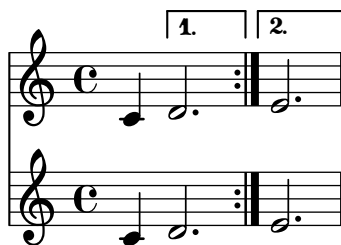
Music between `\cadenzaOn` and `\cadenzaOff` does not count toward the length of a measure; however when a cadenza begins at a measure boundary, bar checks during or immediately after the cadenza do produce warnings. This test should run with expected warnings only.





### bar-check-parallel-alternative-ok.ly

Simultaneous, valid bar checks at the end of volta-style repeat alternatives are not susceptible to false warnings. This test should run without warnings.



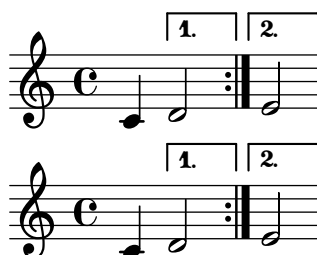
### bar-check-redefine.ly

The meaning of | is stored in the identifier "|".



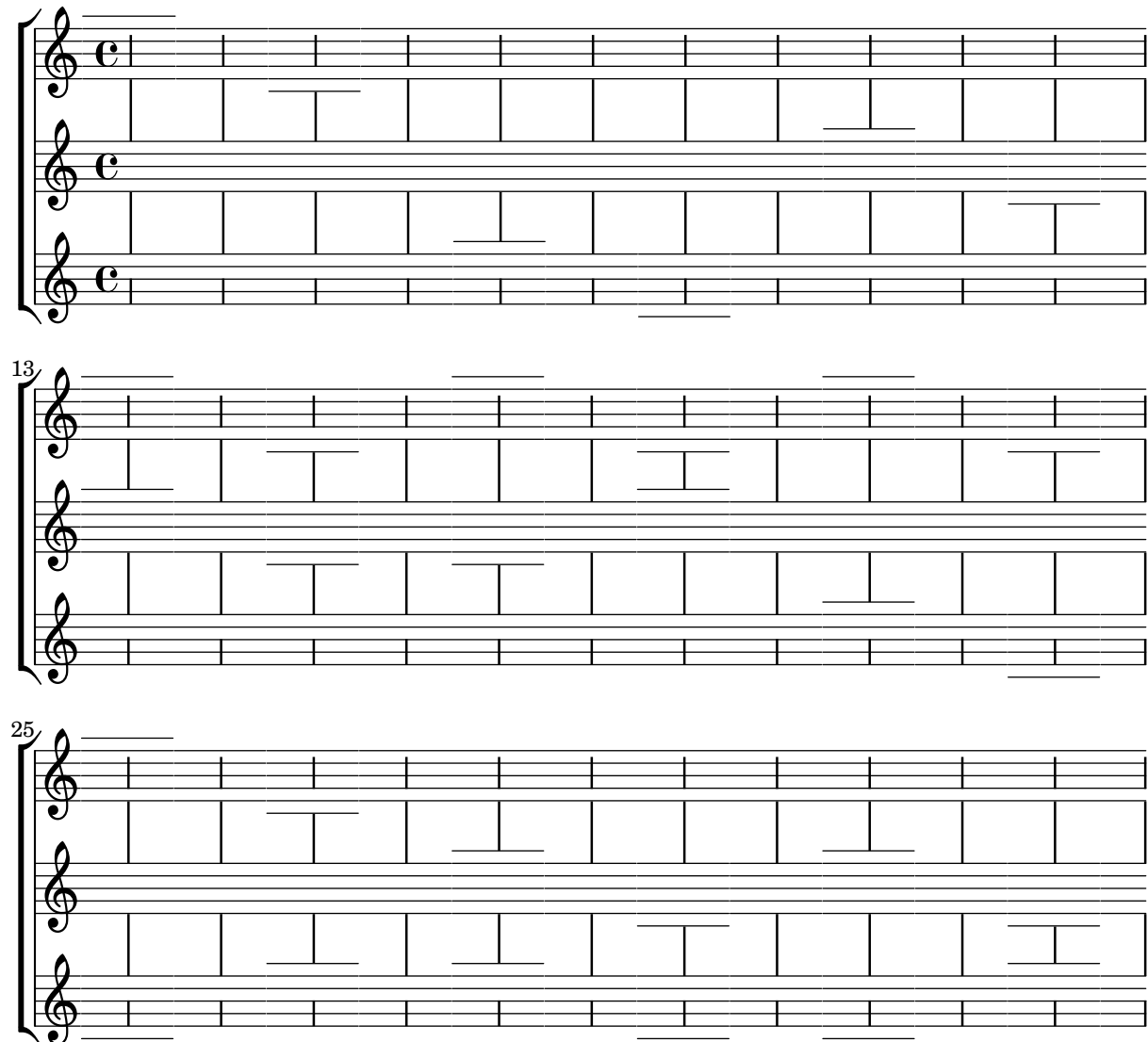
### bar-check-submeasure-alternative-warn.ly

A bar check between two volta-style repeat alternatives which is not aligned with respect to either one produces a warning. This test should run with expected warnings only.



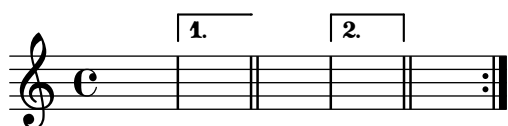
## bar-extent.ly

Bar line extent can be customised and the customised value must be respected when staff symbol is changed temporarily (e.g. to simulate ledger lines of renaissance prints and manuscripts); moreover, span bars should not enter the staves.



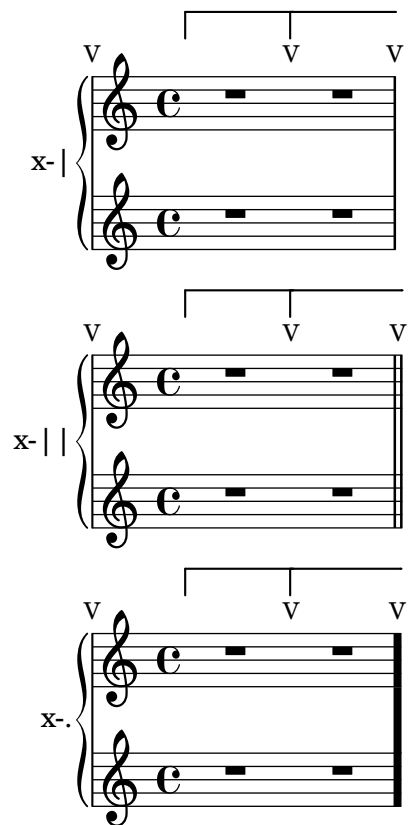
## bar-line-allow-volta-hook.ly

`\defineBarLine` accepts annotations in the end-of-line glyph name that can be used to distinguish bar lines that should close a volta bracket from those that should not. Bracket 1 should end open and bracket 2 should end closed.



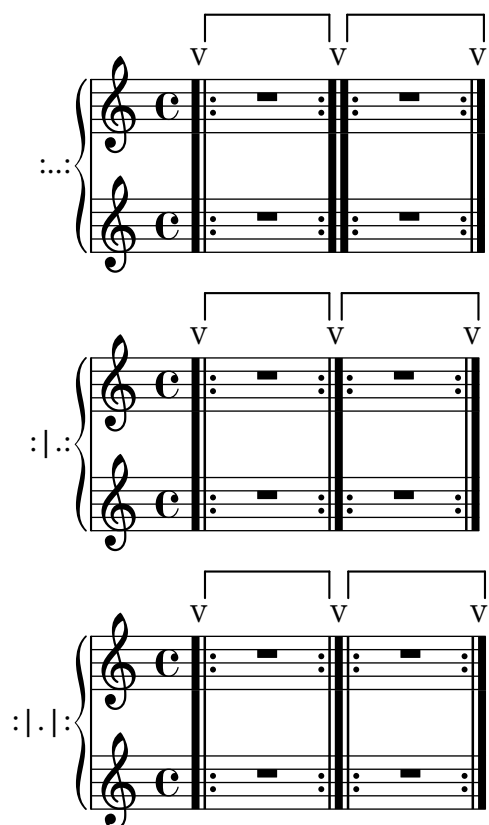
## bar-line-built-in-caesura-eol.ly

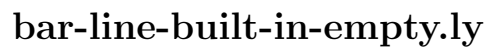
Test predefined bar types at the beginning, middle, and end of a line. The types in this group are intended for a caesura at a line break.



### bar-line-built-in-double-repeat.ly

Test predefined bar types at the beginning, middle, and end of a line. The types in this group are intended for use where one repeated section ends and another begins.



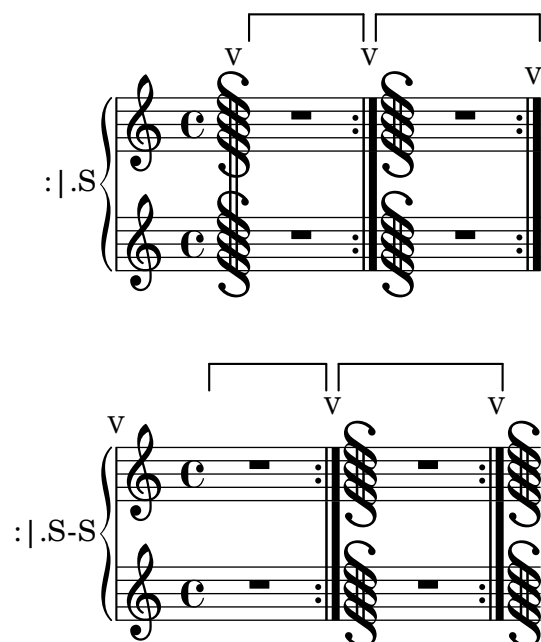


bar-line-built-in-end-repeat-segno-start-repeat.ly



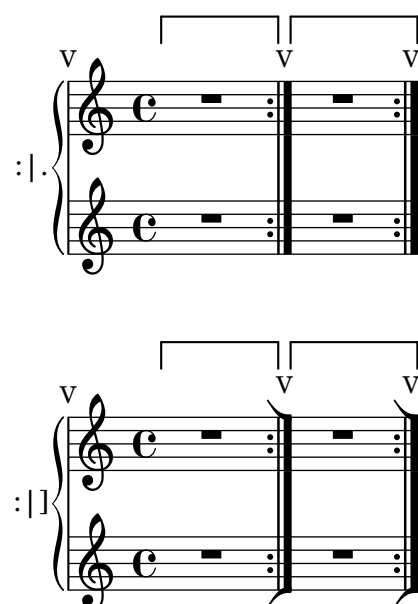
### bar-line-built-in-end-repeat-segno.ly

Test predefined bar types at the beginning, middle, and end of a line. The types in this group are intended for use where a repeated section ends and there is an in-staff segno.



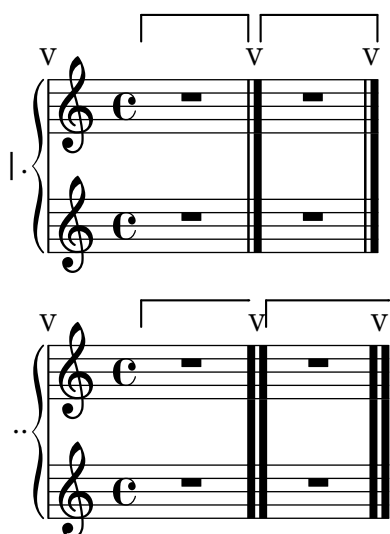
### bar-line-built-in-end-repeat.ly

Test predefined bar types at the beginning, middle, and end of a line. The types in this group are intended for use at the end of a repeated section.



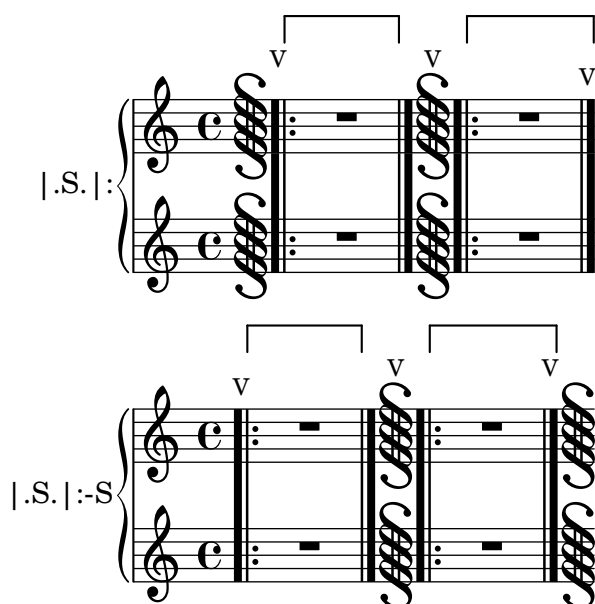
### bar-line-built-in-end-section.ly

Test predefined bar types at the beginning, middle, and end of a line. The types in this group are intended for use at the end of a section.



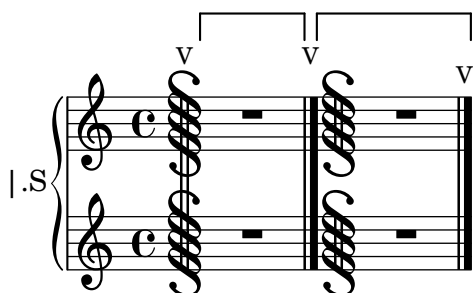
### bar-line-built-in-fine-segno-start-repeat.ly

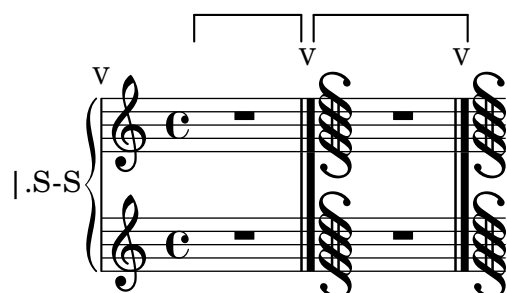
Test predefined bar types at the beginning, middle, and end of a line. The types in this group are intended for use where a repeated section begins and there are both a *Fine* and an in-staff segno.



### bar-line-built-in-fine-segno.ly

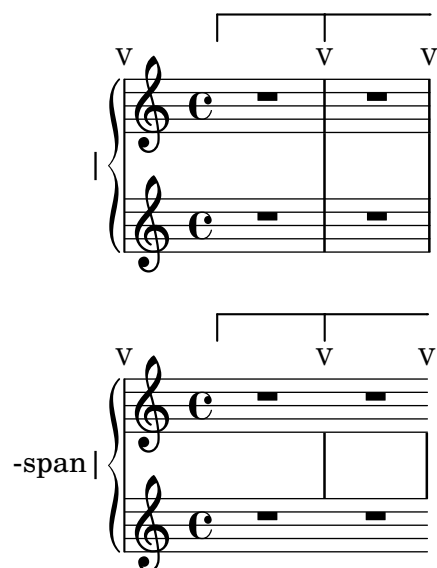
Test predefined bar types at the beginning, middle, and end of a line. The types in this group are intended for use where there are both a *Fine* and an in-staff segno.





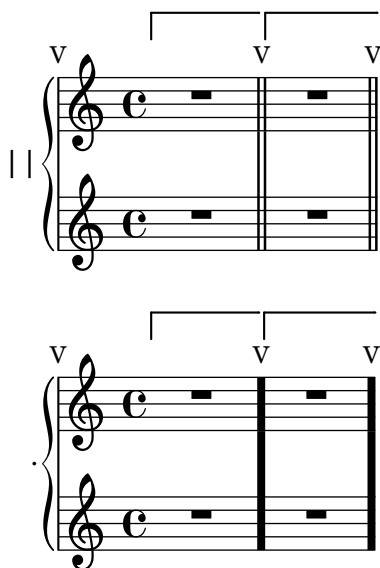
### bar-line-built-in-measure.ly

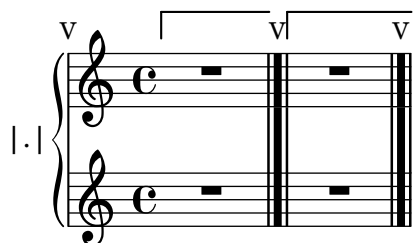
Test predefined bar types at the beginning, middle, and end of a line. The types in this group are intended for use as measure bar lines.



### bar-line-built-in-section.ly

Test predefined bar types at the beginning, middle, and end of a line. The types in this group are intended for use between sections.





### bar-line-built-in-segno-start-repeat.ly

Test predefined bar types at the beginning, middle, and end of a line. The types in this group intended for use where a repeated section starts and there is an in-staff segno.

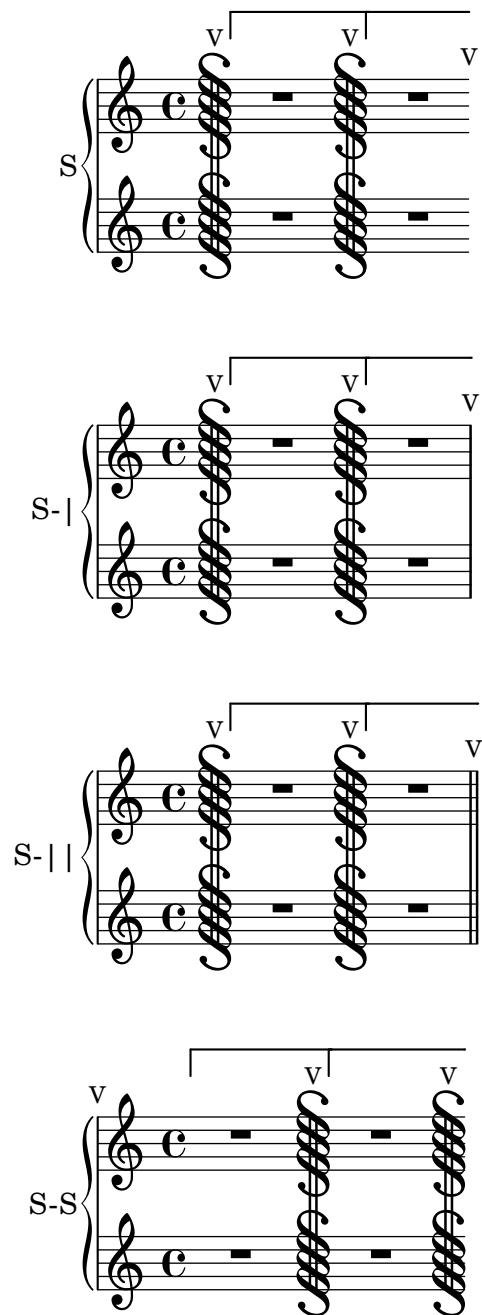
Four musical score snippets showing two staves. Each snippet has a treble clef and a common time signature 'C' on the first staff, and a bass clef and a common time signature 'C' on the second staff. The first measure of the first staff contains a whole rest. The first measure of the second staff contains a whole rest. A repeat sign (two dots) is placed at the end of the first measure of the first staff. Above the first staff, there are three 'v' symbols: one above the first measure, one above the second measure, and one above the third measure. A bracket connects the first and second measures of the first staff.

The four snippets are labeled on the left as follows:

- S. | :
- S. | :- |
- S. | :- ||
- S. | :- S

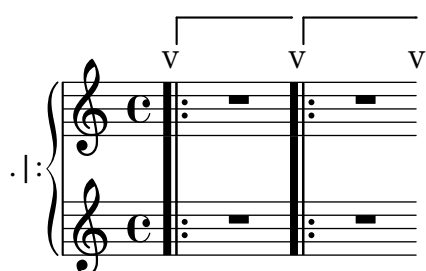
### bar-line-built-in-segno.ly

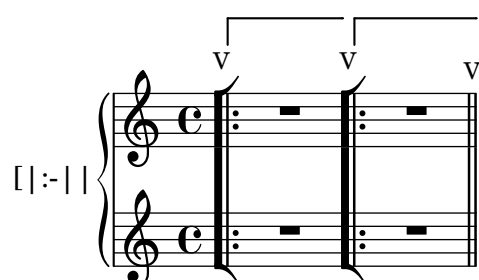
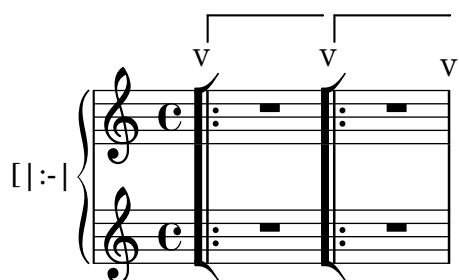
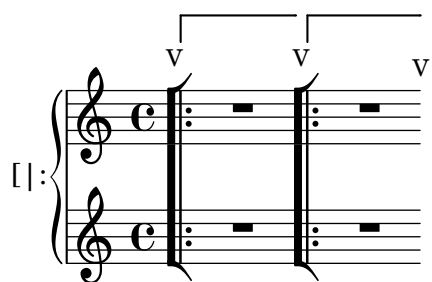
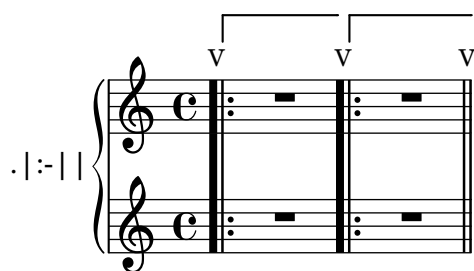
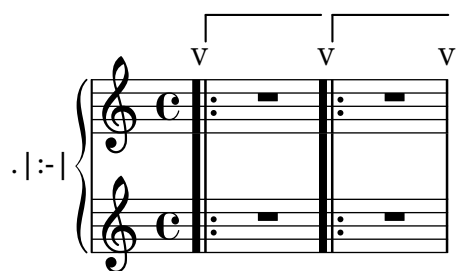
Test predefined bar types at the beginning, middle, and end of a line. The types in this group are intended for use where there is an in-staff segno.



### bar-line-built-in-start-repeat.ly

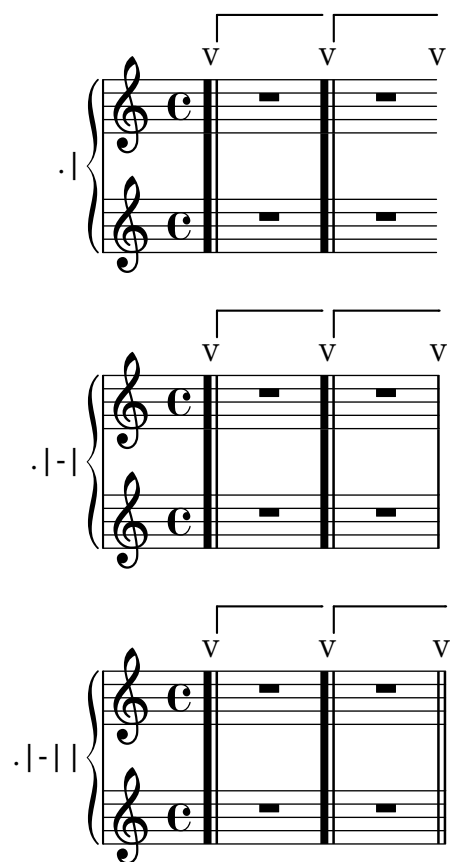
Test predefined bar types at the beginning, middle, and end of a line. The types in this group are intended for use at the start of a repeated section.





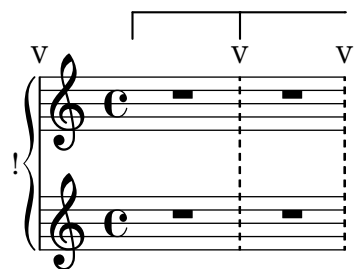
### bar-line-built-in-start-section.ly

Test predefined bar types at the beginning, middle, and end of a line. The types in this group are intended for use at the start of a section.



### bar-line-built-in-submeasure.ly

Test predefined bar types at the beginning, middle, and end of a line. The types in this group are intended for use as submeasure bar lines.

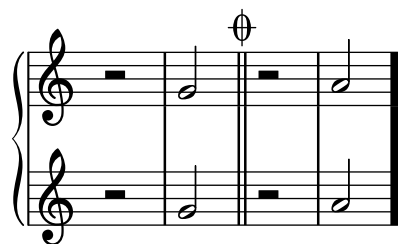


### bar-line-caesura-double.ly

When `caesuraType` is set appropriately, `\caesura` inserts a double bar line with priority higher than a measure bar line and lower than a section bar line.

These notes should be followed by these bar lines: D, double; E, double; F, double; G, double; A, thick.

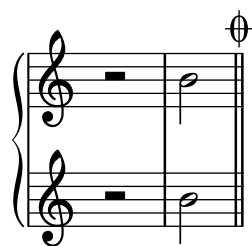




### bar-line-caesura-eol-double.ly

When `caesuraType` is set appropriately, `\caesura` inserts a double bar visible only at line break, with priority less than a measure bar.

These notes should be followed by these bar lines: D, none; E, single; F, dotted; G, single; A, double; B, double.



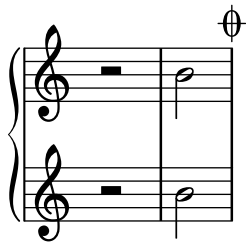
### bar-line-caesura-eol-single.ly

When `caesuraType` is set appropriately, `\caesura` inserts a bar line that is visible only at a line break.

These notes should be followed by these bar lines: D, none; E, single; F, double; G, single; A, single; B, single.



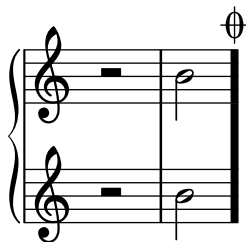
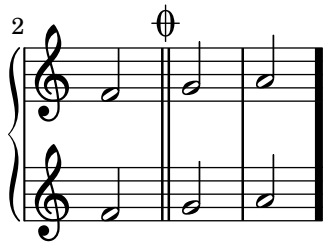




bar-line-caesura-eol-thick.ly

When `caesuraType` is set appropriately, `\caesura` inserts a thick bar line that is visible only at a line break, with priority less than a measure bar.

These notes should be followed by these bar lines: D, none; E, single; F, double; G, single; A, thick; B, thick.



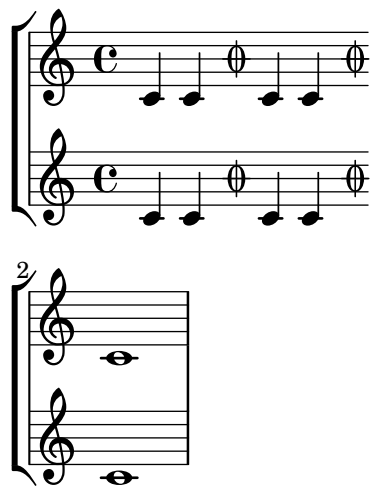
bar-line-define-bar-glyph-empty.ly

A user-defined empty bar glyph behaves like the built-in empty bar glyph. The horizontal space between notes should be the same in both measures.



### bar-line-define-bar-glyph.ly

New bar line glyphs can be defined in Scheme.



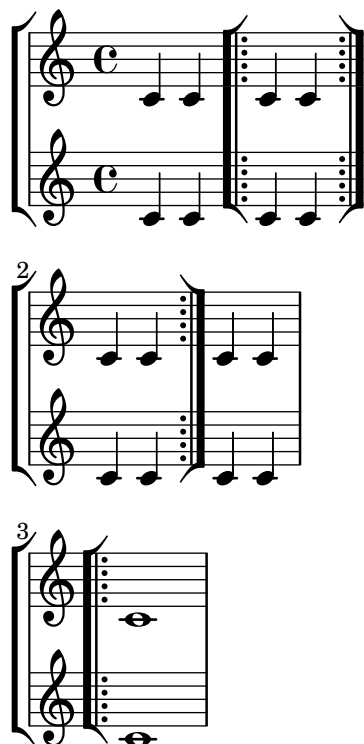
### bar-line-define-bar-line-empty.ly

A user-defined empty bar line with an annotation in the name behaves like the built-in empty bar line. The horizontal space between notes should be the same in both measures.



### bar-line-define-bar-line.ly

New bar line styles can be defined by `\defineBarLine`.



### bar-line-define-fine-v-repeat-segno.ly

Where `\fine` and `\inStaffSegno` occur together, user-defined bar lines can be printed by setting the `fineSegnoBarType`, `fineStartRepeatSegnoBarType`, `endRepeatSegnoBarType`, and `doubleRepeatSegnoBarType` context properties.

The output should show two adjacent repeated sections with doubled dots and thick bar lines, followed by a double thick bar line without dots. There should also be an in-staff segno in every case.



### bar-line-define-fine-v-repeat.ly

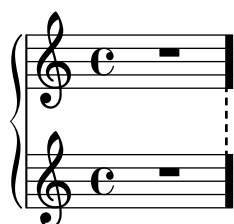
At `\fine` without `\inStaffSegno`, user-defined bar lines can be printed by setting the `fineBarType`, `startRepeatBarType`, `endRepeatBarType`, and `doubleRepeatBarType` context properties.

The output should show two adjacent repeated sections with doubled dots and thick bar lines, followed by a double thick bar line without dots.



### bar-line-define-measure.ly

Customizing `measureBarType` is effective when appropriate bar lines are defined. The system should end with a single thick bar line with a dashed span.



### bar-line-define-repeat-segno.ly

User-defined bar lines with in-staff segni can be printed by setting the `segnoBarType`, `startRepeatSegnoBarType`, `endRepeatSegnoBarType`, and `doubleRepeatSegnoBarType` context properties.

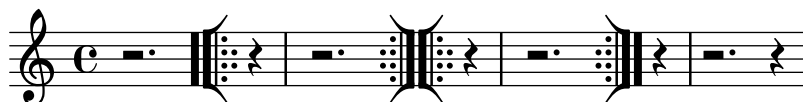
The output should show two adjacent repeated sections with unusually ornate bar lines with in-staff segni, followed by an in-staff segno that is flanked by thick bar lines.



### bar-line-define-repeat.ly

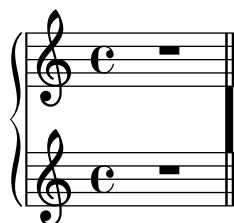
User-defined bar lines can be printed for `\repeat volta` by setting the `startRepeatBarType`, `endRepeatBarType`, and `doubleRepeatBarType` context properties.

This output should show two adjacent repeated sections with unusually ornate bar lines.



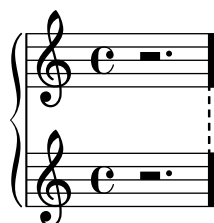
### bar-line-define-section.ly

Customizing `sectionBarType` is effective when appropriate bar lines are defined. The system should end with a double bar line with a thick span.



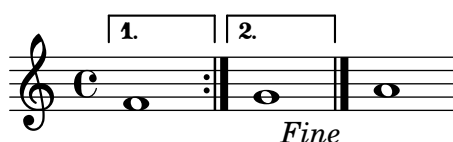
### bar-line-define-underlying-repeat.ly

Customizing `underlyingRepeatBarType` is effective when appropriate bar lines are defined. The first system should end with a single thick bar line with a dashed span.



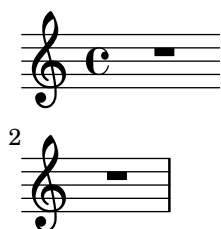
### bar-line-fine-volta-hook.ly

A final volta bracket closes at `\fine`.



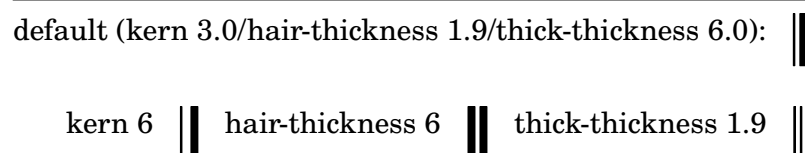
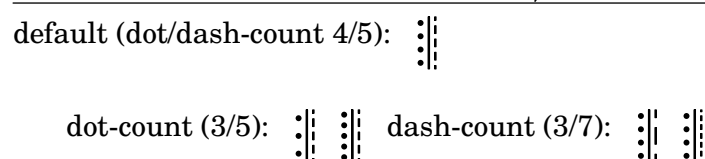
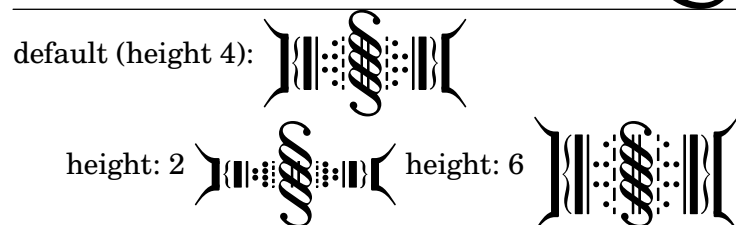
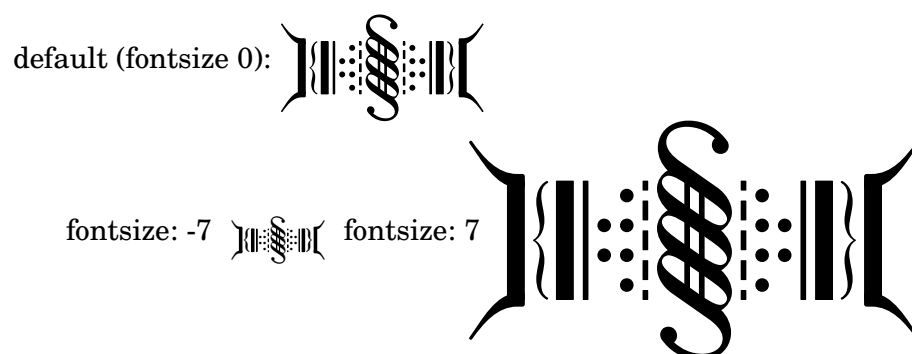
## bar-line-manual-v-repeat.ly

`\bar` can override repeat bar lines. The first system should end with no bar line. The second system should begin with no bar line and end with a measure bar line.



## bar-line-markup.ly

The markup command `\bar-line` scales nicely with different `\fontsize`. It is customizable by overriding `height`, `dot-count`, `dash-count`, `kern` or `thick-thickness`. The brace bar line sometimes emits a warning, if none exactly fitting can be found (this warning is not silenced here).



## bar-line-omit.ly

An omitted bar line behaves like an empty bar line. The horizontal space between notes should be the same in both measures.

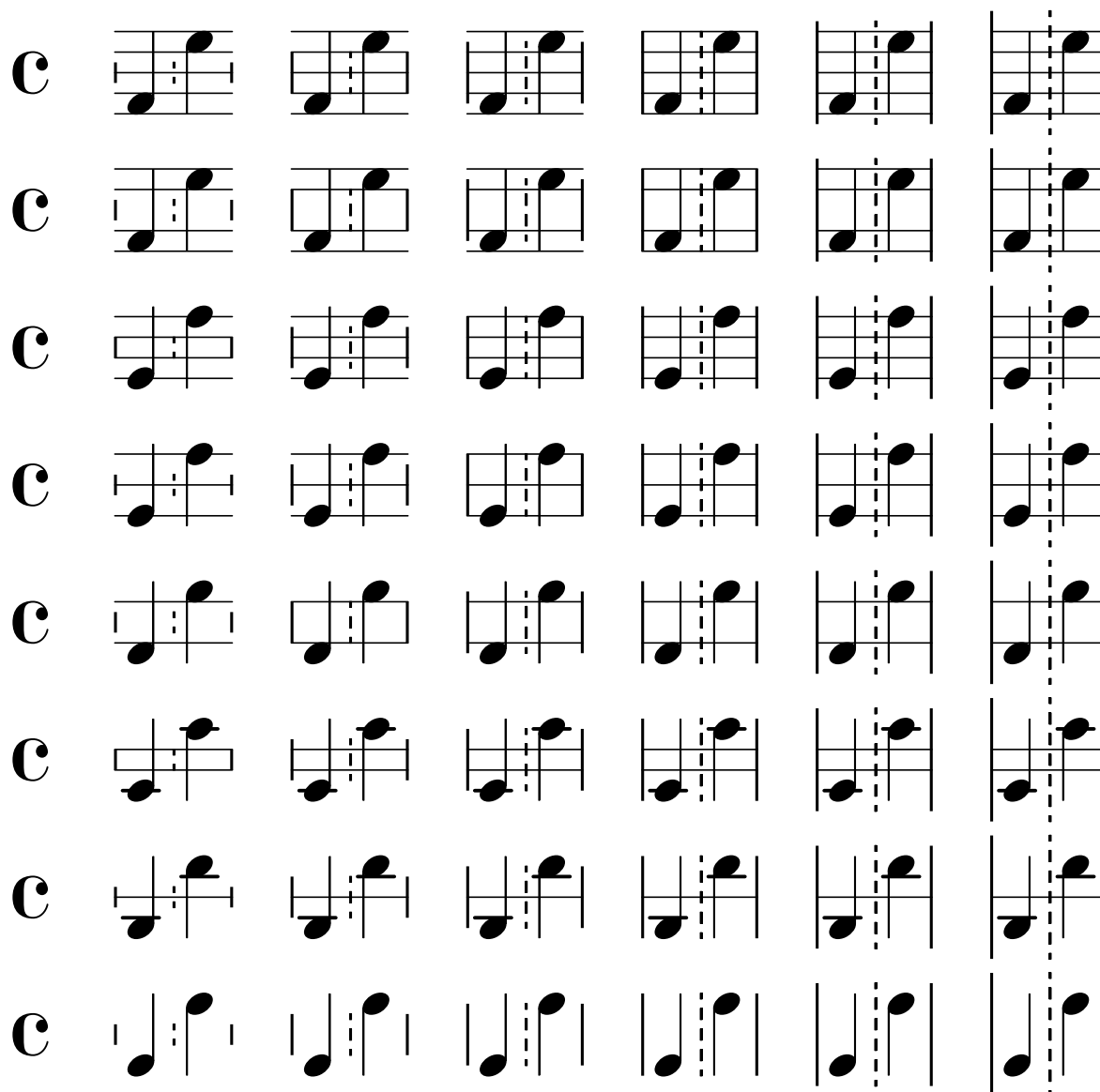


**bar-line-placement-colon.ly**

This test shows the placement of the two-dot bar line element in various staff configurations.

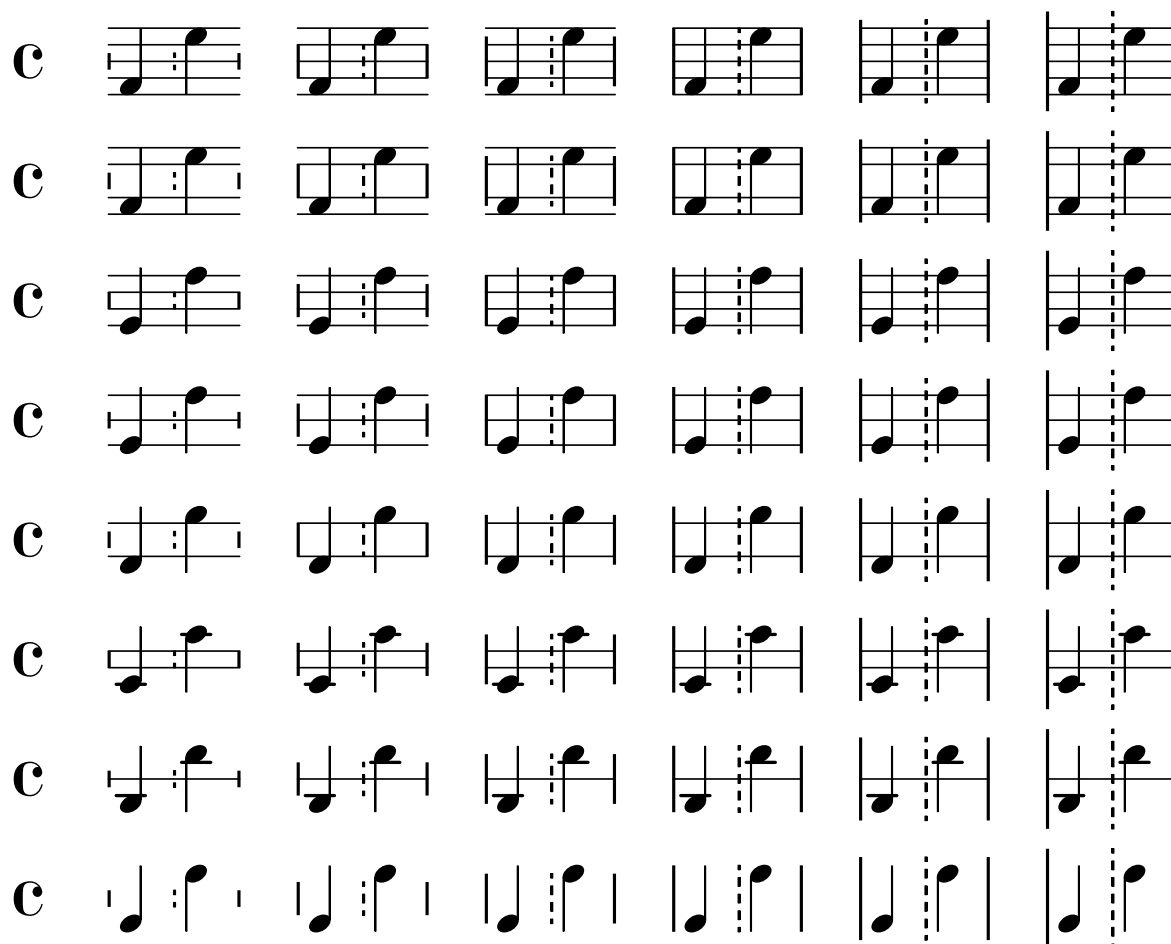
**bar-line-placement-dashed-layout-staff-space.ly**

The dashed bar line scales with different staff space, entered with `layout-set-staff-size`.



### bar-line-placement-dashed-magnify-staff-space.ly

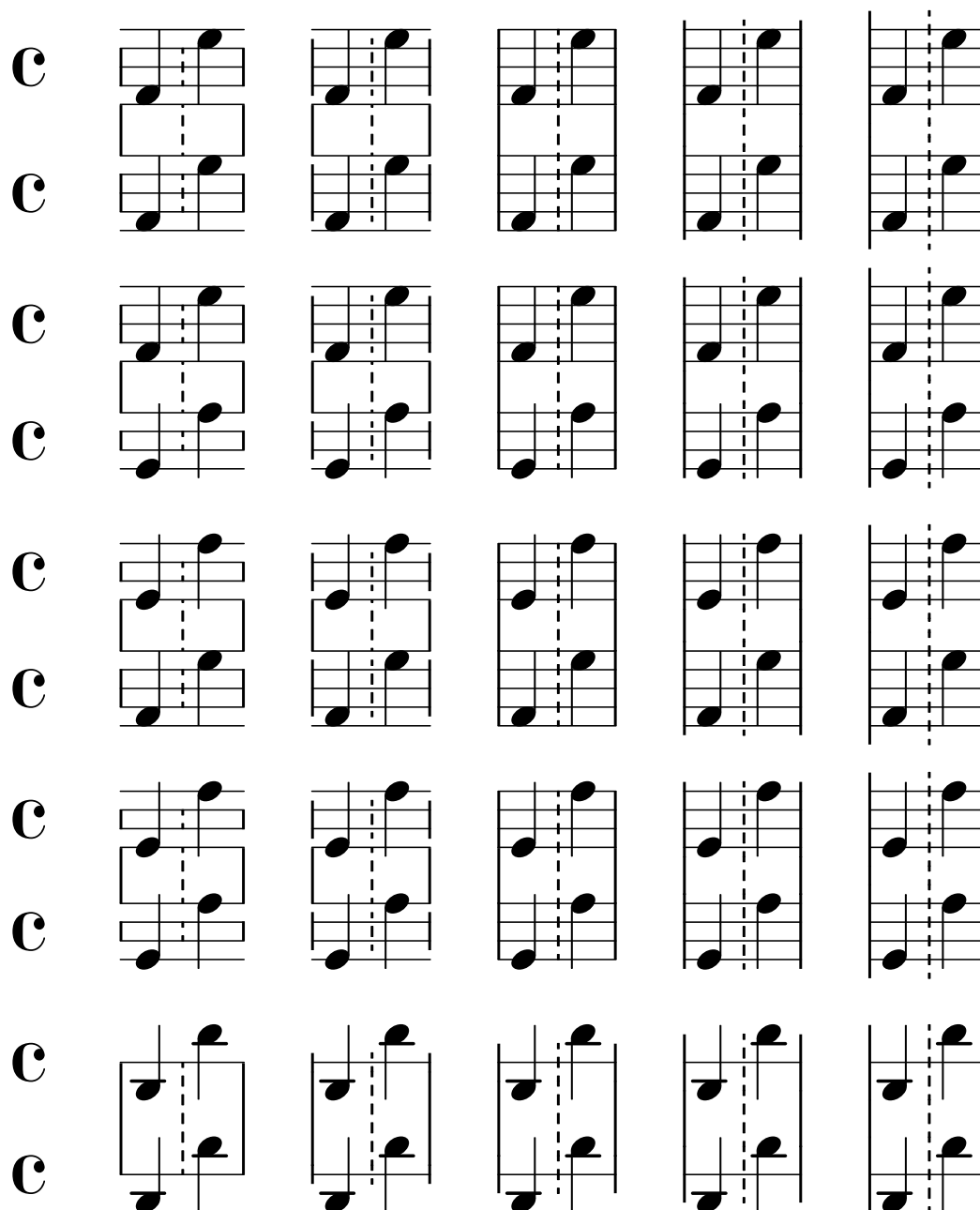
The dashed bar line scales with different staff space, entered with `\magnifyStaff`.



### bar-line-placement-dashed-span-layout-staff-space.ly

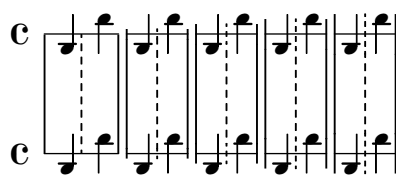
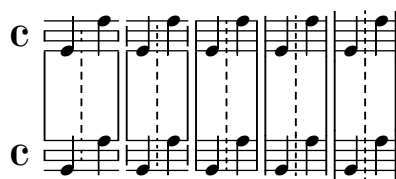
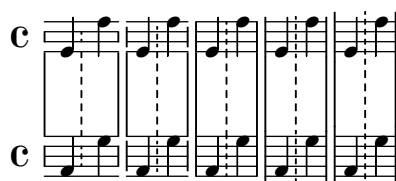
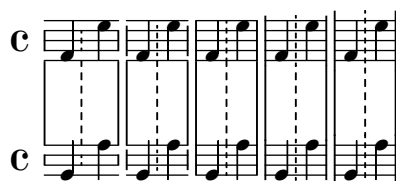
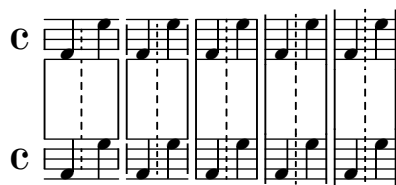
This test shows the placement of dashed bar lines with span bars in various staff configurations and changed staff space via `layout-set-staff-size`.





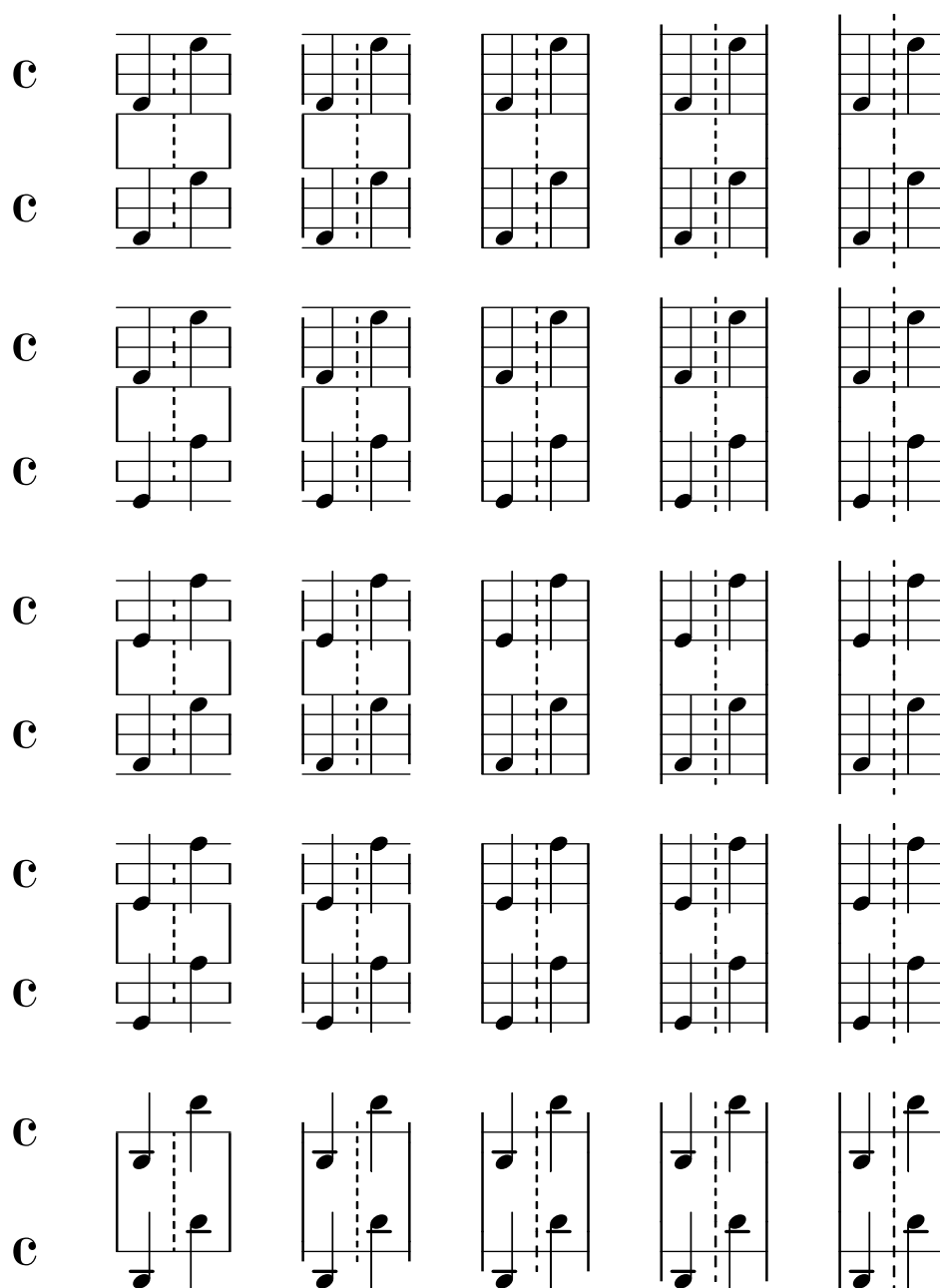
### bar-line-placement-dashed-span-magnify-staff-space.ly

This test shows the placement of dashed bar lines with span bars in various staff configurations and changed staff space via `\magnifyStaff`.



### bar-line-placement-dashed-span-staff-space.ly

This test shows the placement of dashed bar lines with span bars in various staff configurations and changed staff space via `\override StaffSymbol.staff-space`.



### bar-line-placement-dashed-span.ly

This test shows the placement of dashed bar lines with span bars in various staff configurations.

The image displays a 5x2 grid of musical staves, each labeled with a 'C' time signature. The top staff of each row features a dashed bar line, while the bottom staff has a solid bar line. The five columns represent different horizontal positions for the dashed bar line: first, second, third, fourth, and fifth lines of the staff. The notes are placed on the lines and spaces between them, with the dashed bar line always passing through the center of the staff space.

### bar-line-placement-dashed-staff-space.ly

The dashed bar line scales with different staff space, entered with `\override StaffSymbol.staff-space`.



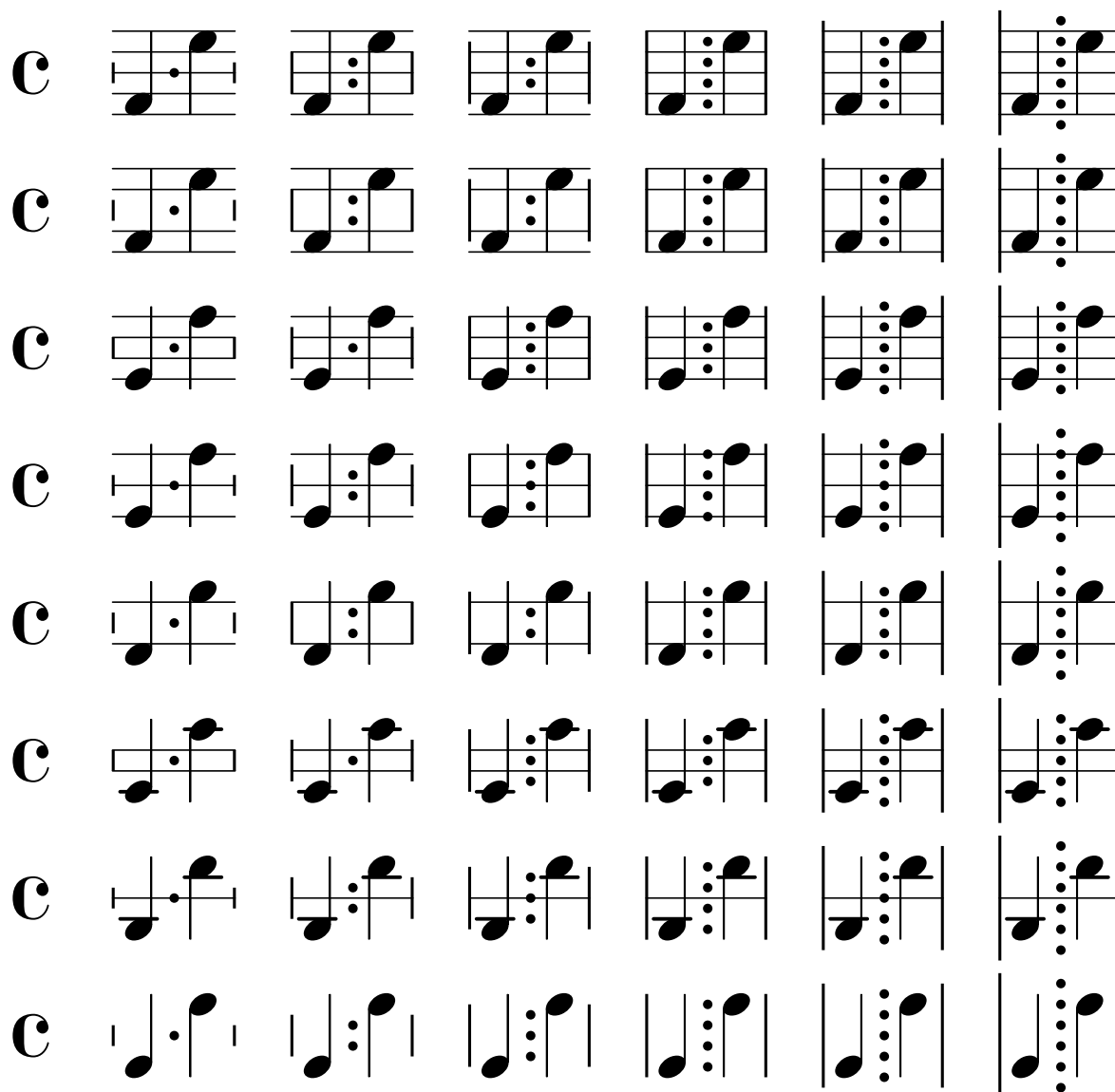
### bar-line-placement-dashed.ly

A dashed bar line extends approximately as far as a normal bar line. The center-to-center distance between dashes is uniformly one staff space. At the vertical center of the staff is either a dash or the midpoint between dashes.



### bar-line-placement-dotted-layout-staff-space.ly

The dotted bar line never exceeds a common bar line. This holds for different staff space, caused by `layout-set-staff-size` as well.



### bar-line-placement-dotted-magnify-staff-space.ly

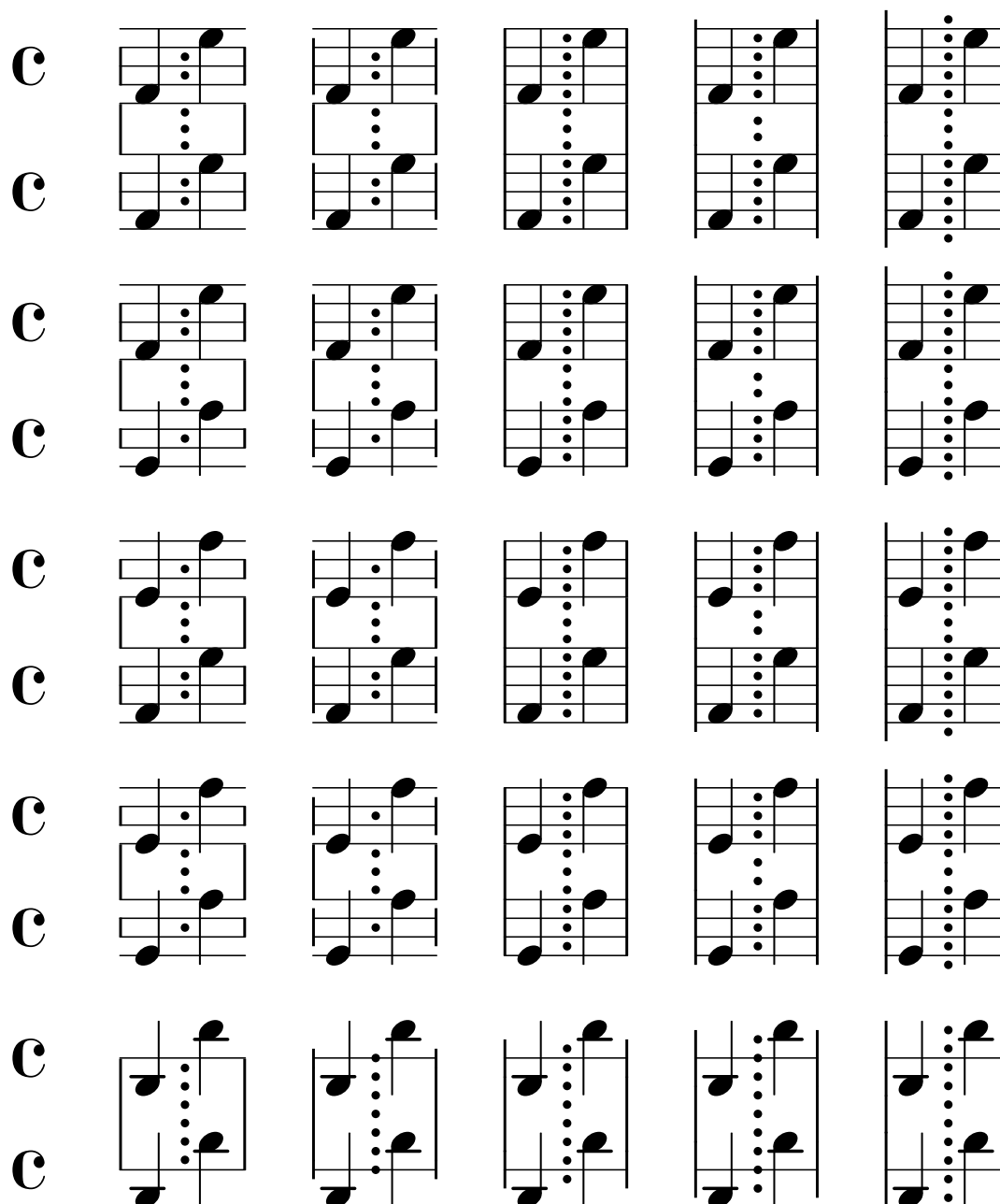
The dotted bar line never exceeds a common bar line. This holds for different staff space, caused by `\magnifyStaff` as well.



### bar-line-placement-dotted-span-layout-staff-space.ly

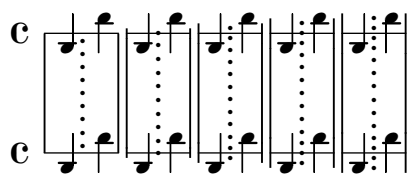
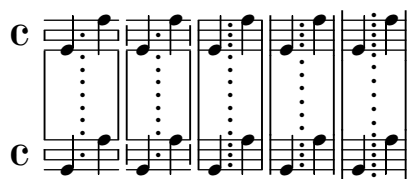
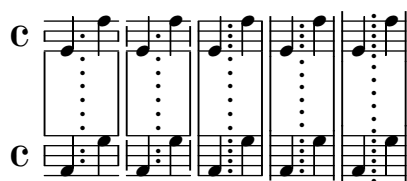
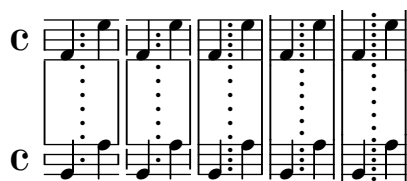
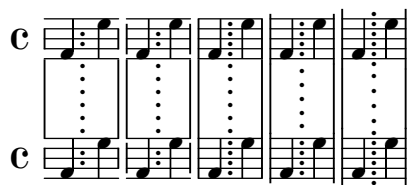
The center-to-center distance between the dots in a dotted span bar line is approximately one staff space, taken from layout (not from the staff symbol). The dots of the span bar do not collide with staff lines or with the dots of in-staff bar lines. They never exceed the extent of the span bar (made visible by the thick span bar line). This holds for different staff space, caused by `layout-set-staff-size` as well.





### bar-line-placement-dotted-span-magnify-staff-space.ly

The center-to-center distance between the dots in a dotted span bar line is approximately one staff space, taken from layout (not from the staff symbol). The dots of the span bar do not collide with staff lines or with the dots of in-staff bar lines. They never exceed the extent of the span bar (made visible by the thick span bar line). This holds for different staff space, caused by `\magnifyStaff` as well.



### bar-line-placement-dotted-span-staff-space.ly

The center-to-center distance between the dots in a dotted span bar line is approximately one staff space, taken from layout (not from the staff symbol). The dots of the span bar do not collide with staff lines or with the dots of in-staff bar lines. They never exceed the extent of the span bar (made visible by the thick span bar line). This holds for different staff space, caused by `\override StaffSymbol.staff-space` as well.

The image displays a 6x5 grid of musical notation examples. Each example consists of two staves with notes and a dotted span bar line. The examples show different vertical alignments of the span bar line relative to the staff lines and notes. The first four rows show examples where the span bar line is placed between the staves, while the last two rows show examples where the span bar line is placed on the same staff as the notes. The examples illustrate various combinations of staff line positions and note positions, ensuring that the dotted span bar line is correctly placed and does not collide with other elements.

### bar-line-placement-dotted-span.ly

The center-to-center distance between the dots in a dotted span bar line is uniformly one staff space. The dots of the span bar do not collide with staff lines or with the dots of in-staff bar lines.

The image displays a 5x2 grid of musical staves, each pair representing a different staff space configuration (1, 2, 3, 4, and 5 lines). Each staff is labeled with a 'C' time signature. The top staff of each pair features a common bar line, while the bottom staff features a dotted bar line. The grid illustrates five different bar line positions (first, second, third, fourth, and fifth line) across the five staff spaces, demonstrating how the dotted bar line placement varies relative to the common bar line and the staff lines.

### bar-line-placement-dotted-staff-space.ly

The dotted bar line never exceeds a common bar line. This holds for different staff space, entered with `\override StaffSymbol.staff-space` as well.



### bar-line-placement-dotted.ly

The center-to-center distance between the dots in a dotted bar line is uniformly one staff space. At the vertical center of the staff is either a dot or the midpoint between dots, whichever places fewer dots on staff lines. The dotted bar line never exceeds a common bar line.



### bar-line-placement-short.ly

The height of a short bar line is half the height of a normal bar line, rounded up to an integer number of staff spaces. It is usually centered vertically, but on very short staves, it is shifted down to distinguish it from a normal bar line.



### bar-line-placement-tick.ly

A tick bar line is a short line the length of a staff space. It is usually centered on the topmost bar line, but if there are fewer than two bar lines, it floats at the height of a normal bar line.

The image displays a 7x6 grid of musical staves, each labeled with a 'C' on the left. The staves show the progression of a C major scale. The first row shows the scale from C4 to C5, with notes moving up the scale across the rows and across the staves within each row. The subsequent rows show the scale from C5 to C6, with notes moving up the scale across the rows and across the staves within each row. The final row shows the scale from C6 to C7, with notes moving up the scale across the rows and across the staves within each row.

bar-line-right-justified.ly

If different `BarLine` types are used at the same musical moment, setting `BarLine.right-justified` to `#t` right-aligns them. For a mid-line and right-aligned `BarLine` the anchor moves accordingly. At begin of line, `BarLine` is never right-aligned.



3 **B** **C** **D** **E**  
 4 5 6  
 justified #t justified #f justified #t justified #t

### bar-line-section.ly

`\section` creates a section bar line whether or not it is aligned on a measure boundary, except at the start of the piece. This test should show a double bar line after each of the three notes.

### bar-line-staff-override-alone.ly

This test exercises bar lines that are overridden in various built-in `Staff` contexts. Each `Staff` is in a separate `\score`.

Staff **!** **;** **,** **|** **-span|** **||** **|** **.**  
 Gregor.  
 Transcr.  
 Kievian  
 Mensural  
 Petrucci  
 Vaticana

## bar-line-staff-override-grouped.ly

This test exercises bar lines that are overridden in various built-in **Staff** contexts. All staves are in one **StaffGroup**.

The image shows a musical score with six staves. The staves are labeled: Staff, Gregor. Transcr., Kievan, Mensural, Petrucci, and Vaticana. The score includes various bar lines (dashed, dotted, solid) and a '-span' annotation. The notation is in 2/4 time and includes various musical symbols like notes, rests, and bar lines.

## bar-line-staff-size.ly

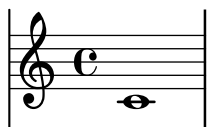
Dashed and dotted bar lines print nicely with small values of **set-global-staff-size** and **layout-set-staff-size**.

The image shows a small musical staff with a dashed bar line and a dotted bar line. The notation is in 2/4 time and includes various musical symbols like notes, rests, and bar lines.

The image shows a large musical staff with a dashed bar line and a dotted bar line. The notation is in 2/4 time and includes various musical symbols like notes, rests, and bar lines.

## bar-line-staff-symbol-height-override.ly

Bar lines account for user tweaks to staff symbol height.



### bar-line-submeasure-bar-type.ly

`submeasureBarType` controls the type of bar line to create at submeasure boundaries. The bar type noted above each staff should divide each measure between the two parts of the strictly alternating time signature. When measure bar lines are disabled, submeasure bars lines should become visible at measure boundaries also.

default

"!"

"!" w/o measure bars

"|"

### bar-line-submeasure-bars-off.ly

`\submeasureBarsOn` enables engraving of submeasure bar lines, and `\submeasureBarsOff` disables it.

Default

On

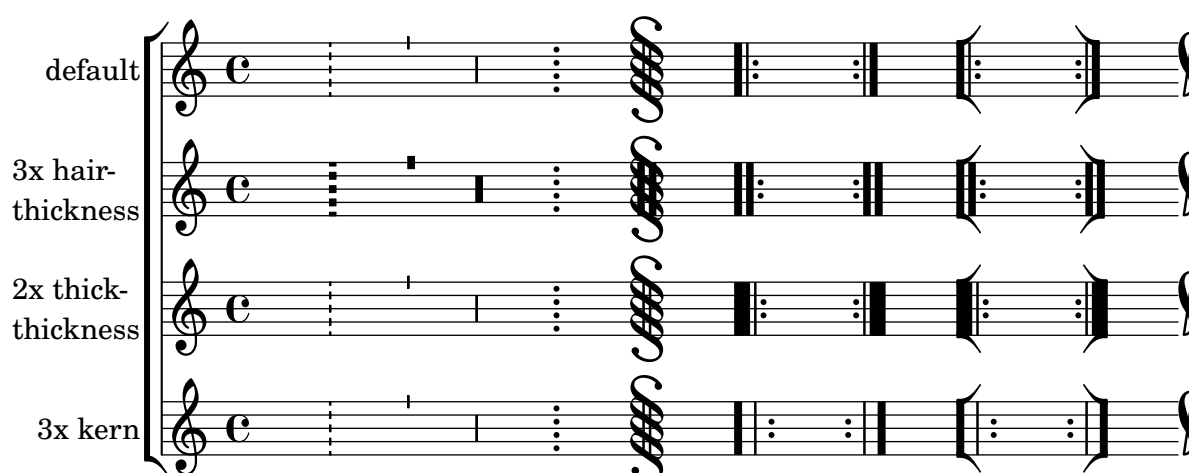
Off

### bar-line-submeasure-grace.ly

Submeasure bar lines are placed before any grace notes in the submeasure.

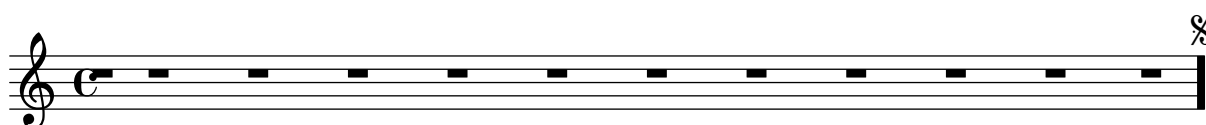
## bar-line-thickness.ly

The `hair-thickness` property sets the thickness of thin bar lines, the `thick-thickness` property sets the thickness of thick bar lines, and the `kern` property sets the spacing within composite bar lines.



## bar-line-unset.ly

Automatic bar types that are set to '()' or are unset are ignored, allowing lower-priority bar types to appear. In this case, there should be no line breaks and a single thick bar line should appear at the end under a segno.



## bar-lines.ly

Various types of bar lines can be drawn.

The dashes in a dashed bar line covers staff lines exactly. Dashed bar lines between staves start and end on a half dash precisely.

The dots in a dotted bar line are in spaces.

A thick bar line is created by `\bar ". "`, which is consistent with e.g. `\bar "|. "`

A tick bar line is a short line of the same length as a staff space, centered on the top-most bar line.

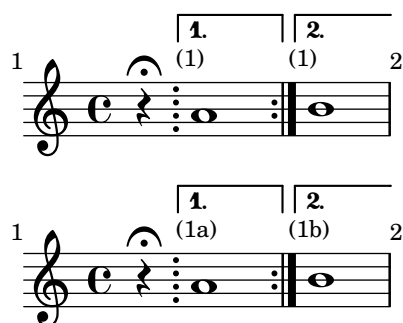
A short bar line has a height of half the height of the staff, rounded up to an integer number of staff spaces. It is usually centered vertically, but on short staves, it is shifted down to distinguish it from a normal bar line.

The image shows a musical score with 11 staves, all in 3/8 time. Each staff contains a sequence of notes and rests, with a repeat sign (double bar line with dots) appearing in the middle of each staff. The notes are mostly quarter notes and eighth notes, with some rests. The staves are grouped by a brace on the left.

### bar-number-after-alternative-restore-cadenza.ly

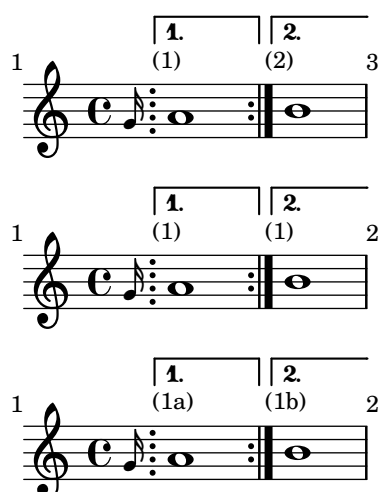
Each staff contains the same music, but with different values of `alternativeNumberingStyle`. The body of the repeat is a cadenza. The bar number at the start of each alternative should be parenthesized.

The image shows a musical staff in 3/8 time. It starts with a treble clef and a common time signature. The staff contains a sequence of notes and rests, with a repeat sign (double bar line with dots) in the middle. Above the staff, there are two numbered alternatives: "1." and "2.", each with a corresponding bar number in parentheses below it: "(1)" and "(2)". The staff is numbered 1, 2, and 3 at the beginning, middle, and end respectively.



### bar-number-after-alternative-restore-grace.ly

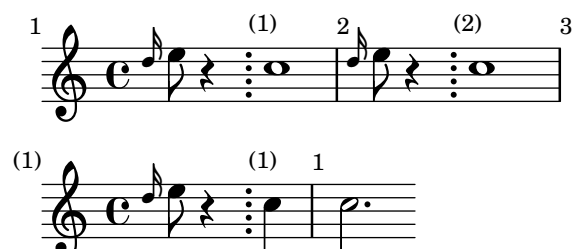
Each staff contains the same music, but with different values of `alternativeNumberingStyle`. The body of the repeat is a grace note. The bar number at the start of each alternative should be parenthesized.



### bar-number-after-cadenza-with-grace.ly

In a measure beginning with grace notes and cadenza material, if a bar line is added at the end of the cadenza, its bar number is parenthesized even though the cadenza does not advance `measurePosition`.

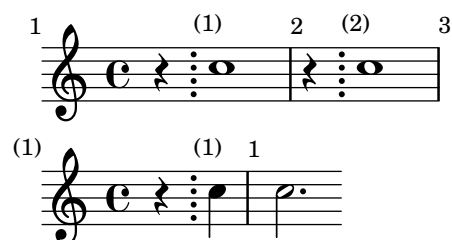
The first staff tests this at the start of the first and following measures of a piece. The second staff tests this before an initial anacrusis.



### bar-number-after-cadenza.ly

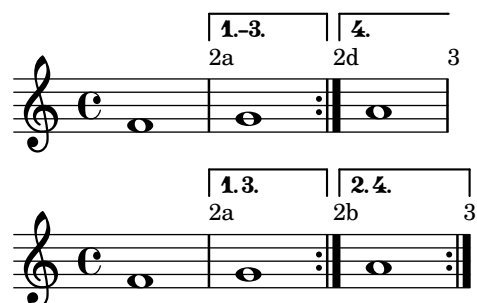
In a measure beginning with cadenza material, if a bar line is added at the end of the cadenza, its bar number is parenthesized even though the cadenza does not advance `measurePosition`.

The first staff tests this at the start of the first and following measures of a piece. The second staff tests this before an initial anacrusis.



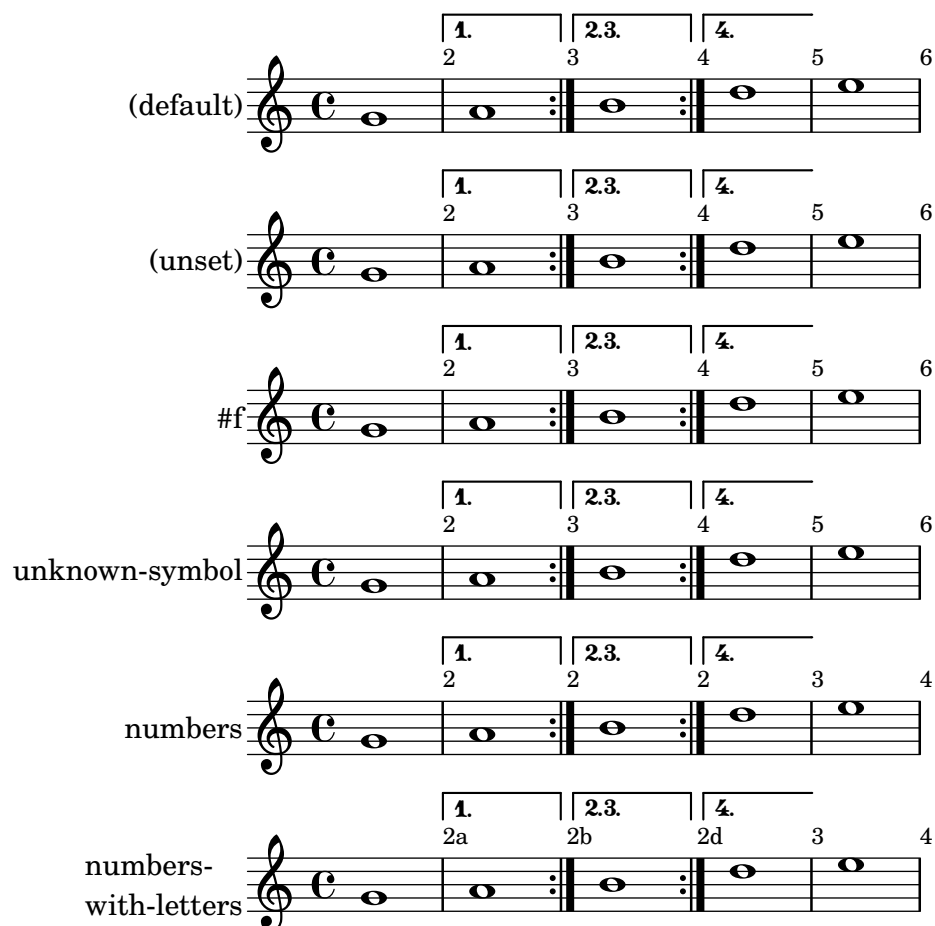
### bar-number-alternative-number.ly

When `alternativeNumberingStyle` is set to `numbers-with-letters`, the bar numbers in an alternative have a letter corresponding to the first volta number for the alternative.



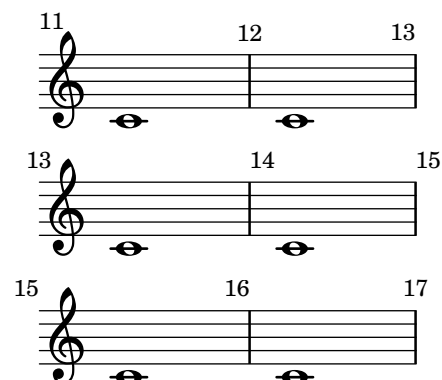
### bar-number-alternative-style.ly

The `alternativeNumberingStyle` context property controls the bar-numbering scheme and style in volta repeat alternatives.



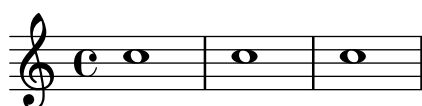
## bar-number-break-alignment-list.ly

Alignments for breakable items can have different values set for each break direction using the `break-alignment-list` function.



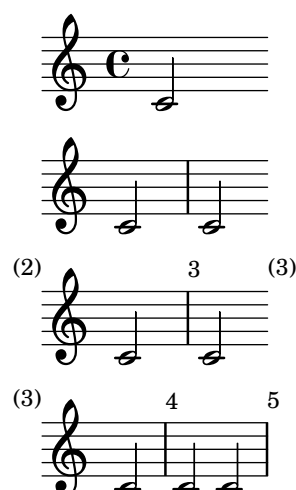
## bar-number-check-warning.ly

`\barNumberCheck` may be inserted to check whether the current bar number is correct. Checking is enabled by default for layout and disabled by default for MIDI.



## bar-number-no-bar-line.ly

When there is a break without a bar line, a bar number can be printed nevertheless. Just like all bar numbers outside of measure boundaries, it is hidden by default, but it can be displayed using `barNumberVisibility`. On the other hand, a bar number resulting from a break point is not displayed if the break point does not become a break.



## bar-number-nobreak.ly

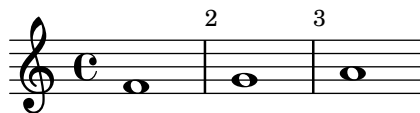
`oBreak` does not prevent bar numbers from being printed.





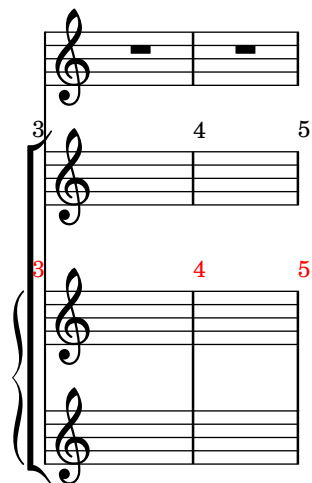
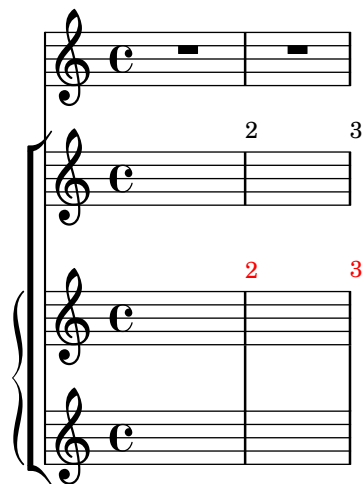
### bar-number-segno-repeat.ly

Alternative bar numbering does not apply to repeats in segno form. These measures should be numbered 1 to 3.



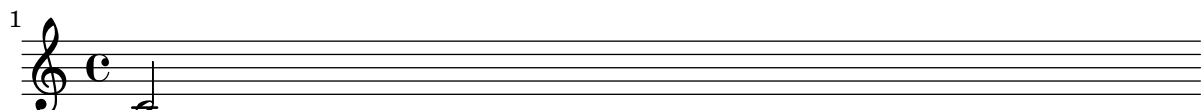
### bar-number-staff-group-context.ly

Bar\_number\_engraver may be moved to staff-group contexts. Bar numbers should appear in black above the second staff from the top. The same numbers should appear in red above the third staff from the top.



### bar-number-visibility-all-bar-numbers-visible.ly

all-bar-numbers-visible is a bar number visibility where all bar numbers are printed, including bar numbers for the first measure and for broken measures.



(1)



(3)



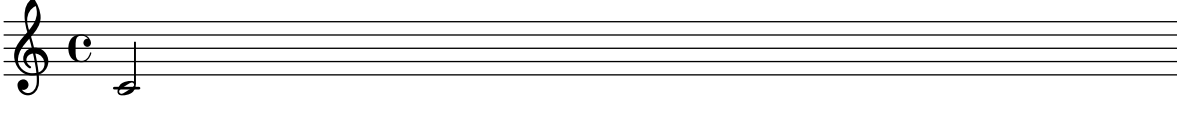
(5)




Three musical staves, each containing four measures of music. The first staff is labeled (1) and has bar numbers 2 and 3 above the staff. The second staff is labeled (3) and has bar numbers 4 and 5 above the staff. The third staff is labeled (5) and has bar number 6 above the staff.

### bar-number-visibility-every-nth-bar-number-visible.ly

`every-nth-bar-number-visible` is a bar number visibility generator that prints bar numbers at regular intervals of  $n$ :  $n$ ,  $2n$ , etc.



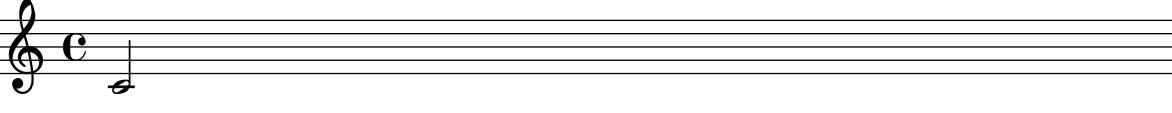
(3)




Three musical staves, each containing four measures of music. The first staff shows bar numbers 3 and 6 above the staff. The second staff is labeled (3) and shows bar numbers 3 and 6 above the staff. The third staff shows bar numbers 3 and 6 above the staff.

### bar-number-visibility-first-bar-number-invisible-and-no-parenthesized-bar-numbers.ly

`first-bar-number-invisible-and-no-parenthesized-bar-numbers` is a bar number visibility where bar numbers are printed except for the first, and except for broken measures.



(3)



Three musical staves, each containing four measures of music. The first staff shows bar numbers 2, 3, 4, and 5 above the staff. The second staff is labeled (3) and shows bar numbers 2, 3, 4, and 5 above the staff. The third staff shows bar numbers 2, 3, 4, and 5 above the staff.

## bar-number-visibility-first-bar-number-invisible-save-broken-bars.ly

`first-bar-number-invisible-save-broken-bars` is a bar number visibility that prints all bar numbers, including for broken bars, except for an unbroken number of the first bar.

The image shows a musical score in treble clef with a common time signature 'C'. It consists of five staves. The first staff contains a single quarter note. The subsequent staves are labeled with bar numbers: (1) for the second staff, (3) for the third, and (5) for the fifth. Bar numbers 2, 3, 4, 5, and 6 are printed above the staves. The notes are quarter notes, and the staves are connected by a brace on the left.

## bar-number-visibility-first-bar-number-invisible.ly

`first-bar-number-invisible` is a bar number visibility where all bar numbers can be printed, including for broken bars, except for the first measure, not even when broken.

The image shows a musical score in treble clef with a common time signature 'C'. It consists of five staves. The first staff contains a single quarter note. The subsequent staves are labeled with bar numbers: (1) for the second staff, (3) for the third, and (5) for the fifth. Bar numbers 2, 3, 4, 5, and 6 are printed above the staves. The notes are quarter notes, and the staves are connected by a brace on the left.

## bar-number-visibility-modulo-bar-number-visible.ly

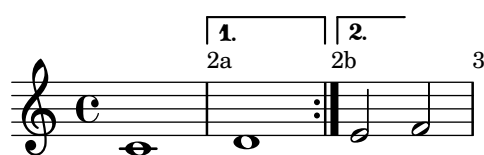
`modulo-bar-number-visible` is a bar number visibility generator that generalizes `every-nth-bar-number-visible`, printing bar numbers at regular intervals of  $n$  that do not necessarily start at  $n$ :  $k$ ,  $k + n$ ,  $k + 2n$ , etc.

The image shows a musical score in treble clef with a common time signature 'C'. It consists of two staves. The first staff contains a single quarter note. The second staff is labeled with a bar number (2) above it. The notes are quarter notes, and the staves are connected by a brace on the left.



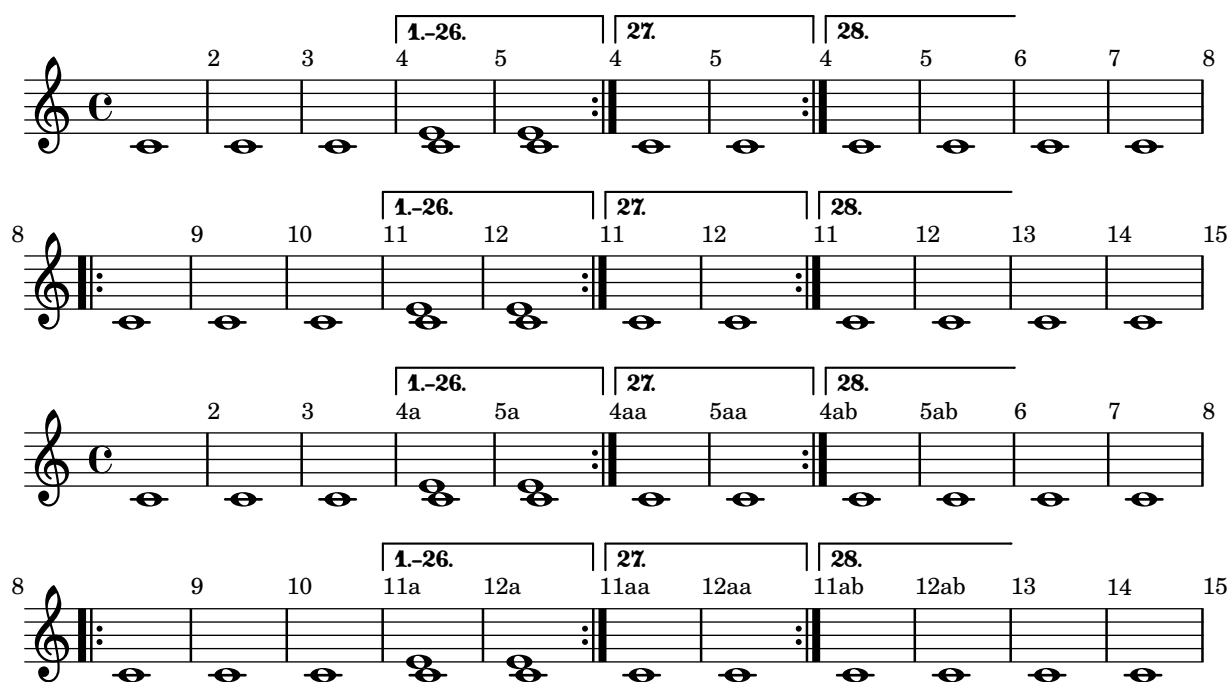
### bar-number-volta-repeat-end.ly

numbers-with-letters bar numbering resets at the end of the repeat even if the repeat ends where no bar number is visible.



### bar-number-volta-repeat.ly

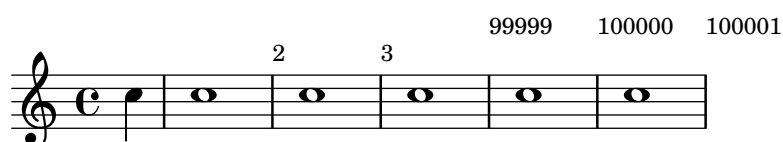
Bar numbers can automatically reset at volta repeats.



### bar-number.ly

Bar numbers may be set and their padding adjusted individually. The counting of bar numbers is started after the anacrusis.

To prevent clashes at the beginning of a line, the padding may have to be increased.



## beam-auto-knee.ly


A knee is made automatically when a horizontal beam fits in a gap between note heads that is larger than a predefined threshold.





## beam-auto.ly


There are presets for the auto-beam engraver in the case of common time signatures.


A series of musical notation examples on ten staves, each showing a different time signature and its corresponding beam settings. The staves are numbered 4, 10, 12, 14, 18, 20, 21, 22, 24, and 26. The time signatures shown are 2/4, 4/4, 8/8, 1/8, 3/4, 2/8, 3/2, 3/4, 3/8, and C. Each staff contains a sequence of notes with beams that are automatically generated according to the presets for the given time signature.


29 


30 


31 


34 


38 

40 

42 

43 

44 

45 

### beam-beamlet-break.ly

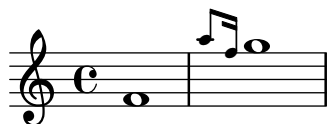
beamlets don't run to end of line if there are no other beamlets on the same height.



2 

**beam-beamlet-grace.ly**

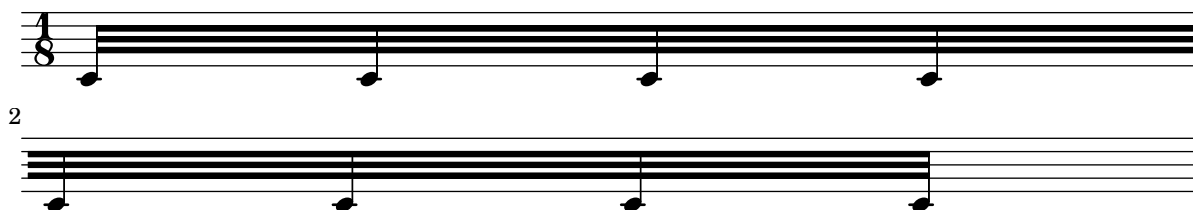
Beamlets in grace notes remain readable.

**beam-beat-grouping.ly**

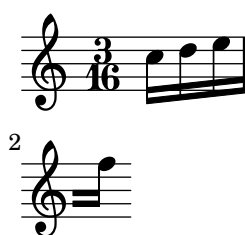
Default beaming patterns can be set for the current time signature.

**beam-break-no-bar.ly**

Broken beams have sane endings even if grobs are not present at the broken end.

**beam-break.ly**

Beams can be printed across line breaks, if forced.

**beam-broken-classic.ly**

Some classic examples of broken beams, all taken from Scriabin Op. 11, No. 1.

`\override Beam.positions = #beam::place-broken-parts-individually (default)`



4

5

6

8

9

10

`\override Beam.positions = #beam::align-with-broken-parts`

Returns y-positions at the ends of the beam such that beams align-across-breaks.

2

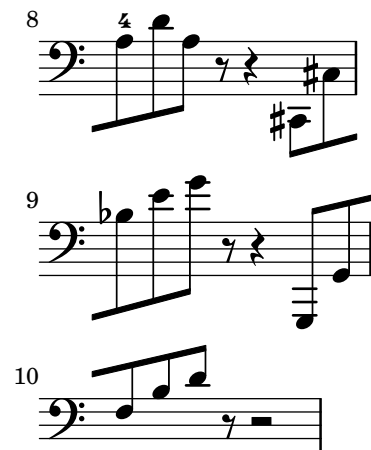
3

4

5

6





`\override Beam.positions = #beam::slope-like-broken-parts`

Approximates broken beam positioning in turn-of-the-century Editions Peters scores.

Examples 1 through 10 show musical notation in treble and bass clef staves. Examples 1-6 are in treble clef, and examples 7-10 are in bass clef. The notation shows various broken beam positions and rests, illustrating the effect of the `\override Beam.positions = #beam::slope-like-broken-parts` command.

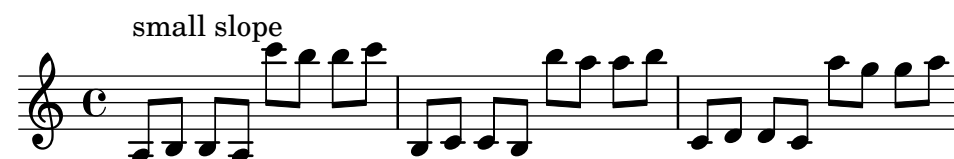
### beam-broken-difficult.ly

The functions passed to the `positions` property should handle complicated cases in the same manner that they handle more normal cases.



### beam-center-slope.ly

Simple beams on middle staffline are allowed to be slightly sloped, even if the notes have ledgers. Beams reaching beyond middle line can have bigger slope.



### beam-collision-accidentals.ly

Beams only check for collisions with in-line accidentals.



**beam-collision-basic.ly**

Collisions between manual beams and notes are minimized.

**beam-collision-beamcount.ly**

Manual beams do not collide with notes.

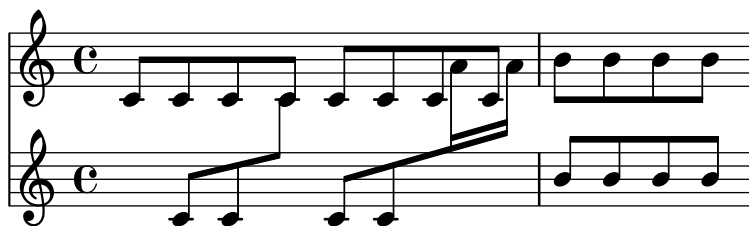
**beam-collision-classic.ly**

Beam collisions from modern works

**beam-collision-cross-staff.ly**

cross staff beams work with collisions.





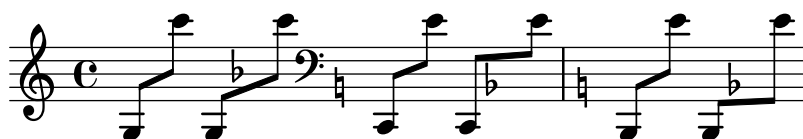
### beam-collision-cross-staff2.ly

Cross staff beams do collision avoidance.



### beam-collision-feasible-region.ly

A rough guess for collisions is taken into account when choosing initial beam configurations; the initial position may be chosen to be either above or below large collisions.



### beam-collision-flag.ly

Beams do not collide with flags.



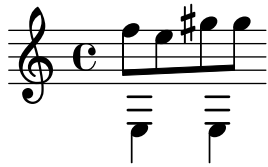
### beam-collision-grace.ly

The beaming algorithm handles collisions between beams and grace notes too.



beam-collision-large-object.ly

Behave sensibly in the presence of large collisions.



beam-collision-off.ly

Beams can be allowed to collide with grobs by overriding the collision-interfaces property.



beam-collision-opposite-stem.ly

Meshing stems in oppositely directed beams are handled correctly.



beam-collision-prefatory-matter.ly

Beams do not collide with clefs, key signatures, time signatures



beam-collision-scaled-staff.ly

Beam collisions are resistant to scaled down staves.



beam-collision-voice-only.ly

Beam collision can be tweaked to only apply to the grobs within the beam's original voice.



### beam-concave-chord.ly

Concave beaming works for chords as well as monophonic music.



### beam-concave-damped.ly

Beams that are not strictly concave are damped according to their concaveness.



### beam-concave.ly

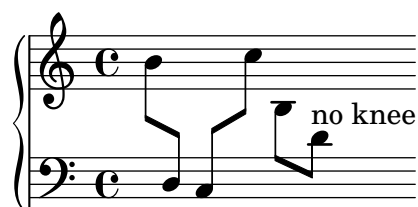
Fully concave beams should be horizontal. Informally spoken, concave refers to the shape of the notes that are opposite a beam. If an up-beam has high notes on its center stems, then we call it concave.

If a beam fails a test, the desired slope is printed next to it.



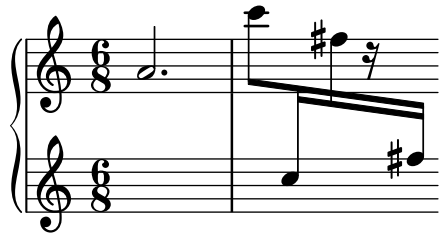
### beam-cross-staff-auto-knee.ly

Automatic cross-staff knees work also (here they were produced with explicit staff switches).

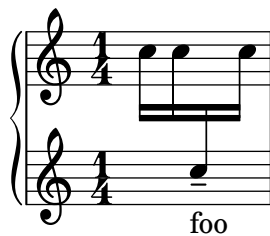


**beam-cross-staff-rest.ly**

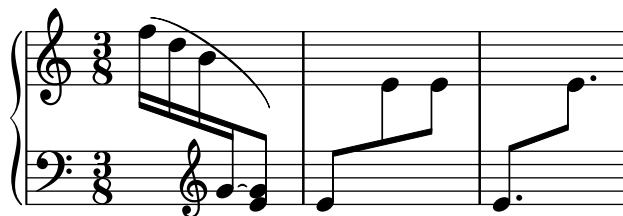
Placement of beamed cross staff rests should be reasonably close to beam.

**beam-cross-staff-script.ly**

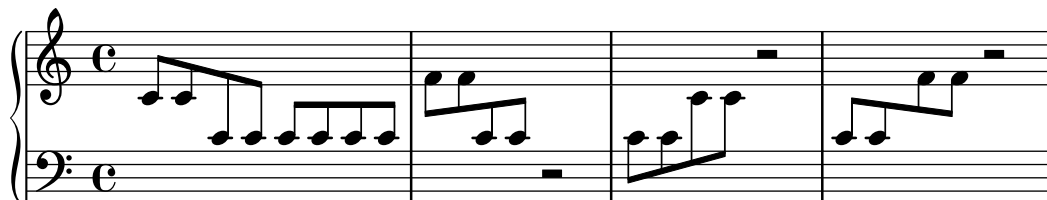
scripts don't trigger beam formatting. If this does happen, we can have a cyclic dependency on Y-positions of staves.

**beam-cross-staff-slope.ly**

Cross staff (kneel) beams do not cause extreme slopes.

**beam-cross-staff.ly**

Beams can be typeset over fixed distance aligned staves, beam beautification does not really work, but knees do. Beams should behave well, wherever the switching point is.

**beam-damp.ly**

Beams are less steep than the notes they encompass.



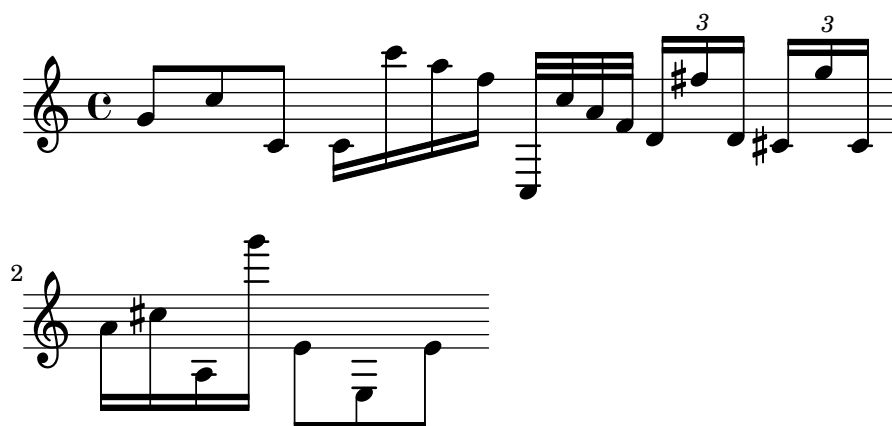
### beam-default-lengths.ly

Beamed stems have standard lengths if possible. Quantization is switched off in this example.



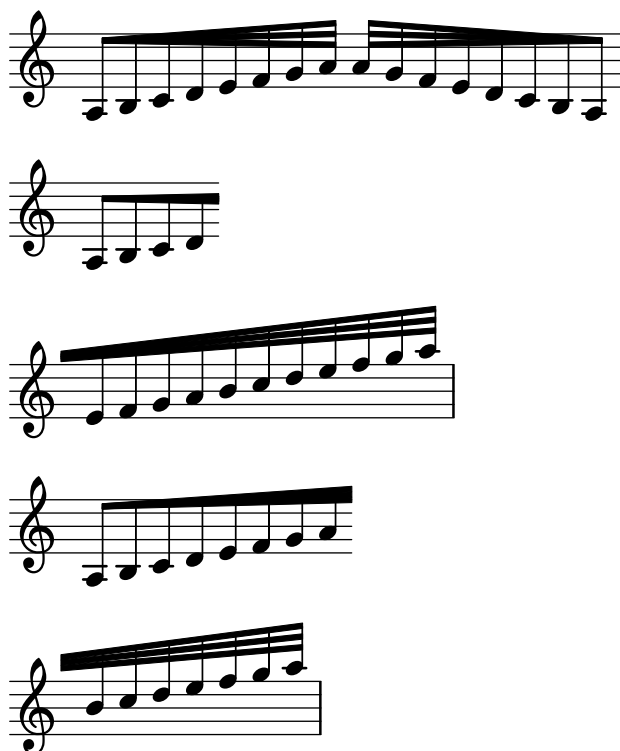
### beam-extreme.ly

Beams should behave reasonably well, even under extreme circumstances. Stems may be short, but noteheads should never touch the beam. Note that under normal circumstances, these beams would get knees. Here `Beam.auto-knee-gap` was set to false.

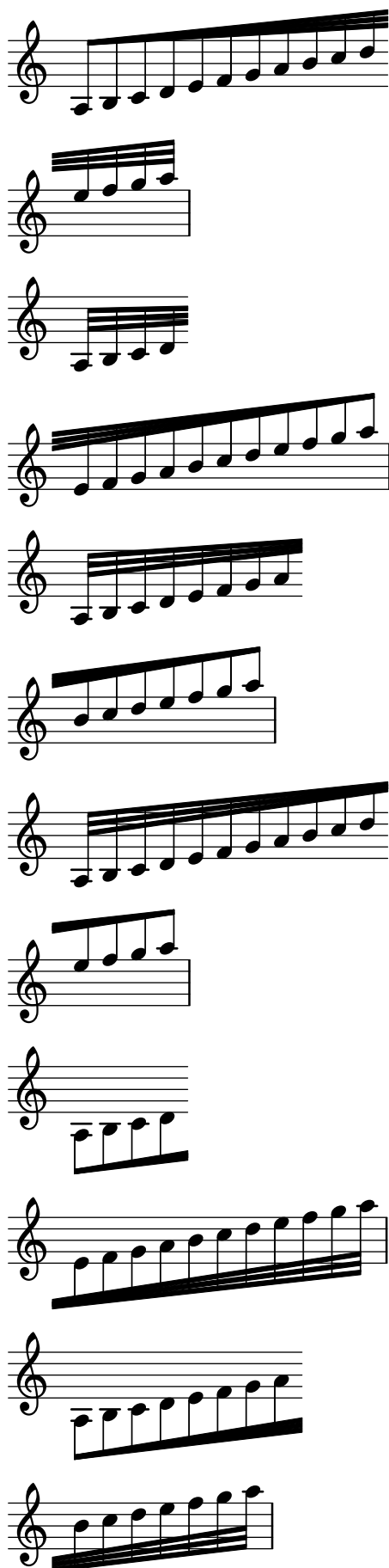


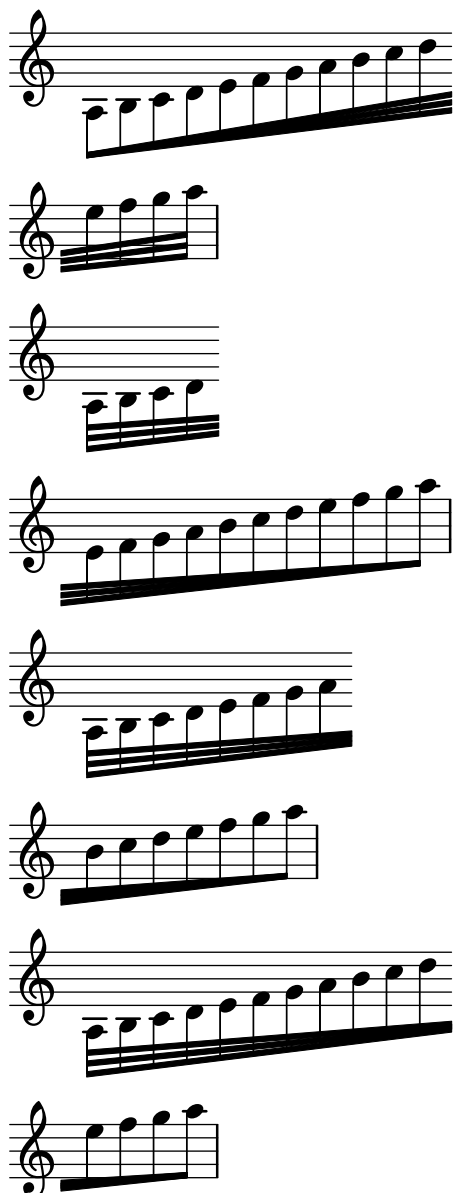
### beam-feather-breaking.ly

Feathered beams should have the same progress of their feathering at the end of a line break as they do at the beginning of the next line.









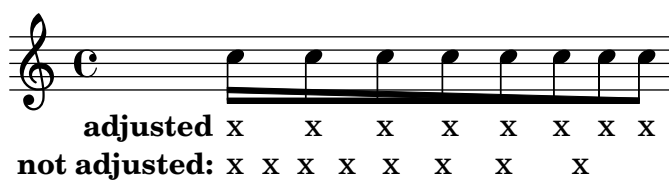
### beam-feather-knee-stem-length.ly

In feathered beams, stems in knees reach up to the feathered part correctly.



### beam-feather.ly

Specifying grow-direction on a beam causes feathered beaming. The `\featherDurations` function can be used to adjust note durations and the duration of unassigned lyrics.

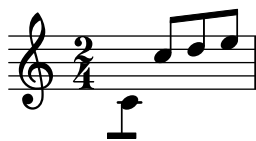


**beam-flat-retain-direction.ly**

Even very flat but slanted patterns should give slanted beams.

**beam-forced-direction.ly**

The direction of manual beams can be forced using `_` and `^`.

**beam-french.ly**

In French style beaming, the stems do not go between beams.

**beam-funky-beamlet.ly**

Funky kneed beams with beamlets also work. The beamlets should be pointing to the note head.

**beam-funky.ly**

In complex configurations of knee beaming, according to Paul Roberts, the first stem of a beam determines the direction of the beam, and as such the way that following (kneed) stems attach to the beam. This is in disagreement with the current algorithm.

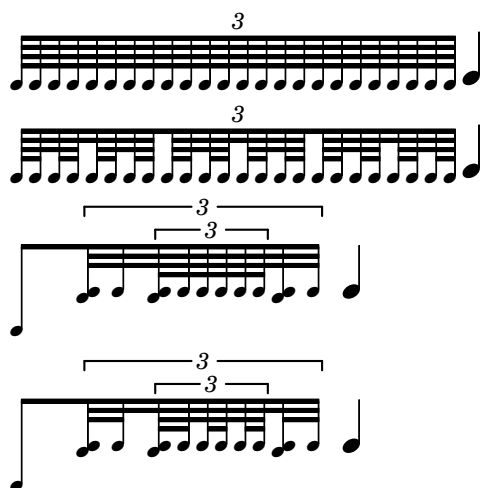
**beam-grace-infinite-measure-length.ly**

Setting `Timing.measureLength` to infinity does not interfere with beaming grace notes.



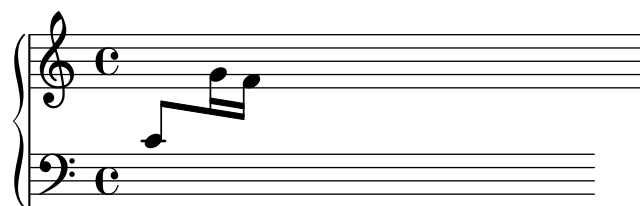
## beam-grace-tuplet-bounds.ly

A run of grace notes beginning with a triplet is beamed and bracketed accordingly. The first three grace notes are a triplet with two beams. The last grace note is connected to them by one beam.



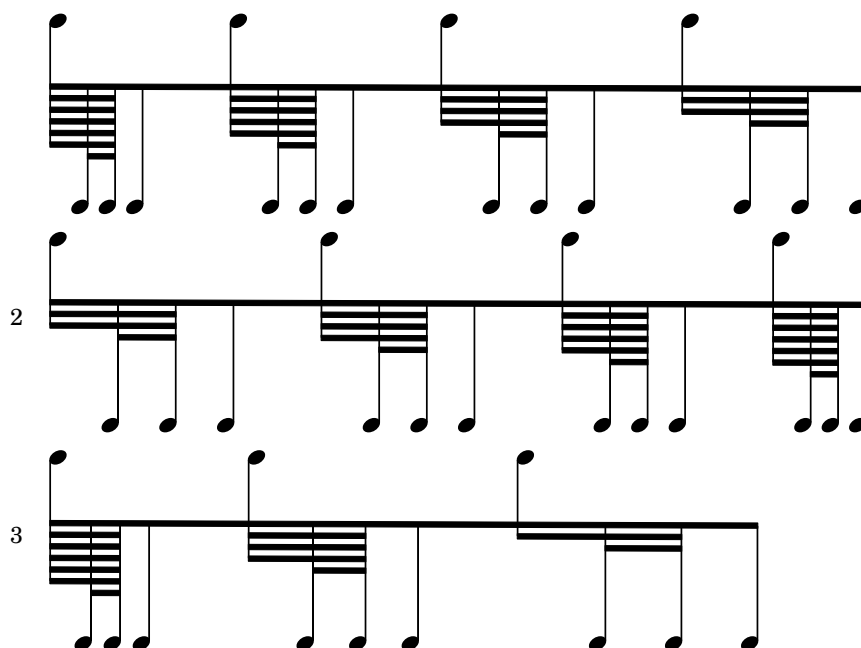
## beam-isknee.ly

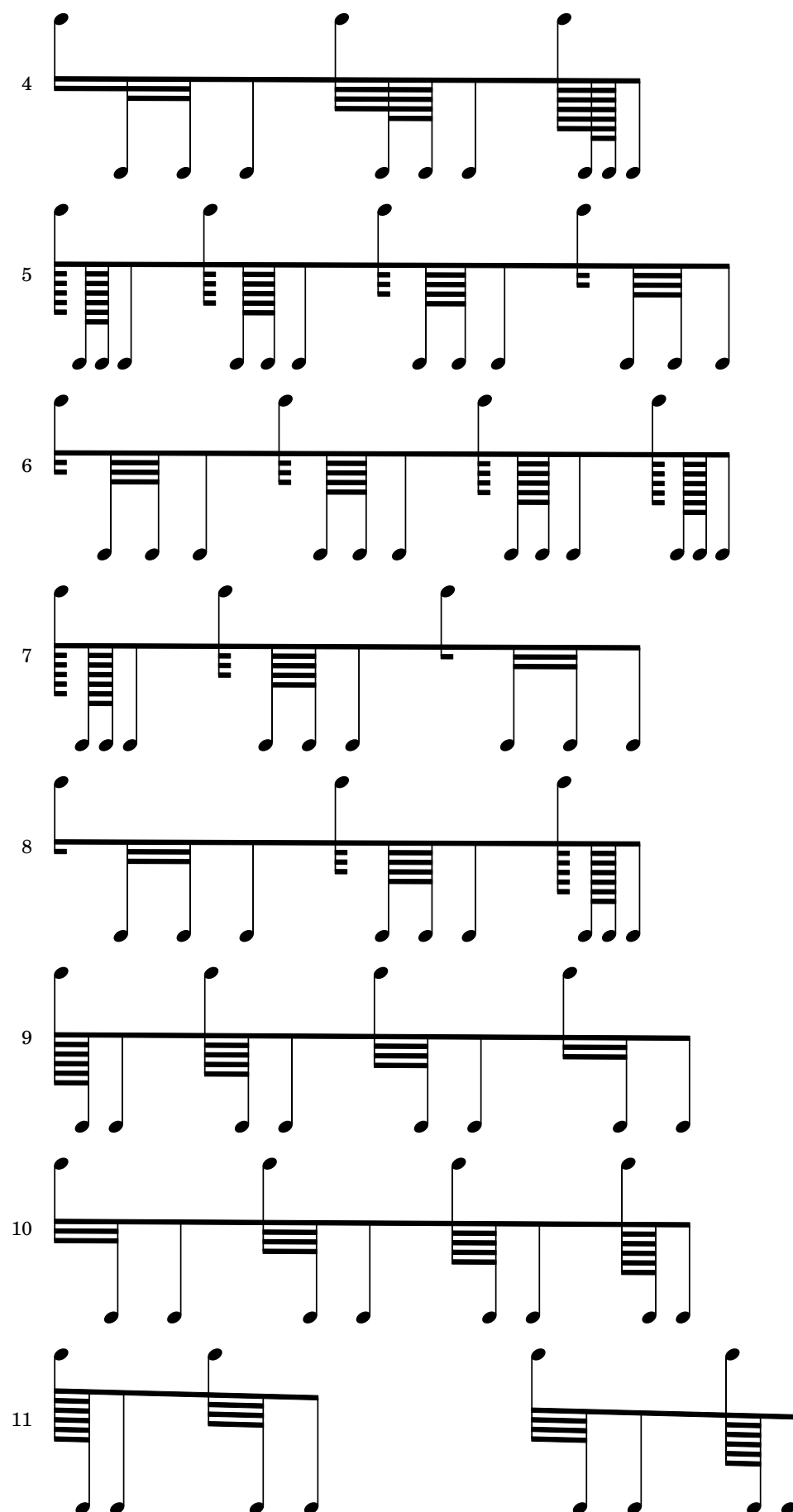
Beams can be placed across a PianoStaff.

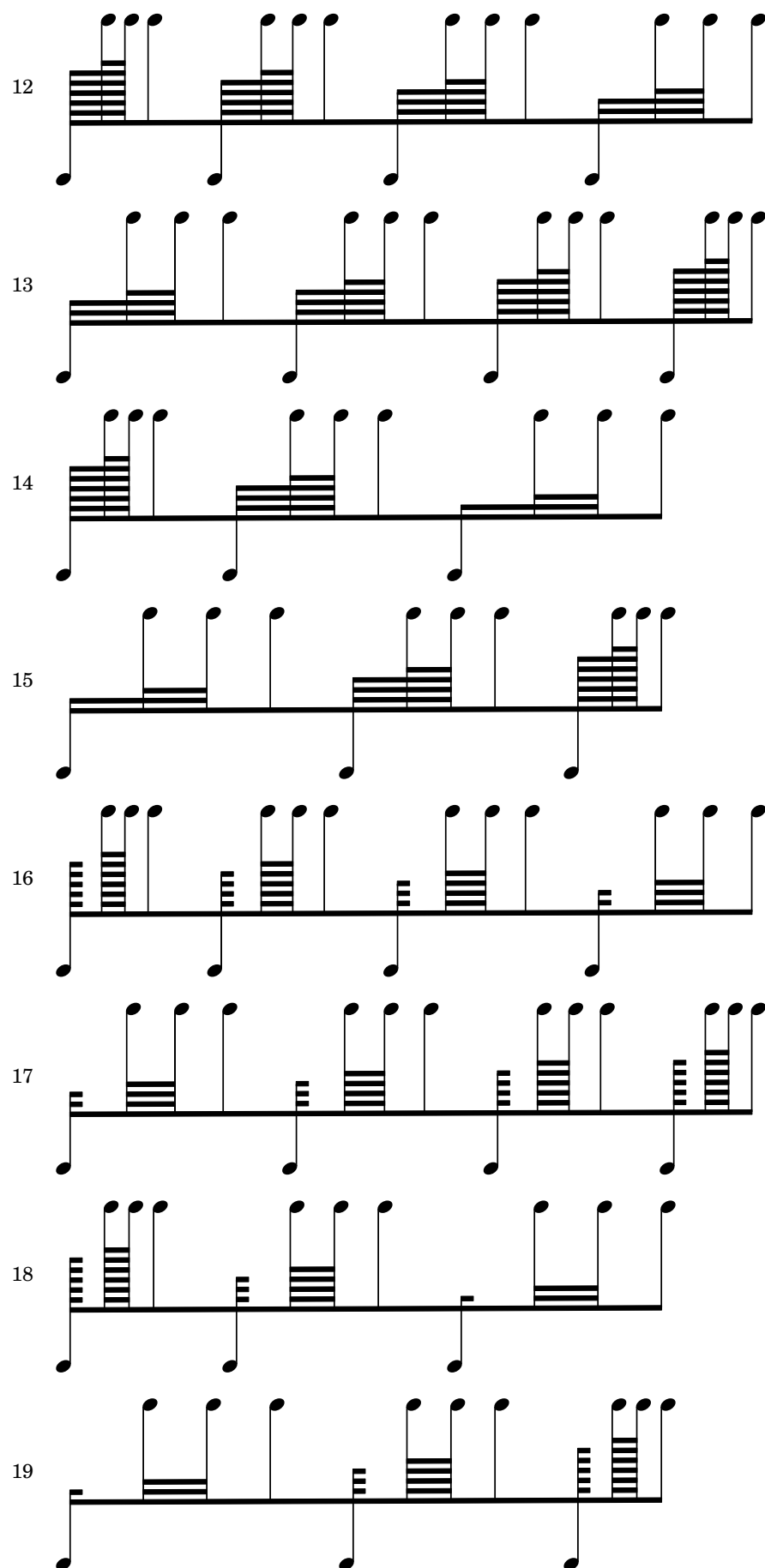


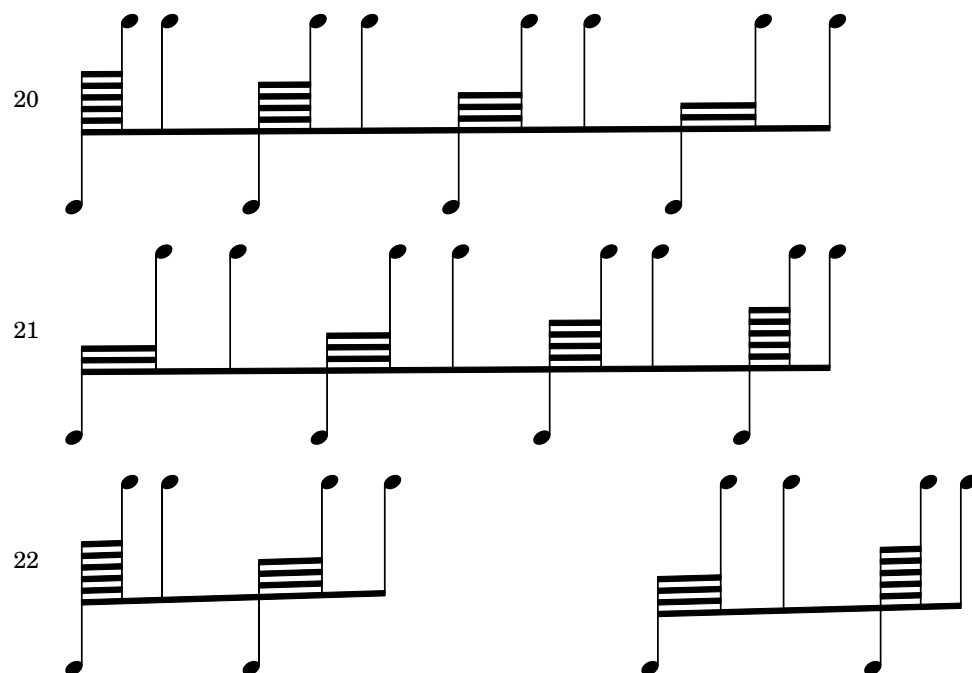
## beam-knee-advanced.ly

Many complex knee beams that test peculiar edge cases (such as subdivision or  $\#$  of beams changes by  $\geq 2$ ).



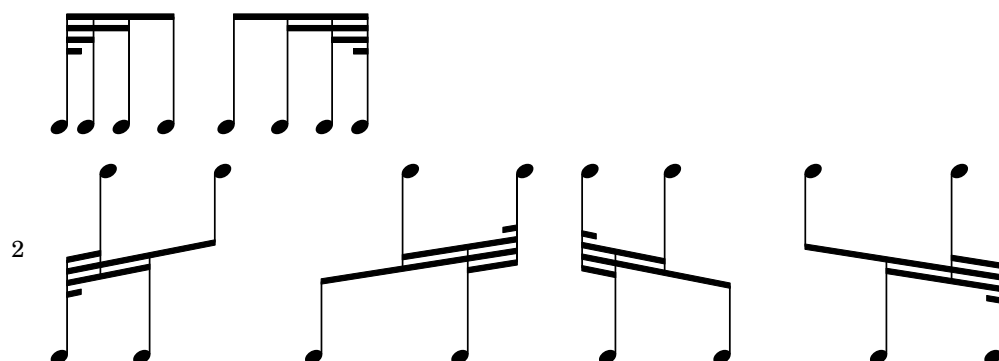






### beam-knee-different-levels.ly

Kneed beams of strictly monotone subdivisions should have their 'main beam' be in the middle (outer beamlets of both sides converge to/diverge from middle)



### beam-knee-gould.ly

Examples of kneed beams of varying complexity (based on how stem direction changes within a subdivision) all copied from pgs. 316-317 of Gould's *Behind Bars*.





### beam-knee-stemlet.ly

Knead beams together with stemlets over rests work.



### beam-knee-symmetry.ly

Point-symmetric beams should receive the same quanting. There is no up/down bias in the quanting code.



### beam-length.ly

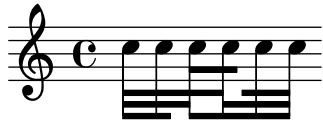
Beams should look the same.





**beam-manual-beaming.ly**

Beaming can be overridden for individual stems.

**beam-multiple-cross-staff.ly**

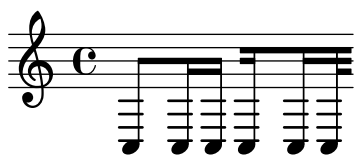
Kneed beams (often happens with cross-staff beams) should look good when there are multiple beams: all the beams should go on continuously at the staff change. Stems in both staves reach up to the last beam.

**beam-multiplicity-over-rests.ly**

When a beam goes over a rest, beamlets should be as necessary to show the beat structure.

**beam-outside-beamlets.ly**

Beams may overshoot stems. This is also controlled with `break-overshoot`.

**beam-over-barline.ly**

Explicit beams may cross bar lines.

**beam-position.ly**

Beams on ledgered notes should always reach the middle staff line. The second beam, counting from the note head side, should never be lower than the second staff line. This does not hold for grace note beams. Override with `no-stem-extend`.



## beam-quant-standard.ly

This file tests a few standard beam quant, taken from Ted Ross' book. If LilyPond finds another quant, the correct quant is printed over the beam.

6 (2.19, 2.19)

12 (-0.19, -0.19) (-0.19, -0.19) (-0.19, -0.19)

18

24 (3.0, 3.0)

## beam-quanting-32nd.ly

Stem lengths take precedence over beam quant: 'forbidden' quants are only avoided for 32nd beams when they are outside of the staff. However, that leads to very long stems, which is even worse.

5

## beam-quanting-horizontal.ly

In this test for beam quant positions for horizontal beams, staff lines should be covered in all cases. For 32nd beams, the free stem lengths are between 2 and 1.5.

3

**beam-quanting-overhang.ly**

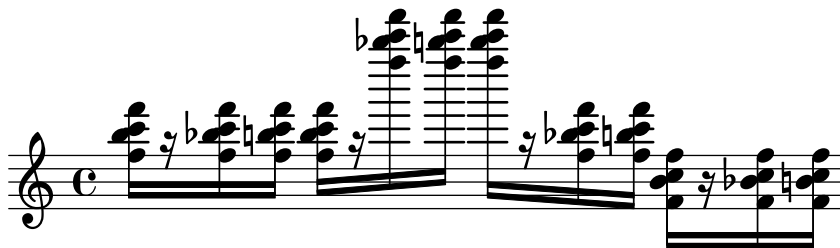
Beam quanting accounts for beam overhang. A beam ending above rests should always fall on a viable quant (straddle, sit, inter, or hang).

**beam-quarter.ly**

Quarter notes may be beamed: the beam is halted momentarily.

**beam-rest-extreme.ly**

Beamed rests are given a pure height approximation that gets their spacing correct in the majority of circumstances.

**beam-rest.ly**

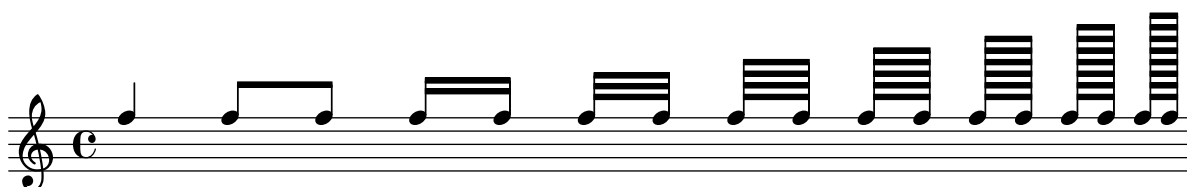
The number of beams does not change on a rest.

**beam-second.ly**

Engraving second intervals is tricky. We used to have problems with seconds being too steep, or getting too long stems. In a file like this, showing seconds, you'll spot something fishy very quickly.

**beam-shortened-lengths.ly**

Beams in unnatural direction, have shortened stems, but do not look too short.



**beam-single-stem.ly**

Single stem beams are also allowed. For such beams, clip-edges is switched off automatically.

**beam-skip.ly**

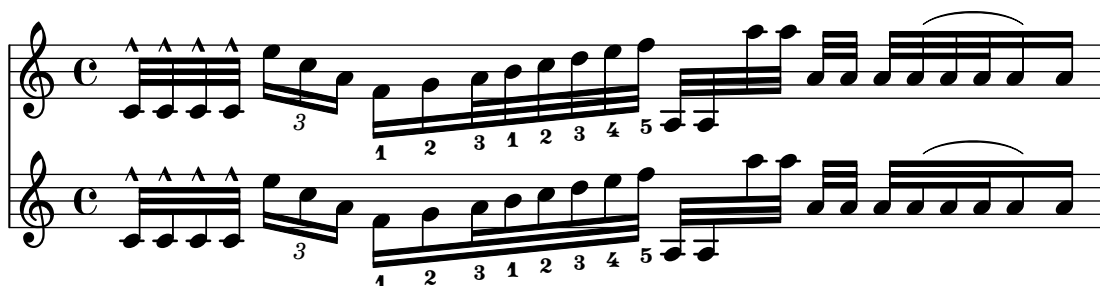
Beams over skips do not cause a segfault.

**beam-slope-stemlet.ly**

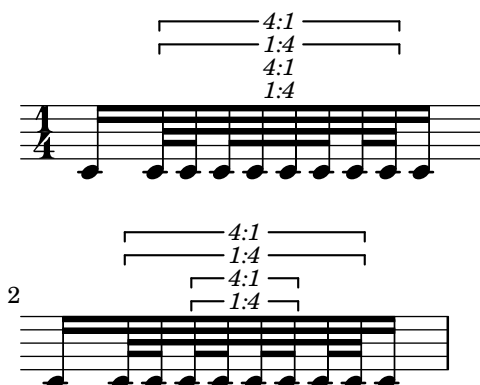
For slope calculations, stemlets are treated as invisible stems.

**beam-standard-french-compare.ly**

Beam positioning and placement of articulations, fingerings, tuplet numbers, and slurs must be identical in standard and French beaming style.

**beam-subdivide-cancelling-tuplets.ly**

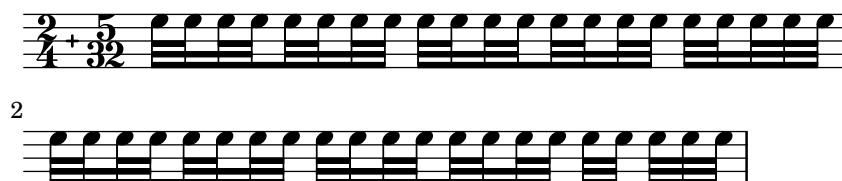
Beams should subdivided as if there was no tuplet to consider in this particular case.





### beam-subdivide-compound-meter.ly

Even under unusual measure lengths, beam subdivision should not defect.



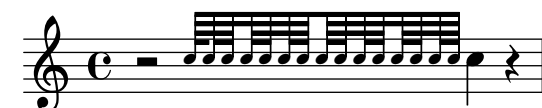
### beam-subdivide-duplets.ly

When subdividing tuplet ratios whose numerators are powers of 2, the beamlet removal depth of each subdivision should vary by the same level different, depending on the tuplet ratio magnitude.



### beam-subdivide-grace.ly


Beamed grace notes are subdivided.




## beam-subdivide-incomplete-beam.ly

Beam count at subdivisions should match the count corresponding to the location of the current subdivision. However, if the remainder of the beam is shorter than that and incomplete beams are respected, the beam count should be adopted accordingly.


Full beam




2 Shortened by 1/32      Shortened by 3/32




4 Respected & shortened by 1/32      Respected & shortened by 3/32



6 Full beam      Shortened by 1/16

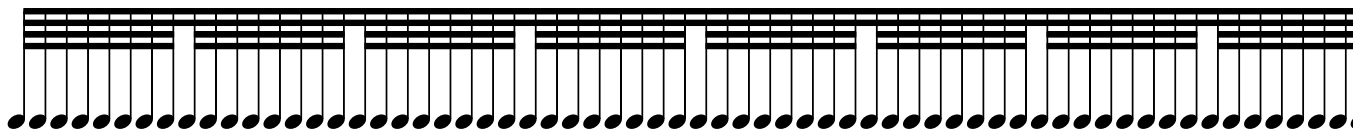


8 Respected & shortened by 1/16



## beam-subdivide-max-limit.ly

When `beamMaximumSubdivision < beamMinimumSubdivision`, the subdivision depth should respect the limit imposed by `beamMaximumSubdivision` even if it is not metrically correct.



## beam-subdivide-nested-triplets.ly

A triplet of any level should clearly subdivide its 3 beats at its topmost level, and any subdivisions (of powers of 2) of those beats should be at their own level strictly lower than said topmost level.

1



2



3



### beam-subdivide-pentadecuplet.ly

The default subdivision of a pentadecuplet should be none as the hamming weight of the denominator is more than 1.



### beam-subdivide-quarter-notes.ly

Beam count at subdivisions should match the location of the current subdivision. However, if the groups are equal or longer than quarter notes, one beam should always be left.



### beam-subdivide-three-numerator-meter.ly

This test sets `beamExceptions` and `subdivideBeams` so that beams with a value shorter than the beat break at the beat, but others span the full measure.



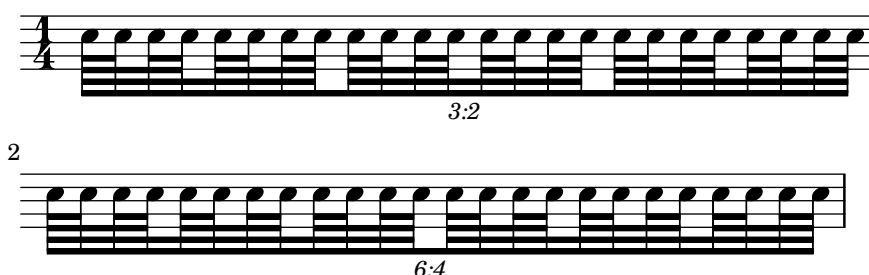
### beam-subdivide-trailing-stem.ly

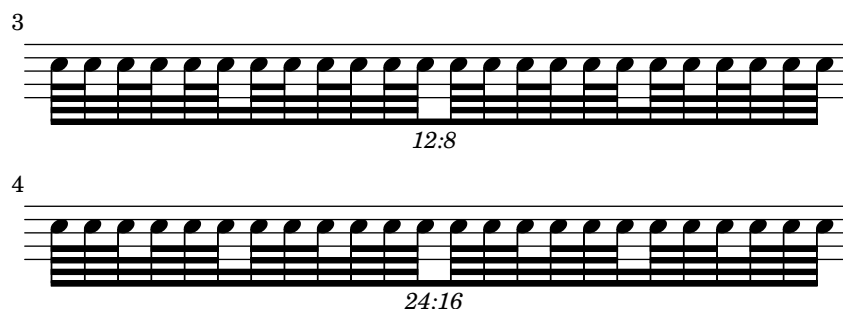
If in a subdivided beam one single stem follows a subdivision the beam count should reflect the beam count of the subdivision as usual. That is, the beam count should not be increased according to the remaining length of the beam. The appended single stem has beamlets to the left.



### beam-subdivide-triplet-variants.ly

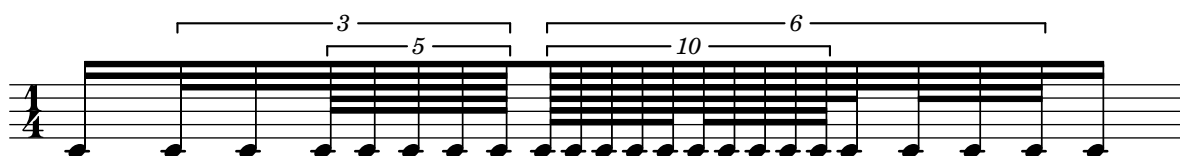
Even though their tuplet ratios are the same when simplified each additional power of 2 in the tuplet numerator subdivides an additional half.





### beam-subdivide-tuplet-boundaries.ly

Stems at boundaries of tuplet spans must have one side subdivided from a perspective outside of said tuplet span.



### beam-subdivide-tuplet-grace.ly

Beamed grace notes within a tuplet should be subdivided independently from the tuplet. Each of the 3 beams of the second tuplet, where beam subdivision is enabled, should have 2 subdivisions at 16th level, 1 subdivision at 8th level.



### beam-subdivide-tuplets.ly

Tuplets that span more than one beat should be subdivided if `subdivideBeams` is `#t`. In this example, the beams should be subdivided every 1/8.



### beam-subdivide-unusual-subdivision-intervals.ly

Properties `beamMaximumSubdivision` and `beamMinimumSubdivision` may have a non-power of 2 numerator. If `beamMaximumSubdivision` does have non-power-of-2 numerator, let  $n$  be the largest odd factor of that numerator. The beamlets should be subdivided  $n$  times less frequently than as if  $n$  was 1. Since `beamMinimumSubdivision` only sets a lower bound for intervals of subdivision interval, it having a non-power-of-2 numerator is not much any different from an appropriate power-of-2 counterpart.





2 default subdivision pos=1/8

3 max=3/16 pos=1/8

4 max=3/32 pos=1/8

5 min=3/32 pos=1/8

6 max=3/16 min=2/128 pos=1/8

7 max=3/16 min=3/128 pos=1/8

8 max=3/16 min=4/128 pos=1/8

4 unsubdivided pos=2

2 default subdivision pos=2

3 max=3/2 pos=2

4 min=3/2 pos=2

5 max=3/2 min=2/2 pos=2

6  $\text{max}=3/2$   $\text{min}=3/2$   $\text{pos}=2$




7  $\text{max}=3/2$   $\text{min}=4/2$   $\text{pos}=2$



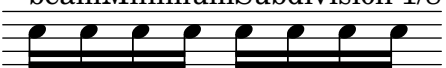
## beam-subdivision.ly

Beam count at subdivisions should match the location of the current subdivision.

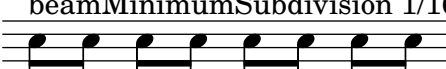
beamMinimumSubdivision 1/4



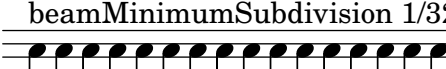
beamMinimumSubdivision 1/8



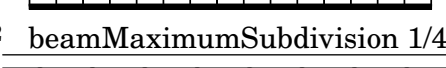
beamMinimumSubdivision 1/16



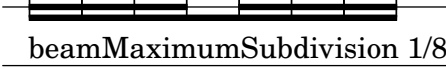
beamMinimumSubdivision 1/32




2 beamMaximumSubdivision 1/4



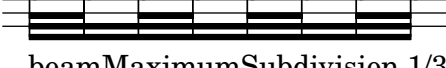
beamMaximumSubdivision 1/8



beamMaximumSubdivision 1/16



beamMaximumSubdivision 1/32



## beam-unconnected-beamlets.ly

By setting `max-beam-connect`, it is possible to create pairs of unconnected beamlets.



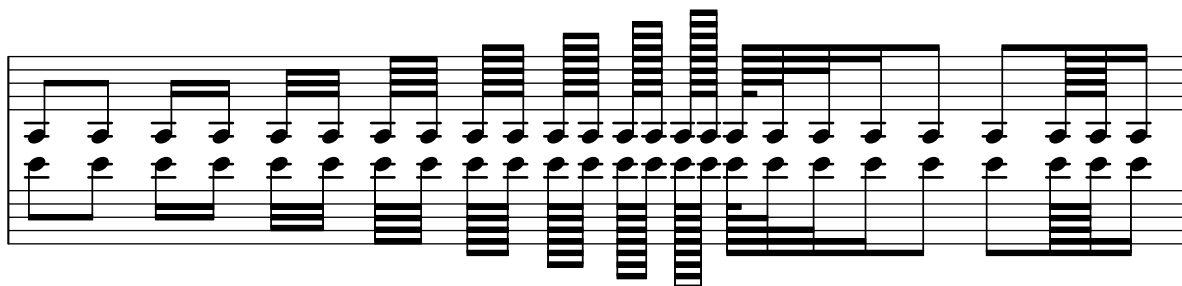
## beam-unterminated.ly

An unterminated manual beam generates a warning. This test should run with expected warnings only.



### beaming-more-than-4-beams-normal-size.ly

Inside-staff beams should align with staff lines (sit, straddle, hang) as smoothly as possible (standard-sized beams). The outside-staff beams do not interfere with staff lines, so the inside-staff beams are more important when it comes to beam quanting/scoring/positioning.



### beaming-ternary-metrum.ly

Automatic beaming works also in ternary time sigs. As desired, the measure is split in half, with beats 1-3 and 4-6 beamed together as a whole.



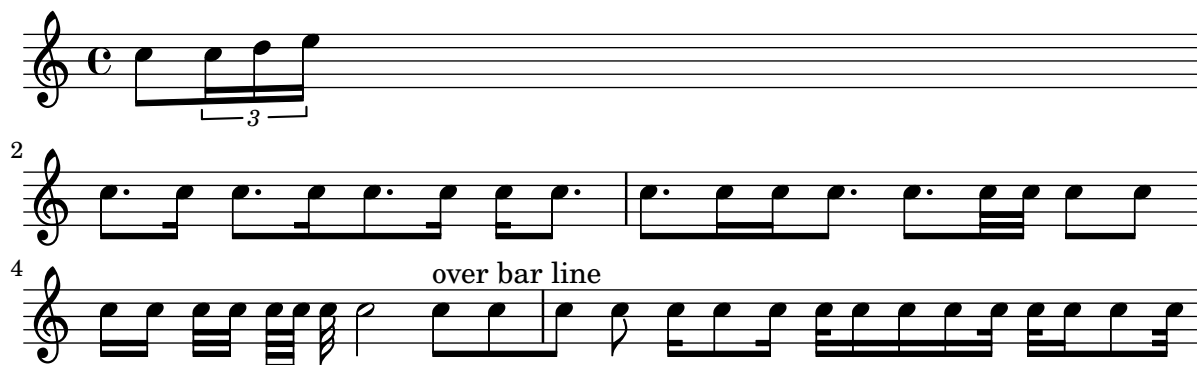
### beaming-tuplet-regular.ly

Beams in a completed tuplet should be continuous.



### beaming.ly

Beaming is generated automatically. Beams may cross bar lines. In that case, line breaks are forbidden.



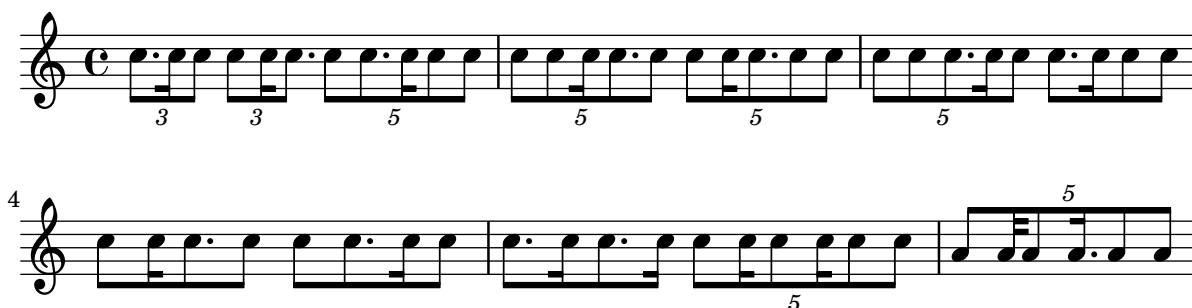
### beamlet-point-toward-beat.ly

Beamlets can be set to point in the direction of the beat to which they belong. The first beam avoids sticking out flags (the default); the second beam strictly follows the beat.



## beamlet-test.ly

Beamlets should point away from complete beat units and toward off-beat or broken beat units. This should work in tuplets as well as in ordinary time.



## beams.ly

Beaming can be also given explicitly.



## beat-performer.ly

Show the effect of the `Beat_performer` on drum tremolos: start of the bar and its beats are marked by `\marcato` and `\accent`, respectively, unless manual syncopes in less distance than the last 'regular' beat precede, indicated with one of those two articulations explicitly.

Without `Beat_performer`

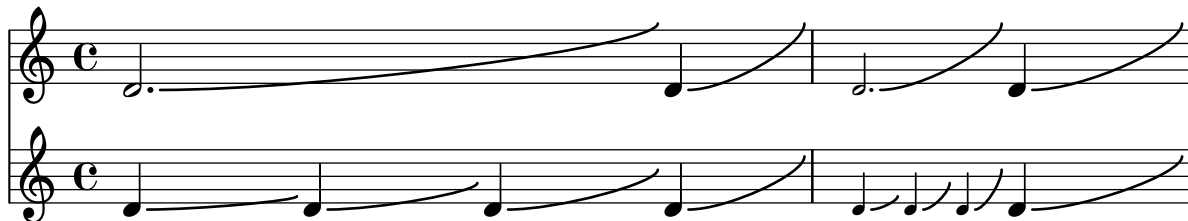
With `Beat_performer`

2

4

**bend-after-start-in-grace.ly**

Falls and doits terminate correctly on the next note, even when started inside a `\grace`.

**bend-after.ly**

Falls and doits can be created with `\bendAfter`. They run to the next note, or to the next bar line. Microtone bends like `\bendAfter 3.5` are also supported.

**bend-bound.ly**

Bends should not be affected by the full width of a `NonMusicalPaperColumn`. The bends should have identical X spans in the two scores. No bends should cross bar lines.

3

200 (200) 201 (201)

202 (202) 203 (203)

## bend-dot.ly

Bends avoid dots, but only if necessary.



## bend-spanner-consecutive.ly

Multiple consecutive `BendSpanner` grobs work. Every `BendSpanner` following another one starts at the arrow head of the previous one or at a `TabNoteHead`.

consecutive bends up      consecutive bends down      with pre-bend-hold

Make first target parenthesized and visible

The image displays three musical staves illustrating different bend scenarios. Each staff has a treble clef and a common time signature. The first staff shows 'consecutive bends up' with notes on the second, third, and fourth lines, each with a bend symbol. The second staff shows 'consecutive bends down' with notes on the fourth, third, and second lines, each with a bend symbol. The third staff shows 'with pre-bend-hold' with notes on the second, third, and fourth lines, each with a bend symbol. The first target of the first bend is parenthesized and visible. The fourth staff shows 'extreme' with notes on the second, third, and fourth lines, each with a bend symbol. The first target of the first bend is parenthesized and visible. The fifth staff shows '10' with notes on the second, third, and fourth lines, each with a bend symbol. The first target of the first bend is parenthesized and visible.

extreme

10

## bend-spanner-details.ly

A `BendSpanner` may be customized by tweaking the subproperties of `'details`.

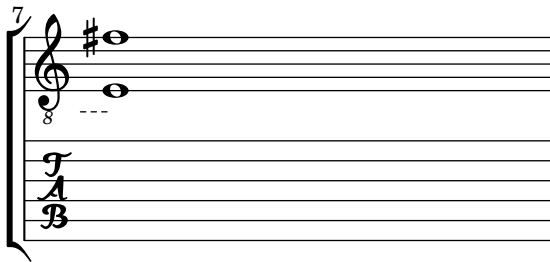
- `'bend-arrowhead-height`
- `'bend-arrowhead-width`

- Line-breaking behavior may be customized with:

- ### subproperties of 'details'

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a common time signature 'C'. It contains a melody of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line with various fingerings and articulations. The system is divided into 11 measures. The first five measures show a steady eighth-note pattern in the bass. The sixth measure has a dotted quarter note and a triplet of eighth notes. The seventh measure is a whole rest. The eighth measure has a quarter note and an eighth note. The ninth measure has a quarter note and an eighth note. The tenth measure has a quarter note and an eighth note. The eleventh measure has a quarter note and an eighth note. The system ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a common time signature 'C' and a key signature of one flat (B-flat), and a three-part vocal setting in the bass clef. The treble staff contains two measures of music, each with a whole note chord. The bass staff contains three parts: Soprano (S), Alto (A), and Bass (B), each with a whole note chord in the first measure and a half note chord in the second measure. The second system continues the vocal parts with half notes and a final whole note chord. The lyrics 'The Rose Tree' are written below the vocal parts.



### bend-spanner-exclude-notes.ly

Per default notes played on open strings are disregarded by `BendSpanner` unless the property `'bend-me` is set to true for this note. Other notes may be excluded by setting the property `'bend-me` to false.

open strings are not bent unless `'bend-me` is set true.

③ is open/bend                      ② is open/bend

① is open/bend

other notes excluded via `\tweak bend-me ##f`

### bend-spanner-line-break.ly

At a line break the `BendSpanner` avoids changed `TimeSignature`, `KeySignature`, `KeyCancellation` and `Clef` in other staves.



### bend-spanner-simple.ly

A BendSpanner prints a line and/or curve to a certain point above the TabStaff or above the target TabNoteHead. This line or curve ends in an arrow head. For an up-pointing BendSpanner the amount of bending is printed above the arrow head. For a down-pointing BendSpanner the target TabNoteHead will be parenthesized. Works at line breaks.

simple bends up and down

double bends up and down

11

14/ bends up and down

Measure 14: Treble clef, 8va. Bass clef, 1A, B. Treble staff: quarter note G4, quarter note A#4. Bass staff: quarter note G2, quarter note A2. A curved arrow labeled 1 1/2 points from the G2 note to the A#4 note. A curved arrow labeled 3 points from the A2 note to the G2 note.

15/

Measure 15: Treble clef, 8va. Bass clef, 1A, B. Treble staff: quarter note G4, quarter note A4. Bass staff: quarter note G2, quarter note A2. A curved arrow labeled (3) points from the G2 note to the A4 note. A curved arrow labeled 3 points from the A2 note to the G2 note.

17/

Measure 17: Treble clef, 8va. Bass clef, 1A, B. Treble staff: quarter note G4, quarter note A4, quarter note B4. Bass staff: quarter note G2, quarter note A2, quarter note B2. A curved arrow labeled 1 points from the G2 note to the A4 note. A curved arrow labeled 1 1/2 points from the A2 note to the B4 note. A curved arrow labeled 7 points from the B2 note to the B4 note.

20/

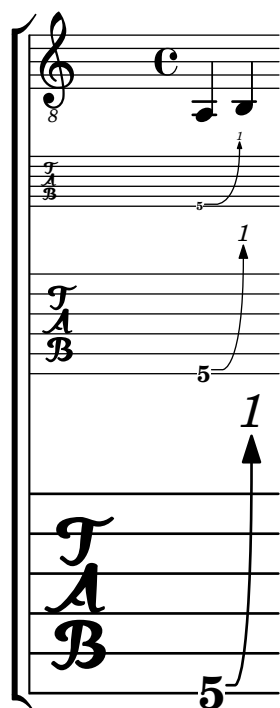
Measure 20: Treble clef, 8va. Bass clef, 1A, B. Treble staff: quarter note G4, quarter note A4. Bass staff: quarter note G2, quarter note A2. A curved arrow labeled (7) points from the G2 note to the A4 note. A curved arrow labeled 7 points from the A2 note to the G2 note.

22/

Measure 22: Treble clef, 8va. Bass clef, 1A, B. Treble staff: quarter note G4, quarter note A4. Bass staff: quarter note G2, quarter note A2. A curved arrow labeled 1 1/2 points from the G2 note to the A4 note. A curved arrow labeled (7) points from the A2 note to the G2 note.

bend-spanner-staff-size.ly

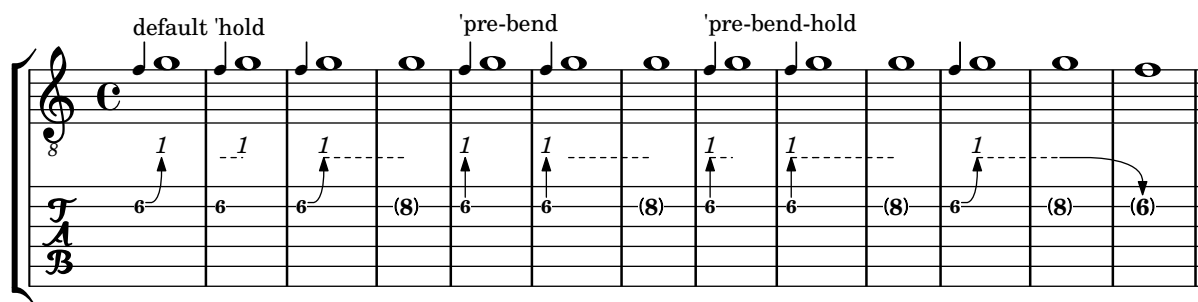
BendSpanner scales according to different staff sizes.



### bend-spanner-styles.ly

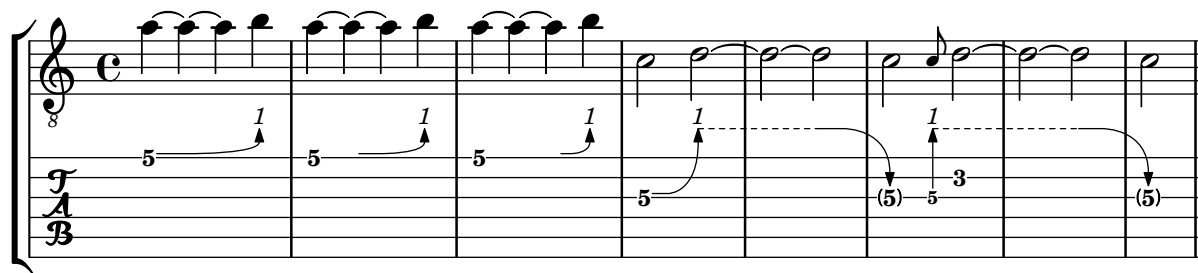
BendSpanner can be used in different styles: the default, 'hold, printing a dashed line (only useful in combination with a previous BendSpanner), 'pre-bend, printing a vertical line, and 'pre-bend-hold, printing a vertical line continued by a dashed horizontal line.

The 'style property may be set using \tweak, \override or one of \bendHold, \preBend and \preBendHold.



### bend-spanner-tied-notes.ly

BendSpanner may be started at a tied note. To skip tied notes NoteColumn.bend-me should be set to false. The following BendSpanner continues without a gap.



## bom-mark.ly

This input file contains a UTF-8 BOM not at the very beginning, but on the first line after the first byte. LilyPond should gracefully ignore this BOM as specified in RFC 3629, but print a warning.



## book-change-global-staffsize-abs-fonts.ly

Changing `global-staff-size` between consecutive `\books` must not impair font spacing. While the Pango fonts stay the same and may be re-used, the internal LilyPond scaling factor will not be correct any more. Not only `\abs-fontsize`, but even `\fontsize` (in extreme cases) will be affected. The following output shows a 10pt book after a standard 20pt book:

**Changing global staff size  
from 20pt to 10pt in the 2nd book**

`\fontsize #6`

 A musical staff in treble clef with a common time signature 'C'. It contains a single half note on the second line (G4) followed by a whole rest.
 

`\abs-fontsize #10 text`

`\abs-fontsize #10`

`\dynamic fff`

## book-identifier-markup.ly

A `\book` or `\bookpart` identifier can contain top-level markup and page-markers.



Page ?

## book-label-no-segfault.ly

A book(part) can contain only a label without causing a segfault.

foo

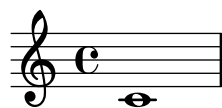
## bookpart-level-page-numbering-one-bookpart.ly

It is possible for one bookpart to have its independent page numbers while the others have a common sequence of page numbers.

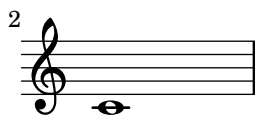
Lorem ipsum  
dolor sit amet,  
consectetur  
adipiscing elit.  
Aenean aliquam  
elementum  
tortor, vitae  
euismod ex

ii  
malesuada  
lobortis. Nullam  
iaculis lorem  
ante, quis iaculis  
orci ultrices  
vitae.  
Suspendisse ac

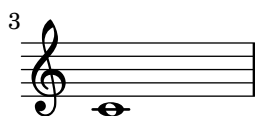
lacus eget dolor<sup>iii</sup>  
porttitor  
elementum vitae  
ut justo. Duis in  
commodo diam.



2



3



4

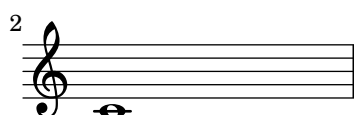
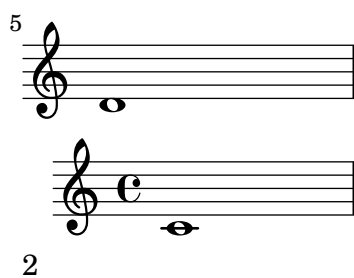
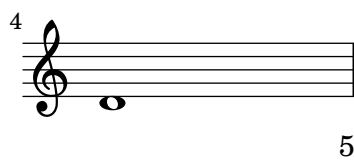
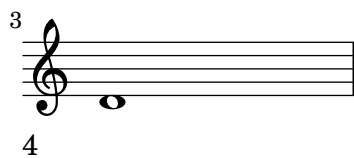
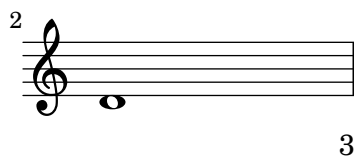
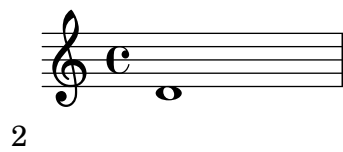




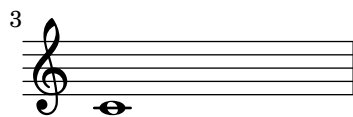
LilyPond v2.26.0

### bookpart-level-page-numbering.ly

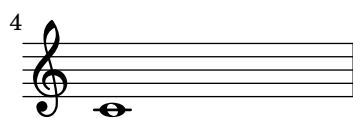
Pages can be numbered per bookpart rather than per book.



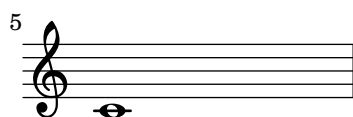
3



4



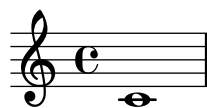
5







bookpart-variable.ly



## bookparts.ly

A book can be split into several parts with different paper settings, using `\bookpart`.

Fonts are loaded into the top-level paper. Page labels are also collected into the top-level paper.

### Book with several parts

First part  
with default paper settings.

ij            SECOND PART

### Book with several parts

Second part, with different margins  
and page header.



3

### Book with several parts

Third part  
Table of Contents


<b>First part</b>	<b>1</b>
<b>Second part</b>	<b>ij</b>
<b>Third part</b>	<b>3</b>

LilyPond v2.26.0


## break-align-insert.ly

The order of break-align symbols may be changed with `\breakAlignInsert`.

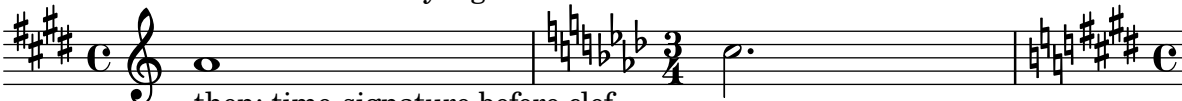
first: time-signature before clef



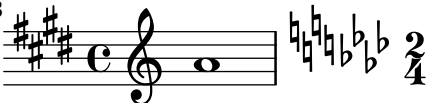
then: clef after key-signature




first: clef after key-signature




then: time-signature before clef



key-cancellation before staff-bar at center-of-line

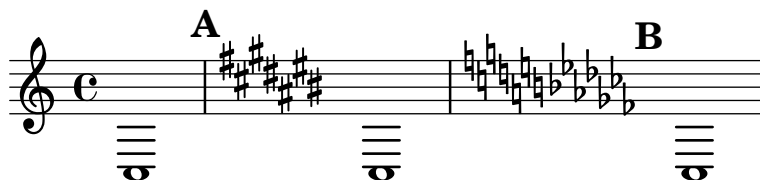


key-cancellation before staff-bar at end-of-line



### break-alignment-anchor-alignment.ly

The default callback for break-align-anchor in clefs and time/key signatures reads the **break-align-anchor-alignment** property to align the anchor to the extent of the break-aligned grob.



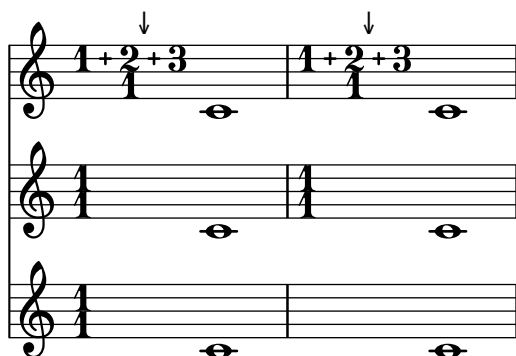
### break-alignment-anchor-average-clamp.ly

In this case, the complex time signature has a CENTER (0) anchor point and the 1/1 time signature has a LEFT (1) anchor point. The midpoint of these is 0.75, but it is not used for the “average” anchor point of the group because it would fall outside the range of anchor points that the isolated time signatures would choose. Instead, the average anchor point is the closer extreme of that range, which is the center of the complex time signature. The arrow should point there.



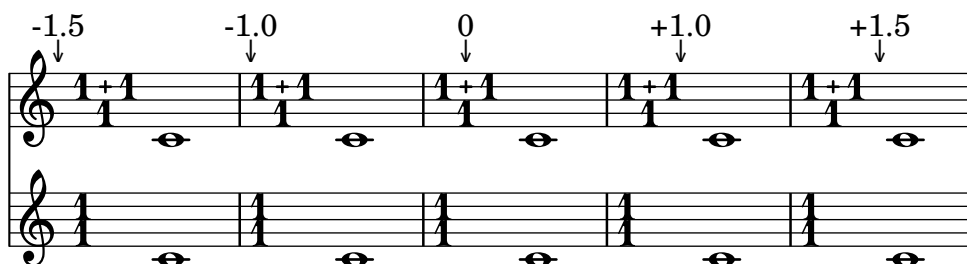
### break-alignment-anchor-average-midpoint.ly

The “average” anchor of a diverse group of break-aligned items depends on the range of the particular anchors, but not on the number of items. In this case, the arrows should appear at the same horizontal position in both measures though the 1/1 time signature appears twice in one measure and only once in the next.



### break-alignment-anchor-average-unanimous.ly

When a group of break-aligned items agree on the position of their own anchors with respect to their own extents, the “average” anchor of the group falls at that position with respect to the extent of the group. In this case, each rehearsal mark should point to the stated point relative to the complex time signature.



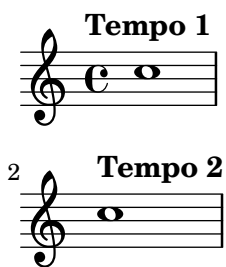
### break-alignment-anchors.ly

The break-align-anchor property of a break-aligned grob gives the horizontal offset at which other grobs should attach.



### break-alignment-dynamics-over-staff.ly

A **Dynamics** context over a **Staff** does not impact the spacing of bar numbers relative to the staff at a line break. Bar number 2 should appear in its usual spot.



### break-bypass-default-break-points.ly

`\break` forces a break, even in circumstances where LilyPond would normally not allow a break.



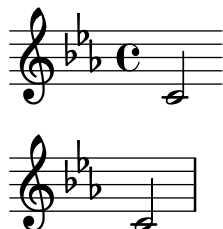
### break-no-bar-clef.ly

A clef is printed at a break, even without a bar line.



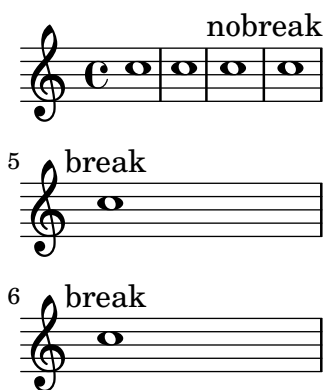
## break-no-bar-key.ly

A key signature is printed at a break, even without a bar line.



## break.ly

Breaks can be encouraged and discouraged using `\break` and `\noBreak`.



## breath-mark-type.ly

The `breathMarkType` context property controls the sign that `\breathe` produces. The output should show two default breathing signs then two tick marks (check marks).



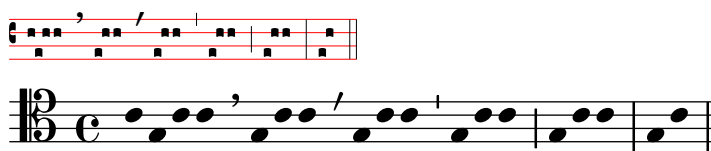
## breathing-sign-accidentals.ly

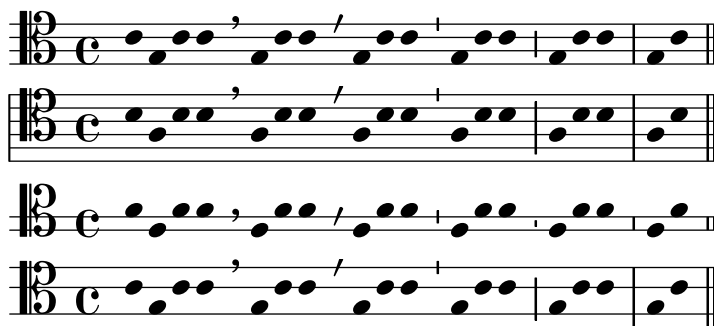
Breathing signs do not collide with accidentals.



## breathing-sign-ancient.ly

Gregorian chant notation sometimes also uses commas and ticks, but in smaller font size (we call it ‘virgula’ and ‘caesura’). However, the most common breathing signs are *divisio minima/maior/maxima* and *finalis*, the latter three looking similar to bar glyphs.





### breathing-sign-custom-staff.ly

Breathing signs are positioned correctly on custom staves which use `line-positions`.



### breathing-sign-tight-spacing.ly

Breathing signs do not collide with note heads even in very constrained spacing situations.



### breathing-sign-types-one-voice.ly

This test shows the predefined values available for context properties that specify a type of `BreathingSign`. The dotted lines are bar lines.

default

(default) \* caesura \* chantdoublebar \* chantfullbar \* chanthalfbar \* chantquarterbar

DOWN

\* comma \* curvedcaesura \* outsidecomma \* spacer \* tickmark \* upbow \* varcomma

### breathing-sign.ly

Breathing signs are available in different tastes: commas (default), ticks, vees and ‘railroad tracks’ (caesura).





## breve-extent.ly

LilyPond knows that breves and longas are wider than whole notes (because of vertical lines on their sides). Breves and longas don't collide with accidentals, bar lines, neighbor notes, etc. The distance between accidental and note is the same for whole notes, breves and longas.



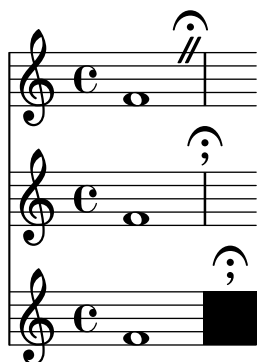
## cadenza-grace-autobeam.ly

A grace note after `\cadenzaOff` does not keep autobeaming from resuming properly.



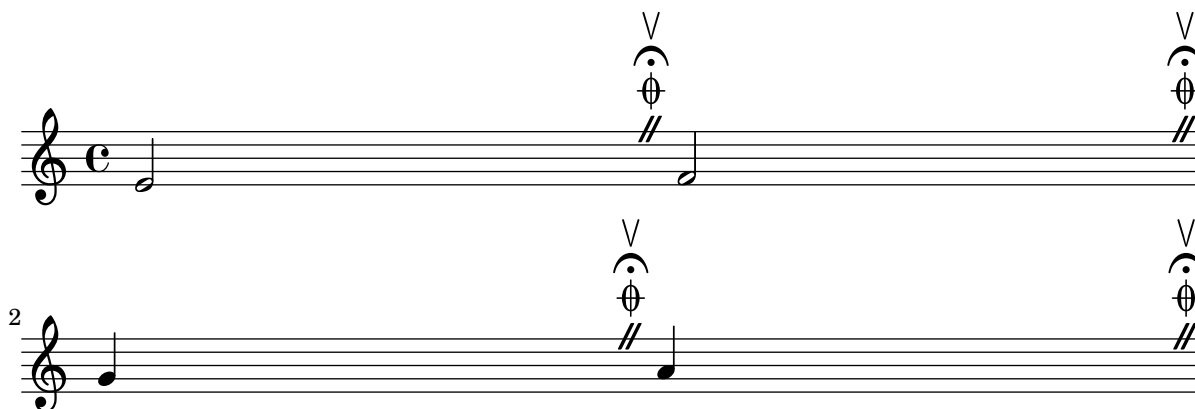
## caesura-alignment-multiple.ly

Caesura scripts can align to breath marks in some staves and to bar lines in others. The output should have one staff with a fermata over 'railroad tracks'. The other staves should have a fermata over a comma at bar lines, and the scripts should align to the bar lines individually.



## caesura-articulation-multiple.ly

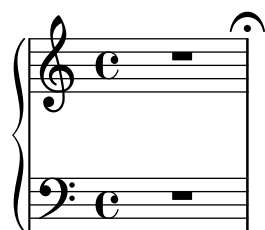
Articulations following `\caesura` are stacked according to the same priorities as articulations following notes. These articulations should look the same though the input order is different each time.



### caesura-over-span-bar-line-sorting.ly

In staff groups where span bar lines are engraved, caesura marks aligned on bar lines appear outside the extremal staves only.

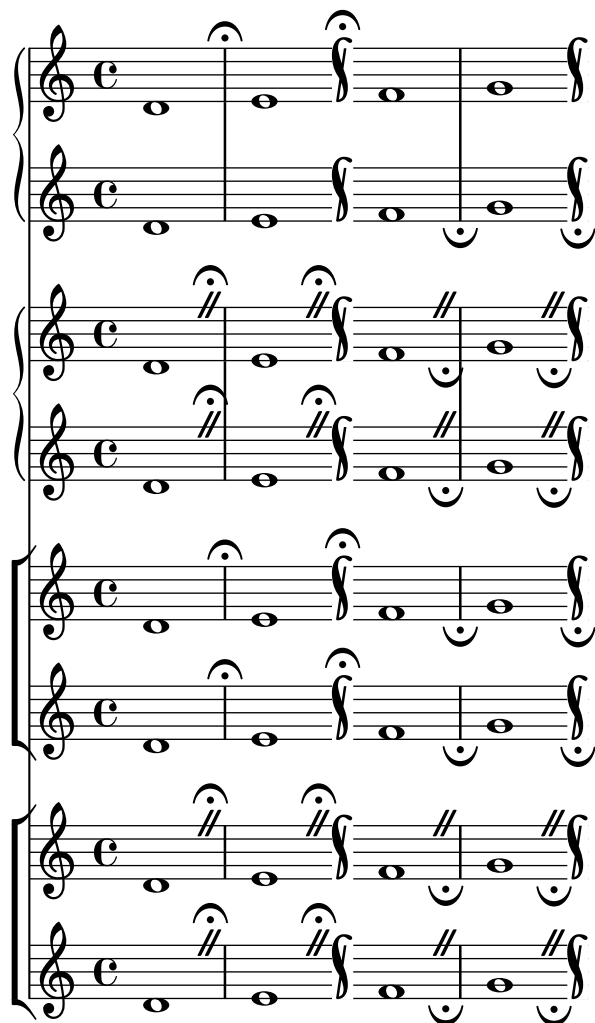
In this case, the source code lists the bottom staff before the top and uses `alignAboveContext` to control the layout. A fermata should appear above the bar line.



### caesura-over-span-bar-line.ly

In staff groups where span bar lines are engraved, caesura marks aligned on bar lines appear outside the extremal staves only, even at points where no span bar is visible.

The top `PianoStaff` should not have fermatas between the staves where the other `PianoStaff` and `ChoirStaves` do.



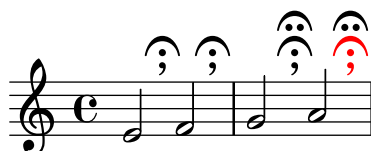
### caesura-over-tall-bar-line.ly

A caesura script is automatically shifted up to avoid colliding with a tall bar line.



### caesura-script-multiple.ly

Context modifications can make `\caesura` appear as a stack of scripts. In this case, the caesura itself is engraved as a fermata over a comma, and a double-dot fermata is added as an articulation. The final caesura is colored red with `\tweak ... \caesura ...`, which affects both the fermata and the comma, but not the additional articulation.



### caesura-style-comma-not-at-bar-line.ly

This test customization of `\caesura`. In mid measure, the caesura appears as a comma outside the staff. At a bar line, no caesura mark appears, but optional articulations still appear.

	No Art.	Art. ↓	Art. ↑	Art. Neutral
B.Sign ↑				
C.Script ↑				
B.Sign ↓				
C.Script ↑				
B.Sign ↑				
C.Script ↓				
B.Sign ↓				
C.Script ↓				

### caesura-style-comma-or-fermata.ly

This test customization of `\caesura`. In mid measure, the caesura appears as a comma outside the staff. At a bar line it appears as a fermata.

Regression test cases for `\caesura` with context modifications. The examples show the placement of the caesura mark (comma) relative to the staff and the bar line, depending on the context modification.

Context modifications: No Art., Art. ↓, Art. ↑, Art. Neutral.

Staff configurations: B.Sign ↑, C.Script ↑; B.Sign ↓, C.Script ↑; B.Sign ↑, C.Script ↓; B.Sign ↓, C.Script ↓.

### caesura-style-comma-over-bar-line.ly

Context modifications can make `\caesura` appear as a comma outside the staff. In this case, when the caesura comes at a measure boundary, the comma is aligned over the bar line rather than like a breath mark.

Regression test cases for `\caesura` with context modifications. The examples show the placement of the caesura mark (comma) relative to the staff and the bar line, depending on the context modification.

Context modifications: No Art., Art. ↓, Art. ↑, Art. Neutral.

Staff configurations: B.Sign ↑, C.Script ↑; B.Sign ↓, C.Script ↑; B.Sign ↑, C.Script ↓; B.Sign ↓, C.Script ↓.

### caesura-style-comma.ly

Context modifications can make `\caesura` appear as a comma outside the staff. In this case, all commas are horizontally aligned like breath marks, even when the caesura comes at a measure boundary.

No Art.    ,    Art. ↓    ,    Art. ↑    ;    ;    ;    ;    Art. Neutral

B. Sign ↑

C. Script ↑

B. Sign ↓

C. Script ↑

B. Sign ↑

C. Script ↓

B. Sign ↓

C. Script ↓

### caesura-style-default.ly

This test shows the default caesura mark style.

No Art.    Art. ↓    Art. ↑    Art. Neutral

B. Sign ↑

C. Script ↑

B. Sign ↓

C. Script ↑

B. Sign ↑

C. Script ↓

B. Sign ↓

C. Script ↓

### caesura-style-straight-or-fermata.ly

This test customization of `\caesura`. In mid measure, the caesura appears as ‘railroad tracks’. At a bar line it appears as a fermata.

Art. ↑      Art. Neutral

No Art.      Art. ↓

B.Sign ↑      C.Script ↑

B.Sign ↓      C.Script ↑

B.Sign ↑      C.Script ↓

B.Sign ↓      C.Script ↓

The image displays four staves of musical notation, each with a specific label on the left and various articulation marks above the notes. The labels are: B.Sign ↑, C.Script ↑, B.Sign ↓, C.Script ↑, B.Sign ↑, C.Script ↓, and B.Sign ↓, C.Script ↓. The articulation marks include slurs, accents, and various types of breath marks (e.g., 'Art. ↑', 'Art. Neutral', 'Art. ↓'). The notation is in a standard musical format with a treble clef and a common time signature.

center-title.ly

Long titles should be properly centered.

How Razorback Jumping Frogs Level Six Piqued Gymnast

The image shows a single staff of musical notation with a treble clef and a common time signature. The title 'How Razorback Jumping Frogs Level Six Piqued Gymnast' is centered above the staff.

centered-bar-numbers-alternative.ly

Centered bar numbers may be altered according to alternatives just like regular bar numbers.

2      3      4      5a      5b

The image shows a single staff of musical notation with a treble clef and a common time signature. The bar numbers 2, 3, 4, 5a, and 5b are centered above the staff. The notation includes a repeat sign and a double bar line.

centered-bar-numbers-centering.ly

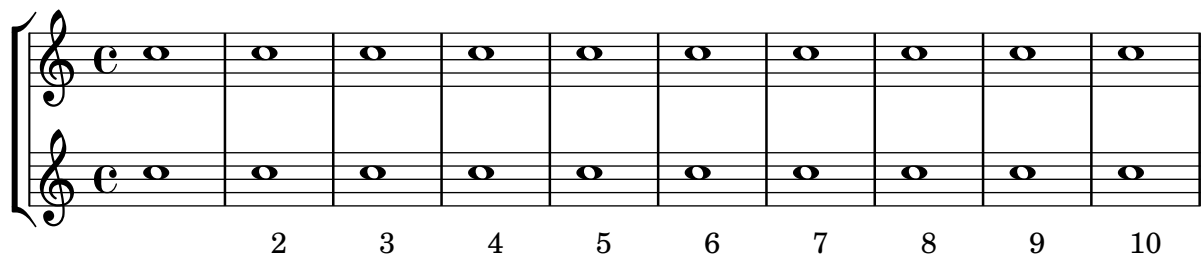
The centering of measure-centered bar numbers does not take prefatory material (such as clefs and time signatures) into account in the extent of the measure. This may be overridden by the user.

2      3

The image shows a single staff of musical notation with a treble clef and a common time signature. The bar numbers 2 and 3 are centered above the staff. The notation includes a key signature change and a time signature change.

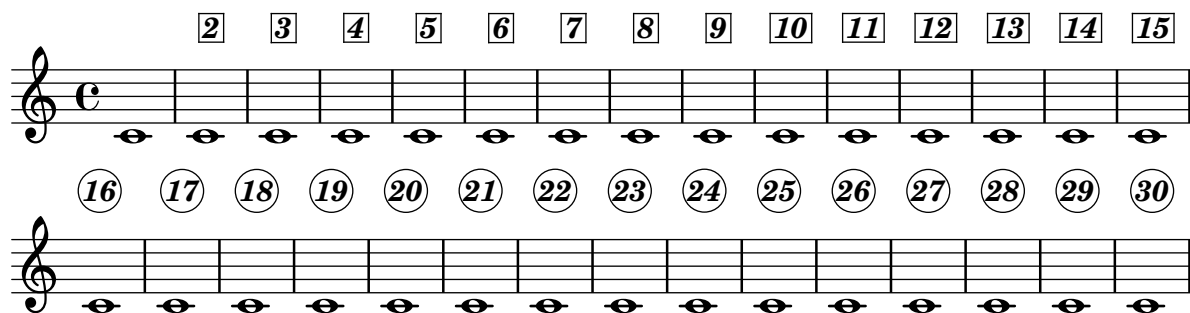
centered-bar-numbers-down.ly

Measure-centered bar numbers may be placed beneath the staves.



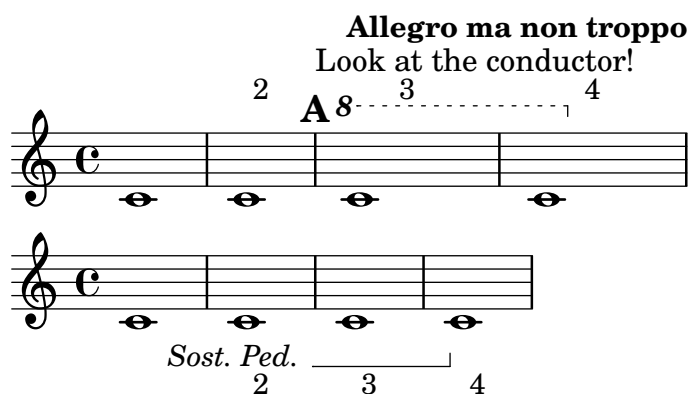
### centered-bar-numbers-formatting.ly

Centered bar numbers may be boxed or circled. Their appearance can be changed through properties of the `text-interface`.



### centered-bar-numbers-priority.ly

Test the stacking of measure-centered bar numbers with other objects.



### centered-bar-numbers-self-alignment-X.ly

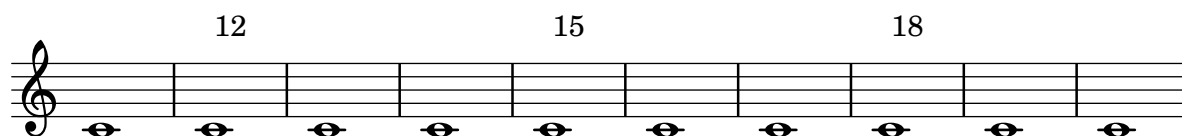
`self-alignment-X` can be overridden on centered bar numbers.



### centered-bar-numbers-visibility.ly

Centered bar numbers honor the `barNumberVisibility` context property.





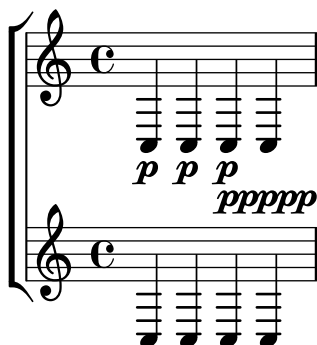
### centered-bar-numbers.ly

Bar numbers may be centered within their measure.



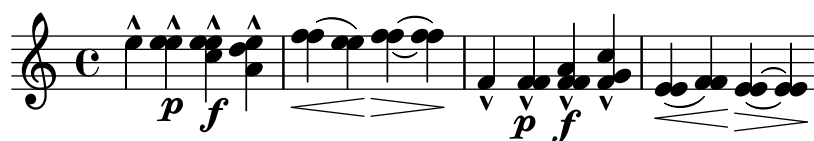
### choirstaff-dynamics-spacing.ly

In ChoirStaff contexts, dynamics are allowed to cross columns.



### chord-X-align-on-main-noteheads.ly

Chords containing unisons or seconds: Center articulation marks, dynamics, slurs, etc., on the notehead that is on the “correct” side of the stem.



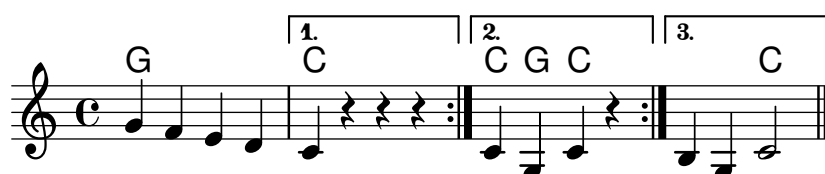
### chord-additional-pitch-prefix.ly

The prefix of additional chord pitches can be tuned with `additionalPitchPrefix`.

$C^{\text{add9}}$   $C^9$

### chord-changes-alternative.ly

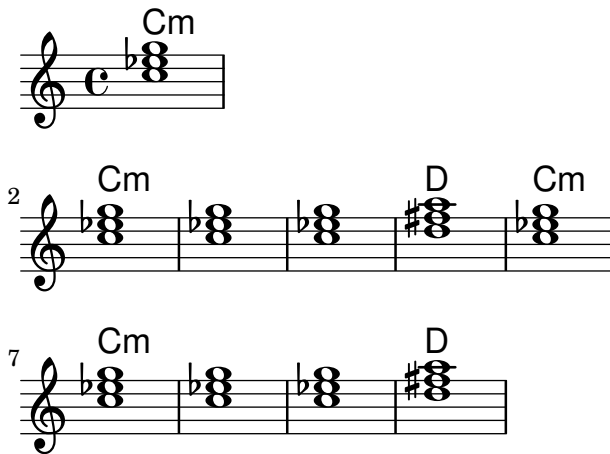
Chord change detection in repeat alternatives happens in relation to the chord active at the beginning of the first alternative.





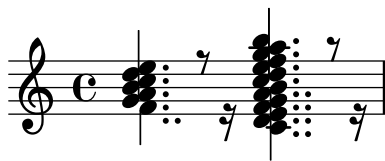
## chord-changes.ly

Property `chordChanges`: display chord names only when there's a change in the chords scheme, but always display the chord name after a line break.



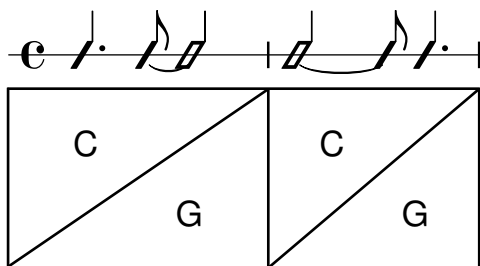
## chord-dots.ly

The column of dots on a chord is limited to the height of the chord plus `chord-dots-limit` staff-positions.



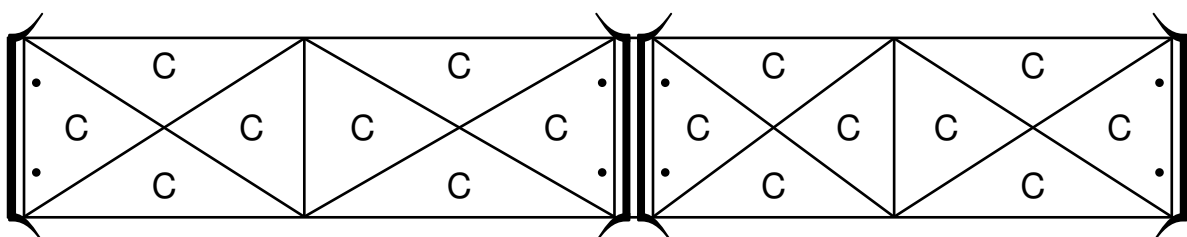
## chord-grid-additional-contexts.ly

Contexts can be created in parallel with `ChordGrid` by instantiating a `ChordGridScore` explicitly.



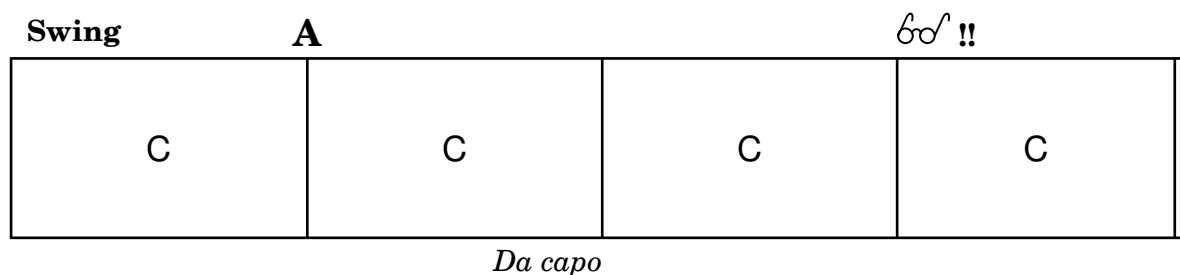
## chord-grid-bar-line-attachment.ly

In chord grids, lines inside squares attach to the innermost line of the bar line.



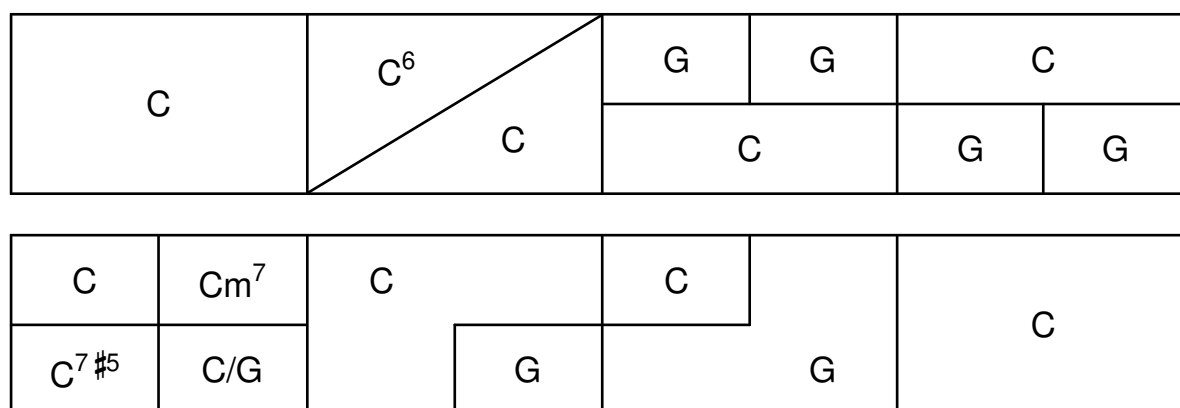
## chord-grid-marks.ly

Various kinds of marks can be used within `ChordGrid` contexts.



## chord-grid-median-style.ly

In chord grids, the `\medianChordGridStyle` command causes measures split in 4 equal parts to be printed with median rather than diagonal lines. This is the style recommended in Philippe Baudoin's book *Jazz, mode d'emploi*.



## chord-grid-parentheses.ly

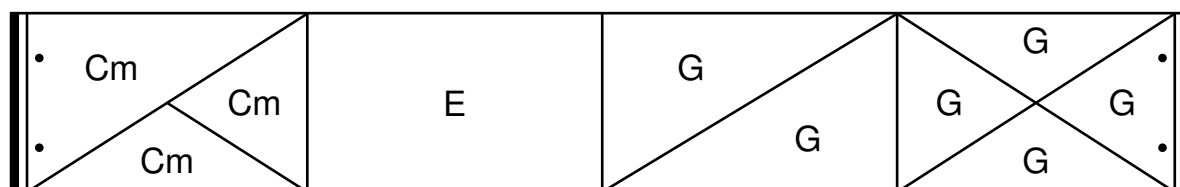
Individual chords can be parenthesized in chord grids.



## chord-grid-repeats.ly

Repeat notation can be used in chord grids.

For volta repeats, a repeat bar line is printed even at the beginning of the piece. Inner lines in the chord square should stop at the 'l' part of the '.|:' bar line, not at ':':



C	⌘	C	C
---	---	---	---

C	C	⌘	
---	---	---	--

%

<div> <div>Cm</div> <div>Cm</div> <div>Cm</div> </div>	E	E	E
--	---	---	---

D.S. %

### chord-grid-rests.ly

Chord grids can contain rests. This causes the `noChordSymbol` to be printed.

C	N.C.	<div> <div>C</div> <div>N.C.</div> </div>	<div> <div>C</div> <div>N.C.</div> </div>	N.C.
---	------	---	---	------

### chord-grid-skips.ly

Chord grids may contain skips. They cause a blank space in chord squares.

<div> <div>C</div> </div>	<div> <div>C</div> </div>	<div> <div>C</div> </div>	
	<div> <div>C</div> </div>		

### chord-grid-staff-sizes.ly

Chord grids are properly scaled with staff size.

C	C	C	C	C	C	C	C
---	---	---	---	---	---	---	---

C	C	C	C
C		C	

### **chord-grid-stopstaff.ly**

`\stopStaff` and `\startStaff` can be used in chord grids.

C	C		C
C			C
C	C	C	C

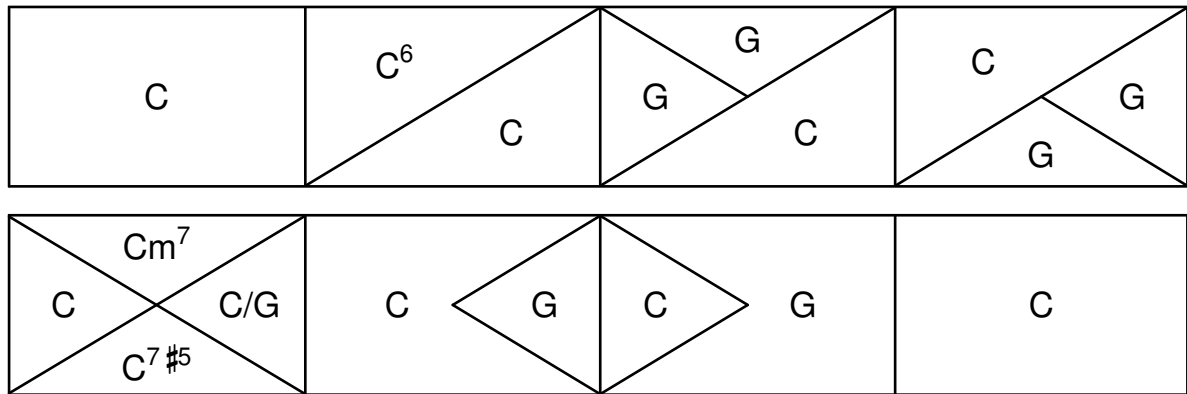
### **chord-grid-unterminated-measure.ly**

Within chord grids, an unterminated measure should be handled gracefully.

C	
---	--

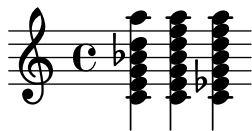
## chord-grid.ly

The `ChordGrid` context creates chord grid notation.



## chord-name-11-entry.ly

The 11 is only added to major-13 if it is mentioned explicitly.



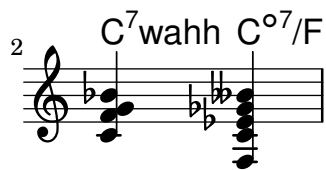
## chord-name-entry.ly

Chords can be produced with the `chordname` entry code (`\chordmode` mode), using a pitch and a suffix. Here, the suffixes are printed below pitches.

## chord-name-exceptions.ly

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





### chord-name-major7.ly

The layout of the major 7 can be tuned with `majorSevenSymbol`. It does not break if `majorSevenSymbol` is unset. One should see: triangle - j7 - triangle - #7.

$C^{\Delta} C^{j7} C^{\Delta} C^{\#7}$

### chord-name-minor.ly

The layout of the minor chord can be tuned with `minorChordModifier`.

$C_m C_m^7 C^- C^{-7}$

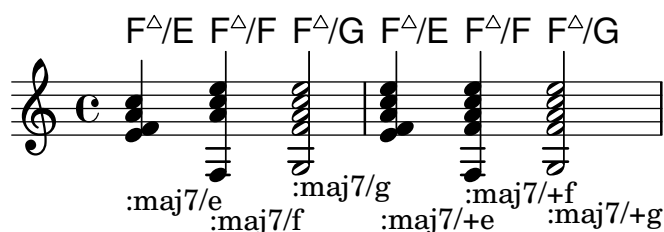
### chord-name-override-text.ly

Users can override the `text` property of `ChordName`.

A B  $C^7$  foo

### chord-names-bass.ly

In ignatzek inversions, a note is dropped down to act as the bass note of the chord. Bass note may be also added explicitly. Above the staff: computed chord names. Below staff: entered chord name.



### chord-names-in-grand-staff.ly

GrandStaff contexts accept chord names. The chord name in this example should be printed above the top staff.

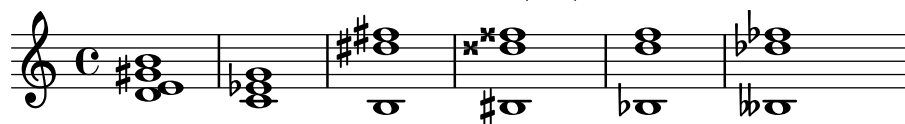


## chord-names-languages.ly

The English naming of chords (the default) can be changed to German (`\germanChords` replaces B and Bes with H and B), semi-German (the same as `\germanChords` but B gets displayed as B with a flat), Italian (`\italianChords` uses Do Re Mi Fa Sol La Si), or French (`\frenchChords` uses Do Ré Mi Fa Sol La Si). Command `\englishChords` sets the chord names back to English.

The input note language is the default (i.e., Dutch).

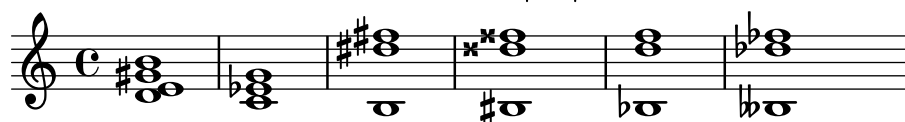
default	E/D	Cm	B/B	B <sup>#</sup> /B <sup>#</sup>	B <sup>b</sup> /B <sup>b</sup>	B <sup>bb</sup> /B <sup>bb</sup>
German	E/d	Cm	H/h	H <sup>#</sup> /his	B/b	H <sup>bb</sup> /heses
semi-German	E/d	Cm	H/h	H <sup>#</sup> /his	B <sup>b</sup> /b	H <sup>bb</sup> /heses
Italian	Mi/Re	Do m	Si/Si	Si <sup>#</sup> /Si <sup>#</sup>	Si <sup>b</sup> /Si <sup>b</sup>	Si <sup>bb</sup> /Si <sup>bb</sup>
French	Mi/Ré	Do m	Si/Si	Si <sup>#</sup> /Si <sup>#</sup>	Si <sup>b</sup> /Si <sup>b</sup>	Si <sup>bb</sup> /Si <sup>bb</sup>
English	E/D	Cm	B/B	B <sup>#</sup> /B <sup>#</sup>	B <sup>b</sup> /B <sup>b</sup>	B <sup>bb</sup> /B <sup>bb</sup>



## chord-names-languages2.ly

The same as `chord-names-languages.ly`, but the input note language is set to German. The result should be exactly the same.

default	E/D	Cm	B/B	B <sup>#</sup> /B <sup>#</sup>	B <sup>b</sup> /B <sup>b</sup>	B <sup>bb</sup> /B <sup>bb</sup>
German	E/d	Cm	H/h	H <sup>#</sup> /his	B/b	H <sup>bb</sup> /heses
semi-German	E/d	Cm	H/h	H <sup>#</sup> /his	B <sup>b</sup> /b	H <sup>bb</sup> /heses
Italian	Mi/Re	Do m	Si/Si	Si <sup>#</sup> /Si <sup>#</sup>	Si <sup>b</sup> /Si <sup>b</sup>	Si <sup>bb</sup> /Si <sup>bb</sup>
French	Mi/Ré	Do m	Si/Si	Si <sup>#</sup> /Si <sup>#</sup>	Si <sup>b</sup> /Si <sup>b</sup>	Si <sup>bb</sup> /Si <sup>bb</sup>
English	E/D	Cm	B/B	B <sup>#</sup> /B <sup>#</sup>	B <sup>b</sup> /B <sup>b</sup>	B <sup>bb</sup> /B <sup>bb</sup>



## chord-names-lower-case-minor.ly

Minor chords may be printed as lowercase letters, in which case the ‘m’ suffix is omitted in the output.

Dm d

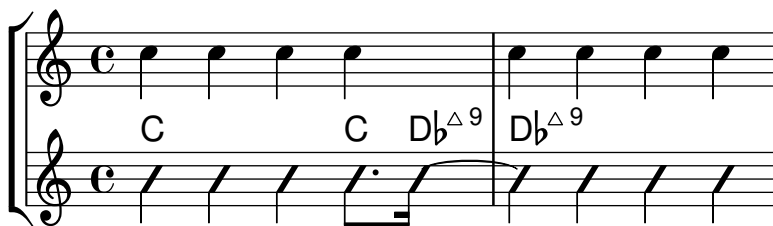
### chord-names-rests.ly

In `ChordNames`, both normal rests and multi-measure rests cause `noChordSymbol` to be printed. Skips do not print anything.



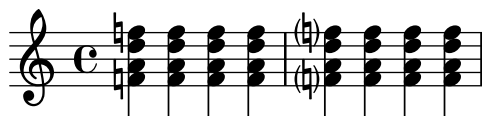
### chord-names-spanbar.ly

The `Span_bar_stub_engraver` also works with `ChordNames` contexts, ensuring that chord names remain clear of span bars.



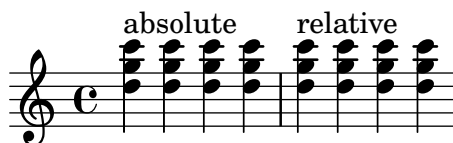
### chord-repetition-accidentals.ly

Chord repeats should omit forced and reminder accidentals.



### chord-repetition-relative.ly

Chord repetition handles `\relative mode`: the repeated chords have the same octaves as the original one.



### chord-repetition-script-stack.ly

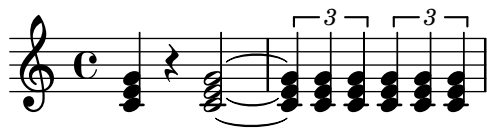
Post events such as fingerings and scripts added to a chord repetition follow the same basic stacking order as chords.



### chord-repetition-times.ly

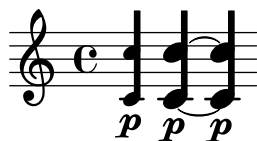
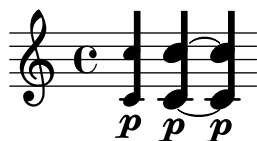
Chord repetitions are expanded late in the processing order and get their note events only then. Check that `\times` still works correctly on them.





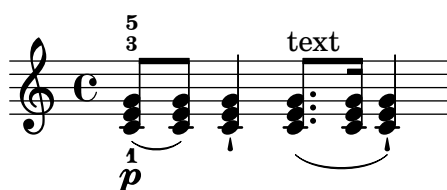
### chord-repetition-tweak.ly

`\tweak` takes effect on repeat chords ‘`q`’ just as if the repetition were written out. In this test, the two first scores should be identical, and the third score should be identical to the first two except for two added dynamic markings. The stems should be thicker than usual, and note heads in the second chord and the third one should be bigger.



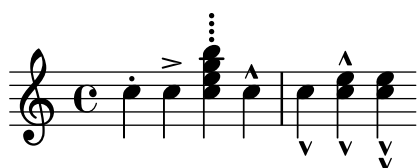
### chord-repetition.ly

A repetition symbol can be used to repeat the previous chord and save typing. Only note events are copied: articulations, text scripts, fingerings, etc are not repeated.



### chord-scripts.ly

Scripts can also be attached to chord elements. They obey manual direction indicators.



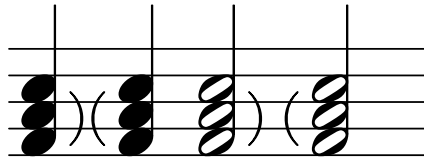
### chord-slash-separator.ly

The layout of chord inversions can be tuned with `slashChordSeparator`.

$D\flat/C$   $D\flat$  over  $C$

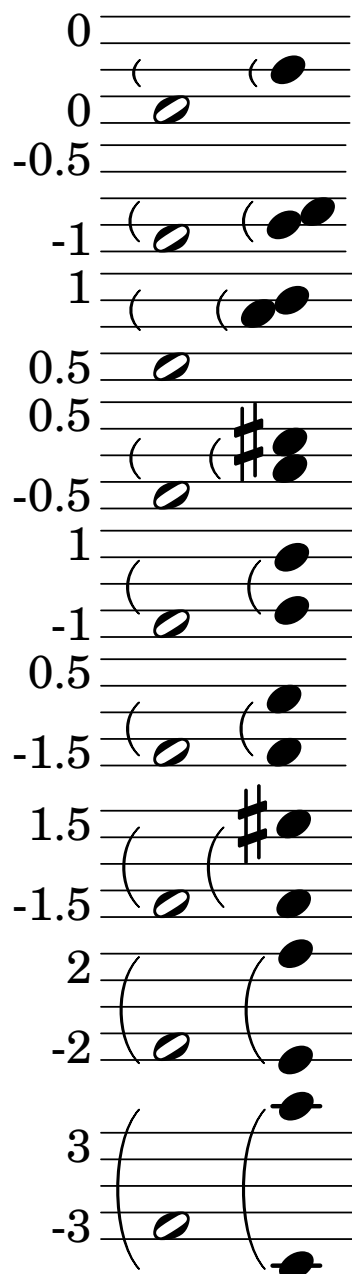
### chord-slur-at-right.ly

Setting `ChordSlur.direction` to `#RIGHT` makes the ends of the slur point toward the left. The first quarter-note chord has the slur on the right; the second has it on the left. Ditto for the half-note chords.



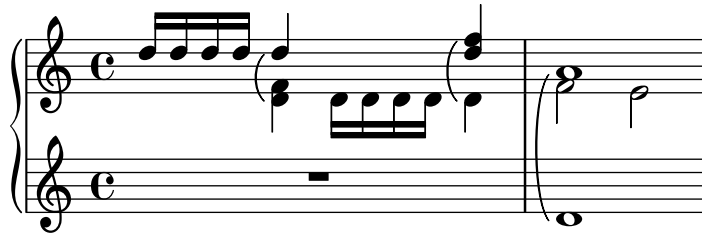
### chord-slur-positions-bracket.ly

This test covers positioning vertical slurs. On each line, the first slur has its position set manually to the values in the margin, and the second slur takes its position from the black notes. The two should match.



### chord-slur-span-collision.ly

Cross-staff or -voice chord slurs which include single note heads as anchors do not collide with previous note heads or prefatory material.



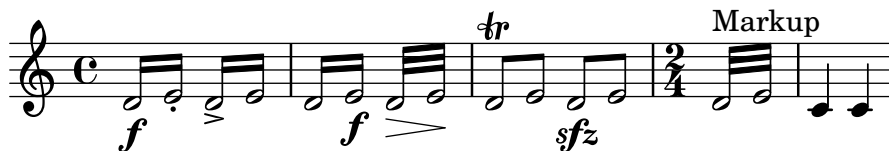
### chord-tremolo-accidental.ly

Chord tremolos adapt to the presence of accidentals.



### chord-tremolo-articulations.ly

Articulations on chord tremolos should not confuse the time-scaling of the notes. In particular, only the number of real notes should be considered.



### chord-tremolo-other-commands.ly

To calculate the total duration of chord tremolos, only real notes shall be counted, no other commands.



### chord-tremolo-scaled-durations.ly

Don't allow scaled durations to confuse the tremolo beaming. The tremolos should each have 3 beams.



### chord-tremolo-short.ly

Tremolo repeats can be constructed for short tremolos (total duration smaller than 1/4) too. Only some of the beams are connected to the stems.



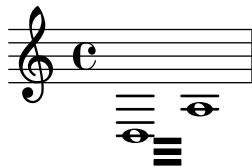
### chord-tremolo-single.ly

Chord tremolos on a single note.



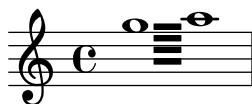
### chord-tremolo-stem-direction.ly

Stem directions influence positioning of whole note tremolo beams.



### chord-tremolo-whole.ly

chord tremolos don't collide with whole notes.



### chord-tremolo.ly

Chord tremolos look like beams, but are a kind of repeat symbol. To avoid confusion, chord tremolo beams do not reach the stems, but leave a gap. Chord tremolo beams on half notes are not ambiguous, as half notes cannot appear in a regular beam, and should reach the stems.

In this example, each tremolo lasts exactly one measure.

(To ensure that the spacing engine is not confused we add some regular notes as well.)



## chord-voicings.ly

Chord voicings may be transformed or inverted automatically through Scheme functions. These work even when chord notes are not entered in order (e.g. from the lowest to the uppermost note), and may also be used in chordmode. Even when using voicings, chord names remain unchanged.

The musical score for `chord-voicings.ly` consists of three staves of music in C major, demonstrating various chord voicings and transformations. The first staff (measures 1-6) shows: Cm<sup>7</sup> D<sup>ø</sup> (labeled 'chords'), C<sup>Δ</sup> E<sup>b</sup>Δ<sup>#11</sup> (labeled 'drop 2'), Cm<sup>7</sup> D<sup>ø</sup> (labeled 'drop 2'), C<sup>Δ</sup> E<sup>b</sup>Δ<sup>#11</sup> (labeled 'drop 4'), Cm<sup>7</sup> D<sup>ø</sup> (labeled 'drop 4'), and C<sup>Δ</sup> E<sup>b</sup>Δ<sup>#11</sup>. The second staff (measures 7-12) shows: Cm<sup>7</sup> D<sup>ø</sup> (labeled 'drop 2 and 4'), C<sup>Δ</sup> E<sup>b</sup>Δ<sup>#11</sup> (labeled 'raise 1'), Cm<sup>7</sup> D<sup>ø</sup> (labeled 'raise 1'), C<sup>Δ</sup> E<sup>b</sup>Δ<sup>#11</sup> (labeled 'raise 3'), Cm<sup>7</sup> D<sup>ø</sup> (labeled 'raise 3'), and Cm<sup>7</sup> D<sup>ø</sup>. The third staff (measures 13-18) shows: C<sup>Δ</sup> E<sup>b</sup>Δ<sup>#11</sup> (labeled '2nd inversion'), Cm<sup>7</sup> D<sup>ø</sup> (labeled '2nd inversion'), C<sup>Δ</sup> E<sup>b</sup>Δ<sup>#11</sup> (labeled '"down" inversion'), Cm<sup>7</sup> D<sup>ø</sup> (labeled '"down" inversion'), C<sup>Δ</sup> E<sup>b</sup>Δ<sup>#11</sup> (labeled '"down" inversion'), and Cm<sup>7</sup> D<sup>ø</sup> (labeled '"down" inversion').

## chordnames-nochord.ly

Rests in music passed to ChordNames context display `noChordSymbol`. `noChordSymbol` is treated like a ChordName with respect to `chordChanges`.

The musical score for `chordnames-nochord.ly` consists of three staves of music in C major, showing rests and chord symbols. The first staff (measures 1-3) shows: C (labeled 'C'), N.C. (labeled 'N.C.'), and N.C. (labeled 'N.C.'). The second staff (measures 4-6) shows: N.C. (labeled 'N.C.'), G (labeled 'G'), and C (labeled 'C'). The third staff (measures 7-9) shows: C (labeled 'C'), N.C. (labeled 'N.C.'), and N.C. (labeled 'N.C.'). Chord symbols are displayed above the notes, and rests are displayed as 'N.C.'.

N.C.                      G                      C

10

## chords-funky-ignatzek.ly

Jazz chords may have unusual combinations.

## chromatic-scales.ly

`staffLineLayoutFunction` is used to change the position of the notes. This sets `staffLineLayoutFunction` to `ly:pitch-semitones` to produce a chromatic scale with the distance between a consecutive space and line equal to one semitone.

a a# b c c# d d# e f f# g g# a

## clef-change-at-end.ly

A clef change at the end of the music is printed.

## clef-force.ly

Setting `forceClef` prints a clef, even at the end of the music, even if the clef is unchanged, and even without a `\clef` command.

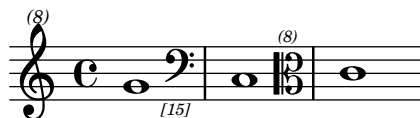
## clef-ottava.ly

Ottava brackets and clefs both modify `Staff.middleCPosition`, but they don't confuse one another.



## clef-transposition-optional.ly

Clef transposition symbols may be parenthesized or bracketed by using parentheses or brackets in the command string.



## clef-transposition-placement.ly

Transposition symbols should be correctly positioned close to the parent clef. Horizontal alignment is fine-tuned for standard C, G and F clefs: for example, downwards transposition of a G clef should be centered exactly under the middle of clef hook. For clefs that don't have fine-tuned alignment the transposition number should be centered.

Even the smallest positioning changes may indicate a prob

The image displays a complex musical score for regression testing, organized into three main systems of staves. Each system contains two staves, with the top staff using a C-clef (soprano or alto) and the bottom staff using an F-clef (bass). The staves are filled with musical notation, including notes, rests, and accidentals. The notation is repeated across multiple measures, with some measures containing multiple notes or rests. The staves are labeled with numbers 8, 15, (8), and (141) below them, indicating specific test cases or measures. The notation is repeated across multiple measures, with some measures containing multiple notes or rests. The staves are labeled with numbers 8, 15, (8), and (141) below them, indicating specific test cases or measures.

### clef-transposition-visibility.ly

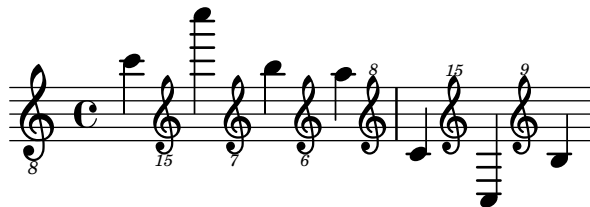
Clefs may be transposed. By default, break-visibility of `ClefModifiers` is derived from the associated clef, but it may be overridden explicitly. The initial `treble_8` clef should not have an 8, while the `treble_8` clef after the `tenor` clef should. These settings also need to apply to clefs on new lines.

The image shows a musical score snippet with three staves. The first staff is a treble clef with a common time signature (C) and contains two measures of music. The second staff is a treble clef with a common time signature (C) and contains two measures of music. The third staff is a treble clef with a common time signature (C) and contains two measures of music. The staves are labeled with numbers 3 and 6 below them, indicating specific test cases or measures.



## clef-transposition.ly

Clefs may be transposed up or down by arbitrary amount, including 15 for two octaves.



## clef-unchanged.ly

The `\clef` command does not print a clef if the clef has not changed. Only the system-start clef should appear.



## clef-warn.ly

Unknown clef name warning displays available clefs



## clefs.ly

Clefs with `full-size-change` should be typeset in full size.

clefs:

treble french soprano mezzosoprano alto

6 varC treble altovarC tenor tenorvarC

11 tenorG GG baritone varbaritone baritonevarC

16 baritonevarF bass subbass percussion varpercussion

21 with full-size-change = #t:  
treble french soprano mezzosoprano alto varC

27 treble altovarC tenor tenorvarC tenorG GG

33 baritone varbaritone baritonevarC baritonevarF bass

38 subbass percussion varpercussion

## clip-systems.ly

Clipping snippets from a finished score

Notes:

- If system starts and ends are included, they include extents of the System grob, eg. 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.

This file needs to be run separately with `-dclip-systems`; the collated-files.html of the regression test does not adequately show the results.

The result will be files named `base-from-start-to-end[-count].eps`.

When using Cairo, this file only works when using the PostScript format.



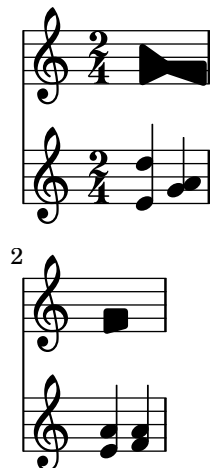
## clips

from-2.0.1-to-4.0.1-clip.eps



**cluster-break.ly**

Clusters behave well across line breaks.

**cluster-cross-staff.ly**

Clusters can be written across staves.

**cluster-single-note.ly**

don't crash on single chord clusters.

**cluster-style.ly**

Clusters behave well across line breaks.

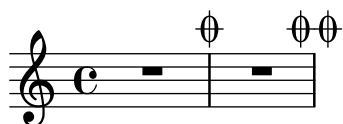
**cluster.ly**

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



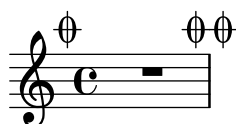
### coda-mark-begin-score-default.ly

`\codaMark \default` at the beginning of the score does not create a mark. A single coda mark should appear at the beginning of the second measure and a double coda mark should appear at the end.



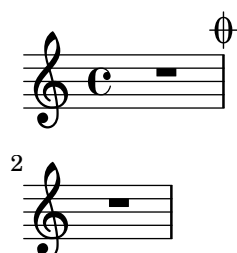
### coda-mark-begin-score-specific.ly

`\codaMark 1` at the beginning of the score creates a visible mark. A single coda mark should appear at the beginning of the measure and a double coda mark should appear at the end.



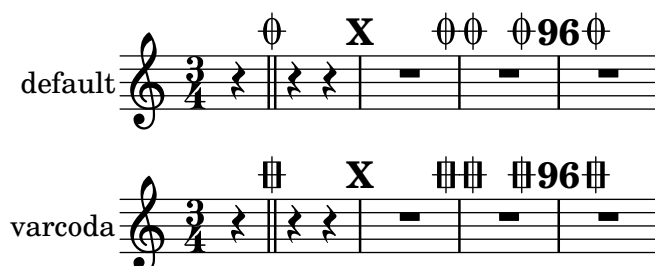
### coda-mark-break.ly

A coda mark at a line break appears at the end of the line.



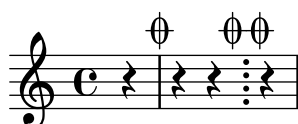
### coda-mark-formatters.ly

Coda marks are formatted with `codaMarkFormatter`, which the user can override. Rehearsal marks and coda marks are sequenced independently.



### coda-mark-unaligned.ly

Where a coda mark is not aligned on a measure boundary, the bar line defined by `underlyingRepeatBarType` appears by default. In this case, the single coda sign should have a normal bar line and the double coda sign should have a dotted bar line.



### collision-dots-invert.ly

When notes are colliding, the resolution depends on the dots: notes with dots should go to the right, if there could be confusion to which notes the dots belong.



### collision-dots-move.ly

If dotted note heads must remain on the left side, collision resolution moves the dots to the right.



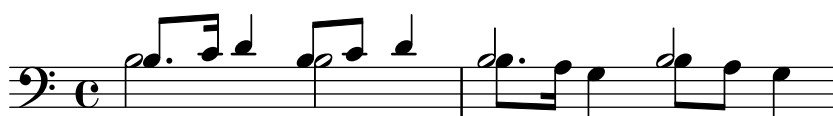
### collision-dots-up-space-dotted.ly

For collisions where the upper note is dotted and in a space, the upper is moved to right. This behavior can be tuned by prefer-dotted-right.



### collision-dots.ly

Collision resolution tries to put notes with dots on the right side.



### collision-harmonic-no-dots.ly

Collision resolution involving dotted harmonic heads succeeds when dots are hidden since rhythmic-head-interface will only retrieve 'dot-count' from live grobs.



### collision-head-chords.ly

Note heads in collisions should be merged if they have the same positions in the extreme note heads.



### collision-head-solfa-fa.ly

‘fa’ shape note heads (‘fa’, ‘faThin’, etc.), which are right triangles, are merged to avoid creating a rectangular note.

Using property `NoteCollision.fa-merge-direction`, the direction of the merged ‘fa’ can be controlled independently of the stem direction. If this property is not set, the ‘down’ glyph variant is used.



### collision-heads.ly

Open and black note heads are not merged by default.



### collision-manual.ly

Colliding note-columns may be shifted manually with `force-hshift`. Arrangements of notes after collision-resolution have their main columns (not suspended notes) left-aligned, excluding columns with forced shifts.



### collision-merge-differently-dotted.ly

If `NoteCollision` has `merge-differently-dotted = ##t` note heads that have differing dot counts may be merged anyway. Dots should not disappear when merging similar note heads.



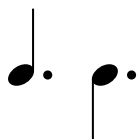
### collision-merge-differently-headed.ly

If `merge-differently-headed` is enabled, then open note heads may be merged with black noteheads, but only if the black note heads are from 8th or shorter notes.



### collision-merge-dots-hidden.ly

When merging a visible note with a hidden note, the visible dots remain. Both notes should have a dot.



### collision-merge-dots.ly

When merging heads, the dots are merged too.



### collision-mesh.ly

Oppositely stemmed chords, meshing into each other, are resolved.



### collision-seconds.ly

Seconds do not confuse the collision algorithm. The first pair of chords in each measure should merge, mesh, or come relatively close, but the second in each measure needs more space to make clear which notes belong to which voice.



### collision-single-head.ly

Single head notes may collide.



### collision-whole.ly

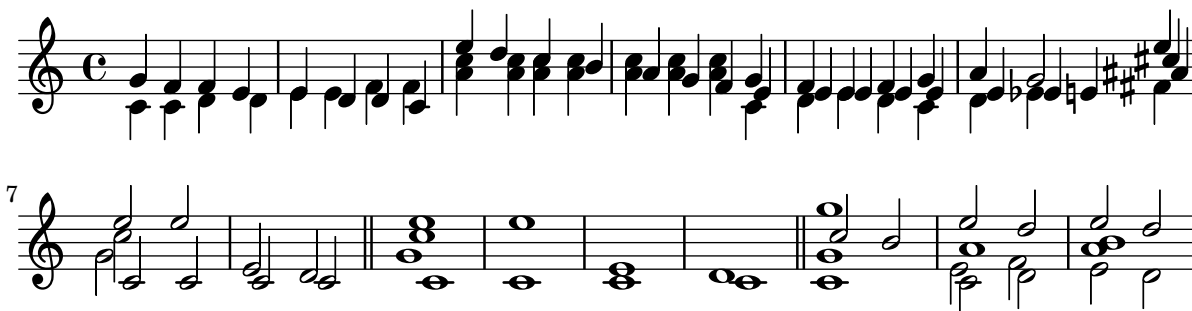
Mixed collisions with whole and longer notes require asymmetric shifts.





## collisions.ly

In addition to normal collision rules, there is support for polyphony, where the collisions are avoided by shifting middle voices horizontally.



## color-css.ly

CSS-style color codes are supported and must be prefixed with a hash. In SVG backend, the given color codes (as hexadecimal strings or predefined color names) are used directly; `rgb-color` lists are converted to `rgb()` or `rgba()` appropriately.

Alpha transparency is only visible in SVG output.



## color.ly

Each grob can have a color assigned to it. Use the `\override` and `\revert` expressions to set the `color` property.

Colors may include an alpha channel, but that is only apparent in SVG output.



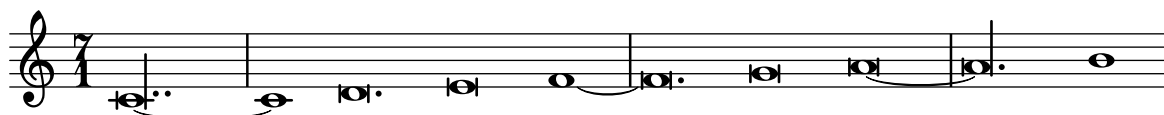
## completion-heads-alternating-polyphony.ly

Complex completion heads work properly in a polyphonic environment.



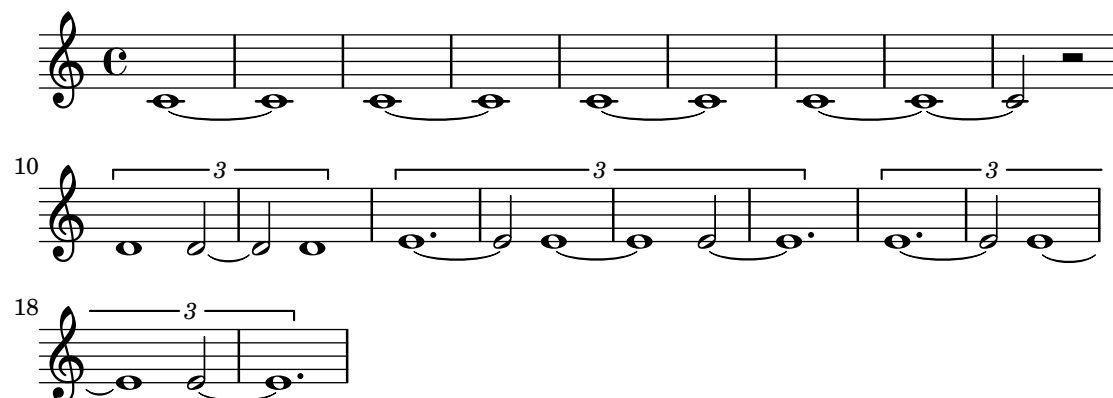
## completion-heads-dotted-durations.ly

The `Completion_heads_engraver` uses dotted breve/longa durations if possible.



### completion-heads-factor.ly

If the `Note_heads_engraver` is replaced by the `Completion_heads_engraver`, long notes, longer than `measureLength`, are split into un-scaled notes, even if the original note used a scale-factor. `completionFactor` controls this behavior.



### completion-heads-lyrics.ly

You can put lyrics under completion heads.



### completion-heads-multiple-ties.ly

The `Completion_heads_engraver` correctly handles notes that need to be split into more than 2 parts.



### completion-heads-polyphony.ly

Completion heads are broken across bar lines. This was intended as a debugging tool, but it can be used to ease music entry. Completion heads are not fooled by polyphony with a different rhythm.



### completion-heads-tie.ly

Completion heads will remember ties, so they are started on the last note of the split note.



### completion-heads-tuplets.ly

Completion heads may be used with tuplets (and compressed music) too.



### completion-heads-unit.ly

Note head completion may be broken into sub-bar units by setting the `completionUnit` property.



### completion-heads.ly

If the `Note_heads_engraver` is replaced by the `Completion_heads_engraver`, notes that cross bar lines are split into tied notes.



### completion-rest.ly

If the `Rest_engraver` is replaced by the `Completion_rest_engraver`, long rests, longer than `measureLength`, are split into un-scaled rests, even if the original duration used a scale-factor. `completionFactor` controls this behavior.



### complex-once.ly

This tests `\once` applied to multiple property operations.



## compound-time-signature-style.ly

Simple-fraction components of a complex time signature are numeric regardless of the time signature style.



## compound-time-signatures.ly

Create complex time signatures. The argument is a Scheme list of lists. Each list describes one fraction, with the last entry being the denominator, while the first entries describe the summands in the numerator. If the time signature consists of just one fraction, the list can be given directly, i.e. not as a list containing a single list. For example, a time signature of  $(3+1)/8 + 2/4$  would be created as `\timeAbbrev #'((3 1 8) (2 4))`, and a time signature of  $(3+2)/8$  as `\timeAbbrev #'((3 2 8))` or shorter `\timeAbbrev #'(3 2 8)`.

A series of ten staves of music, each with a different time signature and a corresponding rhythmic pattern. The staves are numbered 3, 5, 6, 7, 8, 9, 11, 13, and 15. The time signatures are: 3/4, 5/8, 6/8, 7/8, 8/8, 9/8, 11/8, 13/8, and 15/8. Each staff contains a sequence of notes that correspond to the time signature, with some staves showing more complex patterns like beamed eighth notes or sixteenth notes.

**context-defaultchild-cycle.ly**

A `\defaultchild` cycle does not induce an endless loop. The output of this test is not important.

**context-defaultchild-def.ly**

`\defaultchild` can be overridden in a context definition. `CREATED` should appear in the left margin.

**context-defaultchild-mod.ly**

`\defaultchild` can be overridden in `\with` blocks. `CREATED` should appear in the left margin.

**context-denies-defaultchild-def.ly**

`\denies context` in a context definition cancels a prior `\defaultchild context`. `CREATED` should appear in the left margin.

**context-denies-defaultchild-mod.ly**

`\denies context` in a `\with` block cancels a prior `\defaultchild context`. `CREATED` should appear in the left margin.

**context-denies-nondestructive-mod.ly**

A `\denies` statement in a `\with` block applies to the local context only; it does not change the global context definition. The lower staff should hold a B-sharp.



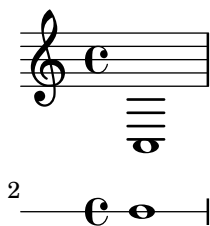
**context-descend-only-not-found.ly**

If the descend-to-context function cannot find or create its context below the current context, then it does not create its context anywhere, and it leaves the current context unchanged.

The expected output of this test is one staff with two notes.

**context-die-staff.ly**

a staff should die if there is reference to it.

**context-find-child.ly**

`\context` finds a child by type and ID even when the parent also matches.

```
StaffGroup A
  \
  StaffGroup B (from here, find StaffGroup A)
    \
    StaffGroup A (this is found)
```

RESULT should appear in the left margin.

**context-find-current.ly**

`\context` finds the current context by type and ID even when there are matching contexts both above and below.

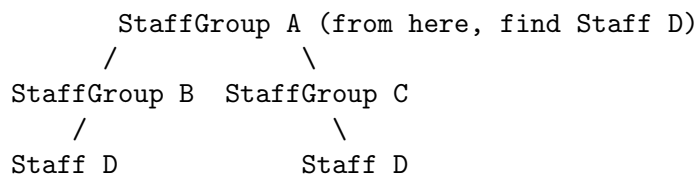
```
StaffGroup A
  \
  StaffGroup A (from here, find StaffGroup A)
    \
    StaffGroup A
```

INNER and RESULT should appear in the left margin.

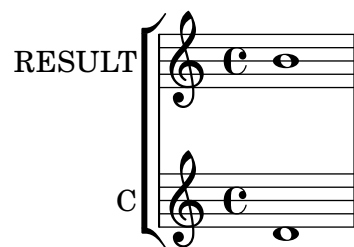


**context-find-grandchild-ambiguous.ly**

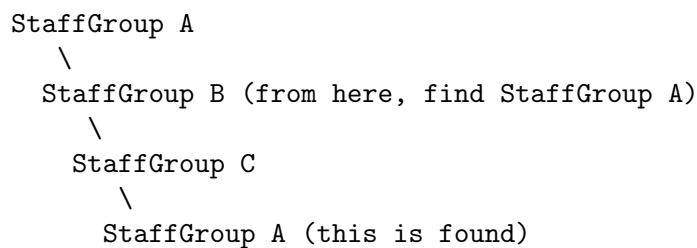
`\context` finds a grandchild by type and ID when there are multiple matching contexts.



RESULT and either B or C should appear in the left margin.

**context-find-grandchild.ly**

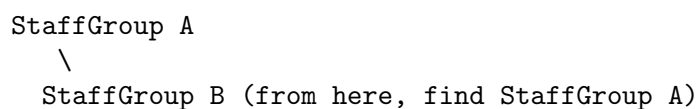
`\context` finds a grandchild by type and ID even when the parent also matches.



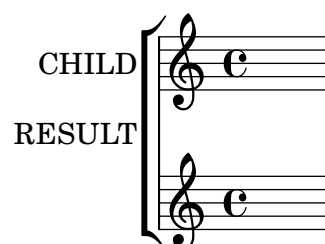
RESULT should appear in the left margin.

**context-find-parent.ly**

`\context` can find the parent context by type and ID.

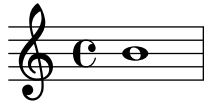


CHILD and RESULT should appear in the left margin.



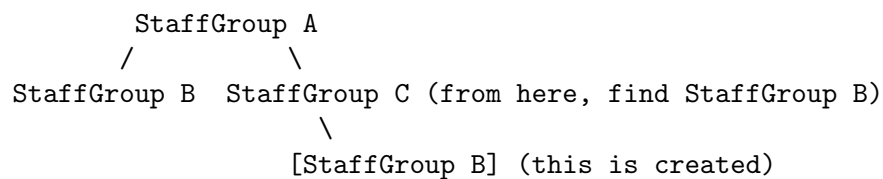
### context-find-score-alias.ly

Attempting to find a Score context by alias before it exists triggers creation of a Score context. The output should have a note on the middle line of the staff.

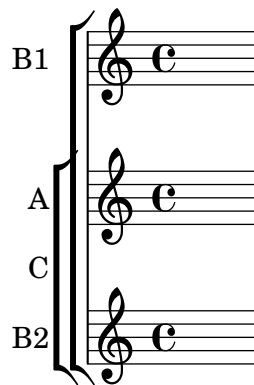


### context-find-sibling.ly

`\context` creates a new context rather than finding a matching context in another branch.



B1, A, C, and B2 should appear in the left margin.



### context-global-find.ly

User code is not allowed to access the Global context. The visual output of this test is not important.



### context-global-new.ly

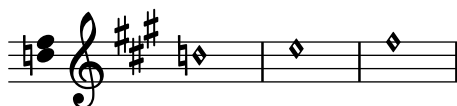
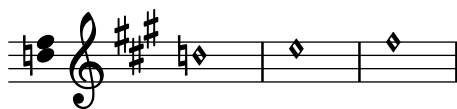
User code is not allowed to create a Global context. The visual output of this test is not important.



### context-mod-context.ly

Context modifications can be stored into a variable as a `\with` object. They can be later inserted directly into a context definition.





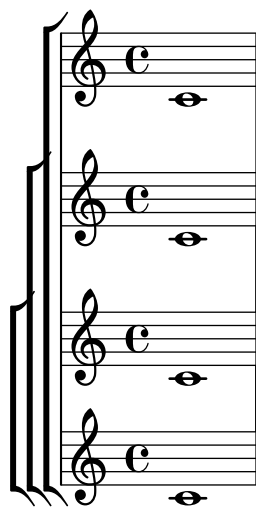
### context-mod-with.ly

Context modifications can be stored into a variable as a `\with` object. They can be later inserted into another `\with` block.

	No modifications
	Remove time sig, add ambitus, set staff to 4 lines
	The same mods using a variable
	The same mods using a variable and <code>\with</code>
	Remove clef and use variable to add other changes as above
	Also remove clef and key engravers
	The same mods as staff 2
	Back to default

### context-nested-staffgroup.ly

Contexts of the same type can be nested.



### context-new-child-same-name.ly

`\new` can create a child of the same type and name as its parent. PASS should appear in the left margin.



### context-new-sibling-same-name.ly

`\new` can create a sibling of an existing context with the same type and name. The instrument name should be PASS.



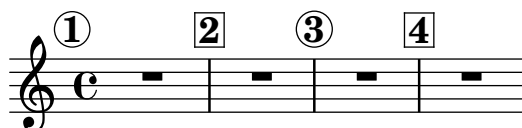
### context-output-def.ly

Let `ly:context-output-def` access some output variables from inside a `\applyContext` expression.



### context-property-deprecated-scheme-get.ly

`ly:context-property` works on a deprecated context property. Odd-numbered measures should be marked with circles and even-numbered measures should be marked with boxes.



**context-property-deprecated-scheme-set.ly**

`ly:context-set-property!` works on a deprecated context property. The output should be a single measure with a B note.

**context-property-deprecated-scheme-unset.ly**

`ly:context-unset-property` works on a deprecated context property. The output should be a single measure with a B note.

**context-property-deprecated-scheme-where-defined.ly**

`ly:context-property-where-defined` works on a deprecated context property. A coda sign should appear at the start of measure 2.

**context-property-deprecated-set-function.ly**

`\propertySet` works on a deprecated context property. The output should be a single measure with a B note.

**context-property-deprecated-set-once.ly**

`\once \set` works on a deprecated context property. The output should be a single measure with a B note.

**context-property-deprecated-set.ly**

`\set` works on a deprecated context property. The output should be a single measure with a B note.

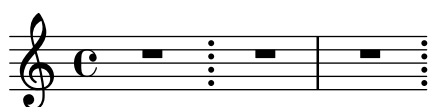


**context-property-deprecated-unset-function.ly**

`\propertyUnset` works on a deprecated context property. The output should be a single measure with a B note.

**context-property-deprecated-unset-once.ly**

`\once \unset` works on a deprecated context property. The output should have three bar lines: the middle line should be normal and the outer lines should be dotted.

**context-property-deprecated-unset.ly**

`\unset` works on a deprecated context property. The output should be a single measure with a B note.

**context-property-pop-empty.ly**

`\popContextProperty` warns when the stack is empty and unsets the property. No instrument name should appear.

**context-property-pop-inner.ly**

`\popContextProperty` avoids reading the property stacks of contexts enclosing the target context. No instrument name should appear.

**context-property-push-inner.ly**

`\pushContextProperty` avoids accessing the property stacks of contexts enclosing the target context. This test should run with expected warnings and no instrument names should appear in the output.



### context-property-stack-unset.ly

`\pushContextProperty` can save the state of a property that is not currently set. `\popContextProperty` restores it to unset. The beaming of the lower voice should follow the beaming of the upper voice in measures 1 and 3; it should differ in measure 2.



### context-property-stack.ly

`\pushContextProperty` can be used repeatedly. `\popContextProperty` pops one value from the stack and uses it to set the property. The output should show a normal-sized note at the beginning and the end, a very large note in the middle, and mid-sized notes between them.



### context-score-level.ly

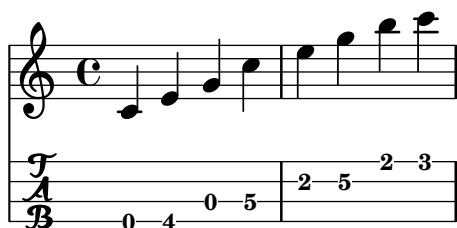
It is possible to define contexts that, when instantiated, take the normal place of `Score`.

This test should show a score with proportional notation and bigger note heads.



### context-string-tuning.ly

Using `\contextStringTuning` does not break compiling.



### cropping-with-negative-vspace.ly

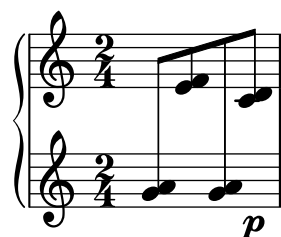
Test case for cropping with negative `vspace`.

This test ensures that when cropping is enabled, the bounding box correctly includes content that has been shifted upwards using negative `vspace`.

bottom  
top

### cross-staff-beams.ly

Test for cross-staff beams. Three issues are covered. All stems, beams, and note heads should be positioned correctly and there should be no programming errors.



### cross-staff-stems.ly

Test for cross-staff stems. We check for properly connected chords, triplets, and auto-beamed beams correctly ended.



### cue-clef-after-barline.ly

Cue clefs can be printed after a bar line.



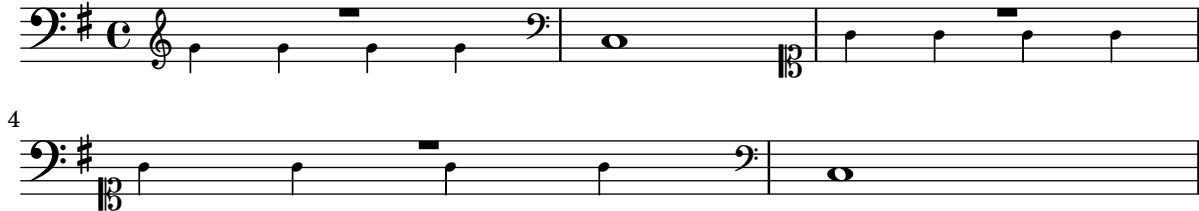
### cue-clef-begin-of-score.ly

Clefs for cue notes at the start of a score should print the standard clef plus a small cue clef after the time/key signature.



### cue-clef-keysignature.ly

Clefs for cue notes should not influence the printed key signature.



### cue-clef-manually.ly

Cue clefs can be printed manually.



### cue-clef-new-line.ly

Clefs for cue notes and line breaks. If the cue notes start in a new line, the cue clef should not be printed at the end of the previous line. Similarly, an end clef for cue notes ending at a line break should only be printed at the end of the line.

Cue notes going over a line break should print the standard clef on the new line plus an additional cue clef after the time/key signature.



### cue-clef-transposition-optional.ly

Optional transposition for clefs for cue notes is supported by using parentheses or brackets around the transposition number.



## cue-clef-transposition.ly

Transposition for clefs for cue notes.



## cue-clef.ly

Clefs for cue notes: Print a cue clef at the begin of the cue notes and a canceling clef after the cue notes.



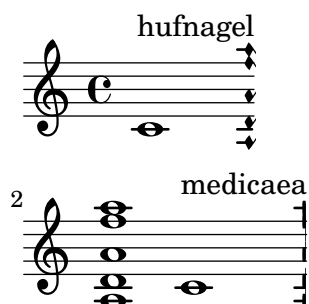
## custos-unpitched.ly

Custos\_engraver accepts (and ignores) unpitched notes.



## custos.ly

Custodes may be engraved in various styles.





4 vaticana

6 mensural

8 Ký- ri- e

e- lé- i- son

dead-notes.ly

Muted notes (also called dead notes) are supported within normal staves and tablature. They are printed correctly, even if another font for TabNoteHead is used.

The image shows a comparison of two fonts used for guitar notation: 'default-font' and 'DejaVu Sans Mono'. The notation is displayed on a four-line staff with a bass clef and a common time signature (C). The notation includes a sequence of notes and rests, with some notes marked with an 'x' to indicate a specific fret or action. The 'default-font' uses a standard serif font, while 'DejaVu Sans Mono' uses a monospaced font. The 'DejaVu Sans Mono' font is shown in a larger size to highlight its readability in the context of guitar notation.

debug-property-callbacks.ly

Cyclic dependencies are detected and warned about. When the `debug-property-callbacks` option is set, a backtrace is printed with the warning.

## define-event-function.ly

Tests `define-event-function` by creating a trivial function converting a markup into a dynamic script post-event. As opposed to music functions, a direction indicator is not required.

## divisi-staves.ly

The `VerticalAxisGroup.remove-layer` property can be used for typesetting temporary divisi staves where the switch to split staves is done only at line breaks such that all complex passages are rendered in separate staves.

The image displays a musical score for Violins, illustrating the use of divisi staves. The score is written in treble clef with a common time signature (C). The music consists of a series of eighth notes, with some measures containing beamed sixteenth notes. The score is divided into several systems, each starting with a measure number in the left margin. The systems are labeled as follows:

- Violins (Measure 1)
- V I&II (Measure 6)
- V I&II (Measure 12)
- V I&II (Measure 18)
- V I (Measure 24) and V II (Measure 24)
- V I&II (Measure 30)
- V I&II (Measure 36)
- V I&II (Measure 41)
- V I&II (Measure 46)

The notation shows that the Violins play in unison for most of the piece, but at measure 24, they divide into two parts, V I and V II, which play different lines of music. This divisi section is temporary, as the Violins return to playing in unison (labeled V I&II) from measure 30 onwards.

## divisiones-staff-override-alone.ly

This test exercises ancient divisions (divisiones) with settings that are overridden in various built-in `Staff` contexts. Each `Staff` is in a separate `\score`.

The image displays five musical staves illustrating different notation styles for ancient divisions. Above the first staff, labels indicate 'measure', 'caesura', 'virgula', 'divisio', and 'finalis'. The staves are labeled on the left as follows:

- Staff**: A standard staff with a treble clef and 4/4 time signature, showing various bar lines and repeat signs.
- Gregor. Transcr.**: A staff showing Gregorian transcription notation with blue slanted bar lines.
- Kievan**: A staff showing Kievan notation with a different clef and note shapes.
- Mensural**: A staff showing mensural notation with a C-clef and diamond-shaped notes.
- Petrucchi**: A staff showing Petrucchi notation with a C-clef and diamond-shaped notes.
- Vaticana**: A staff showing Vaticana notation with a C-clef and square notes.

## divisiones-staff-override-gregorian-transcription-style.ly

By default, `GregorianTranscriptionStaff` creates `BarLine` grobs for `\divisio...` commands, but `\EnableGregorianDivisiones` makes it create `Divisio` grobs like the ancient-notation staves.

The image displays four musical staves illustrating different notation styles for ancient divisions. Above the first staff, labels indicate 'measure', 'caesura', 'virgula', 'divisio', and 'finalis'. The staves are labeled on the left as follows:

- Staff**: A standard staff with a treble clef and 4/4 time signature, showing various bar lines and repeat signs.
- G.T.Staff defaults**: A staff showing Gregorian transcription notation with blue slanted bar lines.
- w/ chant-quarterbar**: A staff showing Gregorian transcription notation with blue slanted bar lines.
- preferring Divisio**: A staff showing Gregorian transcription notation with blue slanted bar lines.

## divisiones-staff-override-grouped.ly

This test exercises ancient divisions (divisiones) with settings that are overridden in various built-in `Staff` contexts. All staves are in one `StaffGroup`.

The image displays a musical score for the file `divisiones-staff-override-grouped.ly`. It consists of six staves, each representing a different musical notation system: `Staff` (modern staff), `Gregor. Transcr.` (Gregorian transcription), `Kievan` (Kievan notation), `Mensural` (mensural notation), `Petrucci` (Petrucci notation), and `Vaticana` (Vatican notation). The score is written in 2/4 time. Annotations above the staves include 'measure' (pointing to a bar line), 'caesura' (pointing to a double bar line), 'virgula' (pointing to a small blue mark), 'divisio' (pointing to a large blue mark), and 'finalis' (pointing to the end of the piece). The notation on each staff is adapted to its respective system, showing how the same musical content is represented differently across these systems.

## divisions-staff-override-alone.ly

This test exercises semantic divisions with settings that are overridden in various built-in `Staff` contexts. Each `Staff` is in a separate `\score`.

The image displays a musical score for the file `divisions-staff-override-alone.ly`. It consists of five staves: `Staff`, `Gregor. Transcr.`, `Kievan`, `Mensural`, and `Petrucci`. The score is written in 2/4 time. Annotations above the staves include 'submeasure' (pointing to a dotted line), 'measure' (pointing to a bar line), 'caesura' (pointing to a double bar line), 'section' (pointing to a large blue mark), and 'fine' (pointing to the end of the piece). The notation on each staff is adapted to its respective system, showing how the same musical content is represented differently across these systems.



## divisions-staff-override-gregorian-transcription-style.ly

By default, `GregorianTranscriptionStaff` creates `BarLine` grobs for semantic division commands, but `\EnableGregorianDivisions` makes it create `Divisio` grobs like the ancient notation staves.

The image displays four staves of musical notation, each illustrating a different approach to semantic divisions:

- Staff:** Shows a standard staff with a treble clef and 2/4 time signature. It includes various division commands marked above the staff: "submeasure", "measure", "caesura", "section", and "fine".
- G.T.Staff defaults:** Shows a staff where the default Gregorian transcription style is used, with vertical bar lines corresponding to the division commands.
- w/ chant-quarterbar:** Shows a staff where the division commands are represented by quarter bars, a style used in chant notation.
- preferring Divisio:** Shows a staff where the division commands are represented by blue vertical lines, indicating the use of the `Divisio` grob.

## divisions-staff-override-grouped.ly

This test exercises semantic divisions with settings that are overridden in various built-in `Staff` contexts. All staves are in one `StaffGroup`.

### dodecaphonic-no-repeat-cadenza.ly

`\cadenzaOn` should not confuse the `dodecaphonic-no-repeat` accidental style. In this test, the second C should have a printed accidental since it is not immediately repeated.

### dodecaphonic-no-repeat-partial.ly

Partials do not confuse the `dodecaphonic-no-repeat` accidental style. In this test, the second C should have a printed accidental since it is not immediately repeated.

### dot-column-engraver.ly

Dot Columns are engraved in the Staff by default, enabling dots to move vertically to make room for dots from another voice. If `Dot_column_engraver` is moved to Voice, separate dot columns are engraved, and these dots avoid notes in other voices.



move Dot\_column\_engraver to Voice :



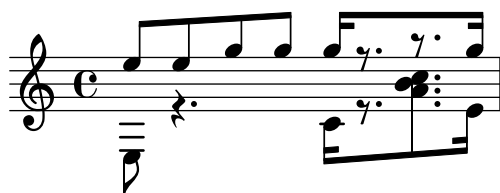
### dot-column-note-collision.ly

Dots and note-heads should not collide.



### dot-column-rest-collision.ly

Dot columns do not trigger beam slanting too early. This input should compile with no programming error message, and the dots should be correctly placed on their rests.



### dot-column-vertical-positioning.ly

Dot columns should not trigger vertical spacing before line breaking. If the regtest issues a programming\_error saying that vertical spacing has been called before line breaking, it has failed.



### dot-dot-count-override.ly

The dot-count property for Dots can be modified by the user.



### dot-flag-collision.ly

Dots move to the right when a collision with the (up)flag happens.



### dot-rest-beam-trigger.ly

Dotted rests connected with beams do not trigger premature beam calculations. In this case, the beam should be sloped, and there should be no `programming_error()` warnings.



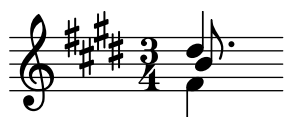
### dot-rest-horizontal-spacing.ly

The dots on a dotted rest are correctly accounted for in horizontal spacing.



### dot-up-voice-collision.ly

in collisions, the dots of outer voices avoid stems and flags of the inner voices.

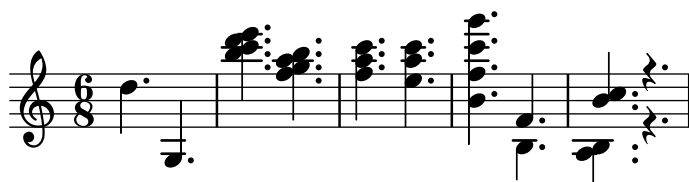


### dots.ly

Both noteheads and rests can have dots. Augmentation dots should never be printed on a staff line, but rather be shifted vertically. They should go up, but in case of multiple parts, the down stems have down shifted dots. In case of chords, all dots should be in a column. The dots follow the shift of rests when avoiding collisions.

The priorities to print the dots are (ranked in importance):

- keeping dots off staff lines,
- keeping dots close to their note heads,
- moving dots in the direction specified by the voice,
- moving dots up.





## drum-scripts.ly

Pitches for drums may have a defined articulation sign. This test checks the predefined drum styles and prints only drum pitches with an articulation sign.

drums-style

closedhihat openhihat splashhihat

No scripts defined

agostini-drums-style

No scripts defined

weinberg-drums-style

closedhihat halfopenhihat openhihat splashhihat

No scripts defined

timbales-style

congas-style

mutehiconga muteloconga openhiconga openloconga

bongos-style

mutehibongo mutelobongo openhibongo openlobongo

percussion-style

longguiro mutetriangle opentriangle shortguiro

## drums.ly

In drum notation, there is a special clef symbol, drums are placed to their own staff positions and have note heads according to the drum, an extra symbol may be attached to the drum, and the number of lines may be restricted.

timbales

crash h.h.

drums

3

### duration-identifier-compressed.ly

The compression factor of a duration identifier is correctly accounted for by the parser.



### duration-line-and-partCombine.ly

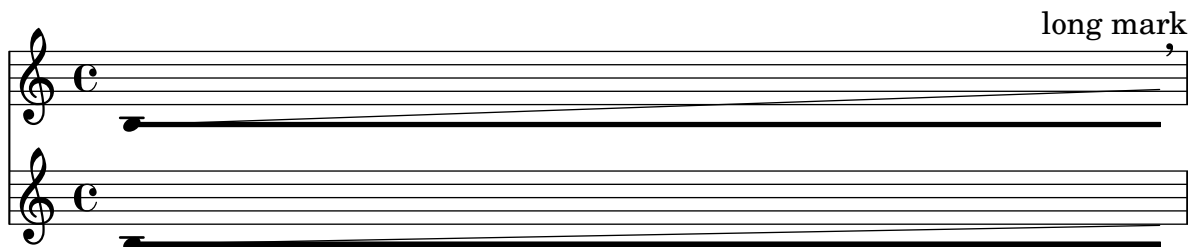
`Duration_line_engraver` works nicely with `\partCombine`.

If `\partCombine` combines notes to chords both note heads get a `DurationLine`.

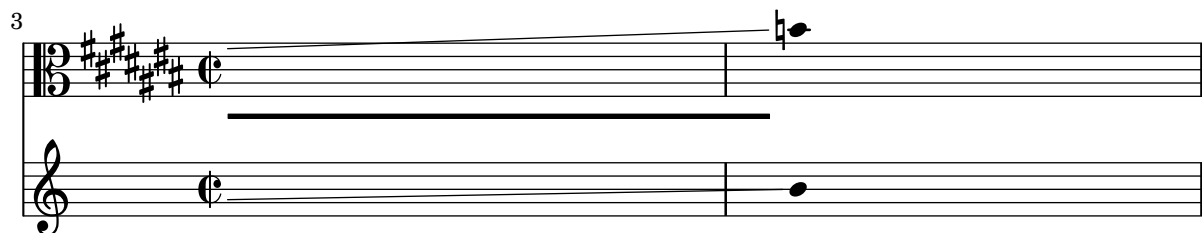
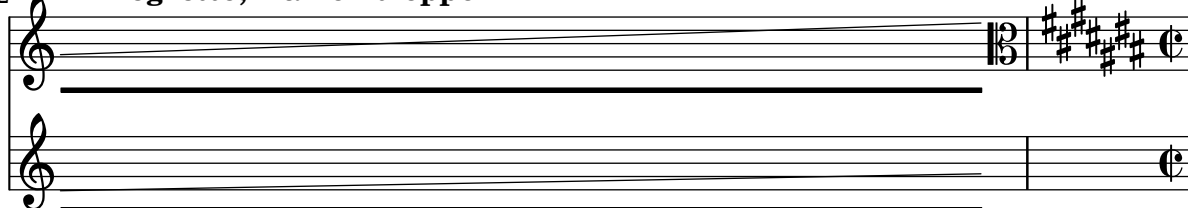


### duration-line-at-line-break.ly

At line break a broken `DurationLine`, like `Glissando`, avoids items with `break-aligned-interface`, like `KeySignature`, `BreathingSign` etc., but not items with the `break-alignable-interface`, like `TextMark`, `MetronomeMark`, etc..



### 2 Allegretto, ma non troppo



### duration-line-break-align-group.ly

`DurationLine` avoids items of `BreakAlignGroup` at line-end, but not mid-line. The mid-line behaviour may be changed by enabling `end-on-break-align-group`.

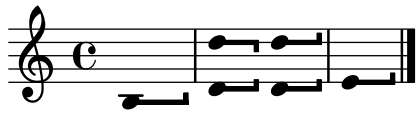
The image displays four systems of musical staves, each containing three staves. The first system shows three staves with a common time signature 'C'. The first staff has a whole note on the first line. The second and third staves also have whole notes on the first line. The second system is marked with a '3' and shows a more complex arrangement with various note values and rests. The third system is marked with a '7' and shows three staves with whole notes. The fourth system is marked with a '9' and shows a similar arrangement to the second system with various note values and rests.

### duration-line-end-items.ly

A `DurationLine` grob may end with a special behavior. Currently available are hooks (with settable direction) and arrows.

The `DurationLine` ends nicely even if in not continued voices.

The image shows a single staff with a common time signature 'C'. It contains a series of arrows pointing to the right, indicating a sequence of notes or durations. The arrows are positioned on the staff lines, suggesting a specific pitch or duration for each note.



### duration-line-magnified-staff.ly

Duration lines are placed vertically correct for non-default staff sizes and all styles.

A large musical score snippet showing three systems of staves. The first system is labeled 'Standard' and contains three staves. The second system is labeled '\magnifyStaff' and contains three staves. The third system is labeled '\staffSize' and contains three staves. Each system shows a treble clef, common time signature (C), and a short melodic phrase. The duration lines are placed vertically correct for non-default staff sizes and all styles.

A musical score with four systems, each containing two staves. The first staff of each system is a treble clef, and the second is a bass clef. The score is divided into three measures. The first measure shows a wavy line (duration line) across the first staff. The second measure shows a dashed line (duration line) across the first staff. The third measure shows a dotted line (duration line) across the first staff. The duration lines are continuous across staff changes.

### duration-line-staff-change.ly

Duration lines work across staff changes.

A musical score with two staves. The first staff is a treble clef, and the second is a bass clef. The score is divided into two measures. The first measure shows a wavy line (duration line) across the first staff. The second measure shows a dashed line (duration line) across the first staff. The duration lines are continuous across staff changes.

### duration-line-start-stop.ly

A `DurationLine` grob may start/end at `NoteHead`, `Rest`, `skip-event` (if forced, otherwise skips are passed), `NoteHeads` of `EventChord` or at an entire `NoteColumn`. Start/end at `MultiMeasureRest` is only basically supported.

It stops automatically if the `Voice` pauses, i.e., no rhythmical events happen for some time, and at end of score.

Avoids Dots (if forced), Accidentals and Arpeggio (per changeable default).

A musical score with a single staff. The score is divided into several measures. The first measure shows a wavy line (duration line) across the first staff. The second measure shows a dashed line (duration line) across the first staff. The third measure shows a dotted line (duration line) across the first staff. The duration lines are continuous across staff changes. Annotations 'skip' with arrows point to the start and end of the duration lines.



### duration-line-styles.ly

Several styles for the DurationLine grob are available: 'beam, 'line, 'dashed-line, 'dotted-line, 'zigzag, 'trill and 'none.



### duration-line-thickness-staff-sizes.ly

The visible thickness of a duration line is adjusted properly according to the staff space for all styles, like for long compressed MultiMeasureRest. Changes in StaffSymbol.thickness are disregarded.

With changed staff-space (and unchanged `StaffSymbol.thickness`), `DurationLine` is adjusted nicely. For trill style one would need to set `grob.font-size` (here done) or `context.fontSize` additionally.

changed  
StaffSymbol  
staff-space

\magnifyStaff

With unchanged staff-space and modified `StaffSymbol.thickness`, `DurationLine` keeps unchanged.

changed  
StaffSymbol  
thickness

The image displays three groups of musical staves, each containing three staves. The first group, labeled 'changed StaffSymbol staff-space', shows a treble clef and a common time signature 'C'. The second group, labeled '\magnifyStaff', shows a treble clef and a common time signature 'C'. The third group, labeled 'changed StaffSymbol thickness', shows a treble clef and a common time signature 'C'. Each staff in all groups contains a whole note 'c' followed by a horizontal duration line. The first group shows the duration line adjusted to the staff space. The second group shows the staff itself magnified. The third group shows the staff lines with increased thickness while the duration line remains unchanged.

The image displays a musical score for regression test cases, organized into three systems. Each system consists of three staves (treble, middle, and bass clef). The first staff of each system contains a sequence of notes with various duration line styles: a solid line, a dotted line, a dashed line, a wavy line, and a solid line. The second and third staves of each system contain similar sequences of notes with duration lines. To the right of each staff, there is a measure containing a thick horizontal bar and the number '20'. The first staff of the first system is marked with a '2' above it. The first staff of the second system is marked with a '20' above it. The first staff of the third system is marked with a '20' above it.

### duration-line-tie.ly

DurationLine should pass a tied NoteHead, but a previous Tie should not be taken into account. In this test the DurationLine, starting at the third note of each line, should end before the fourth note of said line.

The image shows two staves of musical notation. The first staff is in treble clef and contains four measures. The first measure has a whole note, the second a half note, the third a quarter note, and the fourth a quarter note. The second staff is in treble clef and contains four measures. The first measure has a whole note, the second a half note, the third a quarter note, and the fourth a quarter note. The first staff is marked with a '5' above it.

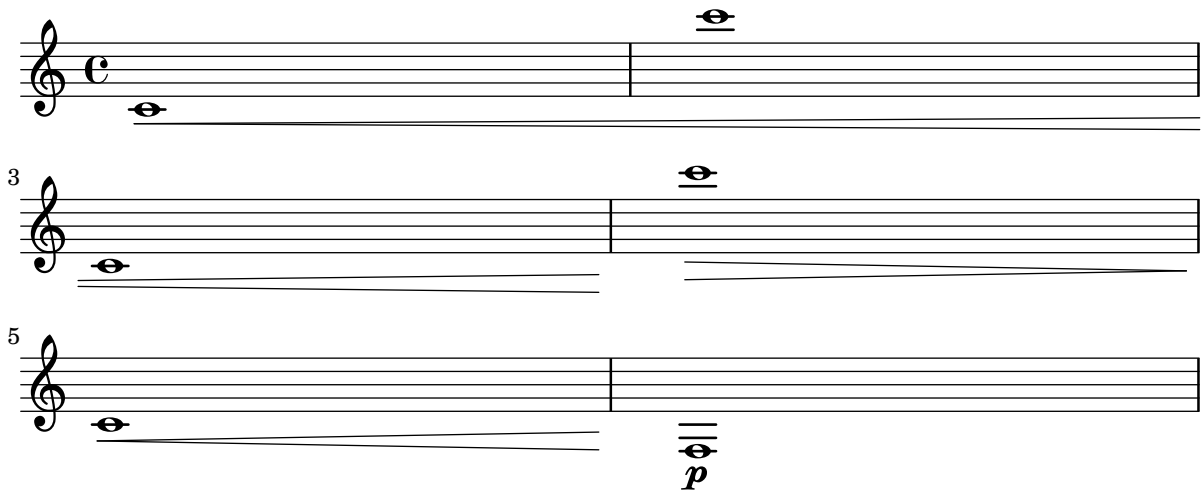
### duration-multiplier-scheme.ly

Duration multipliers can be specified as scheme expressions, either as rationals or as a moment.

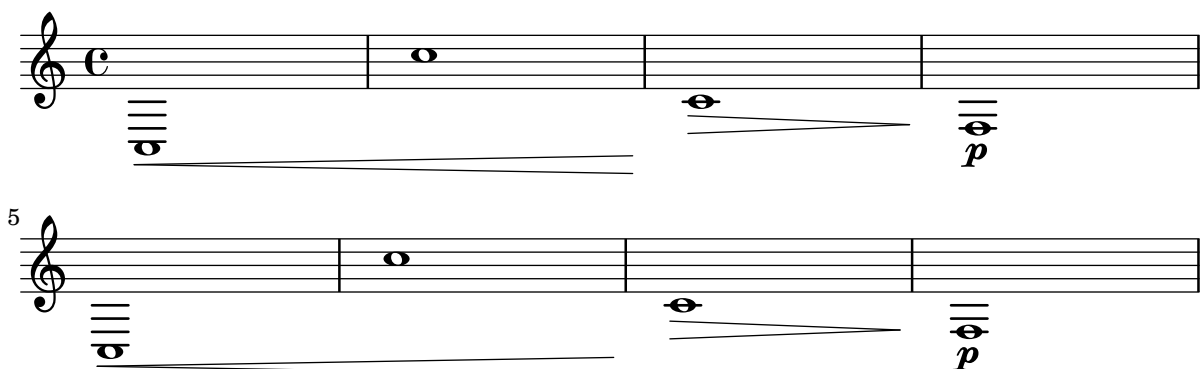




`\breakDynamicSpan` shall also work if a dynamic spanner crosses a line break.

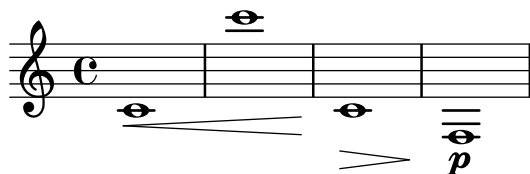


`\breakDynamicSpan` work whether it is placed together with the start or the end of a spanner. Both lines should be identical.



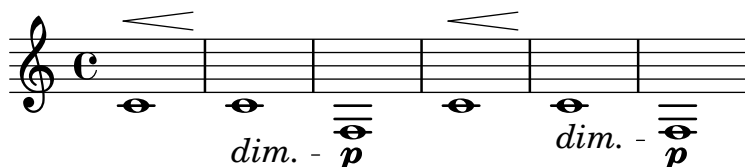
### dynamics-alignment-breaker-subsequent-spanner.ly

`\breakDynamicSpan` shall only have an effect on the current spanner, not on subsequent spanners.



### dynamics-alignment-breaker.ly

Hairpins, `DynamicTextSpanners` and dynamics can be positioned independently using `\breakDynamicSpan`, which causes the alignment spanner to end prematurely.



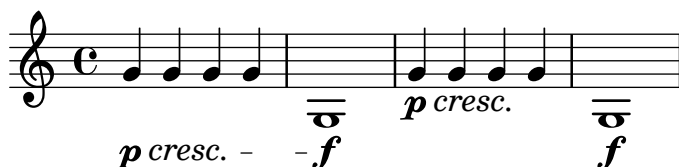
### dynamics-alignment-no-line-linebreak.ly

Setting the style of a `DynamicTextSpanner` to 'none' to hide the line altogether should also work over line breaks.



### dynamics-alignment-no-line.ly

If the line for a `DynamicTextSpanner` is hidden, the alignment spanner for dynamics is ended early. This allows consecutive dynamics to be unlinked.



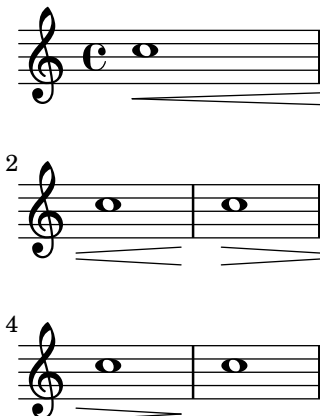
### dynamics-avoid-cross-staff-stem.ly

Cross-staff Dynamic does not trigger a cyclic dependency for direction look-up.



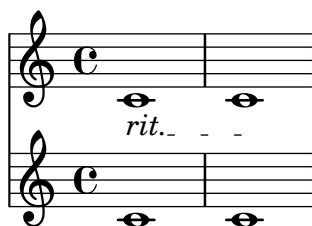
### dynamics-broken-hairpin.ly

When a hairpin is broken, the broken parts should be open at the 'breaking point'.



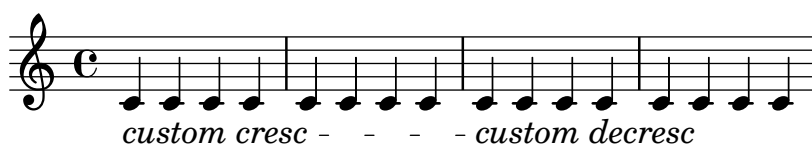
### dynamics-context-textspan.ly

Text spanners work in the `Dynamics` context.



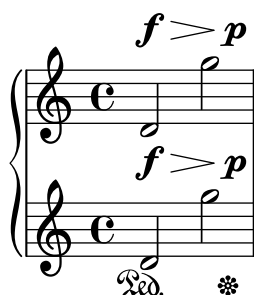
### dynamics-custom-text-spanner-postfix.ly

Postfix functions for custom crescendo text spanners. The spanners should start on the first note of the measure. One has to use `-\mycresc`, otherwise the spanner start will rather be assigned to the next note.



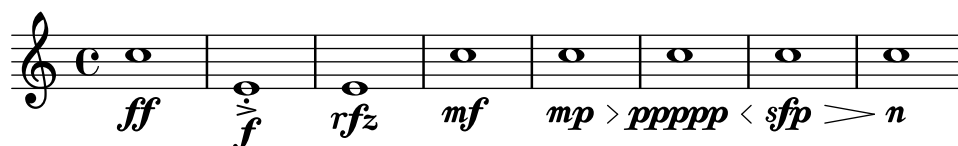
### dynamics-empty.ly

An empty `Dynamics` context does not confuse the spacing.



## dynamics-glyphs.ly

Dynamic letters are kerned, and their weight matches that of the hairpin signs. The dynamic scripts should be horizontally centered on the note head. Scripts that should appear closer to the note head (staccato, accent) are reckoned with.



## dynamics-hairpin-endpoint-alignment.ly

By default hairpins extend to the extremes of the bound if there is no adjacent hairpin or dynamic text. A hairpin may instead extend to the **LEFT**, **CENTER** or **RIGHT** of **NoteColumn** grobs by overriding property **endpoint-alignments**, which is a pair of numbers representing the left and right ends of the hairpin. **endpoint-alignments** are expected to be directions (either -1, 0 or 1). Other values will be transformed with a warning. The right end of a hairpin terminating at a rest is not affected, always ending at the left edge of the rest.

**endpoint-alignments = #` (,LEFT . ,RIGHT)**

10 **endpoint-alignments = #` (,LEFT . ,LEFT)**

19 **endpoint-alignments = #` (,RIGHT . ,LEFT)**

28 **endpoint-alignments = #` (,RIGHT . ,RIGHT)**

37 **endpoint-alignments = #` (,CENTER . ,CENTER)**

**Ends adjacent to dynamic text are not influenced by endpoint-alignments**

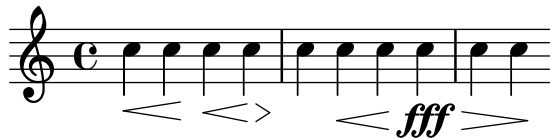
46

48

The image shows a series of musical staves illustrating different hairpin endpoint alignments. Each staff starts with a treble clef and a common time signature 'C'. The first staff shows a sequence of notes with hairpins that extend to the left and right edges of the note column. Subsequent staves show hairpins that are aligned to the left, right, or center of the note column. The final two staves show hairpins that are not influenced by endpoint-alignments when they are adjacent to dynamic text like *p* and *ppp*.

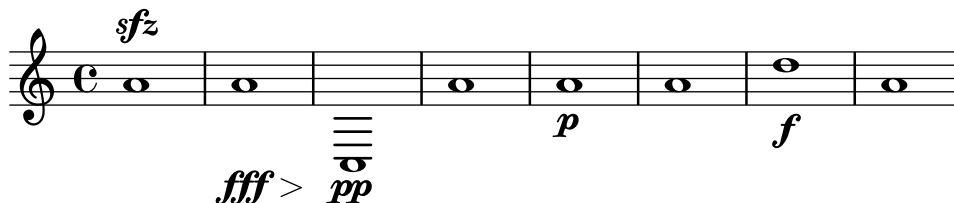
### dynamics-hairpin-length.ly

Hairpins extend to the extremes of the bound if there is no adjacent hairpin or dynamic-text. If there is, the hairpin extends to the center of the column or the bound of the text respectively.



### dynamics-line.ly

Dynamics appear below or above the staff. If multiple dynamics are linked with (de)crescendi, they should be on the same line. Isolated dynamics may be forced up or down.



### dynamics-outside-staff-priority.ly

DynamicText, DynamicLineSpanner, and Hairpin do not have outside-staff-priority in Dynamics contexts. This allows grobs with outside-staff-priority set to be positioned above and below them.



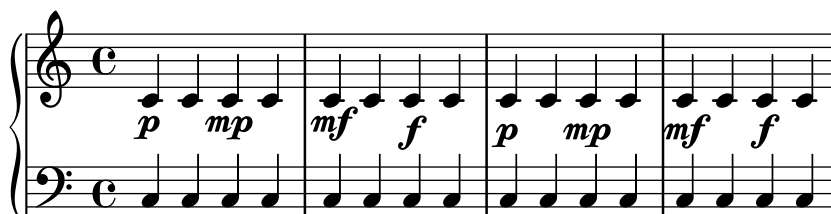
### dynamics-rest-positioning.ly

Text dynamics are positioned correctly on rests, i.e., centered on the parent object.



### dynamics-text-dynamics-context.ly

The X-offset of DynamicText grobs in a Dynamics context should be averaged over the center of NoteColumn grobs in the DynamicText's PaperColumn.



### dynamics-text-left-text-alignment.ly

The left text of a `DynamicTextSpanner` is left-aligned to its anchor note.



### dynamics-text-right-padding.ly

The space between an absolute dynamic and a dynamic text span can be changed using '`right-padding`'.



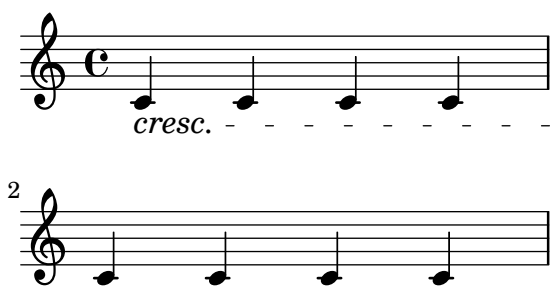
### dynamics-text-spanner-abs-dynamic.ly

left attach dir for text crescendi starting on an absolute dynamic is changed, so `cresc.` and the absolute dynamic don't overstrike.



### dynamics-text-spanner-padding.ly

The 2nd half of the `cresc.` stays at a reasonable distance from the notes.



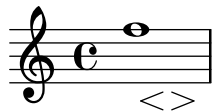
### dynamics-text-spanner-postfix.ly

The `\cresc`, `\dim` and `\decrec` spanners are now postfix operators and produce one text spanner. Defining custom spanners is also easy. Hairpin and text crescendi can be easily mixed. `\<` and `\>` produce hairpins by default, `\cresc` etc. produce text spanners by default.



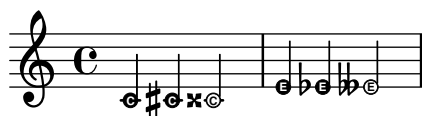
### dynamics-unbound-hairpin.ly

Crescendi may start off-notes, however, they should not collapse into flat lines.



### easy-notation-accidentals.ly

Accidentals are positioned correctly when using Easy notation.



### easy-notation-size.ly

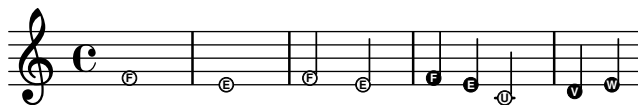
Easy noteheads should be scalable in size, like in grace notes. This works with `\magnifyStaff` and `layout-set-staff-size` as well.





### easy-notation.ly

Easy-notation (or Ez-notation) prints names in note heads. You also get ledger lines, of course.



### embedded-postscript.ly

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



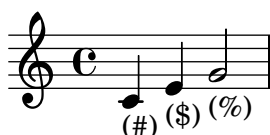
### embedded-scheme-music-at-top-level.ly

The return value of top-level embedded Scheme is discarded even when it is music. This test should show just the message, "There are no scores."

There are no scores.

### embedded-strings-comments.ly

Strings and comments inside of `#{...#}` should not be confusing to the embedded LilyPond parser. If this test succeeds, three notes with (#), (\$), and (%) underneath will get displayed here.





**emmentaler-fractions.ly**

Test fractions with the Emmentaler font.

time-signatures:

<b>0/0</b>	<b>0/1</b>	<b>0/2</b>	<b>0/3</b>	<b>0/4</b>	<b>0/5</b>	<b>0/6</b>	<b>0/7</b>	<b>0/8</b>	<b>0/9</b>
<b>1/0</b>	<b>1/1</b>	<b>1/2</b>	<b>1/3</b>	<b>1/4</b>	<b>1/5</b>	<b>1/6</b>	<b>1/7</b>	<b>1/8</b>	<b>1/9</b>
<b>2/0</b>	<b>2/1</b>	<b>2/2</b>	<b>2/3</b>	<b>2/4</b>	<b>2/5</b>	<b>2/6</b>	<b>2/7</b>	<b>2/8</b>	<b>2/9</b>
<b>3/0</b>	<b>3/1</b>	<b>3/2</b>	<b>3/3</b>	<b>3/4</b>	<b>3/5</b>	<b>3/6</b>	<b>3/7</b>	<b>3/8</b>	<b>3/9</b>
<b>4/0</b>	<b>4/1</b>	<b>4/2</b>	<b>4/3</b>	<b>4/4</b>	<b>4/5</b>	<b>4/6</b>	<b>4/7</b>	<b>4/8</b>	<b>4/9</b>
<b>5/0</b>	<b>5/1</b>	<b>5/2</b>	<b>5/3</b>	<b>5/4</b>	<b>5/5</b>	<b>5/6</b>	<b>5/7</b>	<b>5/8</b>	<b>5/9</b>
<b>6/0</b>	<b>6/1</b>	<b>6/2</b>	<b>6/3</b>	<b>6/4</b>	<b>6/5</b>	<b>6/6</b>	<b>6/7</b>	<b>6/8</b>	<b>6/9</b>
<b>7/0</b>	<b>7/1</b>	<b>7/2</b>	<b>7/3</b>	<b>7/4</b>	<b>7/5</b>	<b>7/6</b>	<b>7/7</b>	<b>7/8</b>	<b>7/9</b>
<b>8/0</b>	<b>8/1</b>	<b>8/2</b>	<b>8/3</b>	<b>8/4</b>	<b>8/5</b>	<b>8/6</b>	<b>8/7</b>	<b>8/8</b>	<b>8/9</b>
<b>9/0</b>	<b>9/1</b>	<b>9/2</b>	<b>9/3</b>	<b>9/4</b>	<b>9/5</b>	<b>9/6</b>	<b>9/7</b>	<b>9/8</b>	<b>9/9</b>

figured bass (tnum, cv47, ss01):

<b>0/0</b>	<b>0/1</b>	<b>0/2</b>	<b>0/3</b>	<b>0/4</b>	<b>0/5</b>	<b>0/6</b>	<b>0/7</b>	<b>0/8</b>	<b>0/9</b>
<b>1/0</b>	<b>1/1</b>	<b>1/2</b>	<b>1/3</b>	<b>1/4</b>	<b>1/5</b>	<b>1/6</b>	<b>1/7</b>	<b>1/8</b>	<b>1/9</b>
<b>2/0</b>	<b>2/1</b>	<b>2/2</b>	<b>2/3</b>	<b>2/4</b>	<b>2/5</b>	<b>2/6</b>	<b>2/7</b>	<b>2/8</b>	<b>2/9</b>
<b>3/0</b>	<b>3/1</b>	<b>3/2</b>	<b>3/3</b>	<b>3/4</b>	<b>3/5</b>	<b>3/6</b>	<b>3/7</b>	<b>3/8</b>	<b>3/9</b>
<b>4/0</b>	<b>4/1</b>	<b>4/2</b>	<b>4/3</b>	<b>4/4</b>	<b>4/5</b>	<b>4/6</b>	<b>4/7</b>	<b>4/8</b>	<b>4/9</b>
<b>5/0</b>	<b>5/1</b>	<b>5/2</b>	<b>5/3</b>	<b>5/4</b>	<b>5/5</b>	<b>5/6</b>	<b>5/7</b>	<b>5/8</b>	<b>5/9</b>
<b>6/0</b>	<b>6/1</b>	<b>6/2</b>	<b>6/3</b>	<b>6/4</b>	<b>6/5</b>	<b>6/6</b>	<b>6/7</b>	<b>6/8</b>	<b>6/9</b>
<b>7/0</b>	<b>7/1</b>	<b>7/2</b>	<b>7/3</b>	<b>7/4</b>	<b>7/5</b>	<b>7/6</b>	<b>7/7</b>	<b>7/8</b>	<b>7/9</b>
<b>8/0</b>	<b>8/1</b>	<b>8/2</b>	<b>8/3</b>	<b>8/4</b>	<b>8/5</b>	<b>8/6</b>	<b>8/7</b>	<b>8/8</b>	<b>8/9</b>
<b>9/0</b>	<b>9/1</b>	<b>9/2</b>	<b>9/3</b>	<b>9/4</b>	<b>9/5</b>	<b>9/6</b>	<b>9/7</b>	<b>9/8</b>	<b>9/9</b>

fingering (cv47, ss01):

<b>0/0</b>	<b>0/1</b>	<b>0/2</b>	<b>0/3</b>	<b>0/4</b>	<b>0/5</b>	<b>0/6</b>	<b>0/7</b>	<b>0/8</b>	<b>0/9</b>
<b>1/0</b>	<b>1/1</b>	<b>1/2</b>	<b>1/3</b>	<b>1/4</b>	<b>1/5</b>	<b>1/6</b>	<b>1/7</b>	<b>1/8</b>	<b>1/9</b>
<b>2/0</b>	<b>2/1</b>	<b>2/2</b>	<b>2/3</b>	<b>2/4</b>	<b>2/5</b>	<b>2/6</b>	<b>2/7</b>	<b>2/8</b>	<b>2/9</b>
<b>3/0</b>	<b>3/1</b>	<b>3/2</b>	<b>3/3</b>	<b>3/4</b>	<b>3/5</b>	<b>3/6</b>	<b>3/7</b>	<b>3/8</b>	<b>3/9</b>
<b>4/0</b>	<b>4/1</b>	<b>4/2</b>	<b>4/3</b>	<b>4/4</b>	<b>4/5</b>	<b>4/6</b>	<b>4/7</b>	<b>4/8</b>	<b>4/9</b>
<b>5/0</b>	<b>5/1</b>	<b>5/2</b>	<b>5/3</b>	<b>5/4</b>	<b>5/5</b>	<b>5/6</b>	<b>5/7</b>	<b>5/8</b>	<b>5/9</b>
<b>6/0</b>	<b>6/1</b>	<b>6/2</b>	<b>6/3</b>	<b>6/4</b>	<b>6/5</b>	<b>6/6</b>	<b>6/7</b>	<b>6/8</b>	<b>6/9</b>
<b>7/0</b>	<b>7/1</b>	<b>7/2</b>	<b>7/3</b>	<b>7/4</b>	<b>7/5</b>	<b>7/6</b>	<b>7/7</b>	<b>7/8</b>	<b>7/9</b>
<b>8/0</b>	<b>8/1</b>	<b>8/2</b>	<b>8/3</b>	<b>8/4</b>	<b>8/5</b>	<b>8/6</b>	<b>8/7</b>	<b>8/8</b>	<b>8/9</b>
<b>9/0</b>	<b>9/1</b>	<b>9/2</b>	<b>9/3</b>	<b>9/4</b>	<b>9/5</b>	<b>9/6</b>	<b>9/7</b>	<b>9/8</b>	<b>9/9</b>

fixed-width (tnum, cv47, -kern):

<b>0/0</b>	<b>0/1</b>	<b>0/2</b>	<b>0/3</b>	<b>0/4</b>	<b>0/5</b>	<b>0/6</b>	<b>0/7</b>	<b>0/8</b>	<b>0/9</b>
<b>1/0</b>	<b>1/1</b>	<b>1/2</b>	<b>1/3</b>	<b>1/4</b>	<b>1/5</b>	<b>1/6</b>	<b>1/7</b>	<b>1/8</b>	<b>1/9</b>
<b>2/0</b>	<b>2/1</b>	<b>2/2</b>	<b>2/3</b>	<b>2/4</b>	<b>2/5</b>	<b>2/6</b>	<b>2/7</b>	<b>2/8</b>	<b>2/9</b>
<b>3/0</b>	<b>3/1</b>	<b>3/2</b>	<b>3/3</b>	<b>3/4</b>	<b>3/5</b>	<b>3/6</b>	<b>3/7</b>	<b>3/8</b>	<b>3/9</b>
<b>4/0</b>	<b>4/1</b>	<b>4/2</b>	<b>4/3</b>	<b>4/4</b>	<b>4/5</b>	<b>4/6</b>	<b>4/7</b>	<b>4/8</b>	<b>4/9</b>
<b>5/0</b>	<b>5/1</b>	<b>5/2</b>	<b>5/3</b>	<b>5/4</b>	<b>5/5</b>	<b>5/6</b>	<b>5/7</b>	<b>5/8</b>	<b>5/9</b>
<b>6/0</b>	<b>6/1</b>	<b>6/2</b>	<b>6/3</b>	<b>6/4</b>	<b>6/5</b>	<b>6/6</b>	<b>6/7</b>	<b>6/8</b>	<b>6/9</b>
<b>7/0</b>	<b>7/1</b>	<b>7/2</b>	<b>7/3</b>	<b>7/4</b>	<b>7/5</b>	<b>7/6</b>	<b>7/7</b>	<b>7/8</b>	<b>7/9</b>
<b>8/0</b>	<b>8/1</b>	<b>8/2</b>	<b>8/3</b>	<b>8/4</b>	<b>8/5</b>	<b>8/6</b>	<b>8/7</b>	<b>8/8</b>	<b>8/9</b>
<b>9/0</b>	<b>9/1</b>	<b>9/2</b>	<b>9/3</b>	<b>9/4</b>	<b>9/5</b>	<b>9/6</b>	<b>9/7</b>	<b>9/8</b>	<b>9/9</b>

## emmentaler-number-kerning.ly

The Emmentaler font contains kerning for many number pairs.

time-signatures:

<b>00</b>	<b>01</b>	<b>02</b>	<b>03</b>	<b>04</b>	<b>05</b>	<b>06</b>	<b>07</b>	<b>08</b>	<b>09</b>	<b>0-</b>	<b>0+</b>	<b>0.</b>	<b>0,</b>	<b>0(</b>	<b>0)</b>	<b>0/</b>
<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>	<b>1-</b>	<b>1+</b>	<b>1.</b>	<b>1,</b>	<b>1(</b>	<b>1)</b>	<b>1/</b>
<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>2-</b>	<b>2+</b>	<b>2.</b>	<b>2,</b>	<b>2(</b>	<b>2)</b>	<b>2/</b>
<b>30</b>	<b>31</b>	<b>32</b>	<b>33</b>	<b>34</b>	<b>35</b>	<b>36</b>	<b>37</b>	<b>38</b>	<b>39</b>	<b>3-</b>	<b>3+</b>	<b>3.</b>	<b>3,</b>	<b>3(</b>	<b>3)</b>	<b>3/</b>
<b>40</b>	<b>41</b>	<b>42</b>	<b>43</b>	<b>44</b>	<b>45</b>	<b>46</b>	<b>47</b>	<b>48</b>	<b>49</b>	<b>4-</b>	<b>4+</b>	<b>4.</b>	<b>4,</b>	<b>4(</b>	<b>4)</b>	<b>4/</b>
<b>50</b>	<b>51</b>	<b>52</b>	<b>53</b>	<b>54</b>	<b>55</b>	<b>56</b>	<b>57</b>	<b>58</b>	<b>59</b>	<b>5-</b>	<b>5+</b>	<b>5.</b>	<b>5,</b>	<b>5(</b>	<b>5)</b>	<b>5/</b>
<b>60</b>	<b>61</b>	<b>62</b>	<b>63</b>	<b>64</b>	<b>65</b>	<b>66</b>	<b>67</b>	<b>68</b>	<b>69</b>	<b>6-</b>	<b>6+</b>	<b>6.</b>	<b>6,</b>	<b>6(</b>	<b>6)</b>	<b>6/</b>
<b>70</b>	<b>71</b>	<b>72</b>	<b>73</b>	<b>74</b>	<b>75</b>	<b>76</b>	<b>77</b>	<b>78</b>	<b>79</b>	<b>7-</b>	<b>7+</b>	<b>7.</b>	<b>7,</b>	<b>7(</b>	<b>7)</b>	<b>7/</b>
<b>80</b>	<b>81</b>	<b>82</b>	<b>83</b>	<b>84</b>	<b>85</b>	<b>86</b>	<b>87</b>	<b>88</b>	<b>89</b>	<b>8-</b>	<b>8+</b>	<b>8.</b>	<b>8,</b>	<b>8(</b>	<b>8)</b>	<b>8/</b>
<b>90</b>	<b>91</b>	<b>92</b>	<b>93</b>	<b>94</b>	<b>95</b>	<b>96</b>	<b>97</b>	<b>98</b>	<b>99</b>	<b>9-</b>	<b>9+</b>	<b>9.</b>	<b>9,</b>	<b>9(</b>	<b>9)</b>	<b>9/</b>
<b>-0</b>	<b>-1</b>	<b>-2</b>	<b>-3</b>	<b>-4</b>	<b>-5</b>	<b>-6</b>	<b>-7</b>	<b>-8</b>	<b>-9</b>	<b>--</b>	<b>-+</b>	<b>-.</b>	<b>-,</b>	<b>-(</b>	<b>-)</b>	<b>-/</b>
<b>+0</b>	<b>+1</b>	<b>+2</b>	<b>+3</b>	<b>+4</b>	<b>+5</b>	<b>+6</b>	<b>+7</b>	<b>+8</b>	<b>+9</b>	<b>+.</b>	<b>++</b>	<b>+. </b>	<b>+,</b>	<b>+(</b>	<b>+</b>	<b>+/</b>
<b>.0</b>	<b>.1</b>	<b>.2</b>	<b>.3</b>	<b>.4</b>	<b>.5</b>	<b>.6</b>	<b>.7</b>	<b>.8</b>	<b>.9</b>	<b>.-</b>	<b>.+</b>	<b>..</b>	<b>.,</b>	<b>.(</b>	<b>.)</b>	<b>./</b>
<b>,0</b>	<b>,1</b>	<b>,2</b>	<b>,3</b>	<b>,4</b>	<b>,5</b>	<b>,6</b>	<b>,7</b>	<b>,8</b>	<b>,9</b>	<b>,-</b>	<b>,+</b>	<b>,.</b>	<b>,,</b>	<b>,(</b>	<b>,)</b>	<b>,/</b>
<b>(0</b>	<b>(1</b>	<b>(2</b>	<b>(3</b>	<b>(4</b>	<b>(5</b>	<b>(6</b>	<b>(7</b>	<b>(8</b>	<b>(9</b>	<b>(-</b>	<b>(+</b>	<b>(.</b>	<b>(,</b>	<b>((</b>	<b>( )</b>	<b>(/</b>
<b>)0</b>	<b>)1</b>	<b>)2</b>	<b>)3</b>	<b>)4</b>	<b>)5</b>	<b>)6</b>	<b>)7</b>	<b>)8</b>	<b>)9</b>	<b>)-</b>	<b>)+</b>	<b>). </b>	<b>),</b>	<b>)(</b>	<b>) )</b>	<b>)/</b>
<b>/0</b>	<b>/1</b>	<b>/2</b>	<b>/3</b>	<b>/4</b>	<b>/5</b>	<b>/6</b>	<b>/7</b>	<b>/8</b>	<b>/9</b>	<b>/-</b>	<b>/+</b>	<b>/. </b>	<b>/,</b>	<b>/(</b>	<b>/ )</b>	<b>//</b>

figured bass (tnum, cv47, ss01):

00	01	02	03	04	05	06	07	08	09	0-	0+	0.	0,	0(	0)	0/
10	11	12	13	14	15	16	17	18	19	1-	1+	1.	1,	1(	1)	1/
20	21	22	23	24	25	26	27	28	29	2-	2+	2.	2,	2(	2)	2/
30	31	32	33	34	35	36	37	38	39	3-	3+	3.	3,	3(	3)	3/
40	41	42	43	44	45	46	47	48	49	4-	4+	4.	4,	4(	4)	4/
50	51	52	53	54	55	56	57	58	59	5-	5+	5.	5,	5(	5)	5/
60	61	62	63	64	65	66	67	68	69	6-	6+	6.	6,	6(	6)	6/
70	71	72	73	74	75	76	77	78	79	7-	7+	7.	7,	7(	7)	7/
80	81	82	83	84	85	86	87	88	89	8-	8+	8.	8,	8(	8)	8/
90	91	92	93	94	95	96	97	98	99	9-	9+	9.	9,	9(	9)	9/
-0	-1	-2	-3	-4	-5	-6	-7	-8	-9	--	-+	-.	-,	-(	-)	-/
+0	+1	+2	+3	+4	+5	+6	+7	+8	+9	+-	++	+.	+,	+(	+	+/
.0	.1	.2	.3	.4	.5	.6	.7	.8	.9	.-	.+	..	.,	.(	.)	./
,0	,1	,2	,3	,4	,5	,6	,7	,8	,9	,-	,+	,.	,,	,(	,)	,/
(0	(1	(2	(3	(4	(5	(6	(7	(8	(9	(-	(+	(.	(,	((	( )	(/
)0	)1	)2	)3	)4	)5	)6	)7	)8	)9	)-	)+	).	),	)(	) )	) /
/0	/1	/2	/3	/4	/5	/6	/7	/8	/9	/-	/+	/.	/,	/(	/ )	//

fingering (cv47, ss01):

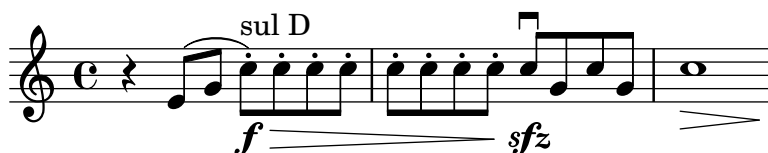
00	01	02	03	04	05	06	07	08	09	0-	0+	0.	0,	0(	0)	0/
10	11	12	13	14	15	16	17	18	19	1-	1+	1.	1,	1(	1)	1/
20	21	22	23	24	25	26	27	28	29	2-	2+	2.	2,	2(	2)	2/
30	31	32	33	34	35	36	37	38	39	3-	3+	3.	3,	3(	3)	3/
40	41	42	43	44	45	46	47	48	49	4-	4+	4.	4,	4(	4)	4/
50	51	52	53	54	55	56	57	58	59	5-	5+	5.	5,	5(	5)	5/
60	61	62	63	64	65	66	67	68	69	6-	6+	6.	6,	6(	6)	6/
70	71	72	73	74	75	76	77	78	79	7-	7+	7.	7,	7(	7)	7/
80	81	82	83	84	85	86	87	88	89	8-	8+	8.	8,	8(	8)	8/
90	91	92	93	94	95	96	97	98	99	9-	9+	9.	9,	9(	9)	9/
-0	-1	-2	-3	-4	-5	-6	-7	-8	-9	--	-+	-.	-,	-(	-)	-/
+0	+1	+2	+3	+4	+5	+6	+7	+8	+9	+-	++	+.	+,	+(	+	+/
.0	.1	.2	.3	.4	.5	.6	.7	.8	.9	.-	.+	..	.,	.(	.)	./
,0	,1	,2	,3	,4	,5	,6	,7	,8	,9	,-	,+	,.	,,	,(	,)	,/
(0	(1	(2	(3	(4	(5	(6	(7	(8	(9	(-	(+	(.	(,	((	( )	(/
)0	)1	)2	)3	)4	)5	)6	)7	)8	)9	)-	)+	).	),	)(	) )	)/
/0	/1	/2	/3	/4	/5	/6	/7	/8	/9	/-	/+	/.	/,	/(	/ )	//

fixed-width (tnum, cv47, -kern):

00	01	02	03	04	05	06	07	08	09	0-	0+	0.	0,	0(	0)	0/
10	11	12	13	14	15	16	17	18	19	1-	1+	1.	1,	1(	1)	1/
20	21	22	23	24	25	26	27	28	29	2-	2+	2.	2,	2(	2)	2/
30	31	32	33	34	35	36	37	38	39	3-	3+	3.	3,	3(	3)	3/
40	41	42	43	44	45	46	47	48	49	4-	4+	4.	4,	4(	4)	4/
50	51	52	53	54	55	56	57	58	59	5-	5+	5.	5,	5(	5)	5/
60	61	62	63	64	65	66	67	68	69	6-	6+	6.	6,	6(	6)	6/
70	71	72	73	74	75	76	77	78	79	7-	7+	7.	7,	7(	7)	7/
80	81	82	83	84	85	86	87	88	89	8-	8+	8.	8,	8(	8)	8/
90	91	92	93	94	95	96	97	98	99	9-	9+	9.	9,	9(	9)	9/
-0	-1	-2	-3	-4	-5	-6	-7	-8	-9	-	+	.	,	(	)	/
+0	+1	+2	+3	+4	+5	+6	+7	+8	+9	+-	++	+	,	+(	++)	+/
.0	.1	.2	.3	.4	.5	.6	.7	.8	.9	.-	+.	..	,	.(	.)	/
,0	,1	,2	,3	,4	,5	,6	,7	,8	,9	,-	,+	,.	,	,(	,)	/
(0	(1	(2	(3	(4	(5	(6	(7	(8	(9	(-	(+	(.	(,	((	()	(/
)0	)1	)2	)3	)4	)5	)6	)7	)8	)9	)-	)+	).	),	)X	)	)//
/0	/1	/2	/3	/4	/5	/6	/7	/8	/9	/-	/+	/.	/,	/(	/)	//

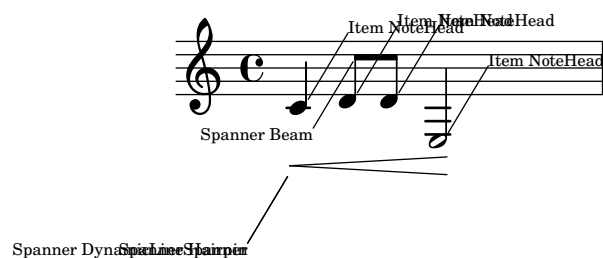
## empty-chord.ly

Empty chords accept articulations, occupy no time, and leave the current duration unchanged.



## engraver-make-item-spanner.ly

The functions `ly:engraver-make-item` and `ly:engraver-make-spanner` are similar to `ly:engraver-make-grob`. They are useful when the grob definition does not mandate a particular grob class.



## episema.ly

An episema can be typeset over a single neume or a melisma. Its position is quantized between staff lines.



## event-listener-output.ly

Music events can be extracted from a score with event listeners.

## Black-box Testing

Graham Percival

violin-1

$\text{♩} = 96$

*f* *p* *mp* *p*

5

*mf* *mp* *mp* *mf*

tip

mb

$\text{♩} = 120$

pizz.

9

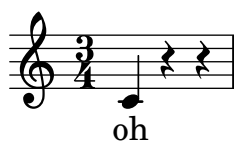
*mp* *p* *f* *p*

lh arco

*III* *II* *II* *II* *II* *II*

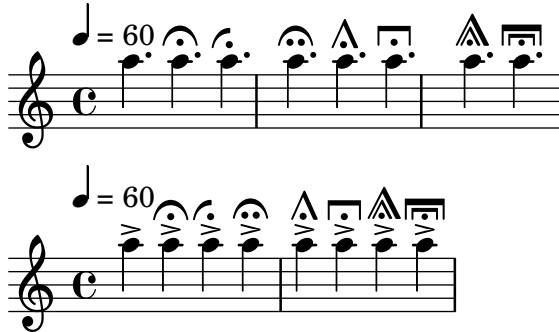
## extratoken.ly

A mode switching command like `\lyricsto` will ‘pop state’ when seeing the lookahead token `\time`, a music function, after its non-delimited argument. This must not cause the extra token parsing state for the music function to disappear.



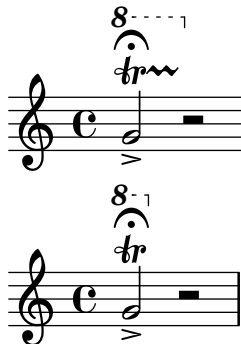
### fermata-dot-position.ly

Fermatas have an appropriate distance to dots, note heads and other articulations.



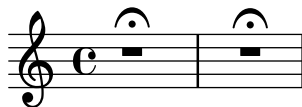
### fermata-outside-staff-priority.ly

Trills and trill spanners should be below fermatas. Fermatas should be below ottava spanners.



### fermata-rest-position.ly

Fermatas over multimeasure rests are positioned as over normal rests.



### ferneyhough-hairpins.ly

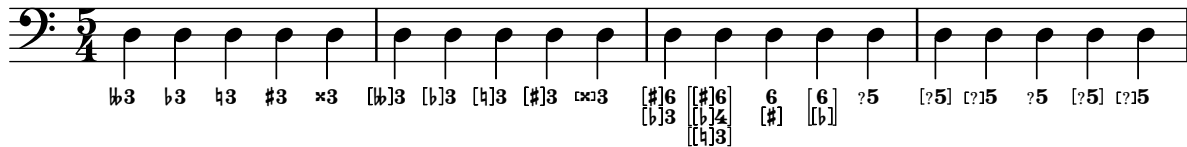
LilyPond creates hairpins found in Ferneyhough scores. Flared hairpins may print circled tips.





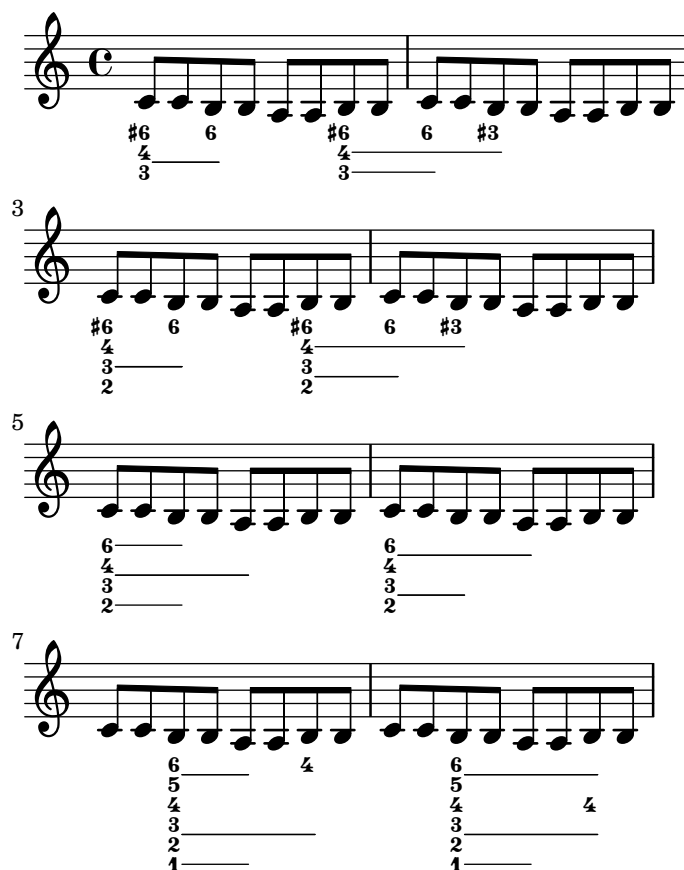
### figured-bass-alteration.ly

Bass figures can carry alterations, which may also be bracketed.



### figured-bass-continuation-center.ly

Pairs of congruent figured bass extender lines are vertically centered if figuredBassCenterContinuations is set to true.



### figured-bass-continuation-empty.ly

A figured bass continuation line after an empty bass figure has a correct vertical position.



### figured-bass-continuation-end-position.ly

Figured bass extender for figures of different width (e.g., with alteration or two-digit figures) should still stop at the same position.



## figured-bass-continuation-forbid.ly

By adorning a bass figure with \!, an extender may be forbidden.



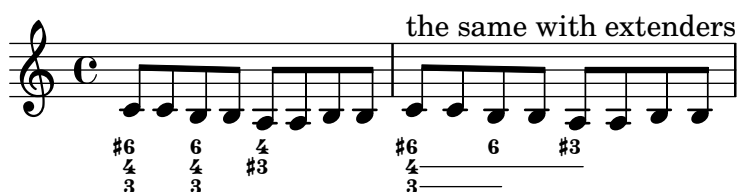
## figured-bass-continuation-modifiers.ly

Figured bass extender lines shall be broken when a figure has a different alteration, augmentation, or diminishment.



## figured-bass-continuation.ly

Figured bass extender lines run between repeated bass figures. They are switched on with useBassFigureExtenders.



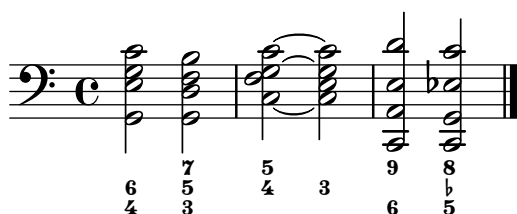
## figured-bass-durations.ly

Bass figures and extenders shall also work correctly if the figure has a different duration than the bass note. In particular, if a timestep does not have a new figure (because the old figure still goes on), extenders should be drawn and not be reset.



## figured-bass-empty-figures.ly

Bass figures may be empty and still take up space.



## figured-bass-extend-ers-markup.ly

When using extender lines in figured bass, markup objects should be treated like ordinary figures and work correctly with extender lines.

Extenders should only be used if the markup is really identical.



### figured-bass-extenders-spacing.ly

Figured bass extenders do not distort vertical spacing.



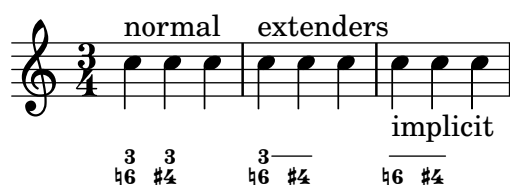
### figured-bass-ignore-rest.ly

When figures appear inside a voice, `ignoreFiguredBassRest` causes all figures on rests to be discarded and all spanners ended. If set to `#f`, figures on rests are printed.



### figured-bass-implicit.ly

Implicit bass figures are not printed, but they do get extenders.



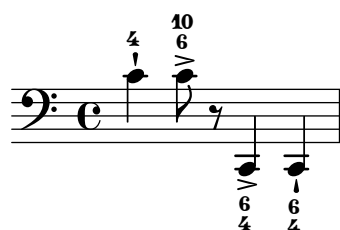
### figured-bass-large-numbers.ly

Bass figures with more than a single digit can be positioned differently.



### figured-bass-script.ly

Figured bass in a `Staff` context doesn't collide with articulations.



## figured-bass-slashed-numbers.ly

Figured bass supports numbers with slashes through them.

```

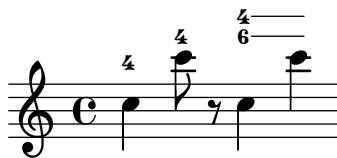
0 3 6 9 12 0 3 6 9 12 +3
1 4 7 10 13 1 4 7 10 13 6
2 5 8 11 14 2 5 8 11 14 7

```

## figured-bass-staff.ly

Figured bass can also be added to Staff context directly. In that case, the figures must be entered with `\figuremode` and be directed to an existing `Staff` context.

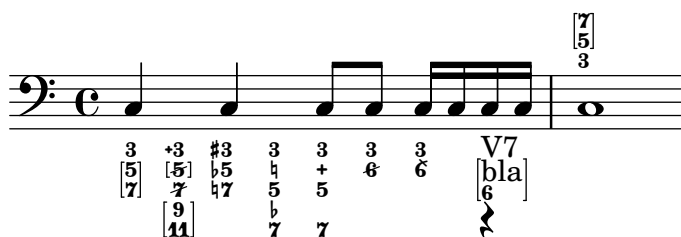
Since these engravers are on `Staff` level, properties controlling figured bass should be set in `Staff` context.



## figured-bass.ly

Figured bass is created by the `FiguredBass` context, which responds to figured bass and rest events.

You can also enter markup strings; the vertical alignment may also be tuned.



## fill-line-test.ly

The `\fill-line` markup command should align texts in columns. For example, the characters in the center should form one column.

Also test behaviour if entries are too long; there shouldn't be any collisions.

[illegible]

filter-translators.ly

Context modification via `\with filters` translators of the wrong type: `performers` for an `Engraver_group` and `engravers` for a `Performer_group`. In this test, the `Instrument_name_engraver` is added to a `StaffGroup`, but does not affect midi output, since it is filtered out.

StaffGroup 

fine.ly

`\fine` places a performance instruction below all staves and at end-of-line at a break, except at the written end of the music. The context property `fineText` controls the text.

## finger-chords-accidental.ly

Scripts left of a chord avoid accidentals.



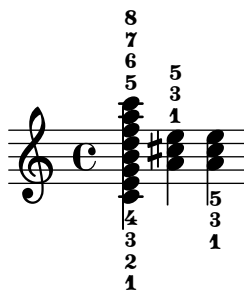
## finger-chords-dot.ly

Scripts right of a chord avoid dots.



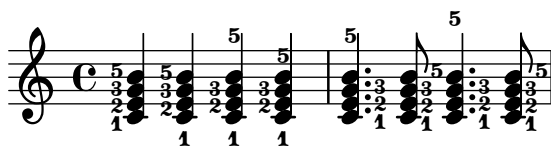
## finger-chords-order.ly

Ordering of the fingerings depends on vertical ordering of the notes, and is independent of up/down direction.



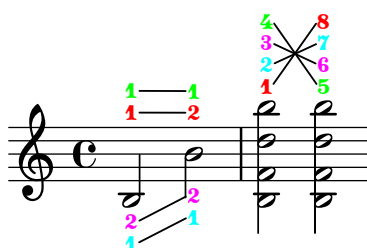
## finger-chords.ly

It is possible to associate fingerings uniquely with notes. This makes it possible to add horizontal fingerings to notes. Fingering defaults to not clearing flags and stems unless there is a collision or a beam.



## finger-glide-spanner-id.ly

The FingerGlideSpanner is able to connect non-matching Fingerings using the id property. In the test, equally colored fingers should be connected.

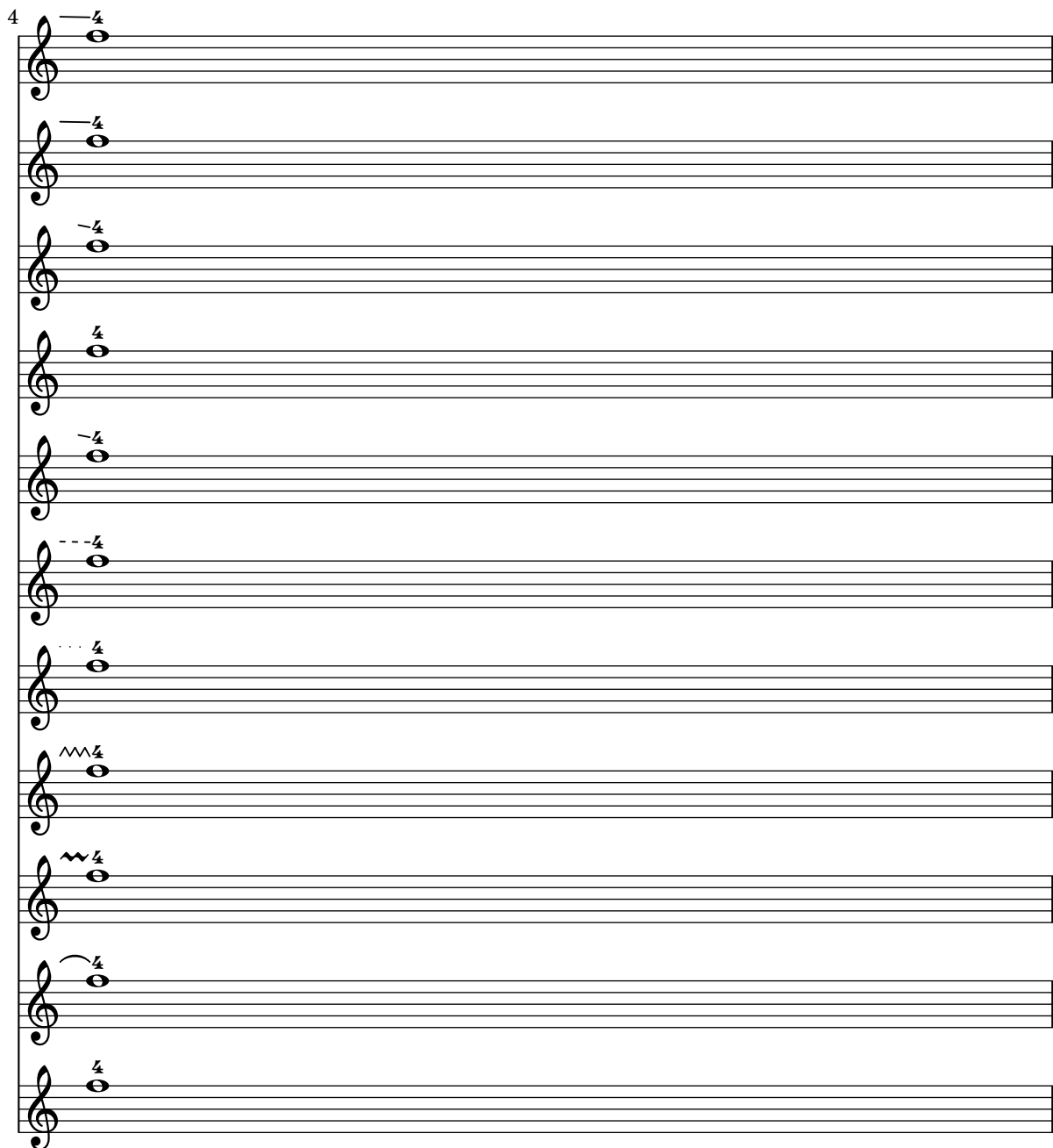


## finger-glide-spanner-line-break-styles.ly

The FingerGlideSpanner grob prints nicely for all styles if there are line breaks. For the styles stub-right, stub-left and stub-right the printed line is intentionally shorter.

The image displays 12 musical staves, each illustrating a different style of the FingerGlideSpanner grob. The staves are arranged vertically and each begins with a treble clef and a common time signature (C). The grobs are represented by horizontal lines with arrows at both ends, indicating the direction of the finger glide. The styles shown include:

- 1. Solid line, upward arrow on the left, downward arrow on the right.
- 2. Solid line, upward arrow on the left, upward arrow on the right.
- 3. Solid line, downward arrow on the left, downward arrow on the right.
- 4. Solid line, downward arrow on the left, upward arrow on the right.
- 5. Solid line, upward arrow on the left, downward arrow on the right.
- 6. Dashed line, upward arrow on the left, downward arrow on the right.
- 7. Dotted line, upward arrow on the left, downward arrow on the right.
- 8. Wavy line, upward arrow on the left, downward arrow on the right.
- 9. Wavy line, downward arrow on the left, upward arrow on the right.
- 10. Solid line, upward arrow on the left, upward arrow on the right.
- 11. Solid line, downward arrow on the left, downward arrow on the right.
- 12. Solid line, upward arrow on the left, downward arrow on the right.



### finger-glide-spanner-multiple-fingerings.ly

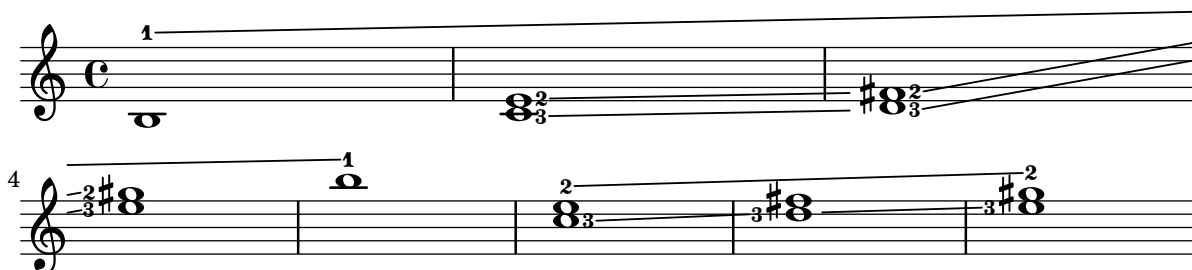
The FingerGlideSpanner is not confused by multiple fingerings.



### finger-glide-spanner-nested-line-break.ly

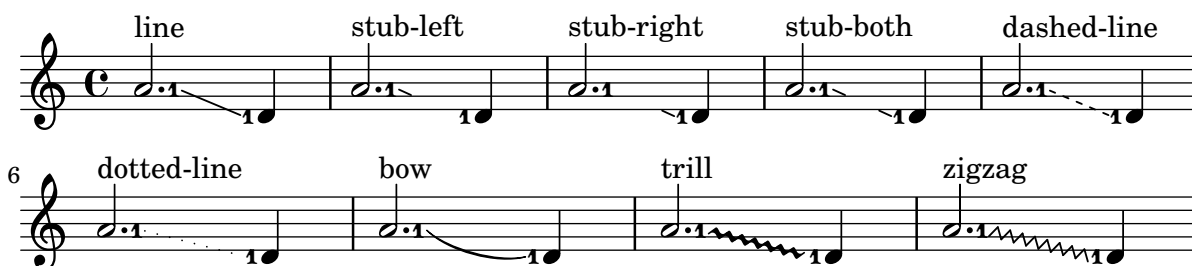
Nested FingerGlideSpanner grobs work. A breaking line does not disturb the printing, the part after the break continues with the same angle.





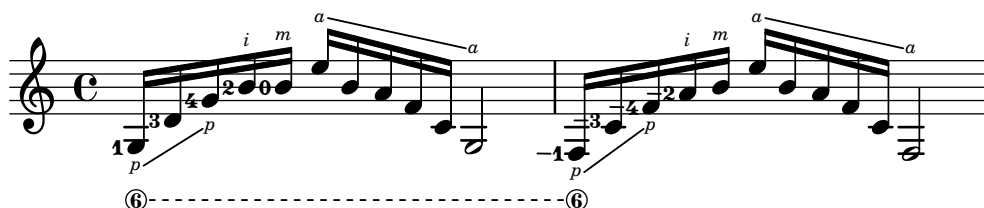
### finger-glide-spanner-styles.ly

The FingerGlideSpanner may be printed in several styles.



### finger-glide-spanner.ly

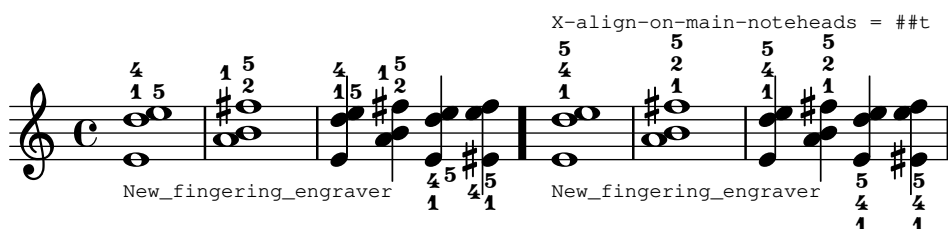
The FingerCodeSpanner may connect Fingering, StrokeFinger and StringNumber grobs.



### fingering-adjacent-note-chord-new.ly

Fingering grobs created by the New\_fingering\_engraver (i.e., fingerings entered inside of <>) with fingeringOrientations set to up or down avoid accidentals of displaced notes that might get into the way in chords containing adjacent notes (seconds) or unison notes.

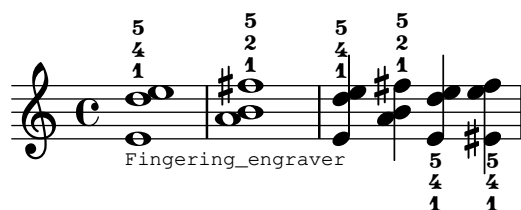
With \override Fingering.X-align-on-main-noteheads = ##t, the fingerings oriented up and down are arranged in a straight column aligned on the noteheads on the “correct” side of the stem.



### fingering-adjacent-note-chord.ly

Fingering grobs created by the Fingering\_engraver (i.e., fingerings entered outside of <>) above or below chords containing adjacent notes (seconds) or unison notes should be aligned on the main noteheads, i.e., on the noteheads that are on the “correct” side of the stem.

Incidentally, this also avoids collisions with accidentals.



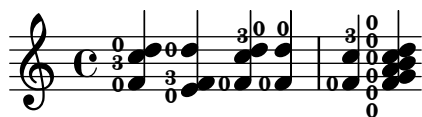
### fingering-column-snap-radius.ly

Horizontally-offset Fingerings align along the Y axis when they are within `FingeringColumn.snap-radius` of each other.



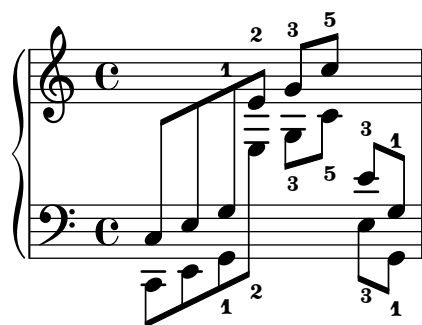
### fingering-column.ly

Horizontal Fingering grobs that collide do not intersect. Non-intersecting Fingering grobs are left alone. This is managed by the `FingeringColumn` grob.



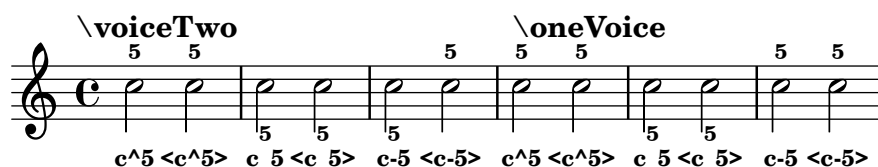
### fingering-cross-staff.ly

Fingerings work correctly with cross-staff beams.



### fingering-directions.ly

Fingering directions in directed and undirected contexts.



### fingering-no-stencil.ly

Fingerings don't segfault when their stencil is set to `##f`.



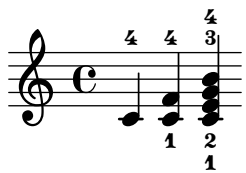
### fingering-y-offset-new.ly

If a `Fingering` grob is left- or right-positioned, the `Y-offset` property is taken relative to the vertical position of its X-parent (i.e., its associated note head).



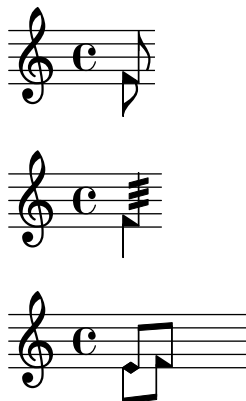
### fingering.ly

Automatic fingering tries to put fingering instructions next to noteheads.



### flag-stem-begin-position.ly

Stems reach correct begin points of merged noteheads.



### flageolet.ly

`\flageolet` draws a small circle on top of the note when a natural harmonic is needed.



### flags-default.ly

Default flag styles: `'()`, `'mensural`, `'stacked`, and `'no-flag`.

Compare all three methods to print them: (1) C++ default implementation, (2) Scheme implementation using the `'style` grob property, and (3) setting the `'flag` property explicitly to the desired Scheme function.

All three systems should be absolutely identical.



3 Symbol: 'stacked (C++)

Symbol: 'no-flag (C++)

Default flags (Scheme)

Symbol: 'mensural (Scheme)

3 Symbol: 'stacked (Scheme)

Symbol: 'no-flag (Scheme)

Function: normal-flag

Function: mensural-flag

Function: no-flag

### flags-in-scheme.ly

The 'stencil property of the Flag grob can be set to a custom scheme function to generate the glyph for the flag.

Function: weight-flag (custom)

Function: inverted-flag (custom)

### flags-straight-layout-staff-size.ly

Straight flags scale according to layout-set-staff-size in MetronomeMark, TextScript and music.

♩ = 60 ♪ = 60 ♩ = 60 ♩ = 60

♩ = 60 ♪ = 60 ♩ = 60 ♩ = 60

♩ = 60 ♪ = 60 ♩ = 60 ♩ = 60

## flags-straight-staff-size.ly

Straight flags scale properly at different staff sizes for `TextScript` and music.

The test uses extreme staff size values, scaled to approximately the same size for better comparison.



## flags-straight-stockhausen-boulez.ly

Flags can be drawn straight in the style used by Stockhausen and Boulez.



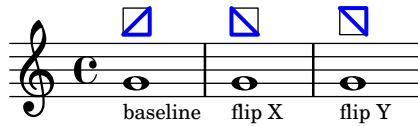
## flags-straight.ly

Straight flag styles.



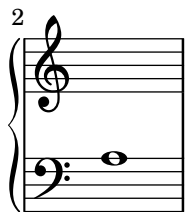
## flip-stencil.ly

Stencils can be flipped horizontally or vertically within their bounding box using `flip-stencil`.



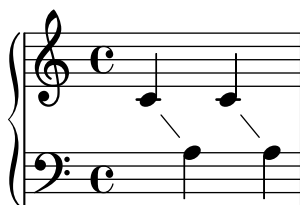
## follow-voice-break.ly

The line-spanners connects to the Y position of the note on the next line. When put across line breaks, only the part before the line break is printed.



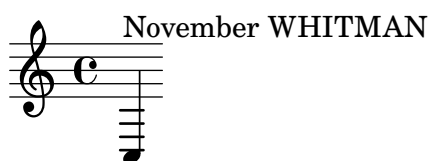
## follow-voice-consecutive.ly

The voice follower is not confused when set for consecutive sets of staff switches.



## font-bogus-ligature.ly

TM and No should not be changed into trademark/number symbols. This may happen with incorrect font versions.



## font-family-override.ly

The default font families for text can be overridden.



## font-features.ly

Exercise font features. Requires a font that supports the features. This ensures no errors using the interface.

Hello

HELLO

HELLO

HELLO

Hello

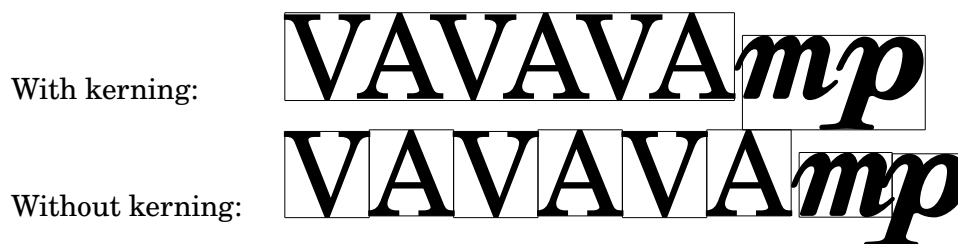
0123456789

0123456789

Hello 0123456789

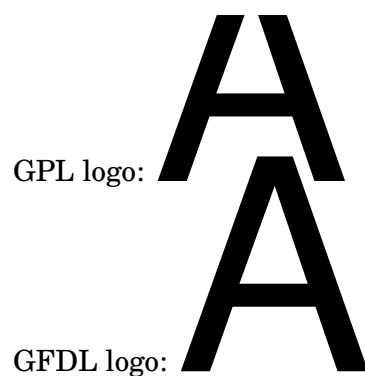
## font-kern.ly

Text gets kerned if the used font supports that.



## font-name-add-files.ly

External fonts may be used without being installed on the operating system, by loading either a specific font file or a directory that contains font files. In this example two logos ('GPL' and 'GFDL') should be printed, rather than letter glyphs.



## font-name-font-size.ly

Setting the `font-name` property does not change the font size. The two strings below should be concatenated and have the same font size.

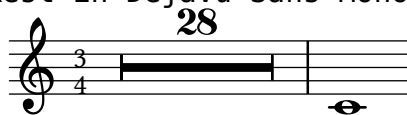
Note that ‘the same font size’ is related to what lilypond reports on the console if in verbose mode (3.865234375 units for this regression test). If you actually look at the two fonts the optical size differs enormously.

`pfsmpfsm`

## font-name.ly

Other fonts can be used by setting `font-name` for the appropriate object. The string should be a Pango font description without size specification.

Rest in DejaVu Sans Mono



**This text is in large Vera Sans Bold**

## footnote-auto-numbering-page-reset.ly

This is an example of automatic footnote numbering where the number is reset on each page. It uses the `symbol-footnotes` numbering function, which assigns the symbols \*, †, ‡, § and ¶ to successive footnotes, doubling up on the symbol after five footnotes have been reached.

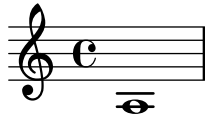
a b\* d† f‡  
h i



\*c  
†e  
‡g  
§j



2  
k l\*

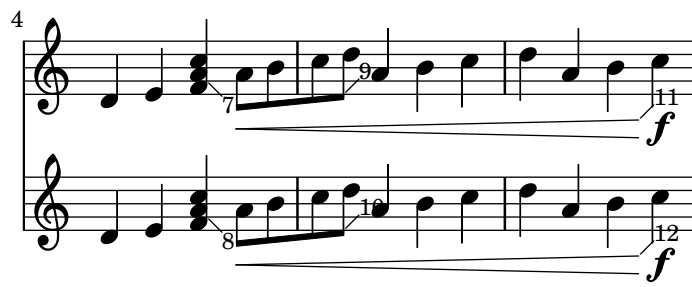
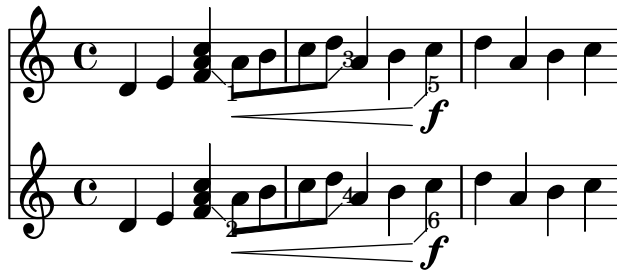


3  
\*m  
†n  
‡o  
§p

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### footnote-auto-numbering-vertical-order.ly

This regtest makes sure that footnote numbers are laid out in the correct vertical order.



1n  
2n  
3o  
4o  
5p  
6p  
7n  
8n  
9o  
10o  
11p  
12p



13n  
14n  
15o  
16o  
17p  
18p

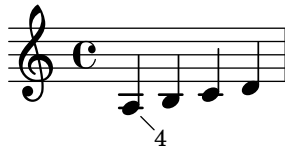
---

LilyPond v2.26.0

## footnote-auto-numbering.ly

This is an example of automatic footnote numbering where the number is not reset on each page. It uses the default numbering function, which assigns numbers starting at 1 to successive footnotes.

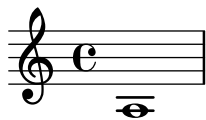
a b<sup>1</sup> d<sup>2</sup> f<sup>3</sup>  
h i



1c  
2e  
3g  
4j



2  
k 1<sup>5</sup>

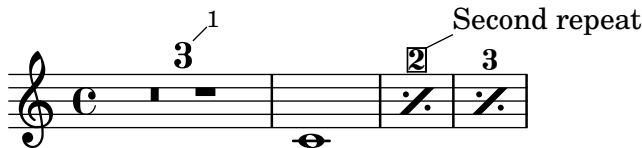


5m  
6n  
7o  
8p

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footnote-balloon-on-counter.ly

Balloons and footnotes on multi-measure rest numbers and percent repeat counters are correctly placed.



<sup>1</sup>Rest during three measures

LilyPond v2.26.0

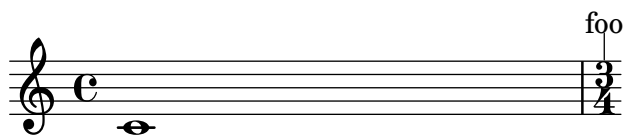
## **footnote-beam.ly**

Automatic beams may receive footnotes.



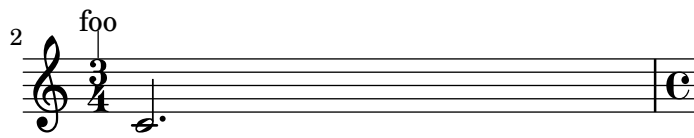
**footnote-break-visibility.ly**

With grobs that have break visibility, footnotes will automatically take the break visibility of the grob being footnoted. This behavior can be overridden.





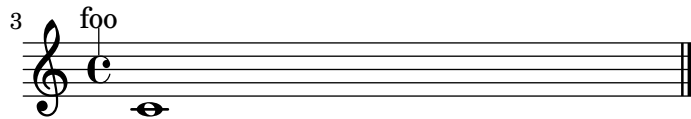
2



bar



3

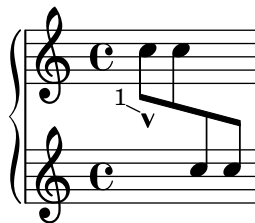


bar

---

LilyPond v2.26.0**footnote-cross-staff.ly**

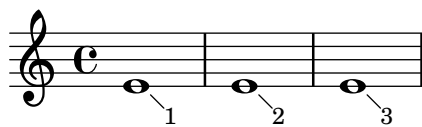
Footnotes work on cross-staff grobs.

<sup>1</sup>marcato

---

LilyPond v2.26.0**footnote-footer-padding.ly**

The padding between a footnote and the footer can be tweaked.



- 
1. Tiny space below.
  2. Tiny space below.
  3. Big space below.

LilyPond v2.26.0

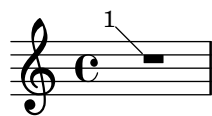
**footnote-lyrics.ly**

Lyrics may receive footnotes.

aaah<sub>1</sub>

### **footnote-mmrest.ly**

Multi-measure rests may receive footnotes.




**footnote-spanner.ly**

Footnotes are annotated at the correct place, and the annotation goes to the correct page.




1. Goes to the first broken spanner.


2  
7




10




13




16



19



22



The image displays six musical staves, each containing a sequence of notes. The notes are G4, A4, B4, A4, repeated three times across the staves. The staves are numbered 2, 7, 10, 13, 16, 19, and 22. Each staff is written on a five-line treble clef staff with a 2/4 time signature. The notes are quarter notes, and the staves are connected by a double line at the bottom.



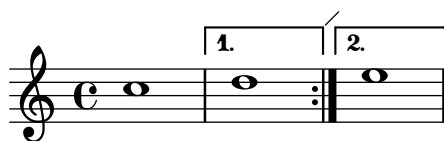


2. Goes to the last broken spanner.

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## footnote-volta-spanner.ly

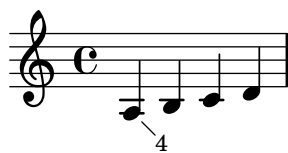
Footnotes on volta brackets also work



## footnote.ly

Lilypond does footnotes.

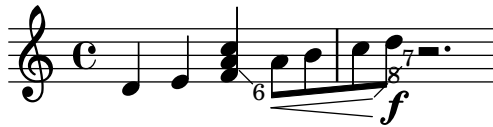
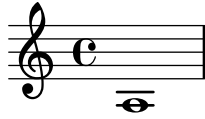
a b<sup>1</sup> d<sup>2</sup> f<sup>3</sup>  
h i



1. c
2. e
3. g
4. j

---

2  
k l<sup>5</sup>

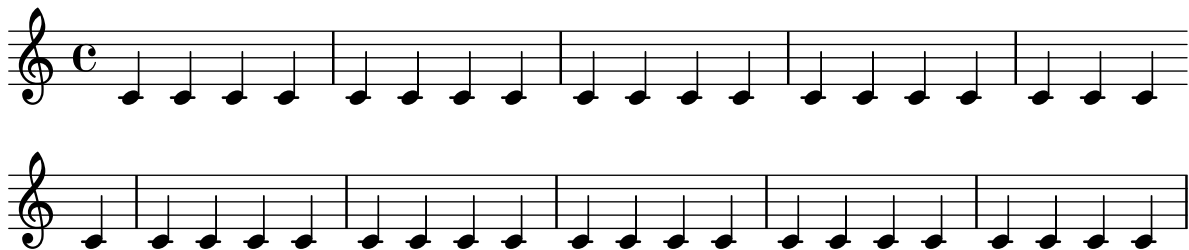


5. m  
6. n  
7. o  
8. p

LilyPond v2.26.0

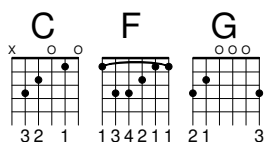
### forbid-break-between-bar-lines.ly

`forbidBreakBetweenBarLines` controls whether `Bar_engraver` forbids line breaks where there is no bar line. The output should have a break in the middle of a measure.



### fret-board-alignment.ly

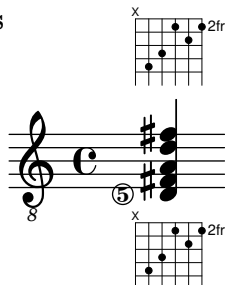
FretBoards should be aligned in the Y direction at the fret-zero, string 1 intersection.



## fret-boards.ly

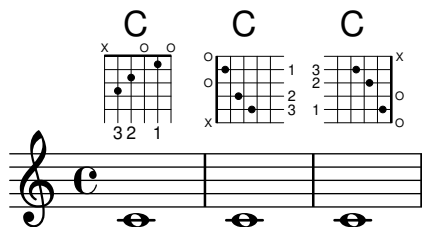
Frets can be assigned automatically. The results will be best when one string number is indicated in advance

autofrets



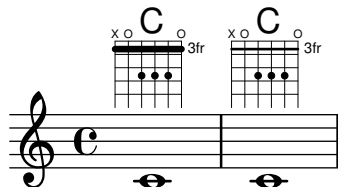
## fret-diagram-origins.ly

Fret diagrams of different orientation should share a common origin of the topmost fret or string.



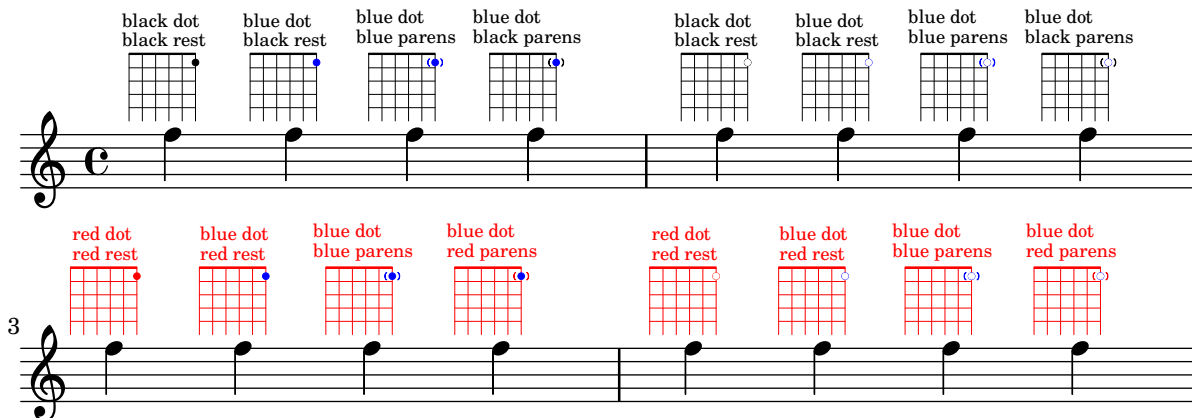
## fret-diagrams-capo.ly

A capo indicator can be added with a fret-diagram-verbose string, and its thickness can be changed.



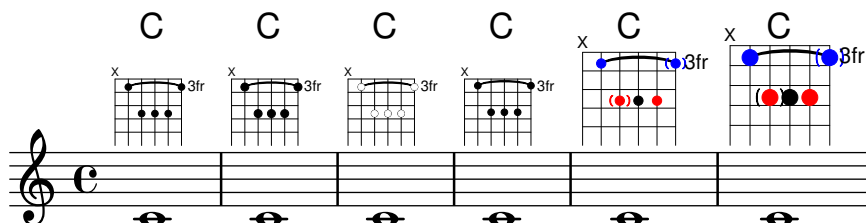
## fret-diagrams-dot-color.ly

Dots in fret diagrams may be colored as well as the entire fret diagram. Not explicitly colored dots take the color from `TextScript` grob or from `with-color`. Otherwise the specified color is preserved. Parentheses take their color from the dot, if `default-paren-color` is used they take their color from the overall color. Works for inverted dots as well.



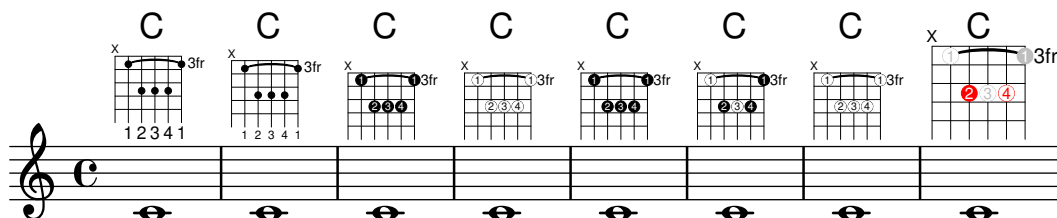
## fret-diagrams-dots.ly

Dots indicating fingerings can be changed in location, size, and coloring. It is possible to parenthesize a single dot. The color of the parenthesis may be taken from dot or default. A possible collision between paranthesis and fret-label- indication can be resolved by an override for fret-label-horizontal-offset in fret-diagram-details.



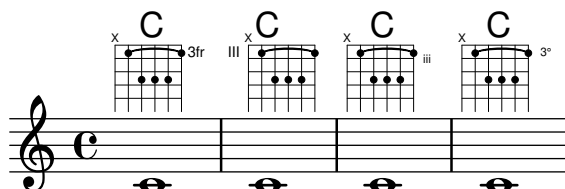
## fret-diagrams-fingering.ly

Finger labels can be added, either in dots or below strings. Dot color can be changed globally or on a per-dot basis, and fingering label font size can be adjusted.



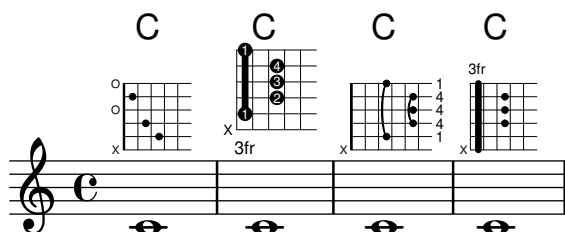
## fret-diagrams-fret-label.ly

The label for the lowest fret can be changed in location, size, and number type.



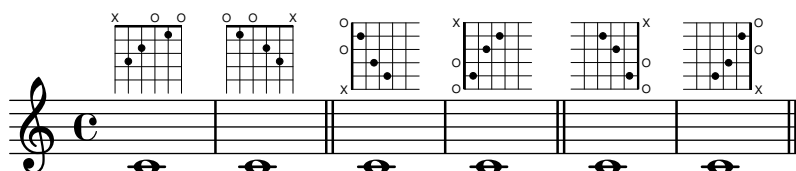
## fret-diagrams-landscape.ly

Fret diagrams can be presented in landscape mode.



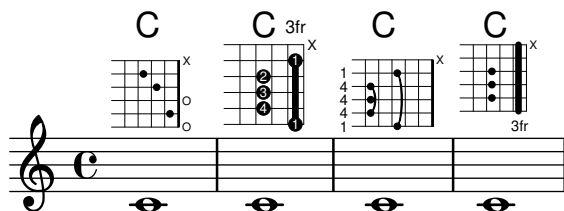
## fret-diagrams-left-handed.ly

Fret-diagrams may be printed left-handed



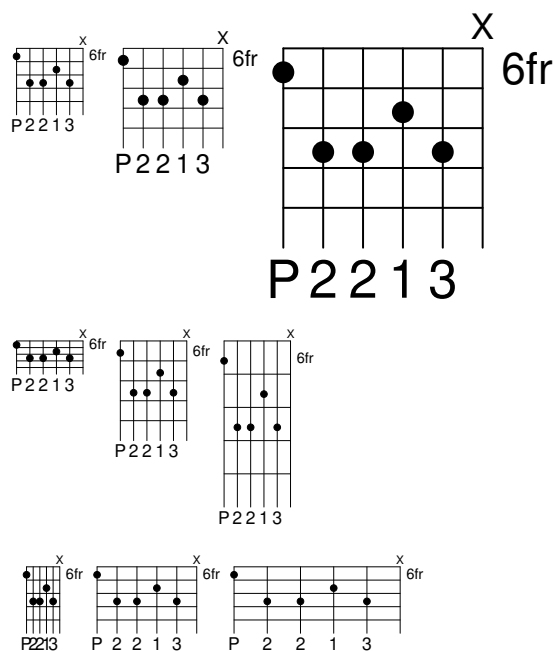
## fret-diagrams-opposing-landscape.ly

Fret diagrams can be presented in landscape mode.



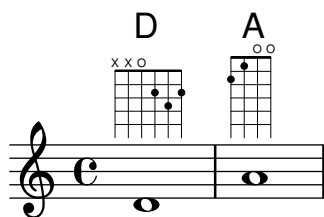
## fret-diagrams-size.ly

Fret diagrams can be scaled using the `size` property. Also, scaling the distance between the frets and/or strings is possible with the properties `fret-distance` and/or `string-distance` of `fret-diagram-details`. The position and size of first fret label, mute/open signs, fingers, relative to the diagram grid, shall be the same in all cases.



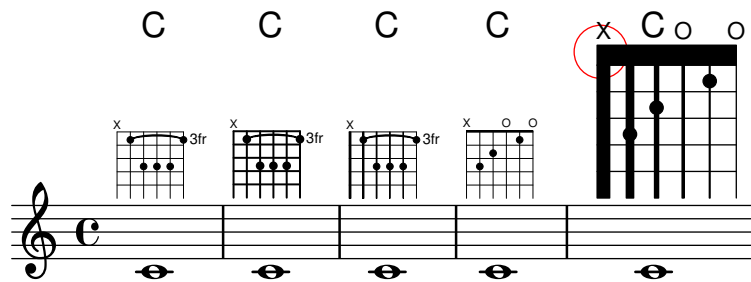
## fret-diagrams-string-frets.ly

Number of frets and number of strings can be changed from the defaults.



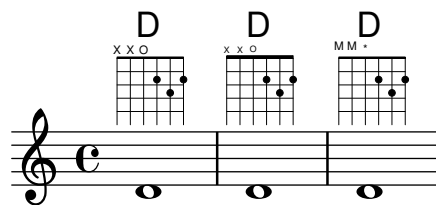
## fret-diagrams-string-thickness.ly

String thickness can be changed, and diagrams can have variable string thickness. The thick zero-fret is adjusted accordingly for changed `size`, `fret-diagram-details.string-thickness-factor` and `fret-diagram-details.top-fret-thickness`. There should be no visible gap inside the red circle.



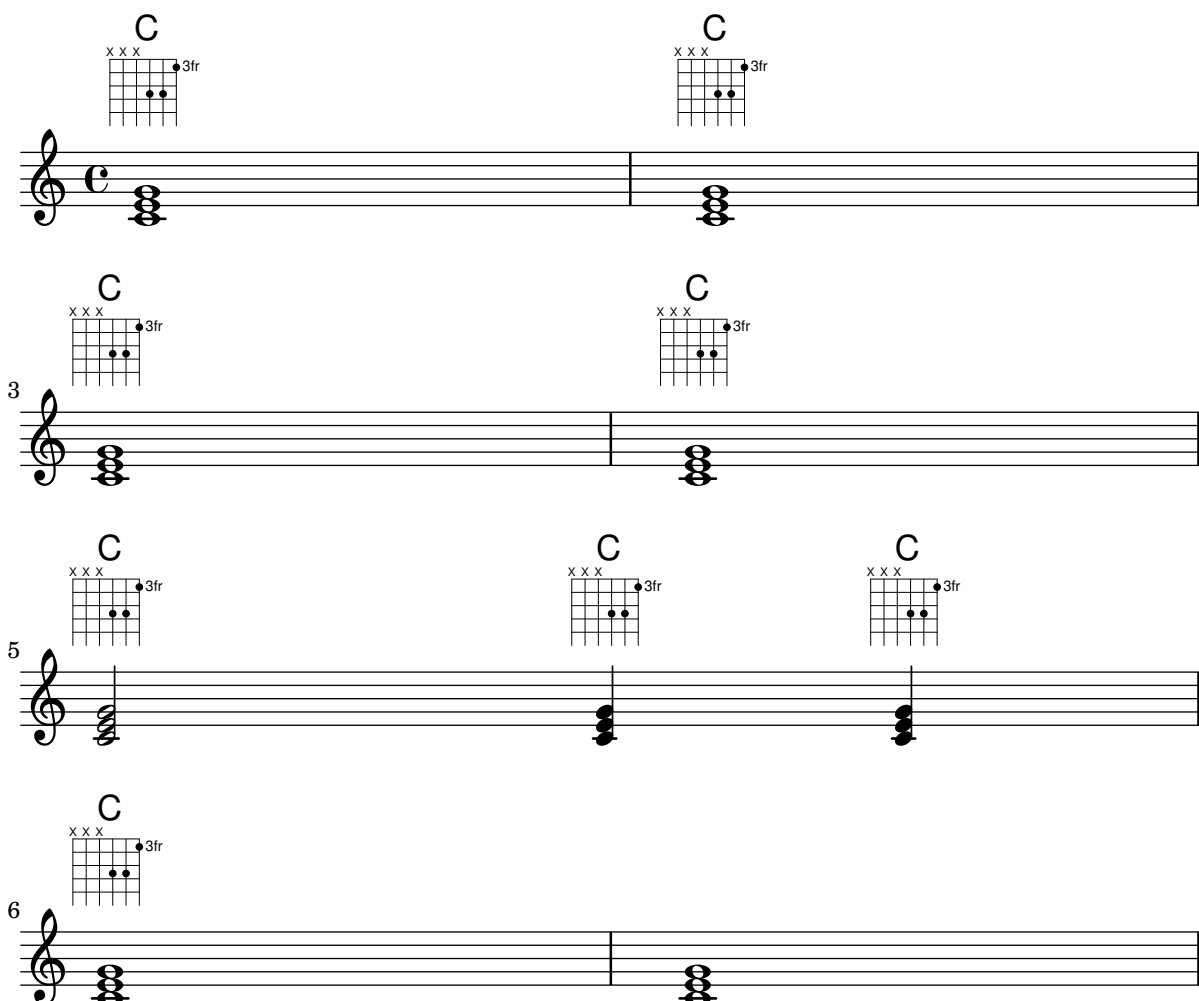
### fret-diagrams-xo-label.ly

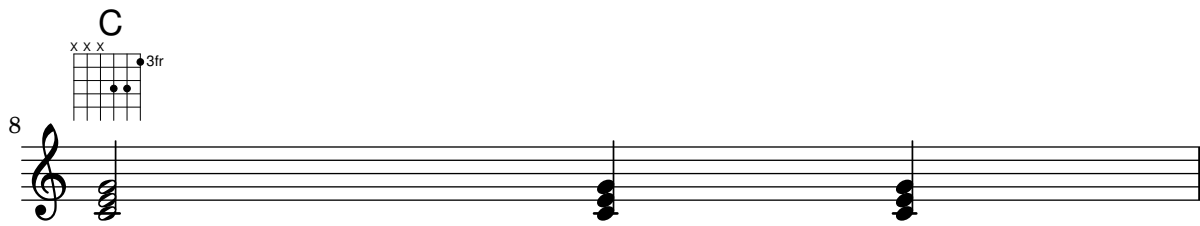
The size, spacing, and symbols used to indicate open and muted strings can be changed.



### fretboard-chordchanges.ly

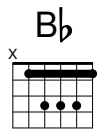
FretBoards can be set to display only when the chord changes or at the beginning of a new line.





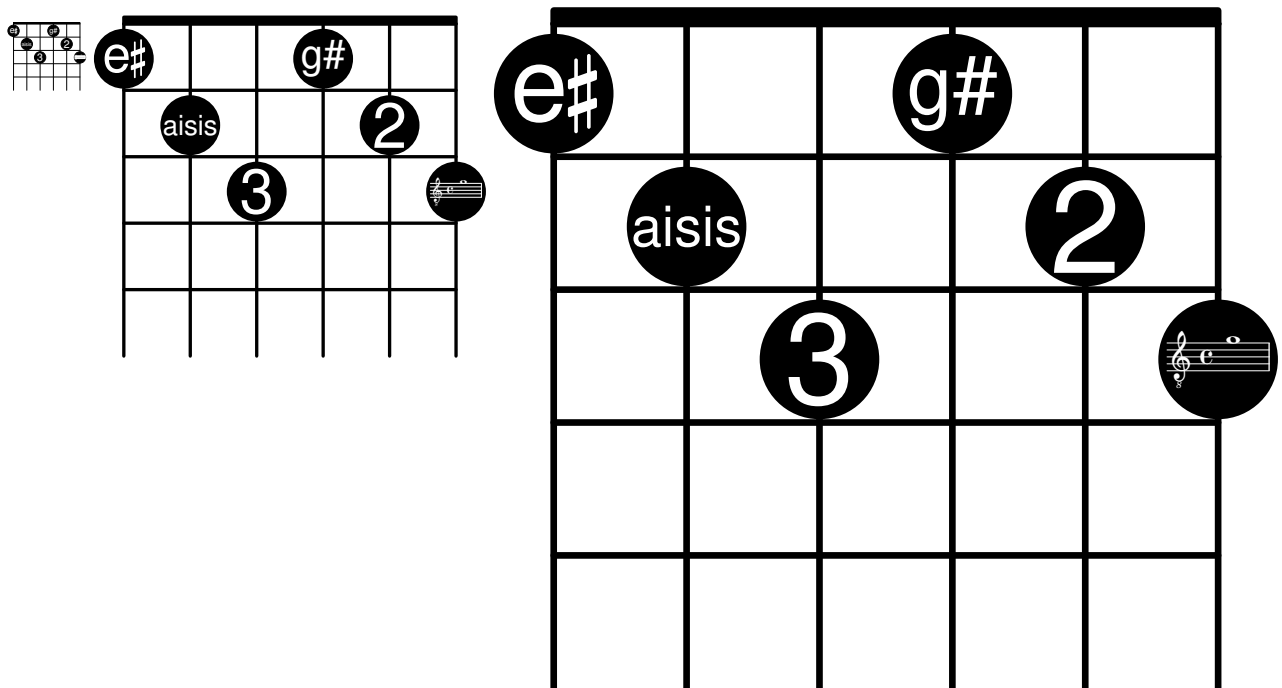
### fretboard-overhang-barre-thickness.ly

'fret-diagram-details now allows to configure `string-overhang` and `barre-thickness`.



### fretdiagram-markup-in-dots.ly

Markups can be put into the dots of a fret-diagram. Those markups are scaled automatically to fit into the dots.

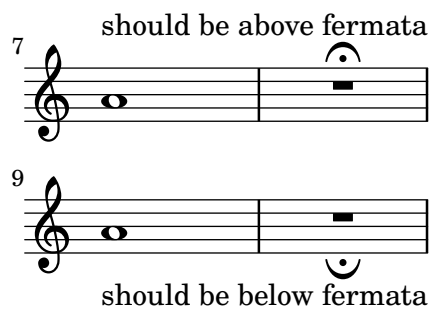


### full-measure-rest-fermata.ly

Fermata over full-measure rests should invert when below and be closer to the staff than other articulations.





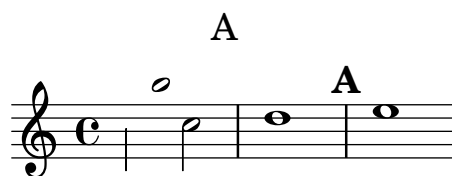


### general-scheme-bindings.ly

This file tests various Scheme utility functions.

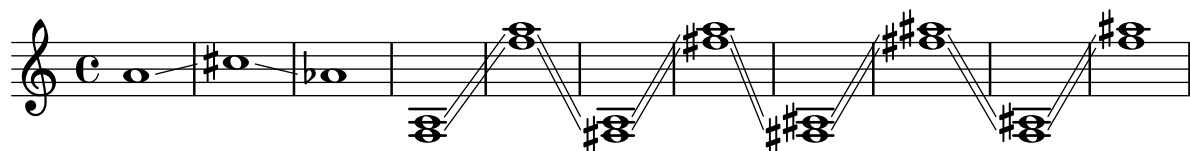
### generic-output-property.ly

As a last resort, the placement of grobs can be adjusted manually, by setting the `extra-offset` of a grob.



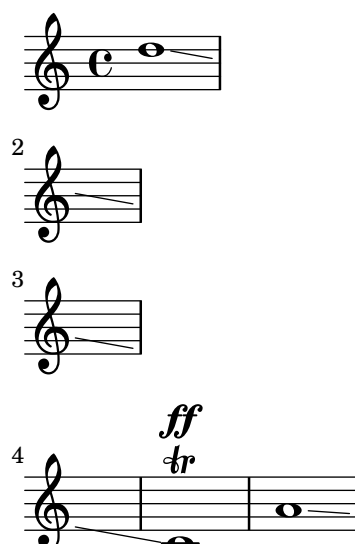
### glissando-accidental.ly

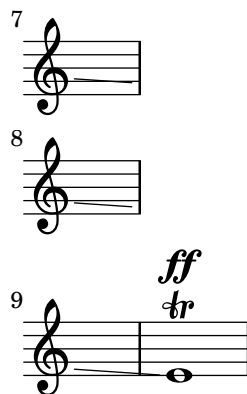
Glissandi stop before hitting accidentals. Chord glissandi stop at the same horizontal position and have the same slope, they do not cross.



### glissando-broken-multiple.ly

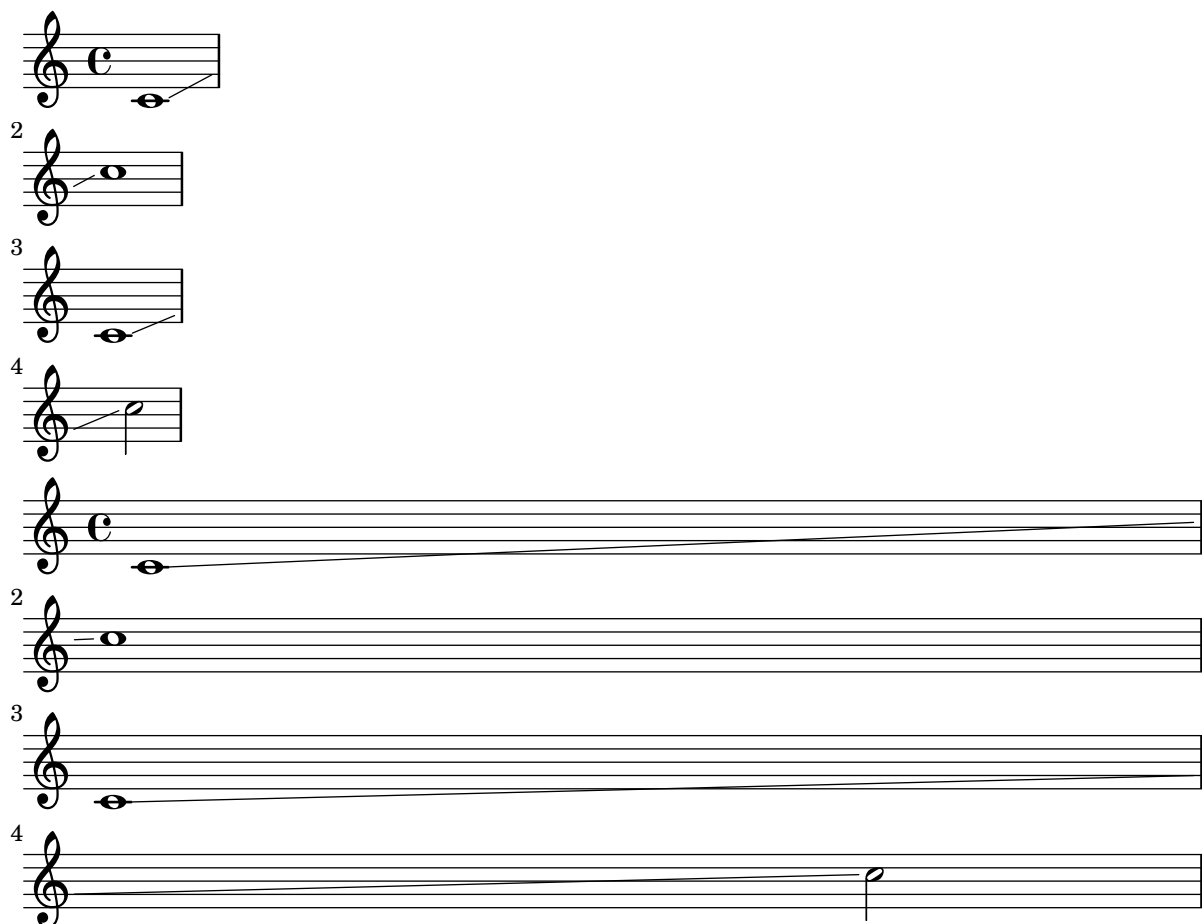
When broken, glissandi can span multiple lines.





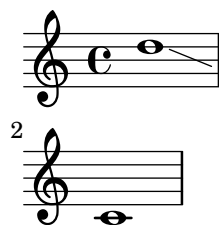
### glissando-broken-unkilled.ly

Broken glissandi anticipate the pitch on the next line.



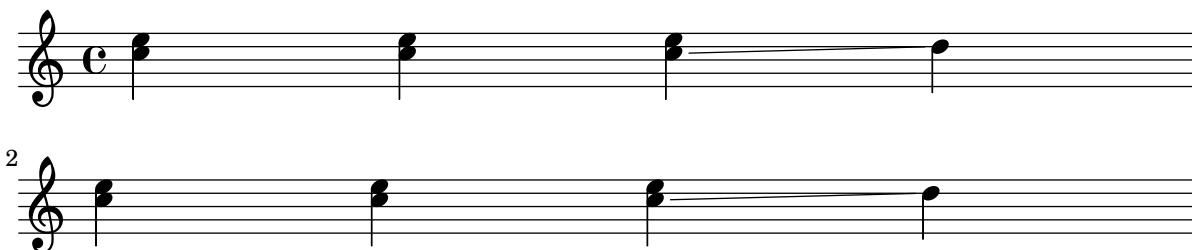
### glissando-broken.ly

If broken, Glissandi anticipate on the pitch of the next line.



**glissando-chord-linebreak.ly**

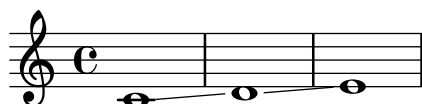
A glissando between chords should not interfere with line breaks. In this case, the music should be in two lines and there should be no warning messages issued. Also, the glissando should be printed.

**glissando-chord.ly**

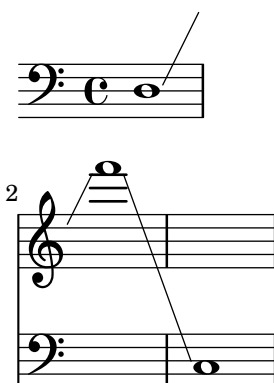
LilyPond typesets glissandi between chords.

**glissando-consecutive.ly**

Lilypond prints consecutive glissandi.

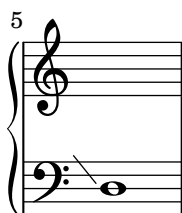
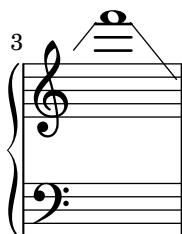
**glissando-cross-staff-broken-remove-empty.ly**

Broken cross-staff glissandi have acceptable slopes when one staff is removed.

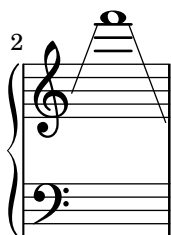
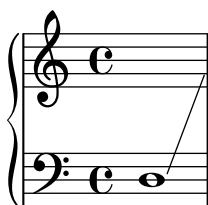


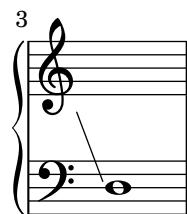
**glissando-cross-staff-broken-several-systems.ly**

Broken cross-staff glissandi can span more than two systems.

**glissando-cross-staff-broken.ly**

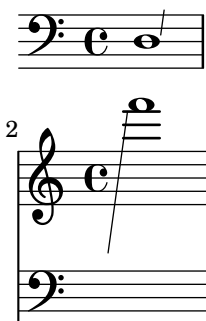
Cross-staff glissandi have acceptable slopes when they cross line breaks.





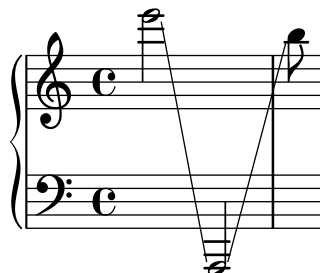
### glissando-cross-staff-staff-absent.ly

Broken cross-staff glissandi have acceptable slopes when one staff is removed.



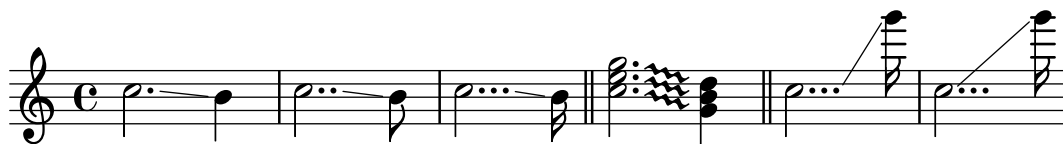
### glissando-cross-staff.ly

Cross staff glissandi reach their endpoints correctly.



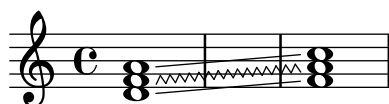
### glissando-dots.ly

Glissandi begin after dots by default. This behavior may be changed by overriding the `start-at-dot` property.



### glissando-index.ly

Individual glissandi within a chord can be tweaked.



### glissando-no-break.ly

Glissandi are not broken. Output of this test is expected to run off the page.



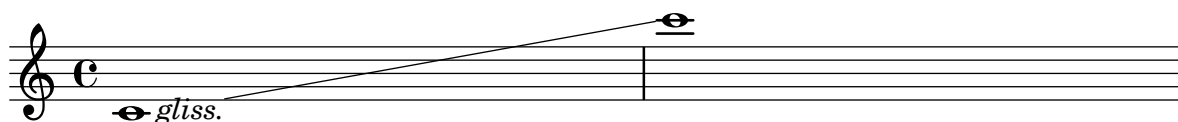
### glissando-skip.ly

NoteColumn grobs can be skipped over by glissandi.



### glissando-stencil-align-dir-y.ly

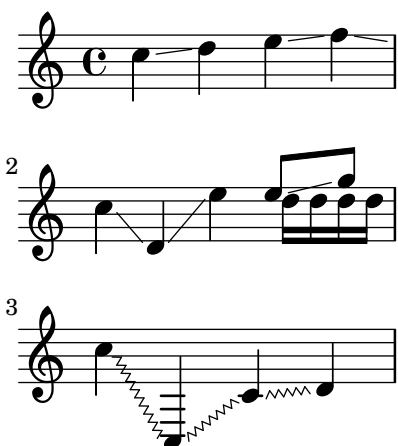
stencil-align-dir-y also works on glissandi.



### glissando.ly

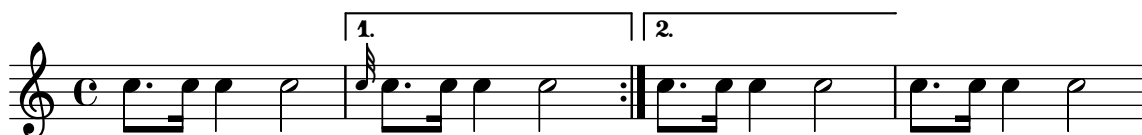
Between notes, there may be simple glissando lines. Here, the first two glissandi are not consecutive.

The engraver does no time-keeping, so it involves some trickery to get `<< { s8 s8 s4 } { c4 \gliss d4 } >>` working correctly.



### grace-alternative.ly

A grace in the first alternative does not cause the beaming to go awry in subsequent material



### grace-auto-beam-engraver.ly

A separate ‘Grace\_auto\_beam\_engraver’ initiates autobeaming at the start of each `\grace` command.

without engraver      manual

with engraver

6 automatic

### grace-auto-beam.ly

The autobeamer is not confused by grace notes.

### grace-bar-line.ly

Bar line should come before the grace note.

### grace-bar-number.ly

Grace notes do tricky things with timing. If a measure starts with a grace note, the measure does not start at 0, but earlier. Nevertheless, lily should not get confused. For example, line breaks should be possible at grace notes, and the bar number should be printed correctly.

2

**grace-beam.ly**

Grace beams and normal beams may occur simultaneously. Unbeamed grace notes are not put into normal beams.

**grace-direction-polyphony.ly**

The `\voiceOne` setting is retained after finishing the grace section.

**grace-end-expression.ly**

Grace notes at the end of an expression don't cause crashes.

**grace-end.ly**

Grace notes after the last note do not confuse the timing code.

**grace-multiple.ly**

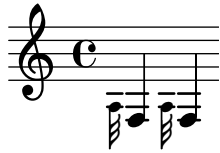
Grace-timed elements in sequence line up before the next main note in the obvious way.





**grace-music-override.ly**

`startGraceMusic` and `stopGraceMusic` may be overridden to change the properties of grace notes. In this test, the stems of the grace notes point down.

**grace-nest1.ly**

Grace code should not be confused by nested sequential music containing grace notes; practically speaking, this means that the end-bar and measure bar coincide in this example.

**grace-nest2.ly**

Grace code should not be confused by nested sequential music containing grace notes; practically speaking, this means that the end-bar and measure bar coincide in this example.

**grace-nest3.ly**

In nested syntax, graces are still properly handled.

**grace-nest4.ly**

Also in the nested syntax here, grace notes appear rightly.

**grace-nest5.ly**

Graces notes may have the same duration as the main note.



grace-part-combine.ly

Grace notes may be put in a `partCombiner`.



grace-partial.ly

A `\partial` may be combined with a `\grace`.



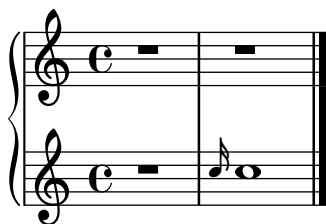
grace-slashed-no-slur.ly

Create grace notes with slashed stem, but no slur. That can be used when the grace note is tied to the next note.



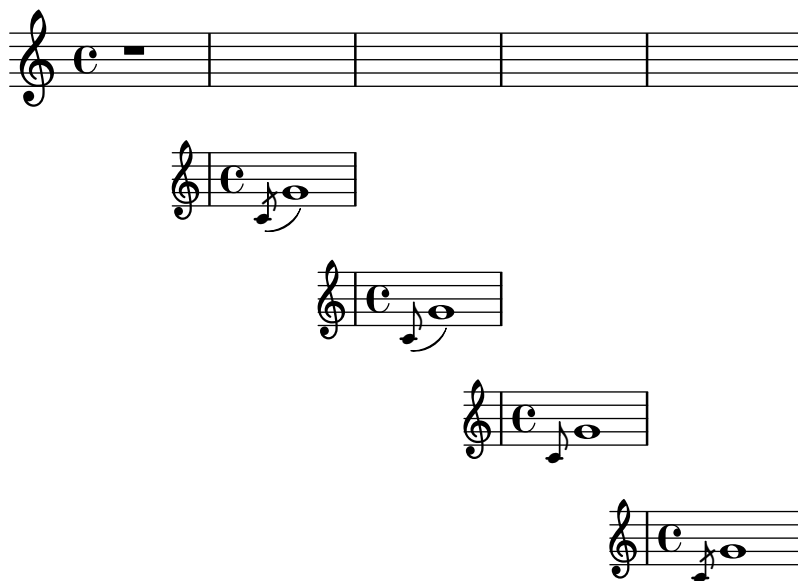
grace-staff-length.ly

Stripped version of trip.ly. Staves should be of correct length.



grace-start-context.ly

The various kinds of grace music are similar in how they create contexts. In this test, each grace note should create a new staff.



### grace-start.ly

Pieces may begin with grace notes.



### grace-stem-length.ly

Stem lengths for grace notes should be shorter than normal notes, if possible. They should never be longer, even if that would lead to beam quanting problems.



### grace-stems.ly

Here `startGraceMusic` should set `no-stem-extend` to true; the two grace beams should be the same here.



### grace-sync.ly

Grace notes in different voices/staves are synchronized.



### grace-types.ly

There are three different kinds of grace types: the base grace switches to smaller type, the appoggiatura inserts also a slur, and the acciaccatura inserts a slur and slashes the stem.



### grace-unfold-repeat.ly

When grace notes are entered with unfolded repeats, line breaks take place before grace notes.



### grace-volta-repeat-merge-barline.ly

A volta repeat may begin with a grace. Consecutive ending and starting repeat bars are merged into one :...:



### grace-volta-repeat.ly

Repeated music can start with grace notes. Bar checks preceding the grace notes do not cause synchronization effects.



## grace.ly

You can have beams, notes, chords, stems etc. within a `\grace` section. If there are tuplets, the grace notes will not be under the brace.

Main note scripts do not end up on the grace note.



## graphviz.ly

The graphviz feature draws dependency graphs for grob properties.

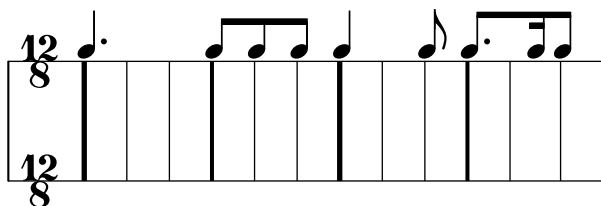


**gregorian-transcription-no-ligatures.ly**

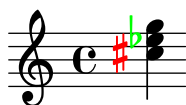
GregorianTranscriptionStaff does not print ligatures.

**grid-lines.ly**

With grid lines, vertical lines can be drawn between staves synchronized with the notes.

**grob-indirect-tweak.ly**

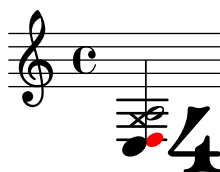
With the full form of the `\tweak` function, individual grobs that are indirectly caused by events may be tuned.

**grob-object-fallback.ly**

`ly:grob-object` supports a third optional parameter, the fallback value to use when the property is undefined in the grob. This test should print 'Test OK' twice.

**grob-tweak.ly**

With the `\tweak` function, individual grobs that are directly caused by events may be tuned directly.

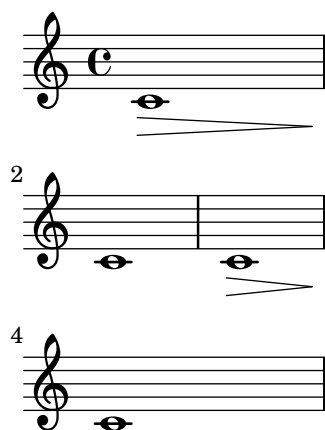
**hairpin-arpeggio.ly**

Hairpins in Dynamics contexts do not collide with arpeggios.



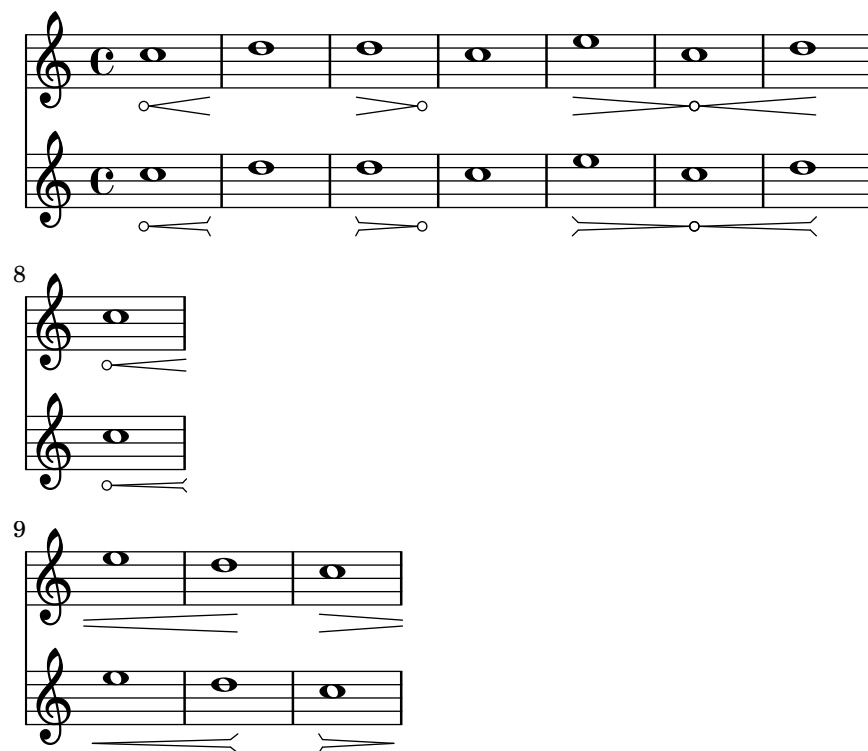
### hairpin-barline-break.ly

If a hairpin ends on the first note of a new staff, we do not print that ending. But on the previous line, this hairpin should not be left open, and should end at the bar line.

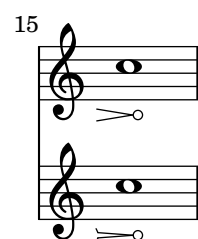


### hairpin-circled.ly

Hairpins can have circled tips. A decrescendo del niente followed by a crescendo al niente should only print one circle. If a decrescendo ends at first note of a new line the circle is printed at the end of the previous line or in the new line, depending on the setting of `after-line-breaking`.

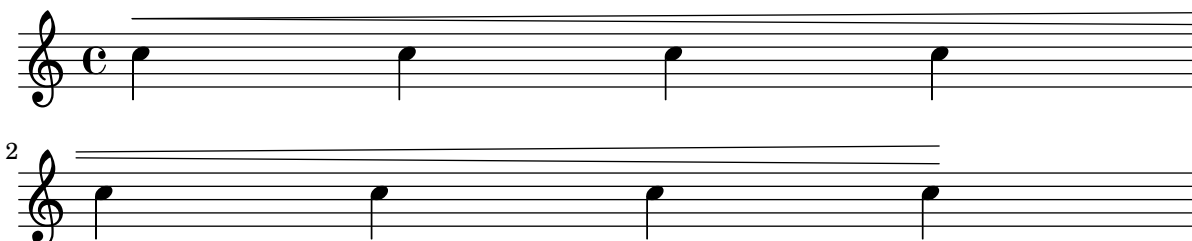






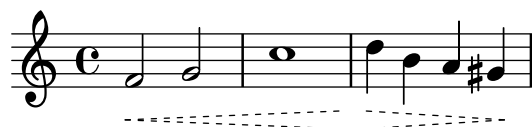
### hairpin-clef.ly

Broken hairpins are not printed too high after treble clefs.



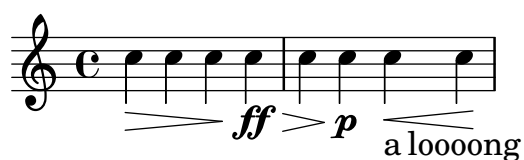
### hairpin-dashed.ly

Hairpin crescendi may be dashed.



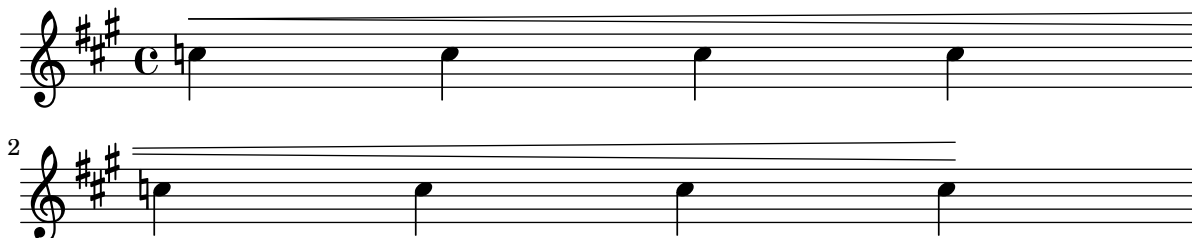
### hairpin-ending.ly

Hairpin dynamics start under notes if there are no text-dynamics. If there are text dynamics, the hairpin does not run into them.



### hairpin-key-signature.ly

Broken hairpins are not printed too high after key signatures.



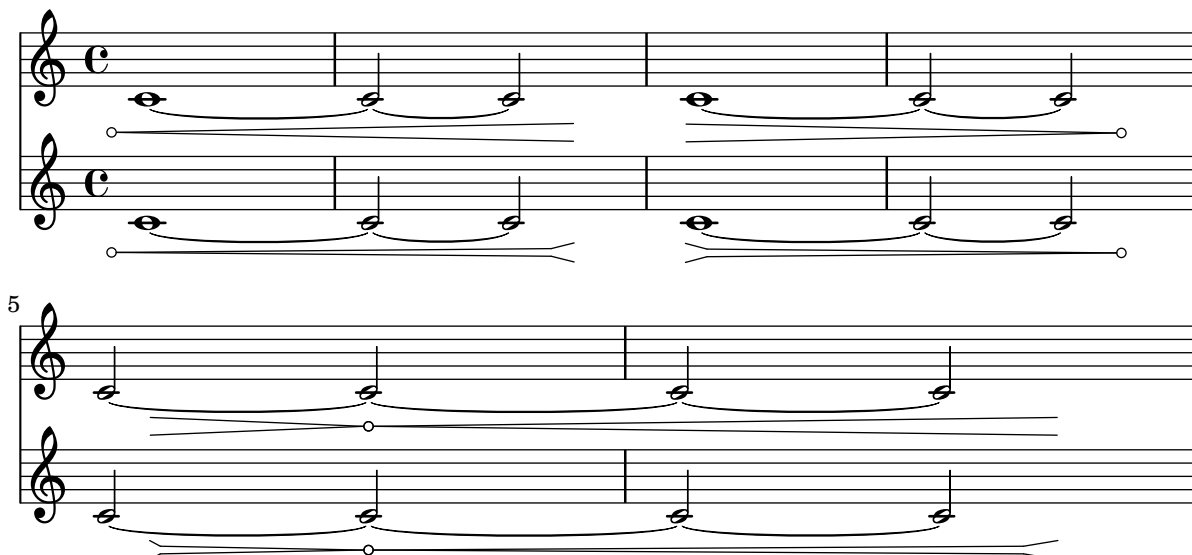
### hairpin-neighboring-span-dynamics.ly

Bound padding for hairpins also applies before following DynamicTextSpanner grobs. In this case, bound-padding is not scaled down.



### hairpin-shorten-pair-circled-tip.ly

The `shorten-pair` property works with circled-tip hairpins. When two hairpins share a circle, the adjoining ends are not moved. The same holds, if `flared-hairpin` is used to get hairpins in the style of Ferneyhough.



### hairpin-shorten-pair.ly

The ends of hairpins may be offset with the `shorten-pair` property. Positive values offset ends to the right, negative values to the left.

The image displays four musical staves, each with a treble clef and a common time signature 'c'.  
Staff 1: Shows two hairpin curves. The first hairpin starts at a note on the second line and ends at a note on the third line. The second hairpin starts at a note on the second line and ends at a note on the third line. The ends of the hairpins are offset to the right.  
Staff 2: Shows two hairpin curves. The first hairpin starts at a note on the second line and ends at a note on the third line. The second hairpin starts at a note on the second line and ends at a note on the third line. The ends of the hairpins are offset to the left.  
Staff 3: Shows a single hairpin curve starting at a note on the second line and ending at a note on the third line. The end of the hairpin is offset to the right.  
Staff 4: Shows a single hairpin curve starting at a note on the second line and ending at a note on the third line. The end of the hairpin is offset to the left.

### hairpin-span-bar.ly

Hairpin grobs do not collide with `SpanBar` grobs. Hairpin grobs should, however, go to the end of a line when the `SpanBar` is not present.

The image displays a musical score with ten staves, arranged in five pairs. Each staff has a treble clef and a common time signature 'c'.  
The first four staves (two pairs) show hairpin curves. The first hairpin starts at a note on the second line and ends at a note on the third line. The second hairpin starts at a note on the second line and ends at a note on the third line. The ends of the hairpins are offset to the right.  
The last two staves (one pair) show hairpin curves. The first hairpin starts at a note on the second line and ends at a note on the third line. The second hairpin starts at a note on the second line and ends at a note on the third line. The ends of the hairpins are offset to the left.

2

3

### hairpin-to-barline-mark.ly

'to-barline is not confused by very long marks.

This is quite a long mark text



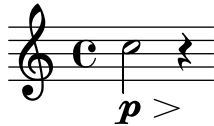
### hairpin-to-barline.ly

Hairpins whose end note is preceded by a bar line should end at that bar line.

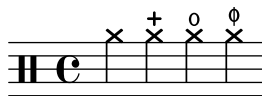


**hairpin-to-rest.ly**

Hairpins end at the left edge of a rest.

**halfopenvertical.ly**

The halfopenvertical articulation is available.

**hara-kiri-alive-with.ly**

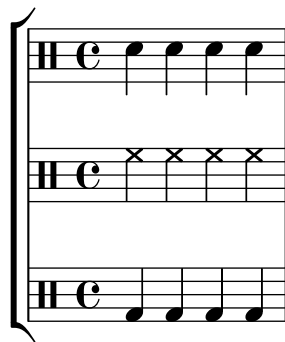
Staves in a PianoStaff remain alive as long as any of the staves has something interesting.

The image shows three systems of musical staves. The first system consists of three staves: a treble staff with a half note on the second line (F4), a piano staff with a half note on the first line (F3), and a bass staff with a half note on the first line (F2). The second system consists of three staves: a treble staff with a half note on the second line (F4), a piano staff with a half note on the first line (F3), and a bass staff with a half note on the first line (F2). The third system consists of one staff: a treble staff with a half note on the second line (F4). The staves are numbered 1, 2, and 3 respectively.

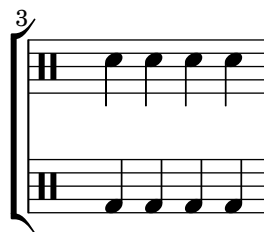
**hara-kiri-drumstaff.ly**

Hara-kiri staves are suppressed if they are empty. This example really contains three drum staves, but as it progresses, empty ones are removed: this example has three staves, but some of them disappear: note how the 2nd line only has the bar number 2. (That the bar number is printed might be considered a bug, however, the scenario of all staves disappearing does not happen in practice.)

Any staff brackets and braces are removed, both in the single staff and no staff case.



2



4

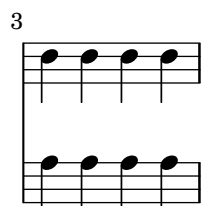


### hara-kiri-keep-previous-settings.ly

Inserting the harakiri settings globally into the Staff context should not erase previous settings to the Staff context.



2



4



## hara-kiri-percent-repeat.ly

Staves, RhythmicStaves, TabStaves and DrumStaves with percent repeats are not suppressed.

Musical score for "The Rose Tree" featuring five staves: Treble, Bass, Tenor, Alto, and Bass. The score is in common time (C) and consists of two measures. The Treble staff has a whole note C4 in the first measure and a whole note G4 in the second. The Bass staff has a whole note C4 in the first measure and a whole note G2 in the second. The Tenor staff has a whole note C4 in the first measure and a whole note G3 in the second. The Alto staff has a whole note C4 in the first measure and a whole note G3 in the second. The Bass staff has a whole note C4 in the first measure and a whole note G2 in the second.

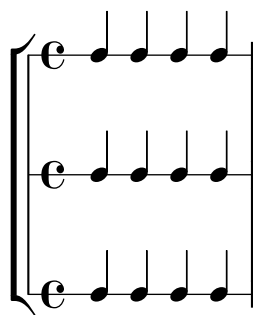
3

Musical score for "The Rose Tree". The score is written for five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat (B-flat). The third staff is a treble clef with a key signature of one flat (B-flat). The fourth staff is a bass clef with a key signature of one flat (B-flat). The fifth staff is a bass clef with a key signature of one flat (B-flat). The score consists of two measures. The first measure contains a whole note G4 in the first staff, a whole note F4 in the second staff, a whole note E4 in the third staff, and a whole note D4 in the fourth staff. The second measure contains a whole note C4 in the first staff, a whole note B3 in the second staff, a whole note A3 in the third staff, and a whole note G3 in the fourth staff.

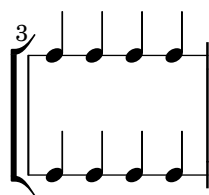
## hara-kiri-rhythmicstaff.ly

Hara-kiri staves are suppressed if they are empty. This example really contains three rhythmic staves, but as it progresses, empty ones are removed: this example has three staves, but some of them disappear: note how the 2nd line only has the bar number 2. (That the bar number is printed might be considered a bug, however, the scenario of all staves disappearing does not happen in practice.)

Any staff brackets and braces are removed, both in the single staff and no staff case.



2



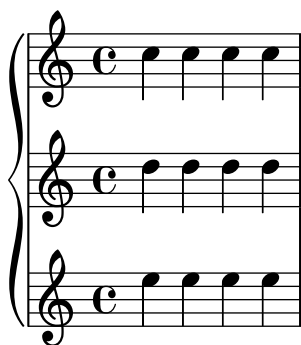
4



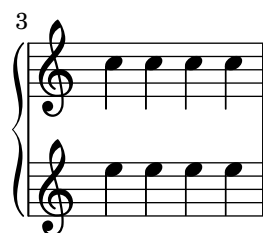
### **hara-kiri-staff.ly**

Hara-kiri staves kill themselves if they are empty. This example really contains three staves, but as they progress, empty ones are removed: this example has three staves, but some of them disappear: note how the 2nd line only has the bar number 2. (That the bar number is printed might be considered a bug, however, the scenario of all staves disappearing does not happen in practice.)

Any staff brackets and braces are removed, both in the single staff and no staff case.



2



4





## hara-kiri-stanza-number.ly

stanza numbers remain, even on otherwise empty lyrics lines.

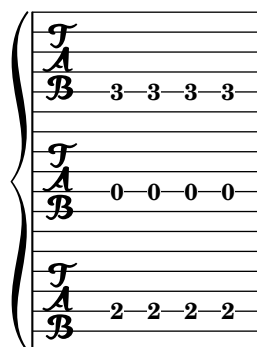


**Verse 2.**



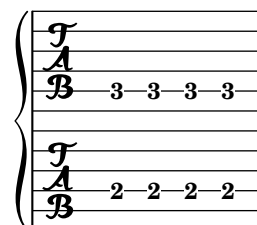
## hara-kiri-tabstaff.ly

Hara-kiri staves are suppressed if they are empty. This example really contains three tab staves, but as it progresses, empty ones are removed: this example has three staves, but some of them disappear: note how the 2nd line only has the bar number 2. (That the bar number is printed might be considered a bug, however, the scenario of all staves disappearing does not happen in practice.)

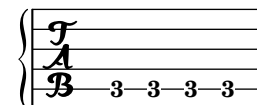


2

3

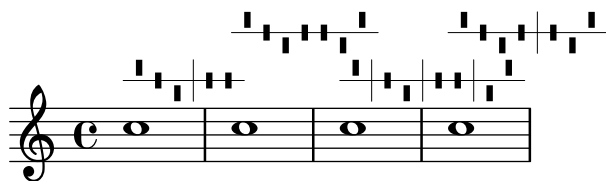


4



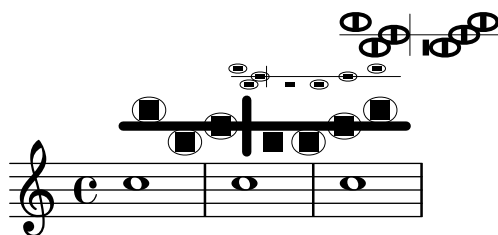
## harp-pedals-sanity-checks.ly

The harp-pedal markup function does some sanity checks. All the diagrams here violate the standard (7 pedals with divider after third), so a warning is printed out, but they should still look okay.



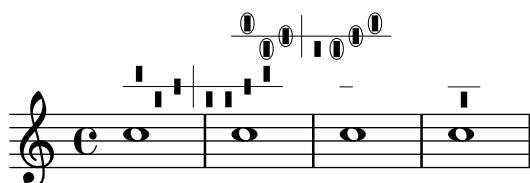
### harp-pedals-tweaking.ly

Harp pedals can be tweaked through the size, thickness and harp-pedal-details properties of TextScript.



### harp-pedals.ly

Basic harp diagram functionality, including circled pedal boxes. The third diagram uses an empty string, the third contains invalid characters. Both cases will create warnings, but should still not fail with an error.



### header-book-multiple.ly

A second book-level header block and headers nested in bookpart and score should not clear values from the first header block. This score should show composer, piece, subtitle and title.

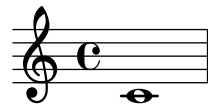
**Title correct (superseded at book level)**

**Subtitle correct (superseded in bookpart)**

Composer correct (set in book)

**Note:** title, subtitle, piece, and composer expected.

Piece correct (superseded in score)



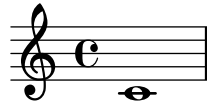
**header-book-multiplescores.ly**

Changing the header fields in a book or a bookpart shall not have any effect on the global default values.

# Title correct (set at top level)

## Subtitle (set at book level)

**Note:** expect title and subtitle.



**header-bookpart-multiple.ly**

A second bookpart-level header block shall retain previously set values from a first header block at the same or higher levels unless overridden.

**Title correct (set in book)**  
**Subtitle correct (superseded in bookpart)**

Composer correct (set at top level)

**Note:** expect title, subtitle, piece and composer.

Piece correct (superseded at bookpart level)



## header-cyclic-reference.ly

Cyclic references in header fields should cause a warning, but not crash LilyPond with an endless loop

### Cyclic reference to

Cyclic reference to Cyclic reference to



## header-modification-assignment.ly

A `\header` block on the right-hand side of an assignment does not carry all previously defined variables with it, but only those that appear in the block. The output should have both “Top-level Title” and “Score Title” titles and a “Modification” subtitle.

### Top-level Header

#### Score Header

##### Modification



## header-modification-function-argument.ly

A `\header` block used as a function argument does not carry all previously defined variables, but only those that appear in the block. The output should have both “Top-level Title” and “Score Title” titles and a “Modification” subtitle.

### Top-level Header

#### Score Header

##### Modification



## header-score-multiple.ly

A second score-level header block shall not entirely replace a first header block, but only update changed variables.

**Note:** expect piece and opus.



Piece correct (set in score)

Opus correct (superseded at score level)



### header-score-reordered.ly

Header blocks may appear before and after the actual music in a score.

**Note:** expect piece and opus.

Piece correct (set in score)

Opus correct (superseded at score level)



### header-toplevel-multiple.ly

A second top-level header block shall not entirely replace a first header block, but only changed variables.

## Title correct (superseded at top level)

**Note:** expect title and piece.

Piece correct (set at top level)



### horizontal-beams-damping.ly

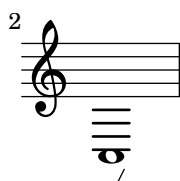
Using `\override Beam.damping = #+inf.0` should always make beams horizontal. A threshold is implemented to avoid rounding errors that would cause non-horizontal beams otherwise.

Here, the beam should be horizontal.



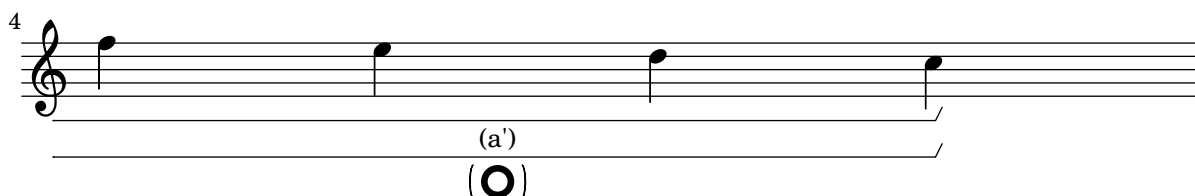
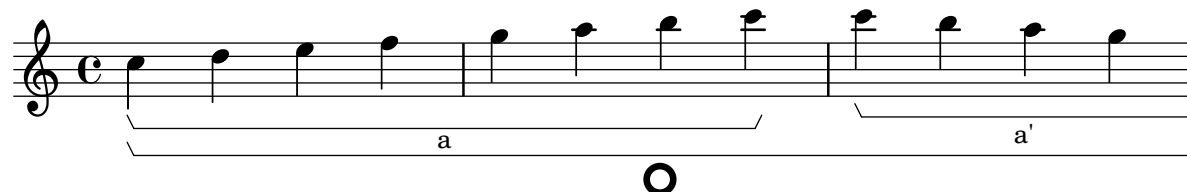
### horizontal-bracket-break.ly

Horizontal brackets connect over line breaks.



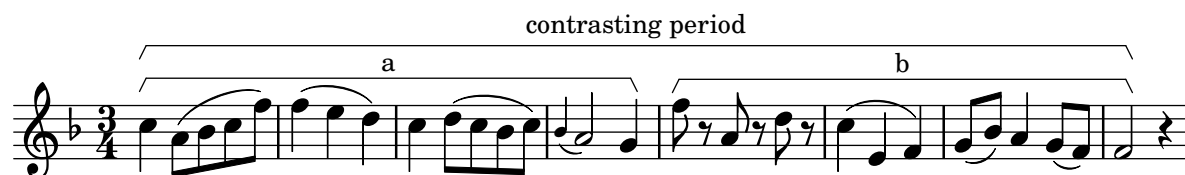
### horizontal-bracket-broken-texted.ly

Text is parenthesized when analysis brackets cross line breaks.



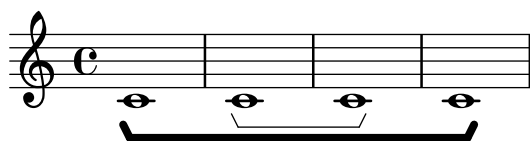
### horizontal-bracket-texted.ly

Labels may be added to analysis brackets through the `text` property of the `HorizontalBracketText` object. Use of the `weak` command is necessary for assigning text uniquely to brackets beginning at the same moment. Text assignments reflect the usual nesting order of brackets.



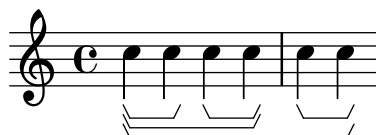
### horizontal-bracket-tweak.ly

Horizontal brackets are created with the correct event-cause, ensuring tweaks are applied to the correct spanner.



### horizontal-bracket.ly

Note grouping events are used to indicate where analysis brackets start and end.

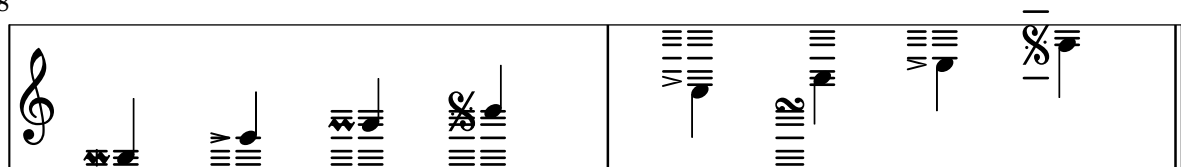


### horizontal-script-ledger-lines.ly

Horizontal Script may get ledger lines by disabling `no-ledgers`. The thickness is taken from the relevant properties of `StaffSymbol`. The `length-fraction` may be set for the `Script` grob itself. Non-standard settings of `StaffSymbol.line-positions` and `StaffSymbol.ledger-positions` are also supported.



8



### horizontal-script.ly

Horizontal Script grobs are triggered by setting `side-axis` to `X`. This works with stand-alone notes and chords regardless of whether other scripts, fingerings etc are already present. The direction is taken from `scriptDefinitions` or from user settings. For convenience the shortcuts `\atLeft` and `\atRight` take care of setting `side-axis` and `direction`. Collisions with dots and accidentals are avoided.





## id.ly

Shows the id property of a grob being set. This should have no effect.



## identifier-alists.ly

Music variables may be structured into alists indexed by numbers or symbols.



## identifier-following-chordmode.ly

Identifiers following a chordmode section are not interpreted as chordmode tokens. In the following snippet, the identifier 'm' is not interpreted by the lexer as a minor chord modifier.



## identifier-quoted.ly

Music identifiers containing arbitrary characters may be initialized using

```
"violin1" = { c''4 c'' c'' c'' }
```

and used as:

```
\new Voice { "\"violin1" }
```



**identifiers.ly**

test identifiers.

**title**

Composer

*hoi polloi*



**in-note-configuration.ly**

In-notes can be controlled via `\paper` variables.



<sup>1</sup>An in-note.





An in-note without number.

Another in-note without number.



LilyPond v2.26.0

**in-note.ly**

LilyPond does in-notes.



1 this is a test

4

8

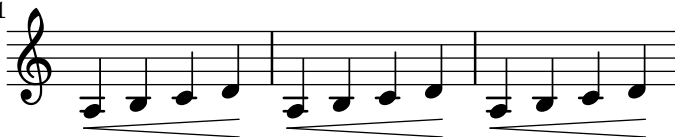
12 this is a test

15


18

1<sup>1</sup>foobar  
2<sup>2</sup>foobar

2  
21




24

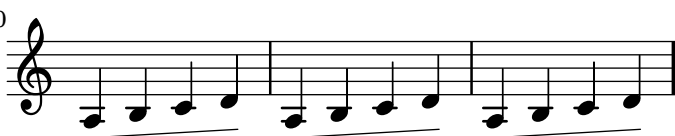


27


this is a test



30




33



1

36



<sup>1</sup>foobar

3

this is a test

39

42

45

48

this is a test

51

54

1foobar



<sup>1</sup>foobar

---

LilyPond v2.26.0

## incipit-modern.ly

`\incipit` can be used without the default enclosing context `MensuralStaff`.



## incipit-other-context.ly

Incipits may use other context tyoes then the default `MensuralStaff`.

MensuralStaff, default

KievanStaff

PetrucchiStaff

VaticanaScore

TabStaff

## incipit.ly

Incipits can be printed using an `InstrumentName` grob. In both lines the instrument name should appear left-aligned, and there should be a small gap between the incipit and the staff.

Instrument

Instr.

## include-identifier.ly

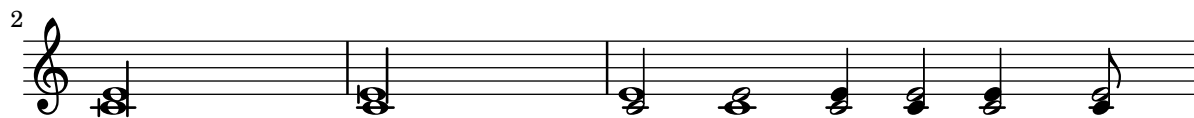
`\include` accepts a string-valued variable. The expected output is three quarter notes.

## include-string.ly

`ly:parser-include-string` should include the current string like a file `\include`.

## incompatible-stem-warning.ly

Combine several kinds of stems in parallel voices.



### inherit-acceptability.ly

`\inherit-acceptability` allows for one context def to be accepted wherever an existing one is.



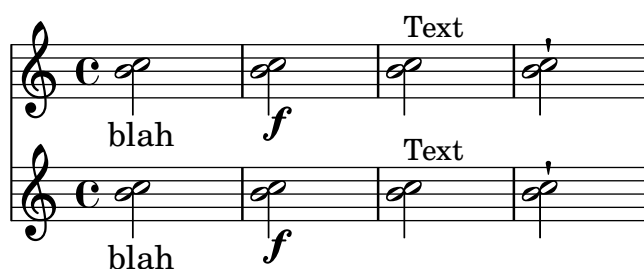
### initial-context-from-tags.ly

The argument of `\initialContextFrom` is susceptible to modification by tags. The expected output is a single measure with “PASS” in the left margin.



### input-order-alignment.ly

Alignment of lyrics, dynamics, textscripts and articulations attached to chords with suspended notes doesn't depend on input order. All these items are aligned on the "main" notehead (the one at the end of the stem).



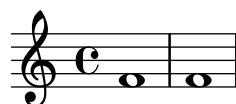
### instrument-cue-name.ly

The `Voice.instrumentCueName` property generates instrument names for cue notes. It can also be unset properly.




### instrument-name-dynamic.ly


Instrument names (aligned on axis group spanners) ignore dynamic and pedal line spanners.



3  
foo




5  
foo




**instrument-name-groups.ly**

Instrument names can also be attached to staff groups.


Right  
PianoStaff  
Left




ChoirStaff




StaffGroup



I  
GrandStaff  
II



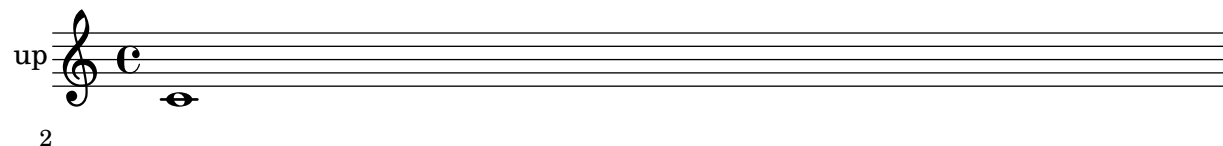
nested group



**instrument-name-hara-kiri.ly**

Instrument names are removed when the staves are killed off.

In this example, the second staff (marked by the bar number 2) disappears, as does the instrument name.



### instrument-name-markup.ly

Instrument names are set with `Staff.instrument` and `Staff.instr`. You can enter markup texts to create more funky names, including alterations.



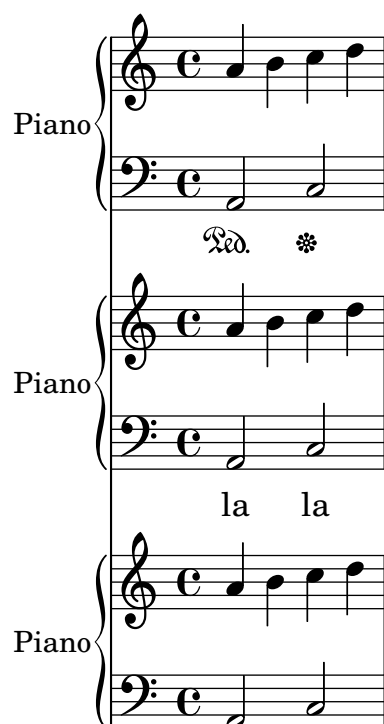
### instrument-name-partial.ly

Instrument names are also printed on partial starting measures.



### instrument-name-pedal-lyrics.ly

Dynamics and Lyrics lines below a `PianoStaff` do not affect the placement of the instrument name.

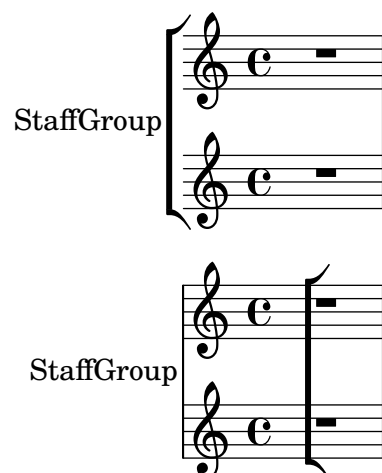




## instrument-name-system-start-delimiter.ly

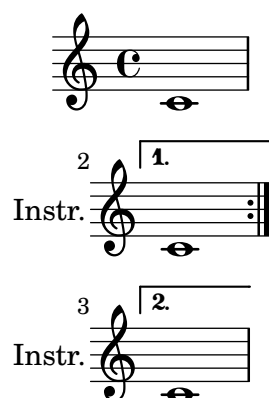
`InstrumentName` is reasonable positioned even for unusual system-start-delimiters.

Below, the `instrumentName` neither collides with the `SystemStartBracket` nor moves to far to the left.



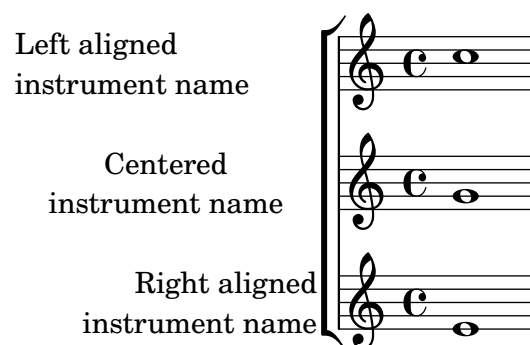
## instrument-name-volta.ly

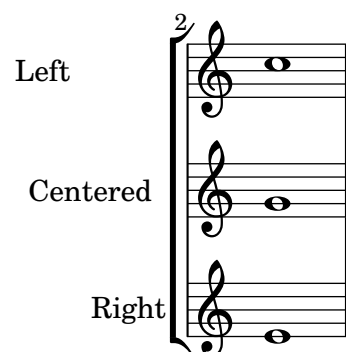
Moving the `Volta_engraver` to the `Staff` context does not affect `InstrumentName` alignment.



## instrument-name-x-align.ly

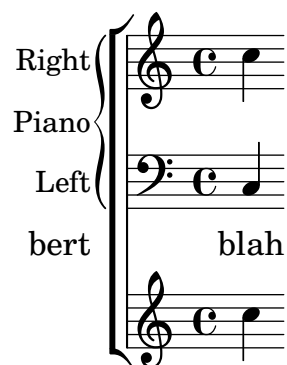
Instrument names horizontal alignment is tweaked by changing the `Staff.InstrumentName.self-alignment-X` property. The `\layout` variables `indent` and `short-indent` define the space where the instrument names are aligned before the first and the following systems, respectively.





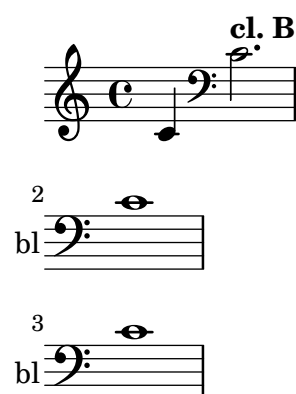
### instrument-name.ly

Staff margins are also markings attached to bar lines. They should be left of the staff, and be centered vertically with respect to the staff. They may be on normal staves, but also on compound staves, like the PianoStaff.



### instrument-switch.ly

The `switchInstrument` music function modifies properties for an in staff instrument switch.



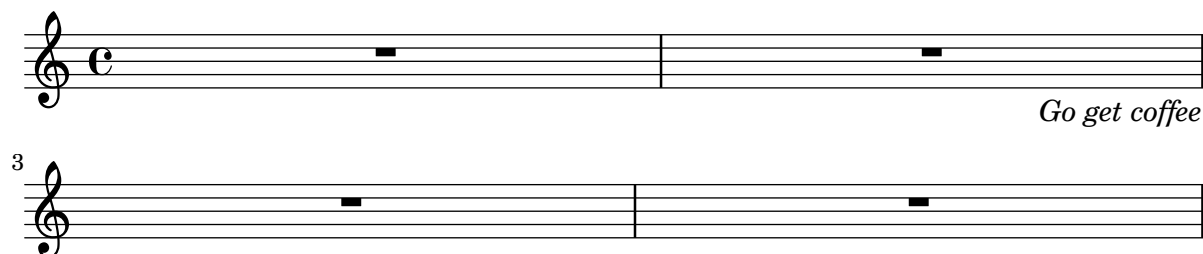
### invalid-engraver.ly

Engravers which do not exist produce a warning.



## jump-break.ly

When `\jump` is at a line break, the text appears at the end of the line.



## jump-unaligned.ly

Where a `\jump` is not aligned on a measure boundary, the bar line defined by `underlyingRepeatBarType` appears by default. In this case, “GOTO 10” should have a normal bar line and “GOTO 20” should have a dotted bar line.



## justify-line-test.ly

The `\justify-line` markup command produces equally spaced words in a line.

Also test behaviour if entries are too long; there shouldn't be any collisions.

This

This is

This is a

This is a longer

This is a longer test

This is a longer test with

This is a longer test with many

This is a longer test with many words

This is a longer test with many words on a

This is a longer test with many words on a single

This is a longer test with many words on a single line



## keep-alive-interfaces-break-invisibility.ly

Grobs attached to system bounds should only keep alive the systems where they are visible.  
From issue #6519



2

A



2

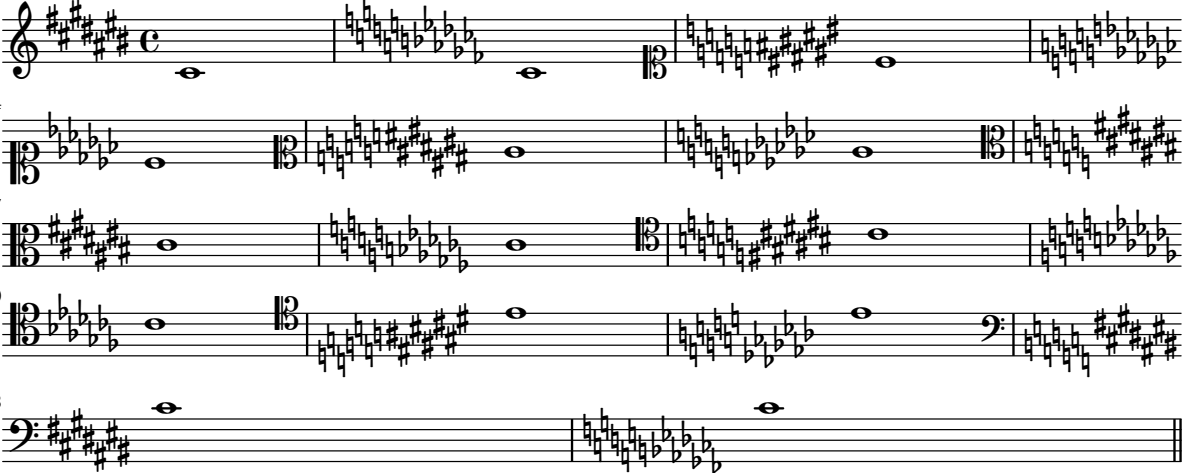
3



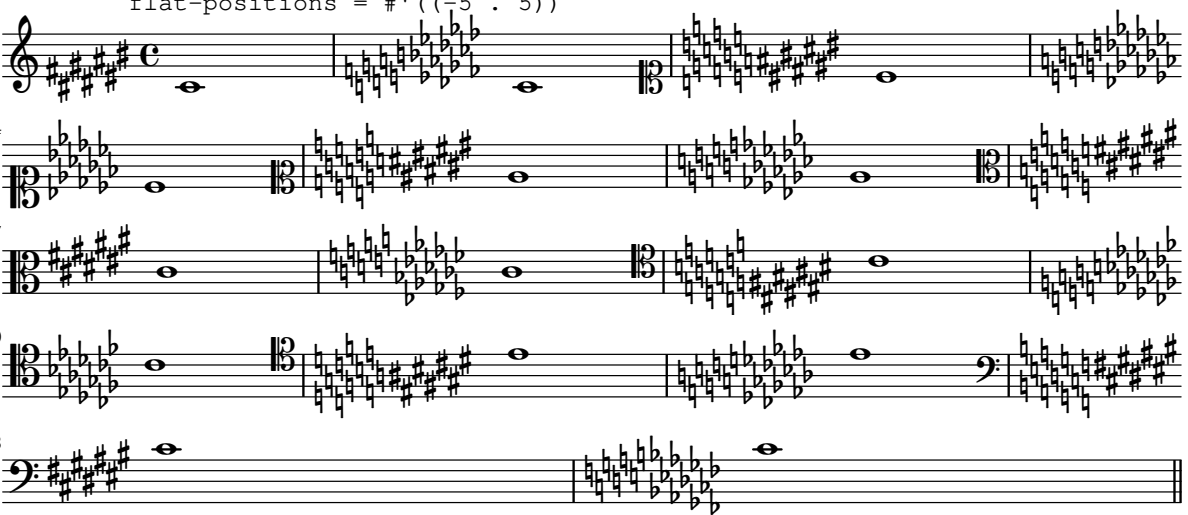
key-clefs.ly

Each clef has its own accidental placing rules, which can be adjusted using sharp-positions and flat-positions.

sharp-positions = #'(2 3 4 2 1 2 1) (default)  
flat-positions = #'(4 5 4 2 3 2 3) (default)



sharp-positions = #'(6 0 1 2 3 4 5)  
flat-positions = #'((-5 . 5))



### key-signature-cancellation.ly

Key cancellation signs consists of naturals for pitches that are not in the new key signature. Naturals get a little padding so the stems don't collide.



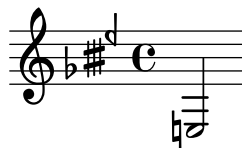
### key-signature-left-edge.ly

If the clef engraver is removed, the key signature shall use a proper padding > 0 to the start of the staff lines.



### key-signature-padding.ly

With the padding-pairs property, distances between individual key signature items can be adjusted.



### key-signature-scordatura-persist.ly

When a custom key signature has entries which are limited to a particular octave, such alterations should persist indefinitely or until a new key signature is set.

Here, only the fis' shows an accidental, since it is outside the octave defined in `keyAlterations`.



### key-signature-scordatura.ly

By setting `Staff.keyAlterations` directly, key signatures can be set individually per pitch.



## key-signature-space.ly

Key signatures get the required amount of horizontal space.



## keys.ly

Key signatures may appear on key changes, even without a bar line. In the case of a line break, the restoration accidentals are printed at end of a line. If `createKeyOnClefChange` is set, key signatures are created also on a clef change.



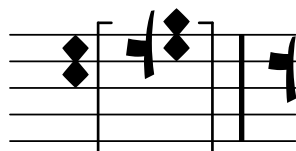
## kievan-notation-dots.ly

Kievan notation can contain dots, also in ligatures.



## kievan-notation-optional-material.ly

The brackets for optional material in a `KievanStaff` have specialized default values.



## kievan-notation.ly

LilyPond typesets Kievan notation.



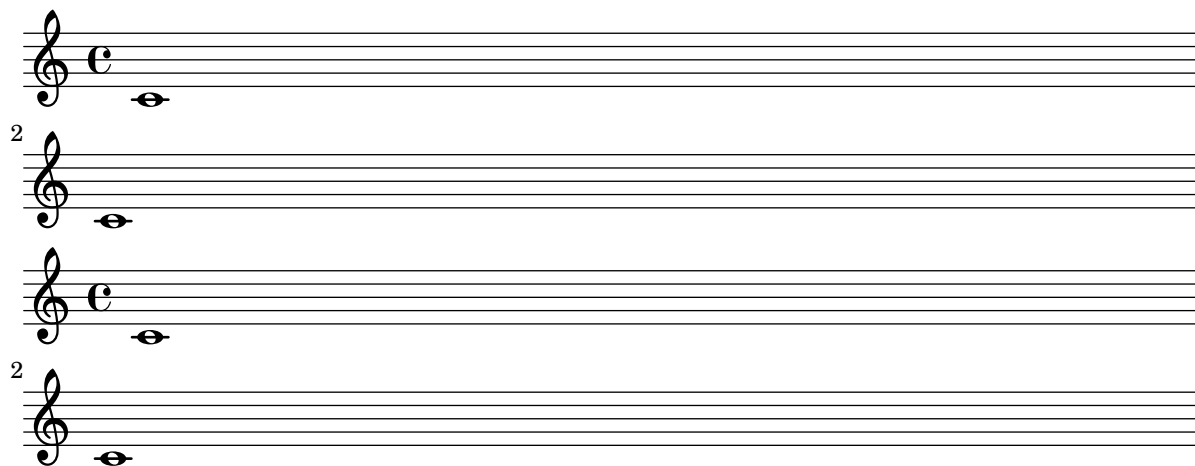
## label-straddling-page-break-bookparts.ly

When a label straddles at a page break, the chosen page is the second one. This also works when there are several bookparts.

Note: you need to compile this regtest on its own to check it, as the `lilypond-book` setup does not work for page references.

Should be 3:??

Should be 5:??



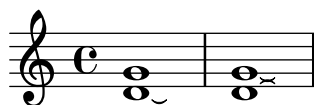
## laissez-vibrer-arpeggio.ly

l.v. ties should not collide with arpeggio indications.



## laissez-vibrer-chords.ly

`\laissezVibrer` ties should also work on individual notes of a chord.



## laissez-vibrer-tie-beam.ly

`\laissezVibrer` ties on beamed notes don't trigger premature beam slope calculation.



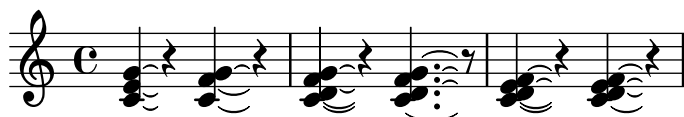
## laissez-vibrer-tie-head-direction.ly

The 'head-direction of a `LaissezVibrerTieColumn` should be able to be set without causing a segmentation fault.



## laissez-vibrer-ties.ly

l.v. ties should avoid dots and staff lines, similar to normal ties. They have fixed size. Their formatting can be tuned with `tie-configuration`.



## landscape.ly

Scores may be printed in landscape mode.





11 3



12



13



14



4  
15



LilyPond v2.26.0

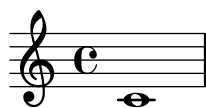
## layout-from.ly

Inside of output definitions like `\layout` or `\midi`, music is harvested for layout definitions in order to turn them into context modifications.



**layout-in-paper.ly**

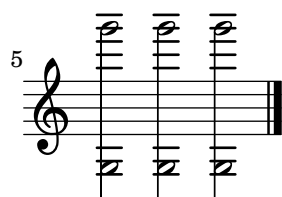
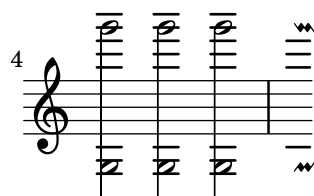
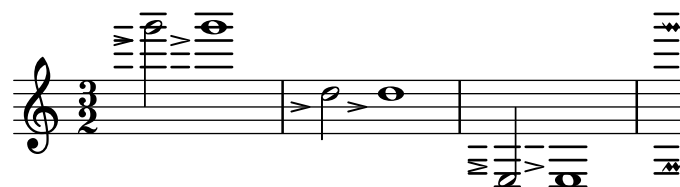
A `\layout` block inside a `\paper` block does not error out, and the variables from `\paper` are accessible in `\layout`.



## ledger-extra.ly

The `ledger-extra` grob property increases the number of ledger lines drawn, but they are not drawn on top of staff lines.

Ledgered grobs like `Script` or `Custos` may be affected differently from `StaffSymbol`.



NoteHead.ledger-extra



## ledger-line-minimum.ly

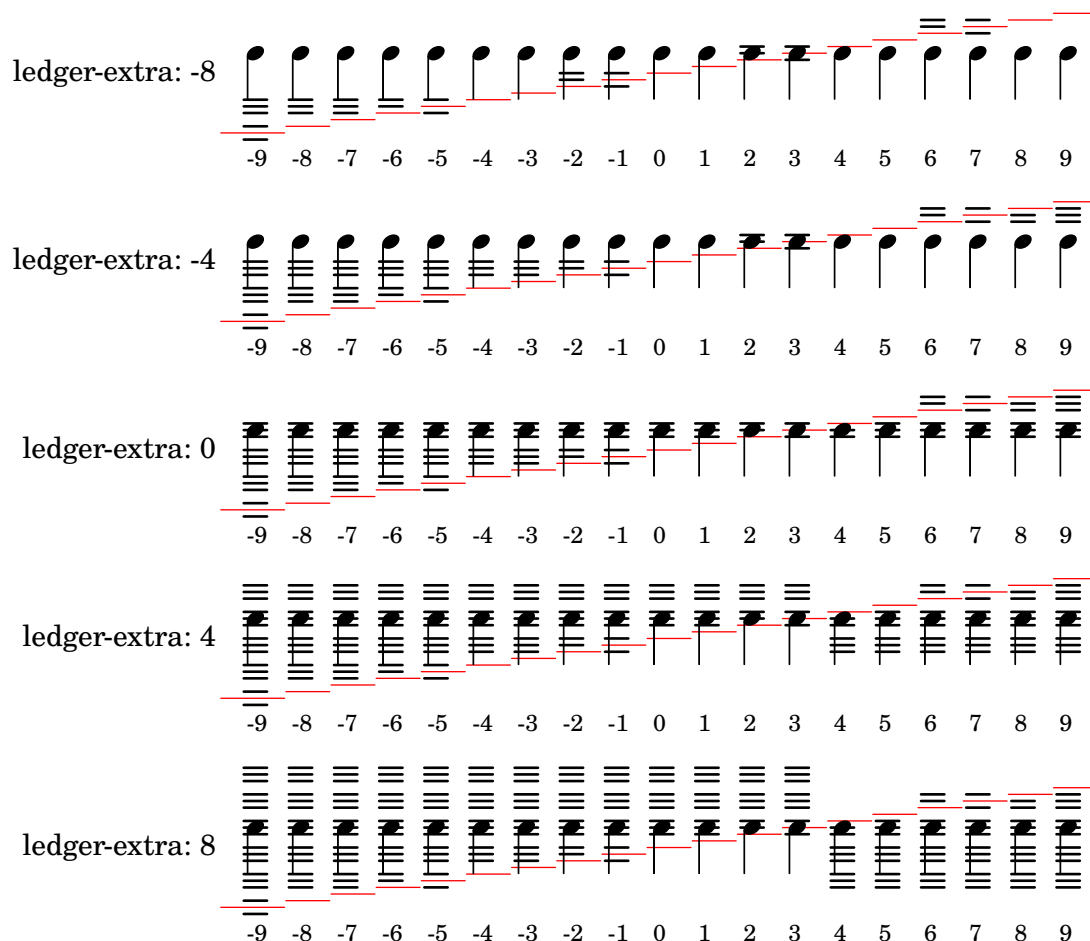
When ledgered notes are very close, for example, in grace notes, they are kept at a minimum distance to prevent the ledger lines from disappearing.



## ledger-line-properties.ly

This regression test combines the `StaffSymbol` properties `line-positions`, `ledger-positions`, and `ledger-extra` to check ledger line creation behaviour. The red line indicates the single staff line used, with the number below showing its vertical position.

ledger line positions: #'(0 (2 3 4))



## ledger-line-shorten.ly

Ledger lines are shortened when they are very close. This ensures that ledger lines stay separate.



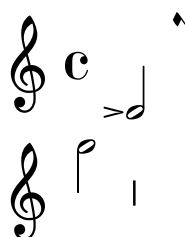
### ledger-lines-dynamics.ly

Dynamics and other outside staff objects avoid ledger lines.



### ledger-lines-no-staff-lines.ly

Ledger lines are not printed in the absence of staff lines.



### ledger-lines-non-merging.ly

In some rare cases like these the extents of two ledger lines at the same vertical position in the same note column do not overlap horizontally, and they should not be merged into a single ledger line. See LSR 505: Displaying complex chords <http://lsr.di.unimi.it/LSR/Item?id=505>



### ledger-lines-positioning.ly

If not specified otherwise, both ledger lines and note heads are positioned on integer vertical positions, regardless of the staff line positions given in the `line-positions` property.



### ledger-lines-varying-staves.ly

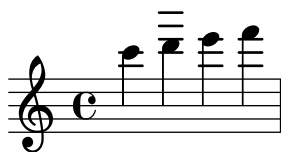
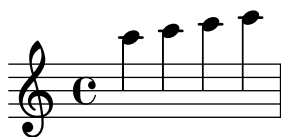
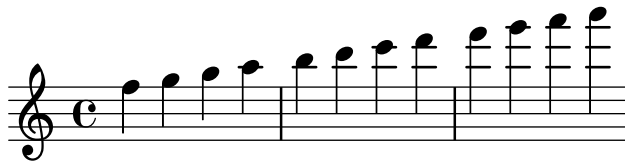
Ledger lines should appear at every other location for a variety of staves using both `line-count` and `line-positions`.





### ledger-positions-customization.ly

3 ways to customize ledger line positions.



### les-nereides.ly

Highly tweaked example of lilypond output

# LES NÉRÉIDES

## THE NEREIDS

ARTHUR GRAY

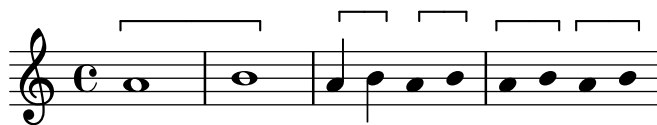
Allegretto scherzando

The musical score is for 'The Swan' by Camille Saint-Saëns. It is written for piano and voice. The key signature is G major (two sharps) and the time signature is common time (C). The score is divided into two systems. The first system shows the piano prelude and the vocal soloist's entrance. The piano part begins with a wavy line, indicating a tremolo or a specific texture. The vocal part enters with a solo section marked 'm.d.' (mezzo-soprano). The second system continues the piano solo section, marked 'mf' (mezzo-forte), and includes a 'rall.' (rallentando) marking. The piano part features a wavy line and a solo section. The vocal part continues with a solo section marked 'a tempo'. The score includes various musical notations such as notes, rests, and dynamic markings.



## ligature-bracket-X-positions.ly

Ligature brackets should align to visible or transparent stems only. For stemless notes they should span the whole note width.



## ligature-bracket.ly

The ligature bracket right-end is not affected by other voices.



## lily-in-scheme.ly

LilyPond syntax can be used inside scheme to build music expressions, with the `#{ ... #}` syntax. Scheme forms can be introduced inside these blocks by escaping them with a `$`, both in a LilyPond context or in a Scheme context.

In this example, the `\withpaddingA`, `\withpaddingB` and `\withpaddingC` music functions set different kinds of padding on the `TextScript` grob.



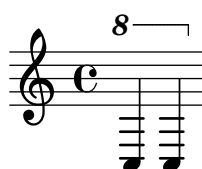
## line-arrows.ly

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



## line-dash-small-period.ly

Generate valid postscript even if dash-period is small compared to line thickness.



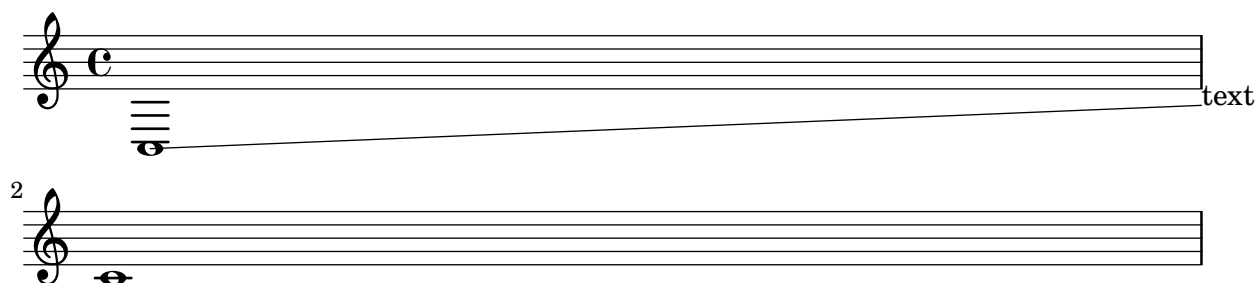
## line-dashed-period.ly

The period of a dashed line is adjusted such that it starts and ends on a full dash.



## line-spanner-bound-details-right-broken-without-right.ly

The absence of `left` or `right` in the `bound-details` of a line spanner combined with the presence of non-empty `left-broken` or `right-broken` should not cause an error.



## line-style-zigzag-spacing.ly

Setting 'zigzag' style for spanners does not cause spacing problems: in this example, the first text markup and zigzag trillspanner have the same outside staff positioning as the second markup and default trillspanner.



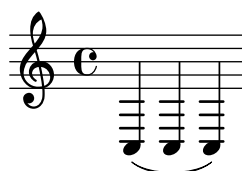
## line-style.ly

Cover all line styles available.



## loglevels.ly

Test the different loglevels of lilypond. Run this file with `-loglevel=NONE`, `ERROR`, `WARN`, `PROGRESS`, `DEBUG` to see the different loglevels. The errors are commented out. Comment them in to check the output manually.



### lyric-autoextender-not-too-short.ly

Auto-melismas are, by default, suppressed if the printed syllable reaches as far as the start of the last notehead inside the melisma. As an exception, auto-melismas are not suppressed in multi-line melismata.

1

IIIIIIII

IIIIIIII

IIIIIIII

IIIIII

### lyric-autoextender-suppression-switch.ly

The removal of short auto-melismas may be switched off.

Supercalifragilisticexpialidocious

Supercalifragilisticexpialidocious

Supercalifragilisticexpialidocious

Supercalifragilisticexpialidocious

### lyric-autoextender.ly

Lyric extenders can be auto-generated whenever a lyric syllable not followed by '--' occurs in a melisma.

A me-li - sma,

a melis - ma.

No me-lis.ma.

Ex - pli - cit

me - lis

ma.

### lyric-combine-derived-voice.ly

For Voice-derived contexts like CueVoice, the lyrics should still start with the first note.



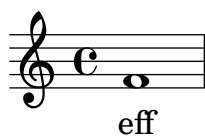
### lyric-combine-empty-warning.ly

If lyrics are assigned to a non-existing voice, a warning should be printed. However, if the lyrics context does not contain any lyrics, then no warning should be printed.



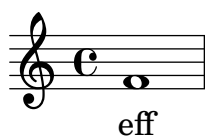
### lyric-combine-in-sequential.ly

This tests \lyricsto as the first element of sequential music.



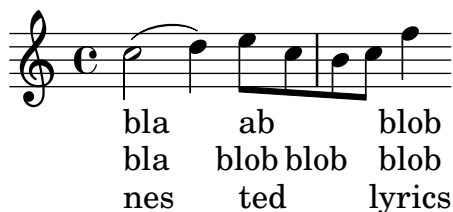
### lyric-combine-in-simultaneous.ly

This tests \lyricsto as an element of simultaneous music.



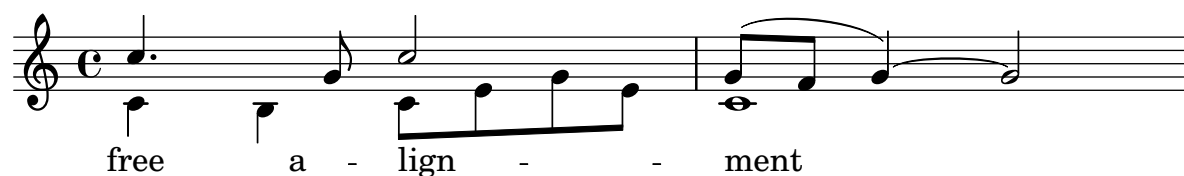
### lyric-combine-new.ly

With the \lyricsto mechanism, individual lyric lines can be associated with one melody line. Each lyric line can be tuned to either follow or ignore melismata.



### lyric-combine-nullvoice.ly

Lyrics can be aligned to a NullVoice context, which prints no notes, with the usual mechanisms for melismata.



### lyric-combine-polyphonic.ly

Polyphonic rhythms and rests do not disturb `\lyricsto`.



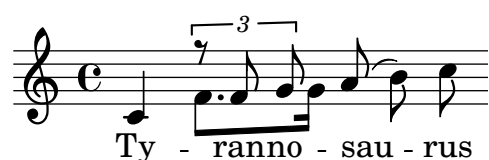
### lyric-combine-repeat-count.ly

Lyric repeat counts continue to work when lyrics are applied to music with `\lyricsto`.



### lyric-combine-switch-new-voice.ly

Switching the melody to a different voice works even if the switch occurs together with context instantiation.



### lyric-combine-switch-voice.ly

switching voices in the middle of the lyrics is possible using `lyricsto`.

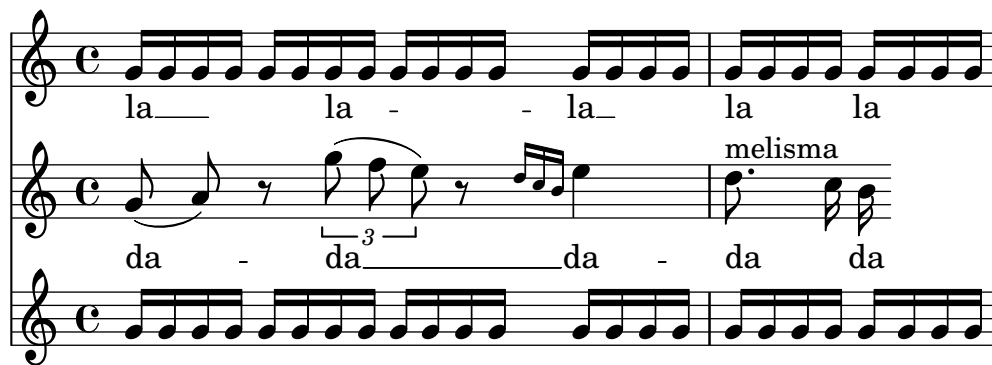


### lyric-combine-top-level-no-music.ly

A score with lyrics and no music fails gracefully.

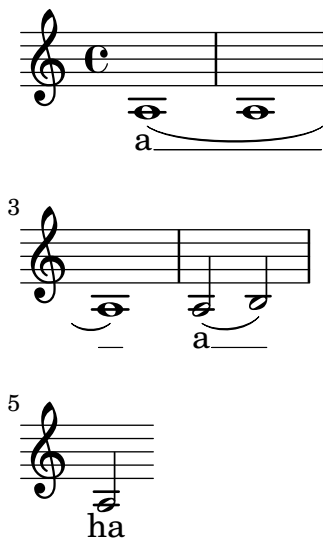
### lyric-combine.ly

Lyrics can be set to a melody automatically. Excess lyrics will be discarded. Lyrics will not be set over rests. You can have melismata either by setting a property `melismaBusy`, or by setting `automaticMelismas` (which will set melismas during slurs and ties). If you want a different order than first Music, then Lyrics, you must precook a chord of staves/lyrics and label those. Of course, the lyrics ignore any other rhythms in the piece.



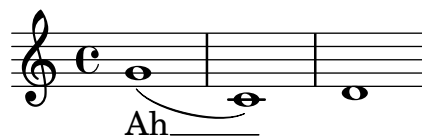
### lyric-extender-broken.ly

Lyric extenders run to the end of the line if it continues the next line. Otherwise, it should run to the last note of the melisma.



### lyric-extender-completion.ly

A LyricExtender should end at the right place even if there are more notes in the voice than lyrics.



### lyric-extender-includegraces.ly

If `includeGraceNotes` is enabled, lyric extenders work as expected also for syllables starting under grace notes.



### lyric-extender-no-heads.ly

Extender engraver also notices the lack of note heads. Here the extender ends on the 2nd quarter note, despite the grace note without a lyric attached.



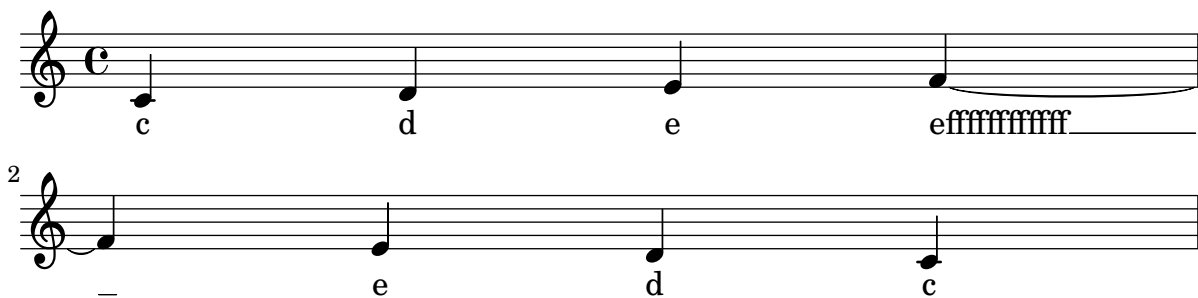
### lyric-extender-rest.ly

If `extendersOverRests` is set, an extender is not terminated upon encountering a rest.



### lyric-extender-right-margin.ly

Extenders will not protrude into the right margin



### lyric-extender.ly

A `LyricExtender` may span several notes. A `LyricExtender` does not extend past a rest, or past the next lyric syllable.




### lyric-hyphen-break.ly

Hyphens are printed at the beginning of the line only when they go past the first note, or when property `after-line-breaking` is `#t`.




3




- blablabla-

4



-blablablabla-

5

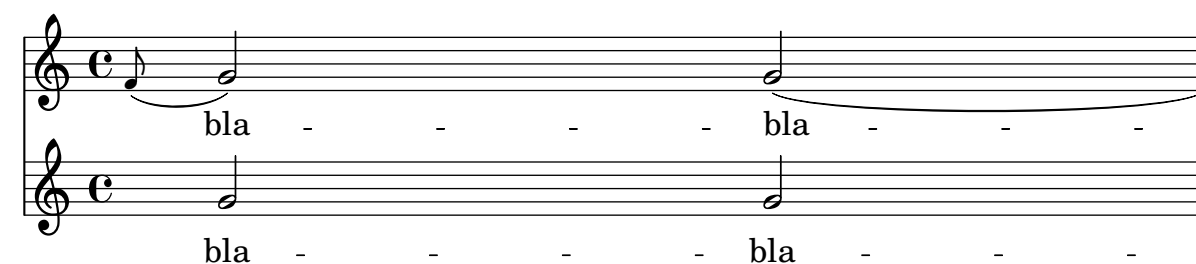


-verylongsyllableblablabla

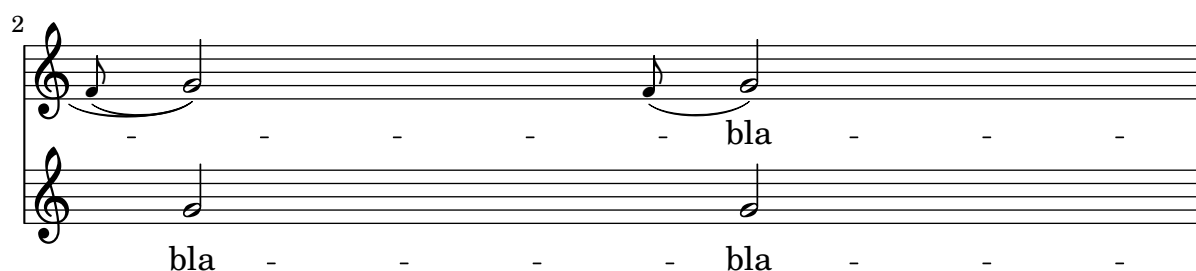
### lyric-hyphen-grace.ly

No hyphen should be printed under a grace note at the start of a line if the grace's main note starts a new syllable.

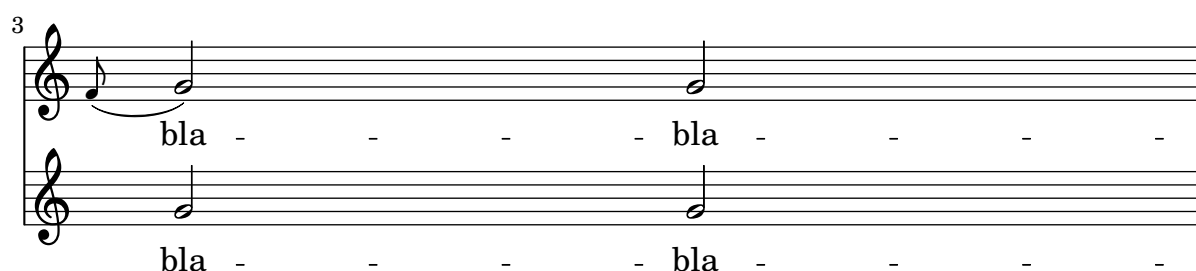
1



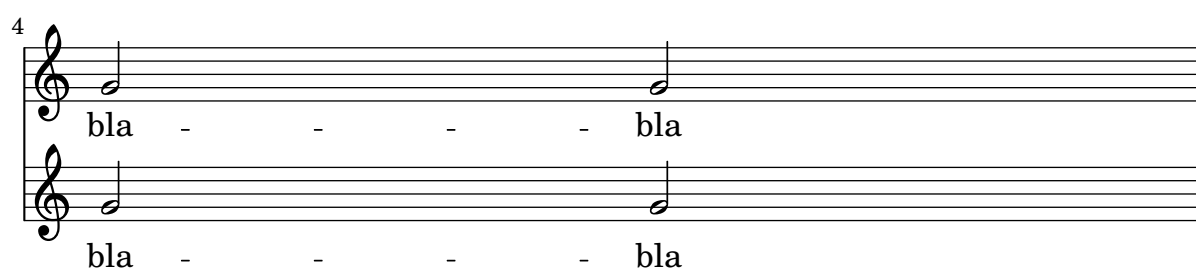
2



3



4





## lyric-hyphen-retain.ly

The minimum distance between lyrics is determined by the `minimum-distance` of `LyricHyphen` and `LyricSpace`.

The ideal length of a hyphen is determined by its `length` property, but it may be shortened down to `minimum-length` in tight situations. If in this it still does not fit, the hyphen will be omitted.

Like all overrides within `\lyricsto` and `\addlyrics`, the effect of a setting is delayed is one syllable.



## lyric-hyphen-skip.ly

A lyric hyphen or vowel transition may occur anywhere in a sequence of skips. It spans the entire sequence.

x→a      -      b      -      c

x a      -      b————→c

a      -      b      -      c

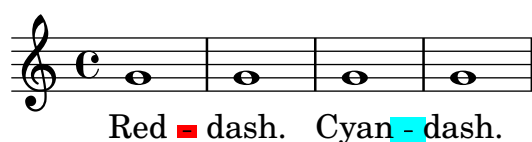
a————→b

a      -      b

a.b

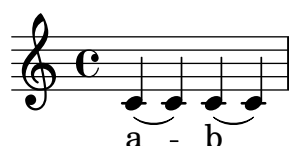
## lyric-hyphen-whiteout-color.ly

Using the `whiteout-color` property it is possible to adjust the whiteout of lyric hyphens.



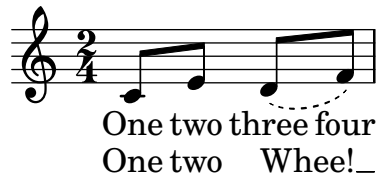
## lyric-hyphen.ly

In lyrics, hyphens may be used.



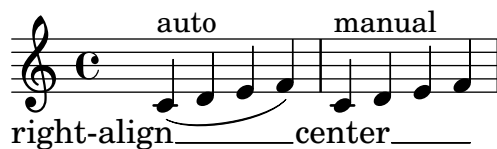
### lyric-ignore-melisma-alignment.ly

If `ignoreMelismata` is set, lyrics should remain center-aligned.



### lyric-melisma-alignment.ly

`lyricMelismaAlignment` sets the default alignment for melismata. It works with both automatic and manual melismata.



### lyric-melisma-manual.ly

Melismata may be entered manually by substituting `_` for lyrics on notes that are part of the melisma.



### lyric-melisma-melisma.ly

A syllable aligned with a melisma delimited with `\melisma` and `\melismaEnd` should be left-aligned.



### lyric-no-association-rhythm.ly

When lyrics are not associated with specific voices, the lyric placement should follow lyric rhythms. In particular, the second syllable here should not be attached to the first note of the first staff.



## lyric-octave-eight.ly

Lyrics should still slide under `TimeSignature` when an `OctaveEight` is present.



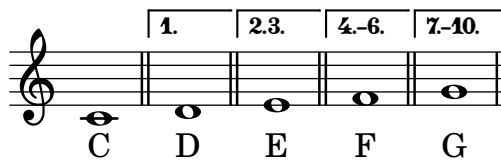
## lyric-phrasing.ly

Normally, the lyric is centered on the note head. However, on melismata, the text is left aligned on the left-side of the note head.



## lyric-repeat-count-alternatives.ly

No lyric repeat count appears at the end of a volta alternative.



## lyric-repeat-count-break.ly

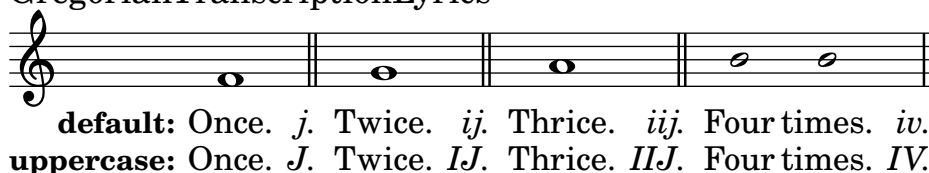
At a line break, a lyric repeat count is visible at the end of the line.



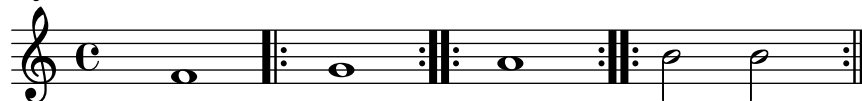
## lyric-repeat-count-format.ly

This shows the default format of `LyricRepeatCount` and that it can be overridden.

### GregorianTranscriptionLyrics



## Lyrics

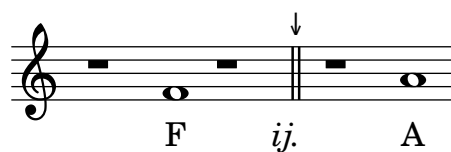


**default:** Once. *j.* Twice. *ij.* Thrice. *ij.* Four times. *iv.*

**silly:** Once. ① Twice. ② Thrice. ③ Four times. ④

## lyric-repeat-count-rest.ly

A lyric repeat count is placed at the end of a repeated section even when that occurs during a rest. In this test, an arrow marks the expected position of the repeat count.



## lyric-repeat-count.ly

This tests the appearance of repeats for modern transcriptions of Gregorian chant. The repeat count appears in the lyric line under the finalis sign (double line) that ends the repeated section, even if the repeat count is 1. The count is an italicized lowercase roman number followed by a period. A final “i” is replaced by “j”.



## lyric-tie.ly

Tildes in lyric syllables are converted to tie symbols.

waoa

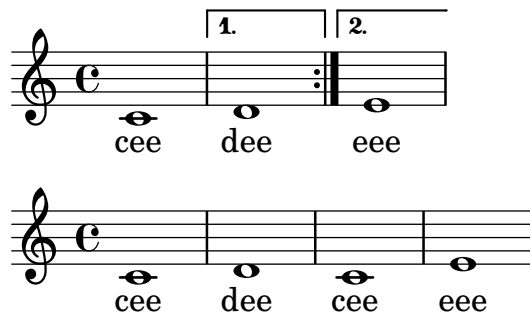
## lyric-tweak.ly

The `\tweak` function can be used in Lyrics.

One fish, *two* fish, **red** fish, **blue** fish.

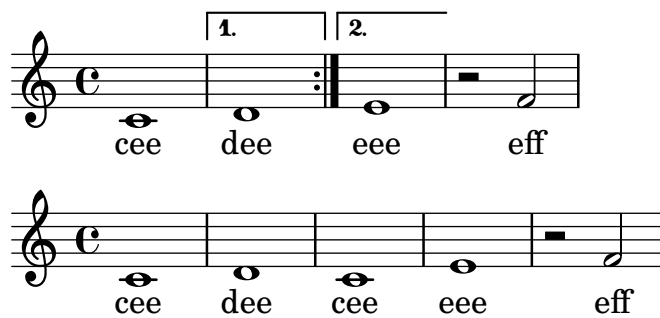
### lyric-volta-alternative-end.ly

Lyrics can be structured using repeats with alternative endings. This case has a repeat that ends at the end of the score.



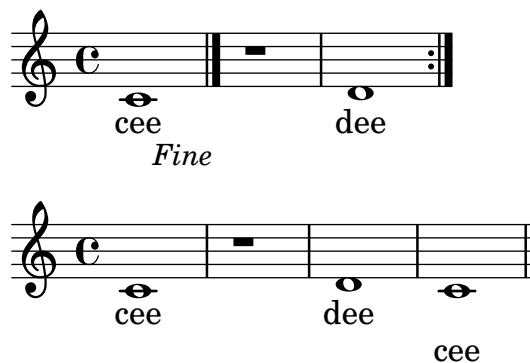
### lyric-volta-alternative.ly

Lyrics can be structured using repeats with alternative endings. This case has a repeat that ends before the end of the score. The volta bracket ends before the rest.



### lyric-volta-fine.ly

Lyrics can be structured using repeats and `\fine`. In the folded output, *Fine* should appear at the end of the first measure.



### lyrics-after-grace.ly

Lyrics are ignored for aftergrace notes.



## lyrics-aligned-above-stay-close-to-staff.ly

Lyrics aligned above a context should stay close to that context when stretching. The Bass I lyric line stays with the Bass staff.

## Aligned-above lyrics should stay close to their staff

The example shows a musical score with two staves, Treble and Bass, in common time (C). The lyrics are aligned above the staves. The first system shows the lyrics 'Te - - - - - nor' for the Treble staff and 'Bas - - - - - ses' for the Bass staff. The second system shows the lyrics 'one!' for the Treble staff and 'two!' for the Bass staff. The third system shows the lyrics 'A - - - - -' for the Treble staff and 'Be - - - - -' for the Bass staff. The fourth system shows the lyrics 'bove!' for the Treble staff and 'low!' for the Bass staff. The lyrics are aligned above the staves and stay close to their respective staves during stretching.

## lyrics-bar.ly

Adding a Bar\_engraver to the Lyrics context makes sure that lyrics do not collide with bar lines.

The example shows a musical score with two staves, Treble and Bass, in common time (C). The lyrics are aligned above the staves. The first system shows the lyrics 'bars' for the Treble staff and 'required' for the Bass staff. The second system shows the lyrics 'lengthened:' for the Treble staff and 'for' for the Bass staff. The third system shows the lyrics 'if' for the Treble staff and 'noncollision' for the Bass staff. The lyrics are aligned above the staves and stay close to their respective staves during stretching.

### lyrics-includegraces.ly

Setting `includeGraceNotes` enables lyrics syllables to be assigned to grace notes.



### lyrics-long-syllables.ly

Lyric syllables of widely varying length do not disproportionately affect bar lengths. In this example both scores should fit on one line. The first score's system should not exceed line-width. The bars in the second score's system should be of roughly equal length.



### lyrics-melisma-beam.ly

Melismata are triggered by manual beams. Notes in a melisma take their natural spacing over a long syllable.



### lyrics-no-notes.ly

Lyric syllables without note attachment are aligned correctly even if the paper column is very wide.



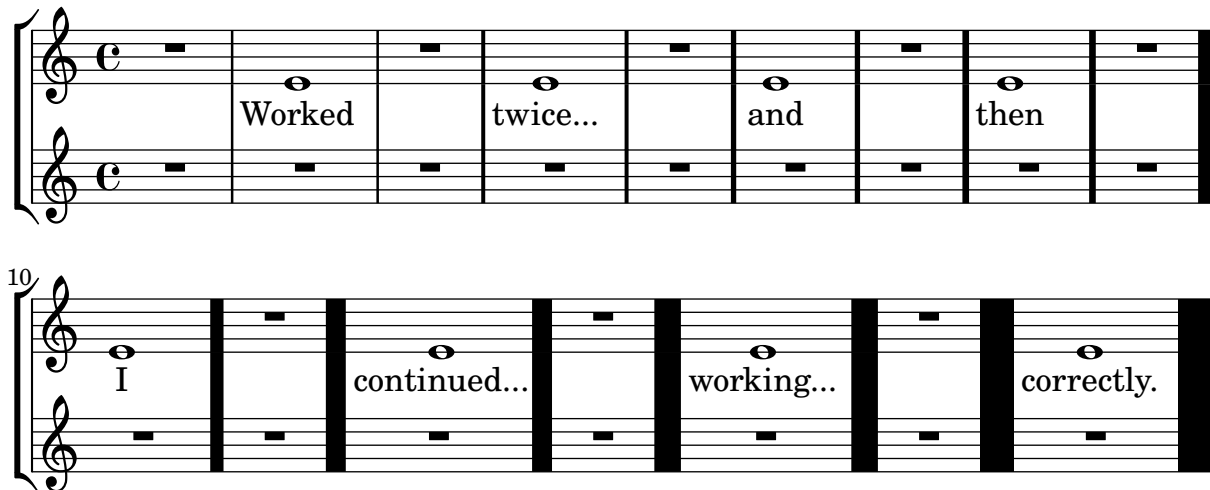
### lyrics-pass-under-bar.ly

Long lyrics should be allowed to pass under the bar line.



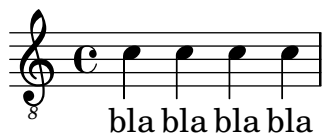
## lyrics-spanbar.ly

Empty measures and extraordinary bar-line thickness do not confuse `SpanBarStub`. These lyrics should remain clear of the span bars.



## lyrics-tenor-clef.ly

Lyrics are not lowered despite the presence of a clef transposition (8 below the clef).



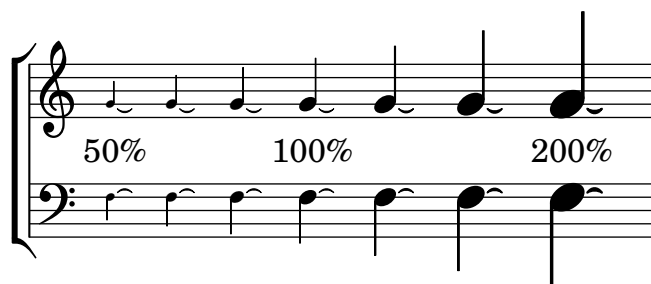
## magnifyMusic-dots-beamlets.ly

Dot size and beamlet length should be scaled along with notation size when using the `\magnifyMusic` command.



## magnifyMusic-laissez-vibrer-ties.ly

Laissez vibrer ties should be scaled along with notation size when using the `\magnifyMusic` command. They can get thicker than the default, but not thinner.





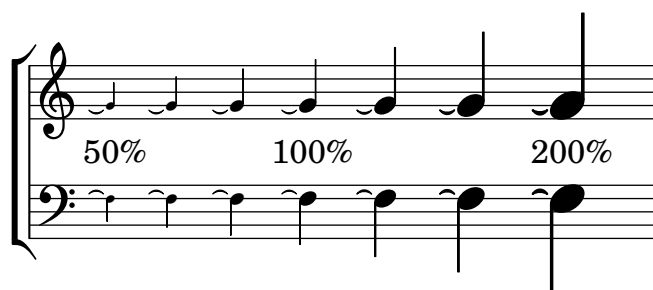
### **magnifyMusic-phrasing-slurs.ly**

Phrasing slurs should be scaled along with notation size when using the `\magnifyMusic` command. They can get thicker than the default, but not thinner.



### **magnifyMusic-repeat-ties.ly**

Repeat ties should be scaled along with notation size when using the `\magnifyMusic` command. They can get thicker than the default, but not thinner.



### **magnifyMusic-slurs.ly**

Slurs should be scaled along with notation size when using the `\magnifyMusic` command. They can get thicker than the default, but not thinner.



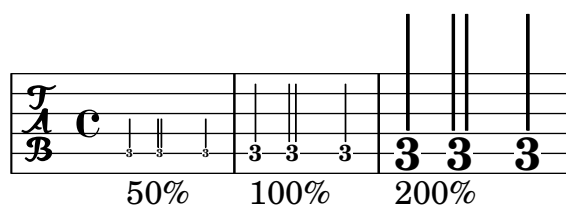
### **magnifyMusic-stem-beam-spacing.ly**

Stem length/thickness, beam spacing/thickness, and horizontal spacing should be scaled along with notation size when using the `\magnifyMusic` command. Stems can get thicker than the default, but not thinner.



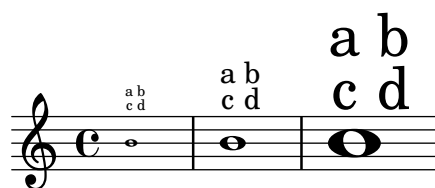
### **magnifyMusic-tablature-double-stems.ly**

Tablature half-note double-stems should be scaled along with notation size when using the `\magnifyMusic` command.



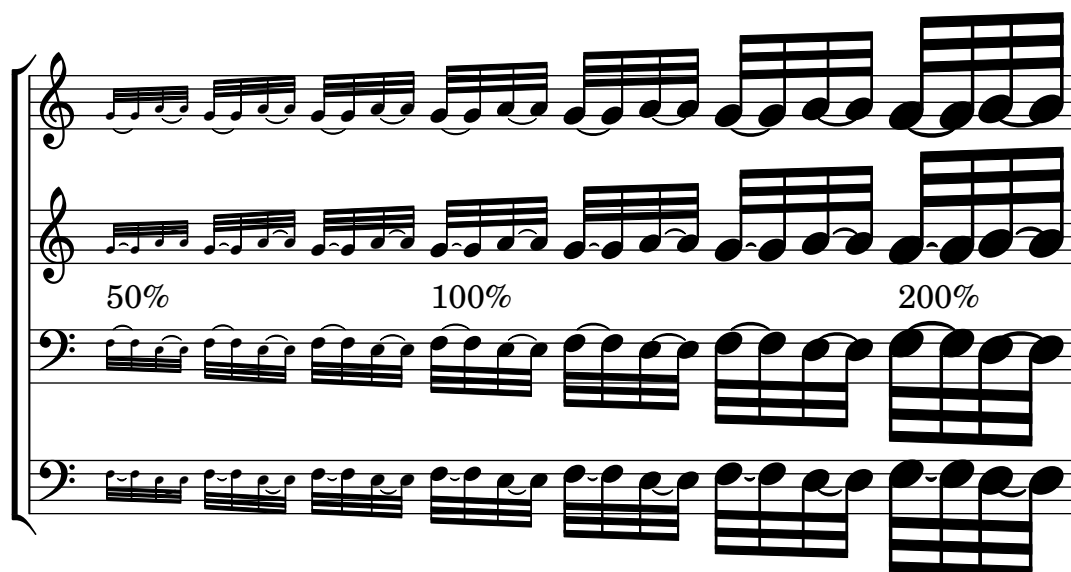
### magnifyMusic-text-interface.ly

All text-interface grobs should have `baseline-skip` and `word-space` values scaled along with notation size when using the `\magnifyMusic` command.



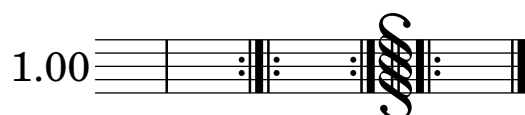
### magnifyMusic-ties.ly

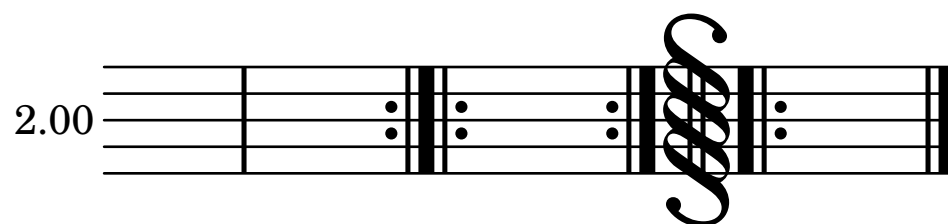
Ties should be scaled along with notation size when using the `\magnifyMusic` command. They can get thicker than the default, but not thinner.



### magnifyStaff-bar-lines.ly

Bar line thickness and spacing should be scaled along with notation size when using the `\magnifyStaff` command.





### magnifyStaff-dots-beamlets.ly

Dot size and beamlet length should be scaled along with notation size when using the `\magnifyStaff` command.



### magnifyStaff-dynamics.ly

`\magnifyStaff` also works for Dynamics contexts. This test should print a huge forte dynamic.



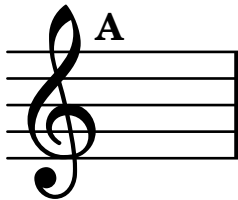
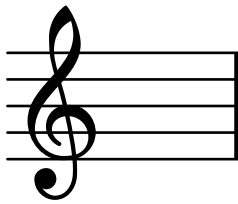
### magnifyStaff-left-edge-bar-number.ly

In a piece with a single, magnified staff, the presence of a bar number does not affect spacing from the left edge. The clefs in the two systems should appear the same distance from the left edge.



### magnifyStaff-left-edge-rehearsal-mark.ly

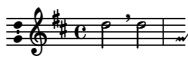
In a piece with a single, magnified staff, the presence of a rehearsal mark does not affect spacing from the left edge. The clefs in the two systems should appear the same distance from the left edge.



### magnifyStaff-space-alist.ly

space-alist values should be scaled along with notation size when using the `\magnifyStaff` command.

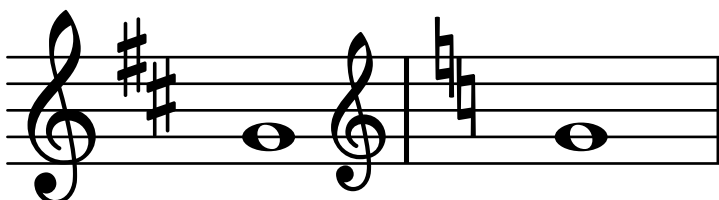
0.50:



1.00:

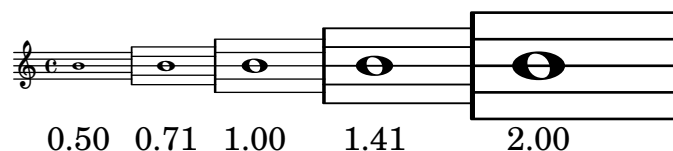


2.00:



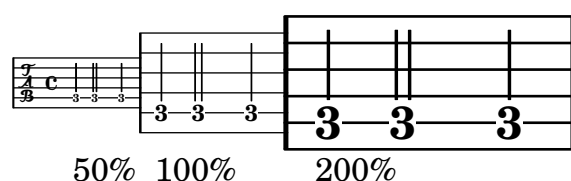
### magnifyStaff-staff-line-thickness.ly

Staff line thickness should be scaled along with staff size when using the `\magnifyStaff` command. Staff lines can get thicker than the default, but not thinner.



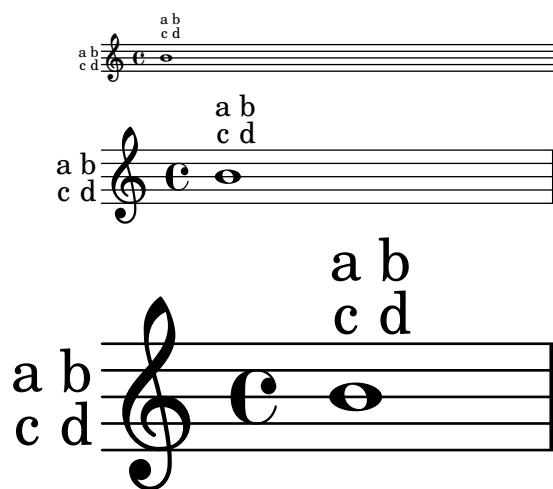
### magnifyStaff-tablature-double-stems.ly

Tablature half-note double-stems should be scaled along with notation size when using the `\magnifyStaff` command.



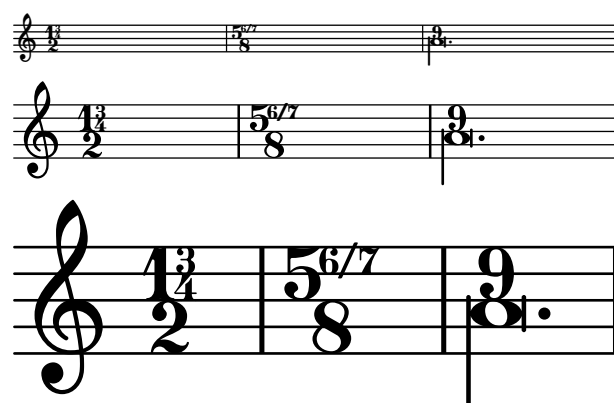
### magnifyStaff-text-interface.ly

All text-interface grobs that are within the Staff context should have `baseline-skip` and `word-space` values scaled along with notation size when using the `\magnifyStaff` command.



### magnifyStaff-time-signature.ly

The `\magnifyStaff` command should scale fractional and number-over-note time signatures.



## makam-accidental-glyphs.ly

Alternative notation systems using accidentals different from the Western ones set them systematically, for standalone markups and all grobs that print accidentals.

This include file provides a function to draw many accidental in different contexts. It is used by various tests.

All #



make-relative-copies.ly

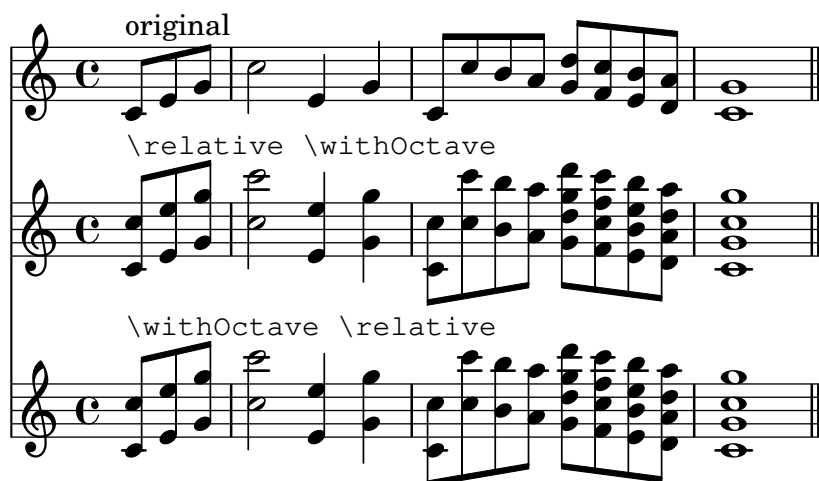
**make-relative** has to copy its argument expressions in case the generated music expression is getting copied and modified.

The code here defines a `\reltranspose` function working inside of `\relative` and uses it. Both staves should appear identical.



make-relative-music.ly

**make-relative** can make relativization on music function calls behave as one would expect from looking at the function's arguments rather than at the actually resulting expressions. This regtest defines an example function `\withOctave` which works equally well inside and outside of `\relative`.



## make-relative.ly

`make-relative` is a Scheme utility macro mainly useful for creating music functions accepting pitches as arguments. Its purpose is to make music functions taking pitch arguments for producing complex music fragments integrate nicely within a `\relative` section. This regtest typesets a short music fragment twice, once without using `\relative`, once using it. The fragment should appear identical in both cases.

The image displays a musical score in piano style, common time, comparing two versions of a music fragment. The score is divided into systems, with measure numbers 2, 10, 32, 34, and 38 indicating the start of new sections. The first system (measures 1-2) is identical in both versions. The second system (measures 3-4) shows a difference: the first version has a sharp on the second measure, while the second version has a flat. The third system (measures 5-6) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The fourth system (measures 7-8) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The fifth system (measures 9-10) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The sixth system (measures 11-12) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The seventh system (measures 13-14) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The eighth system (measures 15-16) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The ninth system (measures 17-18) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The tenth system (measures 19-20) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The eleventh system (measures 21-22) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The twelfth system (measures 23-24) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The thirteenth system (measures 25-26) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The fourteenth system (measures 27-28) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The fifteenth system (measures 29-30) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The sixteenth system (measures 31-32) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The seventeenth system (measures 33-34) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The eighteenth system (measures 35-36) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The nineteenth system (measures 37-38) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The twentieth system (measures 39-40) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The twenty-first system (measures 41-42) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The twenty-second system (measures 43-44) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The twenty-third system (measures 45-46) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The twenty-fourth system (measures 47-48) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The twenty-fifth system (measures 49-50) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The twenty-sixth system (measures 51-52) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The twenty-seventh system (measures 53-54) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The twenty-eighth system (measures 55-56) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The twenty-ninth system (measures 57-58) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The thirtieth system (measures 59-60) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The thirty-first system (measures 61-62) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The thirty-second system (measures 63-64) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The thirty-third system (measures 65-66) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The thirty-fourth system (measures 67-68) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The thirty-fifth system (measures 69-70) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The thirty-sixth system (measures 71-72) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The thirty-seventh system (measures 73-74) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The thirty-eighth system (measures 75-76) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The thirty-ninth system (measures 77-78) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The fortieth system (measures 79-80) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The forty-first system (measures 81-82) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The forty-second system (measures 83-84) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The forty-third system (measures 85-86) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The forty-fourth system (measures 87-88) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The forty-fifth system (measures 89-90) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The forty-sixth system (measures 91-92) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The forty-seventh system (measures 93-94) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The forty-eighth system (measures 95-96) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The forty-ninth system (measures 97-98) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note. The fiftieth system (measures 99-100) shows a difference in the bass line: the first version has a half note, while the second version has a quarter note.

2 7

10 21

32

34

### mark-align-priority.ly

When the `break-align-symbols` property is given as a list, the alignment depends on which symbols are visible.

clef clef key bar

### mark-align-staff-context.ly

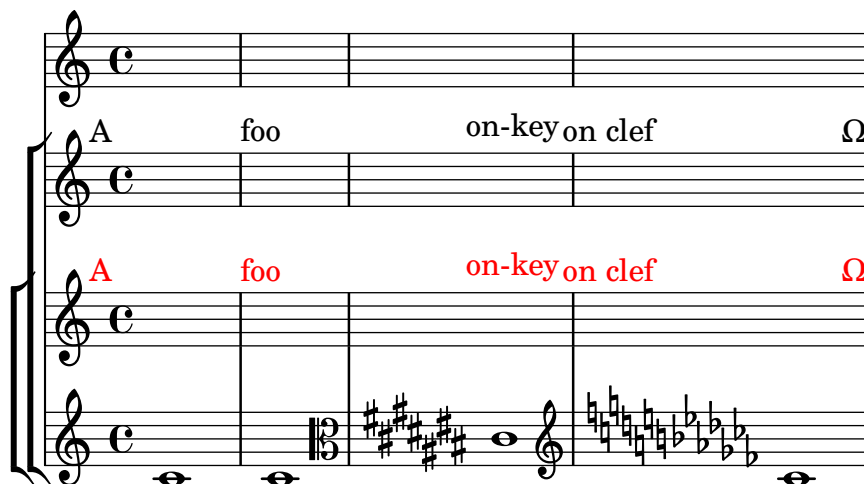
Marks still align correctly if `Mark_engraver` is moved to `Staff` context.

foo on-key on clef



## mark-align-staff-group-context.ly

`Text_mark_engraver` may be moved to staff-group contexts. Five marks should appear in black above the second staff from the top. The same marks should appear in red above the third staff from the top.



## mark-length-direction.ly

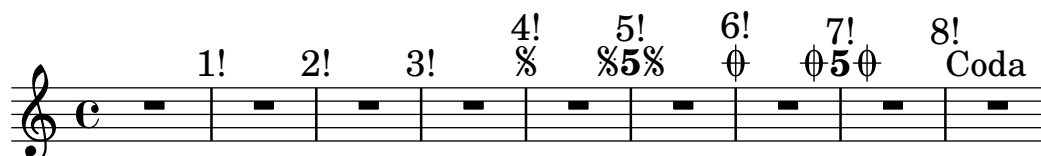
`\markLengthOn` also works nicely regardless of direction.



## mark-tracking-conflict-ad-hoc-mark.ly

LilyPond issues warnings when `\mark markup` conflicts with certain other simultaneous marks, and engraves only the first.

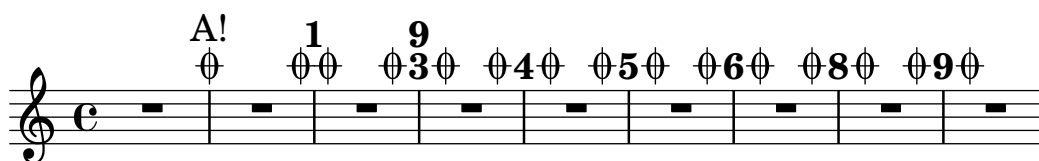
Marks 1! to 3! should appear alone. Marks 4! to 8! should appear with various performance marks.



## mark-tracking-conflict-default-coda-mark.ly

LilyPond issues warnings when `\codaMark \default` conflicts with certain other simultaneous marks, and engraves only the first.

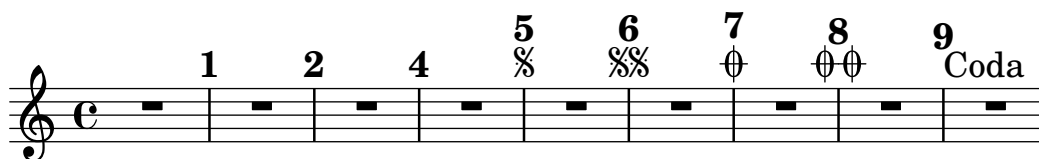
Coda marks 1 to 3 should appear with various rehearsal marks. Coda marks 4 to 6, 8, and 9 should appear alone.



### mark-tracking-conflict-default-rehearsal-mark.ly

LilyPond issues warnings when `\mark \default` conflicts with certain other simultaneous marks, and engraves only the first.

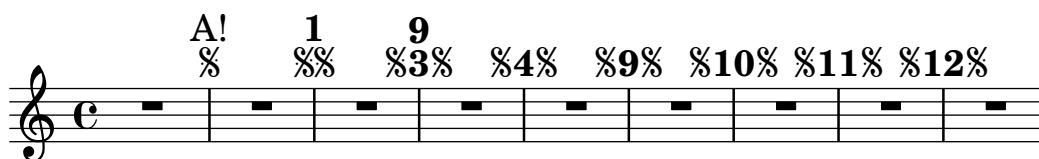
Rehearsal marks 1, 2, and 4 should appear alone. Rehearsal marks 5 to 9 should appear with various performance marks.



### mark-tracking-conflict-default-segno-mark.ly

LilyPond issues warnings when `\segnoMark \default` conflicts with certain other simultaneous marks, and engraves only the first.

Segno marks 1 to 3 should appear with various rehearsal marks. Segno mark 4 and then 9 to 12 should appear alone.



### mark-tracking-conflict-section-label.ly

LilyPond issues warnings when `\sectionLabel` conflicts with certain other simultaneous marks, and engraves only the first.

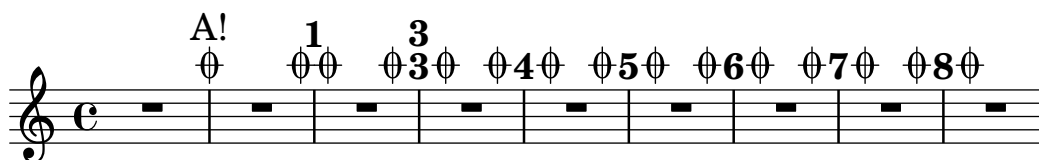
Section labels 1! to 3! should appear with various rehearsal marks. Section labels 4! to 8! should appear alone.



### mark-tracking-conflict-specific-coda-mark.ly

LilyPond issues warnings when `\codaMark n` conflicts with certain other simultaneous marks, and engraves only the first.

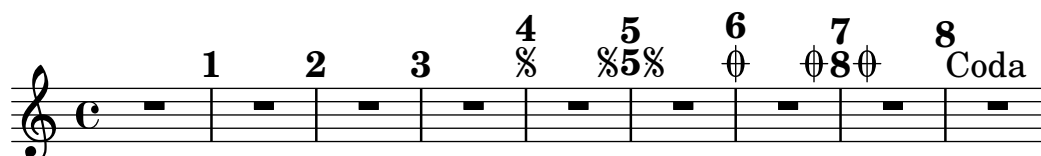
Coda marks 1 to 3 should appear with various rehearsal marks. Coda marks 4 to 8 should appear alone.



### mark-tracking-conflict-specific-rehearsal-mark.ly

LilyPond issues warnings when `\mark n` conflicts with certain other simultaneous marks, and engraves only the first.

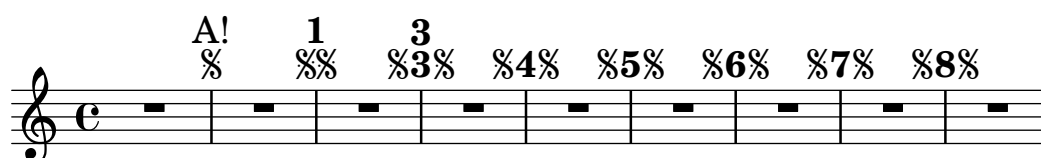
Rehearsal marks 1 to 3 should appear alone. Rehearsal marks 4 to 9 should appear with various performance marks.



### mark-tracking-conflict-specific-segno-mark.ly

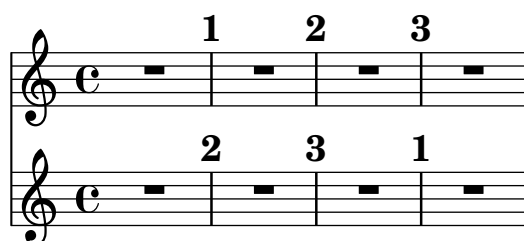
LilyPond issues warnings when `\segnoMark n` conflicts with certain other simultaneous marks, and engraves only the first.

Segno marks 1 to 3 should appear with various rehearsal marks. Segno marks 4 to 8 should appear alone.



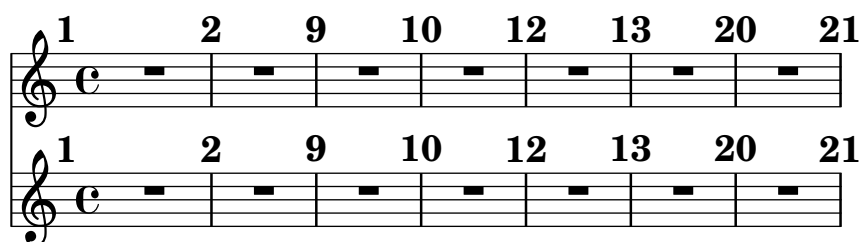
### mark-tracking-context.ly

`Mark_tracking_translators` operate independently in independent contexts. The upper staff has marks 1, 2, and 3. The lower staff has marks 2, 3, and 1 at the same points.



### mark-tracking-sequence.ly

The `Mark_tracking_translator` manages one rehearsal-mark sequence for (potentially) many `Mark_engravers`. The expected marks on both staves are these: 1, 2, 9, 10, 12, 13, 20, 21.



### markup-accidentals.ly

Accidentals can be printed with the `\accidental` markup command (and derived commands). In text the `\text-accidental` markup command (and its children) yields proper aligning. Both markup commands are protected against overrides of `font-name`

**Accidentals created by the `\accidental` markup command:** ♯ ♭ ♮ ♭♯ ♯♯ ✖

**Accidentals created by the `\text-accidental` markup command:** ♯ ♭ ♮ ♭♯ ✖

## markup-align-on-other.ly

The markup command `\align-on-other` accepts both numbers and `##f` as position arguments; the latter indicates that the object's reference point should be used for alignment.

```

                                123
#RIGHT 123 #LEFT 12345:         12345
#RIGHT 123 #LEFT \fermata:      ♯
                                123
#RIGHT 123 ##f \fermata:        ♯
##f 123 #RIGHT \fermata:       ♯
                                123

```

## markup-arrows.ly

The feta font has arrow heads

► ◄ ▲ ▼ > < ♸ ♹

## markup-bidi-explicit-embedding.ly

The explicit directional embedding codes, U+202A and U+202B, are supported in single-line markup strings. The embeddings must be terminated with the pop directional formatting character, U+202C.

```

!אבה אבה "ABC" אבה אבה
!אבה אבה "ABC!" אבה אבה

```

```

abc def "אבה!" ghi jkl!
abc def "אבה!" ghi jkl!

```

## markup-bidi-explicit-overrides.ly

The explicit directional override codes, U+202D and U+202E, are supported in single-line markup strings. The overrides must be terminated with the pop directional formatting character, U+202C.

```

אבג דהו זחט יךכ
כךי טחז והד גבא

```

```

abc def ghi jkl
lkj ihg fed cba

```

## markup-bidi-implicit-marks.ly

The implicit directional marks, U+200E and U+200F, are supported in single-line markup strings.

אבה "ABC" אבה  
אבה "ABC!" אבה

abc "אבה!" def  
abc "אבה!" def

## markup-bidi-pango.ly

A single Pango string is processed according to the Unicode Bidirectional Algorithm. The strong Hebrew characters in this example are set right-to-left, and the Latin numerals, space character, and punctuation are set according to the rules of the algorithm.

לללל,רררר.

## markup-boxed-object-invalid-extents.ly

In markup, boxing objects with invalid extents works without producing a warning.

Y-ext-valid    Y-ext-invalid    Y-ext-valid    Y-ext-invalid  
X-ext-valid    X-ext-valid    X-ext-invalid    X-ext-invalid

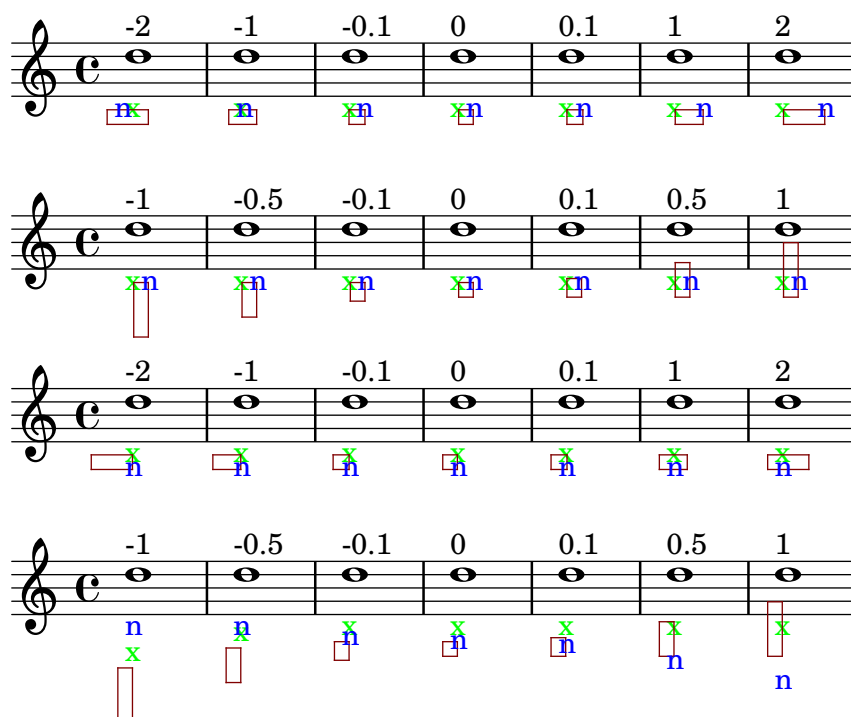
## markup-boxed-spacers.ly

Applying the `\box` markup command to `\hspace` and `\vspace` works without producing a warning. Contrary to non-spacing objects, the extents of the spacing command is not changed.

The markups in the first line contain the letter x, followed by a boxed `\hspace` with the shown amount, and the letter n; the second line does the same but uses `\vspace` instead.

The third line uses `\column`, containing the letter x, followed by a boxed `\hspace` with the shown amount, and the letter n; the fourth line does the same but uses `\vspace` instead.

The vertically suprising positioning of the `\vspace` boxes in the last line is a consequence of how the `\column` markup command is implemented.



## markup-brace-warning.ly

If `\left-brace` or `\right-brace` cannot find a match for the given point size, it should default gracefully to either `brace0` or `brace575` and display a warning.

{

## markup-braces.ly

The markup command `\left-brace` selects a `fetaBraces` glyph based on point size, using a binary search. `\right-brace` is simply a `\left-brace` rotated 180 degrees.

{ }

## markup-center-align-nocollision.ly

Text markup using `center-column` shall still reserve space for its whole width and not overwrite the previous stencil.

XXX + XXX  
Y      Y

## markup-column-align.ly

Fixed horizontal alignment of columns of text can be set using `\left-column`, `\center-column` and `\right-column`.

one	one	one
two	two	two
three	three	three

## markup-commands.ly

test various markup commands.



foo **foo** LOWER      **NORMAL** normal Small-Caps SMALL-CAPS

LOWER

justify:

This is a field containing text. Blah blah blah. This is a field containing text. Blah blah blah. This is a field containing text. Blah blah blah. This is a field containing text. Blah blah blah. This is a field containing text. Blah blah blah.

wordwrap:

This is a field containing text. Blah blah blah.

This is a field containing text. Blah blah blah.

This is a field containing text. Blah blah blah.

This is a field containing text. Blah blah blah.

This is a field containing text. Blah blah blah.

draw-line:

underlined

multiple underlines

## markup-compound-meter-denominator-style.ly

The `\compound-meter` markup command can produce various kinds of numeric time signature. The left column tells the value of the `denominator-style` property.

(default)	$\mathbf{3}$	$\mathbf{2+3}$	$\frac{\mathbf{4}}{\mathbf{4}}$	$\frac{\mathbf{2+3}}{\mathbf{2+3}}$	$\mathbf{2+3}$	$\mathbf{2+3+1+1}$	$\mathbf{3.14+4+nf.0+9+5+1}$
none	$\mathbf{3}$	$\mathbf{2+3}$	$\mathbf{4}$	$\mathbf{2+3}$	$\mathbf{2+3}$	$\mathbf{2+3+1+1}$	$\mathbf{3.14+4+nf.0+9+5+1}$
note	$\mathbf{3}$	$\mathbf{2+3}$	$\frac{\mathbf{4}}{\text{note}}$	$\frac{\mathbf{2+3}}{\text{note}}$	$\mathbf{2+3}$	$\mathbf{2+3+1+1}$	$\mathbf{3.14+4+nf.0+9+5+1}$
number	$\mathbf{3}$	$\mathbf{2+3}$	$\frac{\mathbf{4}}{\mathbf{4}}$	$\frac{\mathbf{2+3}}{\mathbf{2+3}}$	$\mathbf{2+3}$	$\mathbf{2+3+1+1}$	$\mathbf{3.14+4+nf.0+9+5+1}$

## markup-compound-meter-nested-fraction-mixed-default.ly

This test sweeps various properties controlling how `\compound-meter` prints fractional parts. In all cases, the value of `nested-fraction-mixed` is left at the default.

	(def.)			fs -5			fs 0		
(default)	$\frac{2^1}{4}$	$\frac{2}{2_3}$	$\frac{1/2}{3/4}$	$\frac{2^1}{4}$	$\frac{2}{2_3}$	$\frac{1}{3/4}$	$2 \frac{1/2}{4}$	$2 \frac{2}{2/3}$	$\frac{1/2}{3/4}$
vertical	$\frac{2^1}{4}$	$\frac{2}{2_3}$	$\frac{1}{3/4}$	$\frac{2^1}{4}$	$\frac{2}{2_3}$	$\frac{1}{3/4}$	$2 \frac{1/2}{4}$	$2 \frac{2}{2/3}$	$\frac{1/2}{3/4}$

horizontal     $2\frac{1}{2}$ <sub>4</sub>     $2\frac{2}{3}$      $\frac{1}{3}$ <sub>4</sub>     $2\frac{1}{2}$ <sub>4</sub>     $2\frac{2}{3}$      $\frac{1}{2}$ <sub>4</sub>     $2\frac{1}{2}$ <sub>4</sub>     $2\frac{2}{3}$      $\frac{1}{2}$ <sub>4</sub>

markup-compound-meter-nested-fraction-mixed-f.ly

This test sweeps various properties controlling how \compound-meter prints fractional parts. In all cases, the value of nested-fraction-mixed is set to #t.

	(def.)	fs -5			fs 0		
(default)	$\frac{5}{2}$ <sub>4</sub>	$\frac{2}{8}$ <sub>3</sub>	$\frac{1}{3}$ <sub>4</sub>	$\frac{5}{4}$	$\frac{2}{3}$	$\frac{1}{3}$ <sub>4</sub>	$\frac{5}{2}$ <sub>4</sub> $\frac{2}{8}$ <sub>3</sub> $\frac{1}{3}$ <sub>4</sub>
vertical	$\frac{5}{4}$	$\frac{2}{3}$	$\frac{1}{2}$ <sub>4</sub>	$\frac{5}{4}$	$\frac{2}{3}$	$\frac{1}{2}$ <sub>4</sub>	$\frac{5}{2}$ <sub>4</sub> $\frac{2}{8}$ <sub>3</sub> $\frac{1}{3}$ <sub>4</sub>
horizontal	$\frac{5}{2}$ <sub>4</sub>	$\frac{2}{8}$ <sub>3</sub>	$\frac{1}{3}$ <sub>4</sub>	$\frac{5}{2}$ <sub>4</sub>	$\frac{2}{8}$ <sub>3</sub>	$\frac{1}{2}$ <sub>4</sub>	$\frac{5}{2}$ <sub>4</sub> $\frac{2}{8}$ <sub>3</sub> $\frac{1}{3}$ <sub>4</sub>

markup-compound-meter-nested-fraction-mixed-t.ly

This test sweeps various properties controlling how \compound-meter prints fractional parts. In all cases, the value of nested-fraction-mixed is set to #t.

	(def.)	fs -5			fs 0		
(default)	$\frac{2}{4}$	$\frac{2}{2}$ <sub>3</sub>	$\frac{1}{3}$ <sub>4</sub>	$\frac{2}{4}$	$\frac{2}{2}$ <sub>3</sub>	$\frac{1}{3}$ <sub>4</sub>	$2\frac{1}{2}$ <sub>4</sub> $2\frac{2}{3}$ $\frac{1}{2}$ <sub>4</sub>
vertical	$\frac{2}{4}$	$\frac{2}{2}$ <sub>3</sub>	$\frac{1}{2}$ <sub>4</sub>	$\frac{2}{4}$	$\frac{2}{2}$ <sub>3</sub>	$\frac{1}{2}$ <sub>4</sub>	$2\frac{1}{2}$ <sub>4</sub> $2\frac{2}{3}$ $\frac{1}{2}$ <sub>4</sub>
horizontal	$2\frac{1}{2}$ <sub>4</sub>	$2\frac{2}{3}$	$\frac{1}{3}$ <sub>4</sub>	$2\frac{1}{2}$ <sub>4</sub>	$2\frac{2}{3}$	$\frac{1}{2}$ <sub>4</sub>	$2\frac{1}{2}$ <sub>4</sub> $2\frac{2}{3}$ $\frac{1}{2}$ <sub>4</sub>

markup-conditionals-several-pages.ly

Test markup commands used for conditional constructs. See also markup-conditionals-single-page.ly.

- 1

Very first page only

Part first page only

Everywhere

New part





---

2

Everywhere

Everywhere except on the first page

Also everywhere except on the first page



---

3

Part last page only

Everywhere

Everywhere except on the first page

Also everywhere except on the first page



---

4

Part first page only

Everywhere

Everywhere except on the first page

Also everywhere except on the first page

**New part**



---

5

Page 5 only

Everywhere

Everywhere except on the first page

Also everywhere except on the first page



---

6

Very last page only

Part last page only

Everywhere

Everywhere except on the first page

Also everywhere except on the first page



LilyPond v2.26.0

### markup-conditionals-single-page.ly

Test markup commands used for conditional constructs. See also `markup-conditionals-several-pages.ly`.

Printed because there is a single page.

Also printed, because `print-all-headers` is `true`.



LilyPond v2.26.0

### markup-cyclic-reference.ly

Cyclic markup definitions should cause a warning, but not crash LilyPond with an endless loop

### markup-default-duration.ly

When a markup command takes a music argument, it sets the default duration for the following music, whereas a duration argument does not.





### markup-depth-non-terminating.ly

Markups have a maximum depth to prevent non-termination.

Test:

### markup-diacritic-marks.ly

Diacritic marks are rendered and positioned correctly. The diacritic on line 1 looks like a lower-underline and is centered beneath the main character. The diacritic on line 2 is positioned to the left of the main character, with a tiny space of separation. The diacritic on line 3 is positioned directly above the main character, either centered or shifted slightly to the left.

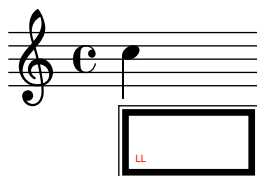
ḡ

ḡ

ḡ

### markup-eps.ly

The epsfile markup command reads an EPS file



### markup-eyeglasses.ly

The eyeglasses markup function prints out eyeglasses.



**markup-finger-figuredbass-fontsize.ly**

Fingerings and bass figures in markup are scaled with the font size.

The scale fingering 3 4 3 4 ...

The scale fingering 3 4 3 4 ...

The scale fingering 3 4 3 4 ...

The scale fingering 3 4 3 4 ...

The scale fingering 3 4 3 4 ...

Symbols like 6 or 4+ are common.

Symbols like 6 or 4+ are common.

Symbols like 6 or 4+ are common.

Symbols like 6 or 4+ are common.

Symbols like 6 or 4+ are common.

**markup-first-visible.ly**

The markup command `\first-visible` uses the first argument that produces a non-empty stencil and ignores the rest.

The expected markup on this score is "Lame Songs for Testing" followed by a "C" time signature symbol.

*Lame Songs for Testing* **C**



No elements:

One element (expect 111): 111

Single markup list (expect aaa): aaa

Multiple markup lists (expect ccc): ccc

Mixed markup and markup lists (expect fff): fff

Nested markup lists (expect jjj): jjj

## markup-frame-text.ly

Text is framed properly with `\box`, `\circle`, `\oval`, and `\ellipse`.

`\text \in \boxes 1 12 123`  
`\text \in \circles 1 12 123`  
`\text \in \ovals 1 12 123`  
`\text \in \ellipses 1 12 123`

without 'bbox' property:

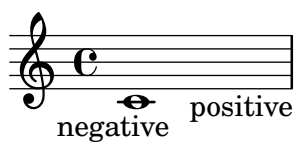
short  
 short  
 very very long

with 'bbox' property:

short  
 short  
 very very long

## markup-hspace.ly

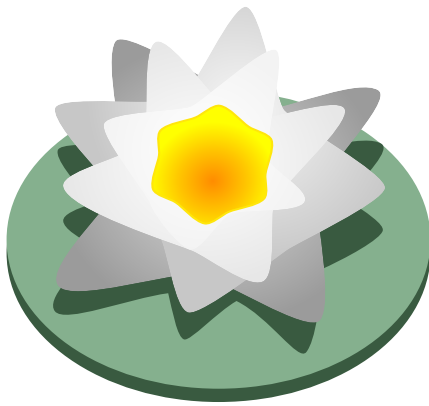
Text markup using `\hspace` with positive and negative arguments.



## markup-image-file-extension-uppercase.ly

The file extension of a file passed to `\markup \image` can be uppercased.





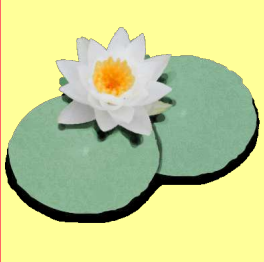
### markup-image.ly

The `\image` markup command supports PNG and EPS images. The `background-color` property can be set, defaulting to a white background.

PNG image, white background (default):



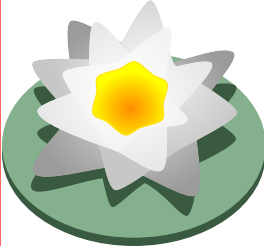
PNG image, yellow background:



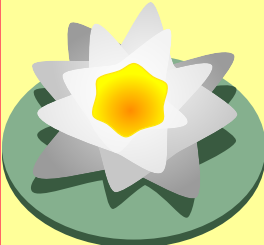
PNG image, no background:



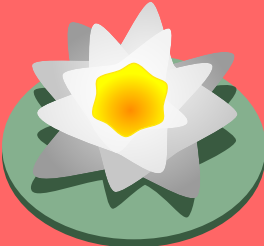
EPS image, white background (default):



EPS image, yellow background:



EPS image, no background:



## markup-invalid-stencil.ly

A warning is emitted when a markup command does not return a stencil as it should.



## markup-line-styles.ly

The markup-commands `\draw-dashed-line`, `\draw-dotted-line` and `\draw-squiggle-line` should print the same visual length as `\draw-line`. Also testing possible overrides for `\draw-squiggle-line`

```

. \draw-dotted-line #'(0.0 . 0)
. \draw-dashed-line #'(0.0 . 0)
. \draw-line #'(0.0 . 0)

. . . \draw-dotted-line #'(0.75 . 0)
. . . \draw-dashed-line #'(0.75 . 0)
. . . \draw-line #'(0.75 . 0)

. . . \draw-dotted-line #'(1.5 . 0)
. . . \draw-dashed-line #'(1.5 . 0)
. . . \draw-line #'(1.5 . 0)

. . . . \draw-dotted-line #'(2.25 . 0)
. . . . \draw-dashed-line #'(2.25 . 0)
. . . . \draw-line #'(2.25 . 0)

. . . . . \draw-dotted-line #'(3.0 . 0)
. . . . . \draw-dashed-line #'(3.0 . 0)
. . . . . \draw-line #'(3.0 . 0)

. . . . . \draw-dotted-line #'(3.75 . 0)
. . . . . \draw-dashed-line #'(3.75 . 0)
. . . . . \draw-line #'(3.75 . 0)

. . . . . \draw-dotted-line #'(4.5 . 0)
. . . . . \draw-dashed-line #'(4.5 . 0)
. . . . . \draw-line #'(4.5 . 0)

. . . . . \draw-dotted-line #'(5.25 . 0)
. . . . . \draw-dashed-line #'(5.25 . 0)
. . . . . \draw-line #'(5.25 . 0)

. . . . . \draw-dotted-line #'(6.0 . 0)
. . . . . \draw-dashed-line #'(6.0 . 0)
. . . . . \draw-line #'(6.0 . 0)

. . . . . \draw-dotted-line #'(6.75 . 0)
. . . . . \draw-dashed-line #'(6.75 . 0)
. . . . . \draw-line #'(6.75 . 0)

. . . . . \draw-dotted-line #'(7.5 . 0)
. . . . . \draw-dashed-line #'(7.5 . 0)
. . . . . \draw-line #'(7.5 . 0)

. . . . . \draw-dotted-line #'(8.25 . 0)
. . . . . \draw-dashed-line #'(8.25 . 0)
. . . . . \draw-line #'(8.25 . 0)

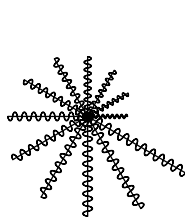
. . . . . \draw-dotted-line #'(9.0 . 0)
. . . . . \draw-dashed-line #'(9.0 . 0)
. . . . . \draw-line #'(9.0 . 0)







. . . . . \draw-dotted-line #'(9.75 . 0)
. . . . . \draw-dashed-line #'(9.75 . 0)
. . . . . \draw-line #'(9.75 . 0)

```



	<code>\draw-dotted-line #'(10.5 .0)</code>
	<code>\draw-dashed-line #'(10.5 .0)</code>
	<code>\draw-line #'(10.5 .0)</code>



	default
	different orientation
	"eq-end?" set #f
	different height
	different thickness
	different angularity

## markup-line-thickness.ly

The thickness setting between markup lines and other lines is consistent.



## markup-lines-identifier.ly

Text that can spread over pages is entered with the `\markuplist` command. It can be assigned to a variable and inserted at top-level with or without preceding it by `\markuplist`.

Lorem ipsum dolor sit amet, consectetur adipisicing

elit, sed eiusmod tempor incididunt ut labore et

dolore magna aliqua. ...

Lorem ipsum dolor sit amet, consectetur adipisicing

elit, sed eiusmod tempor incididunt ut labore et

dolore magna aliqua. ...

## markup-lines.ly

Text that can spread over pages is entered with the `\markuplist` command. Widowed and orphaned lines are avoided at the beginnng and end of a `\markuplist` containing more than one line.

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

2  
reste de son arbre généalogique avait été perdu par l'injure du temps. (not orphaned)

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

3  
grand-aumônier. Ils l'appelaient tous monseigneur, et ils riaient quand il faisait des contes.

Madame la ... (may be orphaned)

## markup-list-append.ly

This concatenates the same markup list several times.

Test Test Test .

## markup-map.ly

`\markupMap` can be used for applying a markup function to music properties throughout a music expressions, like the `text` of all contained lyric events.



## markup-music-argument.ly

Markup commands can take music arguments, enclosed in braces. A bare pitch or duration is accepted.



## markup-music-glyph.ly

Reset fontname for musicglyph. For unknown glyphs, we print a warning.



## markup-note-dot.ly

A dotted whole note displayed via the `\note` command must separate the note head and the dot. The dot avoids the upflag.



## markup-note-dots-direction.ly

In the `\note` markup command, the position of dots may be changed.

Default:

Dots shifted up:



### markup-note-grob-style.ly


The 'style' property from grobs such as `TimeSignature` and `TextSpanner` does not affect the default note head style for `\note` and `\note-by-number`.







### markup-note-sizes.ly

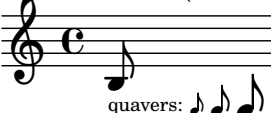
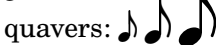
The `note-by-number` markup-command is robust with all kinds of size changings. For every `Stem` the vertical length and thickness prints reasonable.




toplevel markup in \book: quavers: 


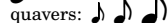
**Andante** ( = 88) **Andante** ( = 88) **Andante** ( = 88)



  
quavers: 

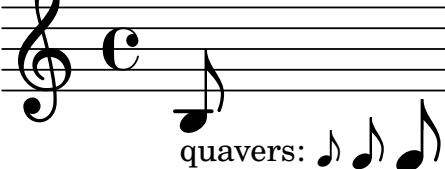

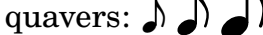
**Andante** ( = 88) **Andante** ( = 88) **Andante** ( = 88)

  
quavers: 

**Andante** ( = 88) **Andante** ( = 88) **Andante** ( = 88)

  
quavers: 

**Andante** ( = 88) **Andante** ( = 88)

  
quavers: 

3 **Andante** ( = 88)

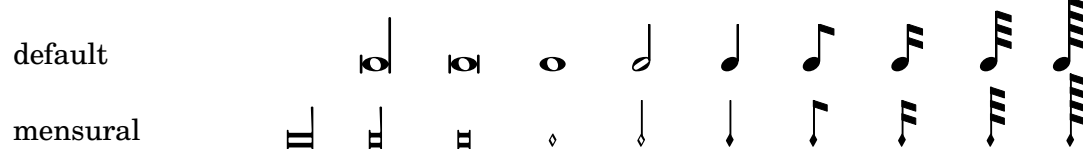
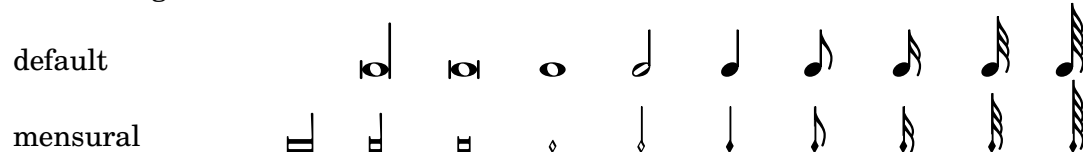
  
quavers: 

**Andante** ( = 88) **Andante** ( = 88) **Andante** ( = 88)

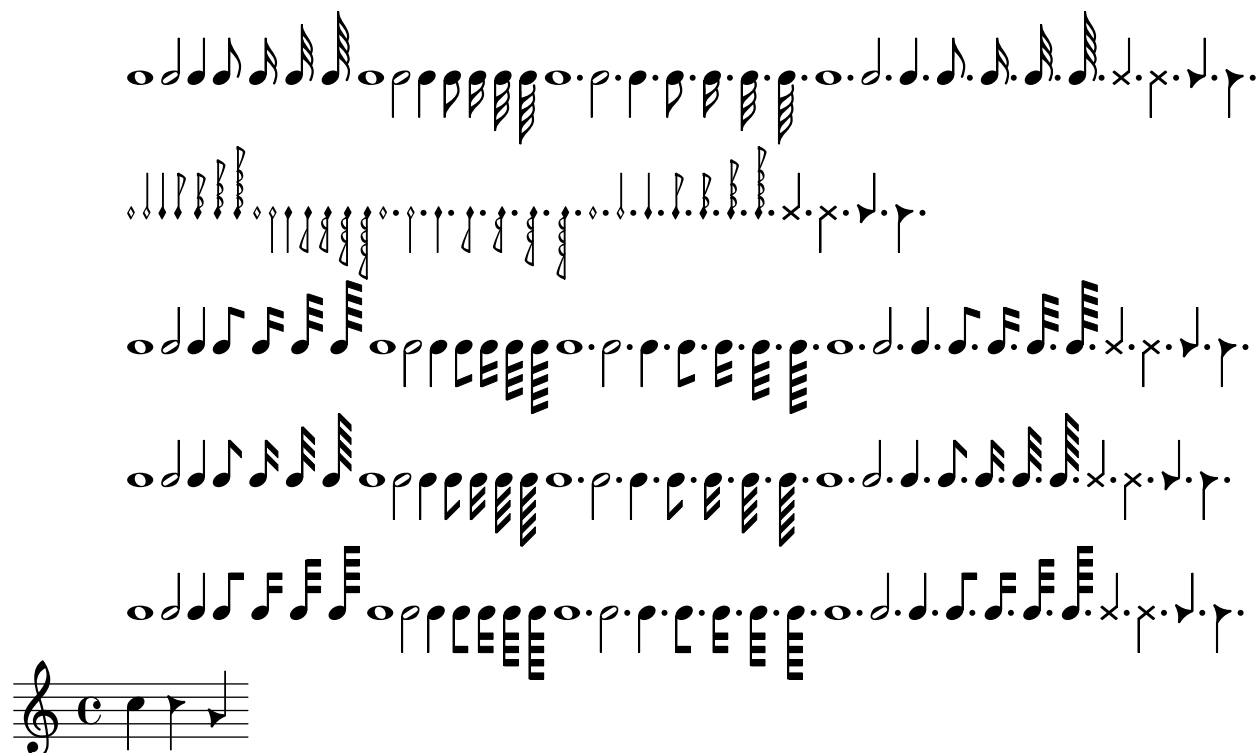
  
quavers: 

`\note-by-number` and `\note` support all note head styles and all flag styles (default, straight, flat, mensural).

[illegible]

Modern-straight-flag:Old-straight-flag:Flat-flag:default-flag:**markup-note.ly**

The note markup function may be used to make metronome markings. It works for a variety of flag, dot and duration settings.



## markup-partial.ly

Partial markups acts as a chain of markup commands where everything but some arguments of the final markup command has already been supplied.

**Bold red.**

**Bold**

**red**

**in**

**a**

**list.**

*Italic green.*


*Italic*

*green*

*in*

*a*

*list.*

3/8: .

Row 1 of 2

Row 2 of 2

## markup-path-fill.ly

The `\path` markup command supports the `filled` property to toggle its fill.



## markup-path-linecap.ly

The `\path` markup command supports the `line-cap-style` property with values of `butt`, `round`, and `square`.





### markup-path-linejoin.ly

The `\path` markup command supports the `line-join-style` property with values of `bevel`, `round`, and `miter`.



### markup-path.ly

The `\path` markup command allows the user to draw arbitrary paths using a simple syntax. The two paths below should be identical.



### markup-pitch-argument.ly

A markup command can take a pitch argument and receive it between braces.

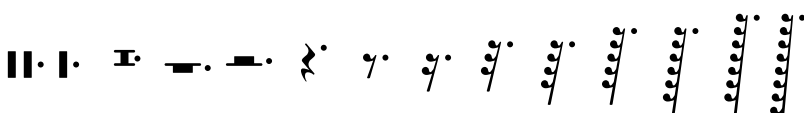

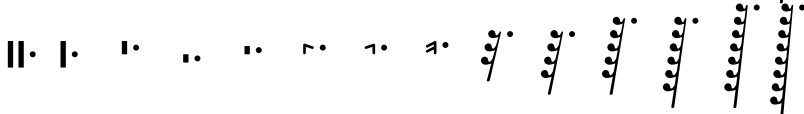
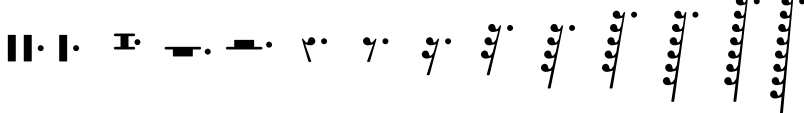
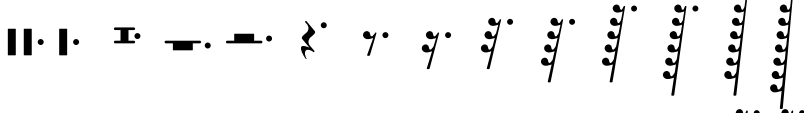
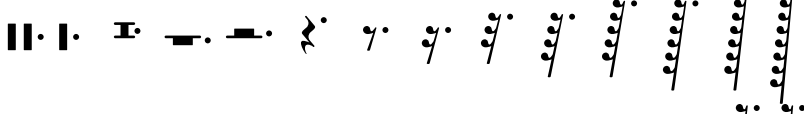

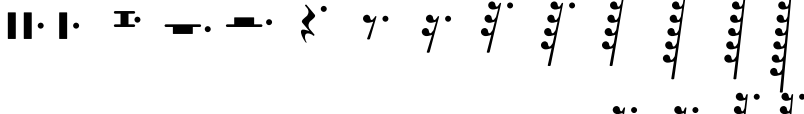
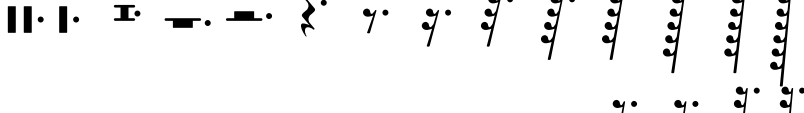
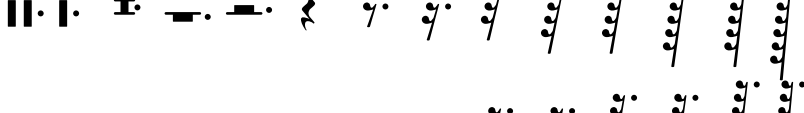
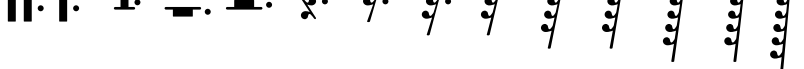


### markup-rest-styles.ly

The markup function `\rest` supports all rest styles.



**Simple Rests** by rest-markup

default	
mensural	
neomensural	
classical	
baroque	
altdefault	
petrucci	
blackpetrucci	
semipetrucci	
kievan	
z	

**MultiMeasureRests** by rest-markup: church-rests and line-stylechurch-rests


		2	3	4	5	6	7	8	9	10
default	—	┆	┆—	┆	┆—	┆┆	┆┆—	┆┆	┆┆—	┆┆
mensural	·	·	·		·	·	·		·	·
neomensural	·	·	·		·	·	·			
classical	—	┆	┆—	┆	┆—	┆┆	┆┆—	┆┆	┆┆—	┆┆
baroque	—	┆	┆—	┆	┆—	┆┆	┆┆—	┆┆	┆┆—	┆┆
altdefault	—	┆	┆—	┆	┆—	┆┆	┆┆—	┆┆	┆┆—	┆┆
petrucci	·	·	·		·	·	·		·	·
blackpetrucci	—	┆	┆—	┆	┆—	┆┆	┆┆—	┆┆	┆┆—	┆┆
semipetrucci	—	┆	┆—	┆	┆—	┆┆	┆┆—	┆┆	┆┆—	┆┆
kievan	—	┆	┆—	┆	┆—	┆┆	┆┆—	┆┆	┆┆—	┆┆


line-style


default			
---------	---	---	---

**markup-rhythm-font-size.ly**

The output of `\markup \rhythm` scales with font size automatically.

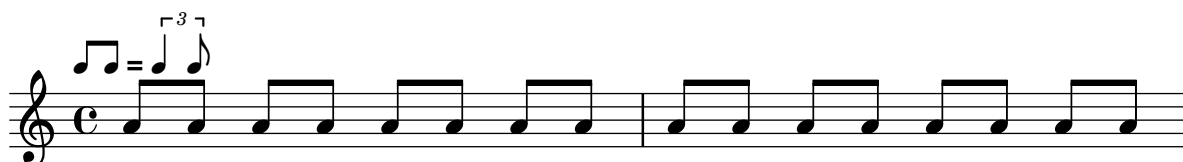
A syncopation: 

A syncopation: 

A syncopation: 

**markup-rhythm-ragged.ly**

`\markup \rhythm` is not affected by switching off ragged-right globally.



## markup-rhythm-tweaking.ly

Settings can be applied to `\markup \rhythm`, either using music commands in the music argument, or using a `\layout` block.



## markup-rhythm.ly

`\markup \rhythm` draws a standalone rhythmic pattern. All beaming is explicit.



## markup-scheme.ly

There is a Scheme macro `markup` to produce markup texts using a similar syntax as `\markup`.

Two systems of musical notation. The first system shows a treble clef staff with a whole note. Below the staff, the text 'foo' is followed by a boxed 'bar' containing a vertical list: 'baz', 'bazr', and 'bla'. To the right of this is a large curly brace containing a musical staff with a whole note, followed by the text 'string 1', 'string 2', 'Norsk', a superscript '2', a circled 'p', 'sfzp', four 'A's, and 'alike'. The second system is identical but includes a '2' above the staff.

## markup-score-multi-system.ly

`\markup \score` displays all systems. Spacing between systems is set using `baseline-skip`.



## markup-score.ly

Use `\score` block as markup command.

## Solo Cello Suites

### Suite IV

Originalstimmung: 



### markup-special-characters.ly

A list of special character ASCII aliases can be easily included. This works for markups and lyrics.

#### Markup example:

Input:

```
&numero;2 &ndash; &OE;dipe&hellip;
```

Output:

*Nº2 – Ædipe...*

#### Lyric example:

Ceffez Infidèles, un cœur innocent ne craint rien ;

### markup-splice-empty-list.ly

It works to splice an empty list inside markup.

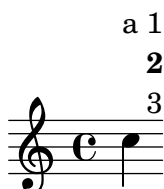
**a b**

a

b

### markup-stack.ly

Markup scripts may be stacked.



## markup-string-lines.ly

The markup list command `\string-lines` splits a given string at line break characters and drops surrounding whitespace from the resulting strings. Other splitting points may be achieved by overriding the `split-char` property.

All three instances should look equal!

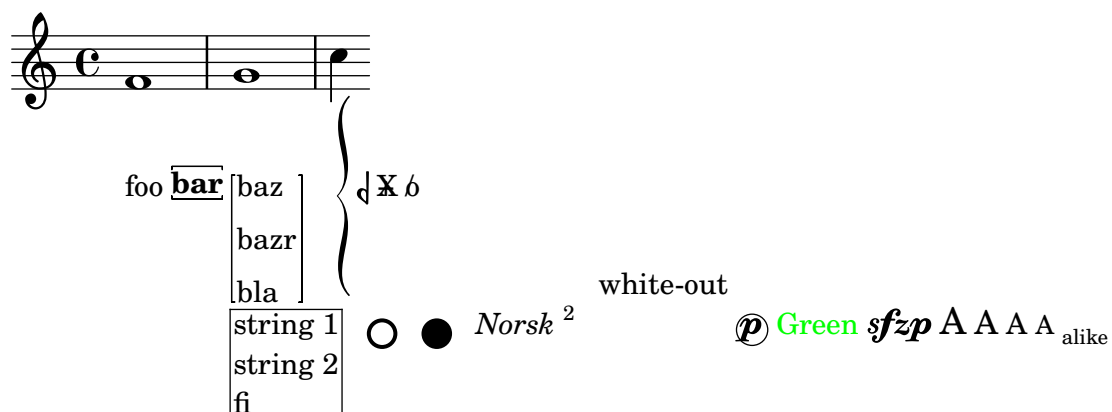
Verse	Verse	Verse
Everywhere that Mary went	Everywhere that Mary went	Everywhere that Mary went
The lamb was sure to go.	The lamb was sure to go.	The lamb was sure to go.

Both lines should look equal!

aa	bb	cc	dd	ee
aa	bb	cc	dd	ee

## markup-syntax.ly

Demo of markup texts, using LilyPond syntax.



## markup-tag-functions-applied-to-markup-score.ly

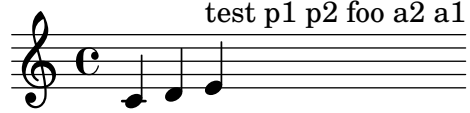
Markup tags get applied to `\score-markup`.

## Expectation

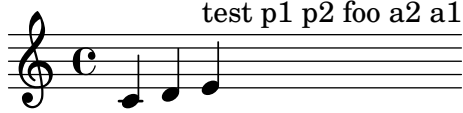
## Result




test p1 p2 foo a2 a1




test p1 p2 foo a2 a1




test baz




test baz



test baz



test baz



markup-tag-list-keep-and-remove-with-tag.ly

Test \keep-with-tag and \remove-with-tag on tagged lists of markups.

Expectation    Result

pre A B post    pre A B post

pre A B post    pre A B post

pre post        pre post

pre post        pre post

above

A

B

below

above

A

B

below

above

below

above

below

A                A

C                C

C                C



**markup-tag-list-push-and-append-to-tag.ly**

Test `\push-to-tag` and `\append-to-tag` on tagged lists of markups.

**Expectation    Result**

p A p B C      p A p B C

p A B C      p A B C

p A B a C      p A B a C

p A      p A

p      p

**markup-tag-list-replace-with-tag.ly**

Test `replace-with-tag` on tagged lists of markups.

**Expectation    Result**

p C      p C

p p C      p p C

p C      p C

**markup-tag-multi-replace-with-tag.ly**

Test multiple use of `\replace-with-tag` on markups.

**Expectation    Result**

baz test test      baz test test

b test      b test

f test      f test

**markup-tag-nested-tags.ly**

Test nesting tags in markups and arguments of `\push-to-tag` and `append-to-tag`.

**Expectation    Result**

A a p B a C      A a p B a C

A a      A a

B      B

B      B

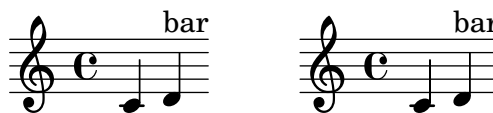
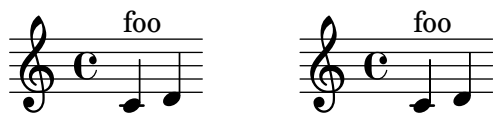
pre a b A B      pre a b A B

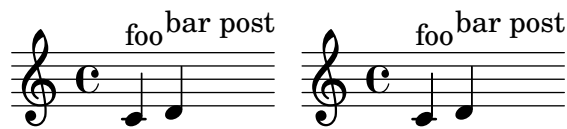
**markup-tag-recognized-in-lyrics.ly**

Tag filters like `\keepWithTag` keep melismata in lyrics intact.

**Expectation****Result****markup-tag-recognized-in-music.ly**

Markup tags get filtered by `\keepWithTag` and `\removeWithTag`.

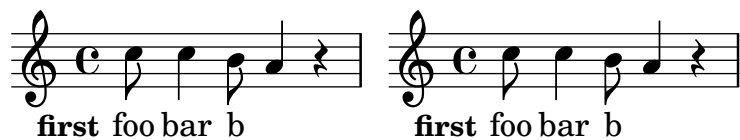
**Expectation****Result**



markup-tag-recognized-in-stanzas.ly

Tag filters like `\keepWithTag` filter lyrics and stanza markups.

Expectation	Result
-------------	--------



markup-tag-simple-keep-and-remove-with-tag.ly

Test simple `\keep-with-tag` and `\remove-with-tag` on markups.

Expectation	Result
-------------	--------

foo bar test	foo bar test
foo test	foo test
bar test	bar test
test	test
test	test
foo bar test	foo bar test
bar test	bar test
test	test
test	test
bar test	bar test
test	test
foo test	foo test
bar test	bar test

## markup-tag-simple-push-and-append-to-tag.ly

Test simple \push-to-tag and \append-to-tag on tagged markups.

<b>Expectation</b>	<b>Result</b>
p A B C	p A B C
A p B C	A p B C
A a B C	A a B C
p1 p2 A a2 a1 B C	p1 p2 A a2 a1 B C
B C	B C
B C	B C

## markup-tag-simple-replace-with-tag.ly

Test simple \replace-with-tag on markups.

<b>Expectation</b>	<b>Result</b>
foo bar test	foo bar test
baz bar test	baz bar test
baz bar test	baz bar test
bar test	bar test
foo bar test bar test	foo bar test bar test
foo baz test	foo baz test
bar test	bar test

## markup-tag-working-with-tag-groups.ly

Markup tags work with \tagGroup.

<b>Expectation</b>	<b>Result</b>
a b ab foo bar foobar afoo abar bfoo bbar test	a b ab foo bar foobar afoo abar bfoo bbar test
a ab foo bar foobar afoo abar test	a ab foo bar foobar afoo abar test
b ab foo bar foobar bfoo bbar test	b ab foo bar foobar bfoo bbar test
a ab foo foobar afoo abar bfoo test	a ab foo foobar afoo abar bfoo test
a ab foo foobar afoo test	a ab foo foobar afoo test
ab foo foobar bfoo test	ab foo foobar bfoo test
ab foo bar foobar test	ab foo bar foobar test
a b ab foo bar foobar afoo abar bfoo bbar	a b ab foo bar foobar afoo abar bfoo bbar

## markup-triangle-scaling.ly

Triangles should scale appropriately with font size.

$_{-6} \triangle$   $_{-4} \triangle$   $_{-2} \triangle$   $0 \triangle$   $+2 \triangle$   $+4 \triangle$   $+6 \triangle$

## markup-user.ly

Users may define non-standard markup commands using the `define-markup-command` scheme macro.

  
HELLO WORLD IN UPPER CASE

## markup-verbatim-file-utf8.ly

`\verbatim-file` works on Unicode data. It decodes the file as UTF-8.

Sømê UTF-8 tété

## markup-with-true-dimensions.ly

The markup commands `\with-true-dimension` and `\with-true-dimensions` give a markup the extents given by the stencil's outline.



## markup-word-wrap.ly

The markup commands `\wordwrap` and `\justify` produce simple paragraph text.

this is normal text This is a test of the wordwrapping function. 1 This is a test continuing  
of the wordwrapping function. 2 This is a test of the  
wordwrapping function. 3 This is a test of the  
wordwrapping function. 4 1a111 11111 **22222** 2222

this is normal text This is a test of the wordwrapping continuing  
function, but with justification. 1 This is  
a test of the wordwrapping function, but  
with justification. 2 This is a test of <sup>a</sup>/<sub>b</sub> the  
wordwrapping function, but with  
justification. 3 This is a test of the  
wordwrapping function, but with  
justification. bla bla

Om mani padme hum Om mani padme Om mani padme hum Om mani padme  
 hum Om mani padme hum Om mani hum Om mani padme hum Om mani  
 padme hum Om mani padme hum Om padme hum Om mani padme hum Om  
 mani padme hum Om mani padme mani padme hum Om mani padme hum  
 hum Om mani padme hum. Om mani padme hum.

Gate Gate paragate Gate Gate Gate Gate paragate Gate Gate paragate  
 paragate Gate Gate paragate Gate Gate paragate Gate Gate paragate  
 Gate paragate Gate Gate paragate Gate Gate paragate Gate Gate  
 Gate Gate paragate. paragate.

Om mani padme hum Om mani padme Om mani padme hum Om mani padme  
 hum Om mani padme hum Om mani hum Om mani padme hum Om mani  
 padme hum Om mani padme hum Om padme hum Om mani padme hum Om  
 mani padme hum Om mani padme hum mani padme hum Om mani padme hum  
 Om mani padme hum. Om mani padme hum.

Gate Gate paragate Gate Gate paragate Gate Gate paragate Gate Gate paragate  
 Gate Gate paragate Gate Gate paragate Gate Gate paragate Gate Gate paragate  
 Gate Gate paragate Gate Gate paragate Gate Gate paragate Gate Gate  
 paragate. paragate.

### measure-counter-alternative-numbering.ly

Measure counters follow alternative numbering when active. This also works with compressed multi-measure rests.

The image shows two musical staves in common time (C). The top staff has measures 1-3, 4, 4-5, 6a, 7a, 6b, 6c-7c, 8, and 11. The bottom staff has measures 1-3, 4, 4-5, 6a, 6a, 7a, 7a, 6b, 6b, 6c, 8, 8-10, and 11. Both staves use multi-measure rests and alternative numbering for measures 6a, 7a, 6b, and 6c-7c.

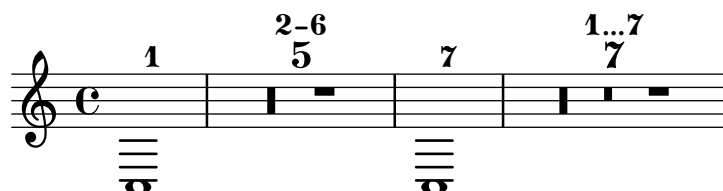
### measure-counter-broken.ly

Measures split across line breaks may be numbered in a measure count. Each segment receives a number. The first number has its ordinary appearance, but numbers after the break are enclosed in parentheses.

The image shows two musical staves in common time (C). The top staff has measures 1 and 2. The bottom staff has measures (2) and 3.

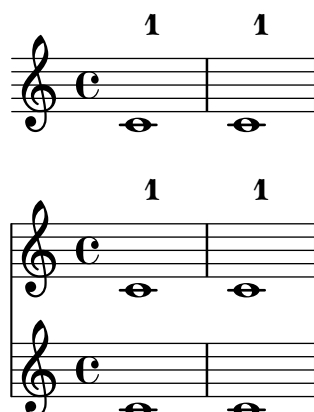
### measure-counter-compressed-mmrest.ly

When a measure counter extends over a compressed multi-measure rest, it displays the full measure range. By default, the two measure numbers in the range are dash-separated; this is configurable.



### measure-counter-event-order.ly

`\startMeasureCount` and `\stopMeasureCount` coming in the same time step in this order do not cause a warning.



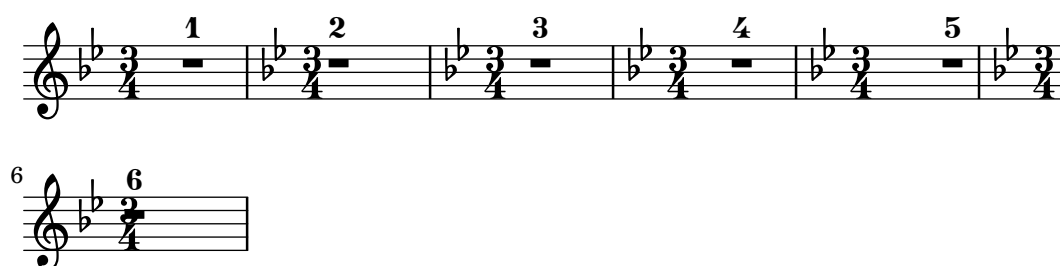
### measure-counter-grace.ly

Measure counts are not confused by grace notes.



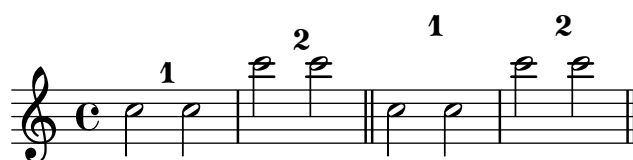
### measure-counter-spacing-pair.ly

The `spacing-pair` property may be used to adjust the horizontal positioning of `MeasureCounter` objects relative to prefatory material. In the following example, the count should be aligned with the full-measure rests.



### measure-counter-staff-padding.ly

The `staff-padding` property may be used to adjust the distance of `MeasureCounter` objects from the staff. The following example uses `staff-padding` to align the count vertically.



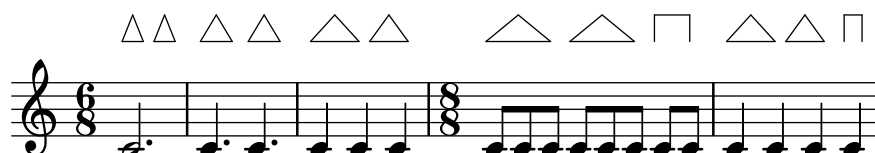
### measure-counter.ly

Measures can be numbered sequentially by enclosing them with `\startMeasureCount` and `\stopMeasureCount`.



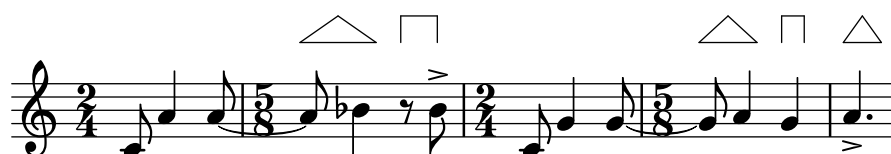
### measure-grouping-all-moments.ly

The `Measure_grouping_engraver` also starts triangles and brackets at moments where no new note or rest starts.



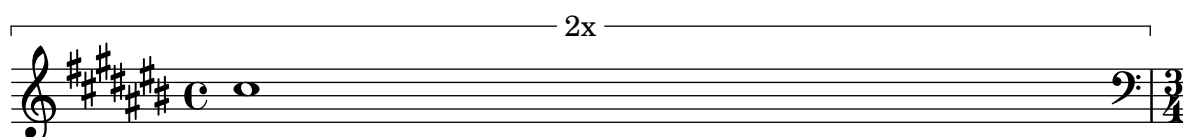
### measure-grouping.ly

The `Measure_grouping_engraver` adds triangles and brackets above beats when the beats of a time signature are grouped.

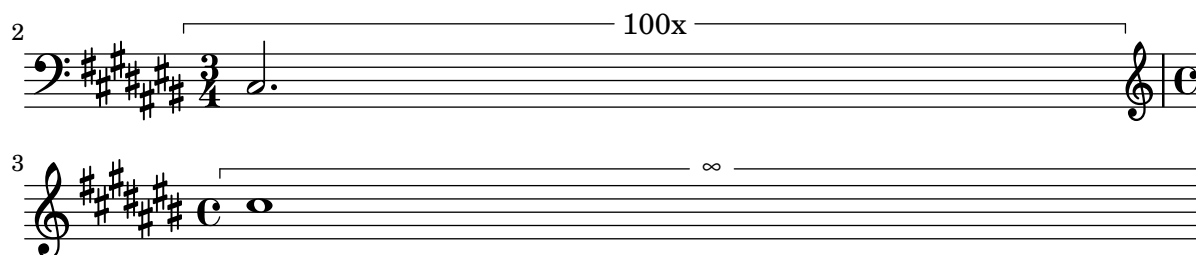


### measure-spanner-spacing-pair.ly

The ends of measure spanners may be aligned in various ways.

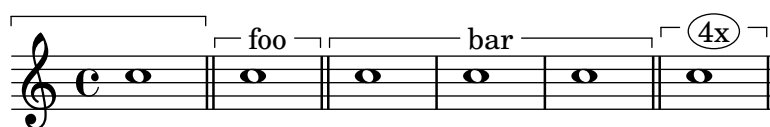






### measure-spanner.ly

Measure spanners can span single and multiple measures. They may be texted or untexted and hold markups.



### mensural-ligatures.ly

Mensural ligatures show different shapes, depending on the rhythmical pattern and direction of the melody line.

#### ligaturae binariae

BL BL LL LL BB BB LB LB SS SS SL SL SM<sub>x</sub> SM<sub>x</sub> BS BS



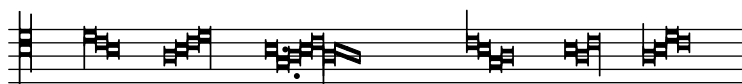
#### ligaturae ternariae, quaternariae, etc.

BBL BBBB SSBBBLB LBM<sub>x</sub>BL BBBBLL SSBLLBB



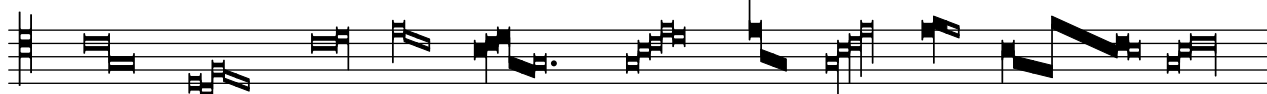
#### dtv-Atlas

BBL BBBL L.B.BBLBBB SSBB LBL SSBL



#### Ockeghem: Missa De plus en plus

M<sub>x</sub>M<sub>x</sub> LBBBB M<sub>x</sub>L BBB LBBBBB. BBBBL SSB LLLL LBB BBBBBBL BBM<sub>x</sub>



#### Ockeghem: Requiem

SSBBBBBBBL BBBBL

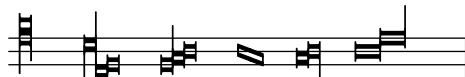


**Fayrfax: Missa O bone Jesu**

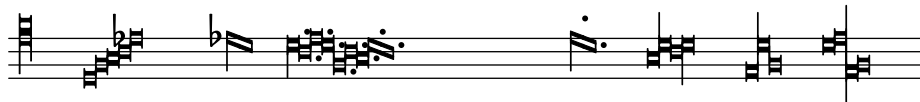
SSSS BB SSL BBL

**ignored tweaks**

BSS BSS LB BL MxMx

**crazy ligatures**

BBBBB BB B.B.B.B.B.B.B.B. B.B. BSLB BSS BLSS

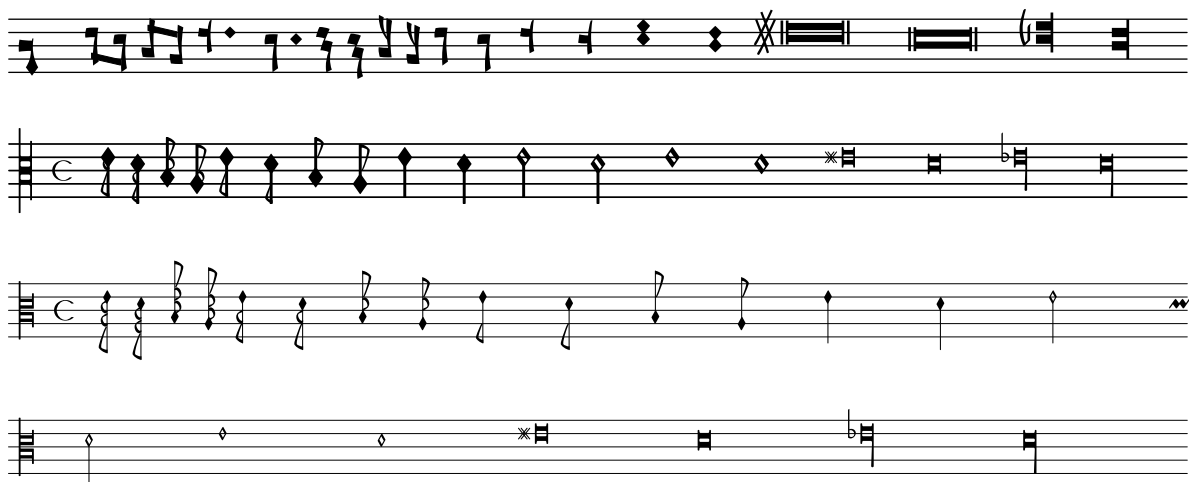
**invalid ligatures**

S B L M S2 SS BB LL MB BBB LLB BSB

**mensural.ly**

LilyPond supports mensural music (including Kievan square notation) by providing special contexts.

This test shows basic note values but no ligatures.

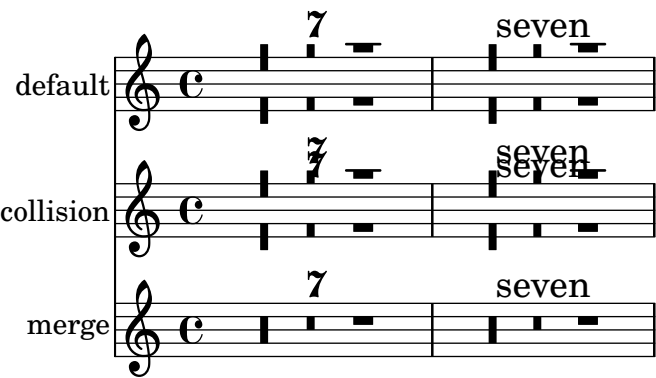
**merge-mmrest-numbers-engraver.ly**

Test for merging rest numbers using the `Merge_mmrest_numbers_engraver`. The upper staff is the new default with the engraver enabled while the second one is the old default resulting in collisions. The final staff demonstrates the additional use of `Merge_rests_engraver`.

default

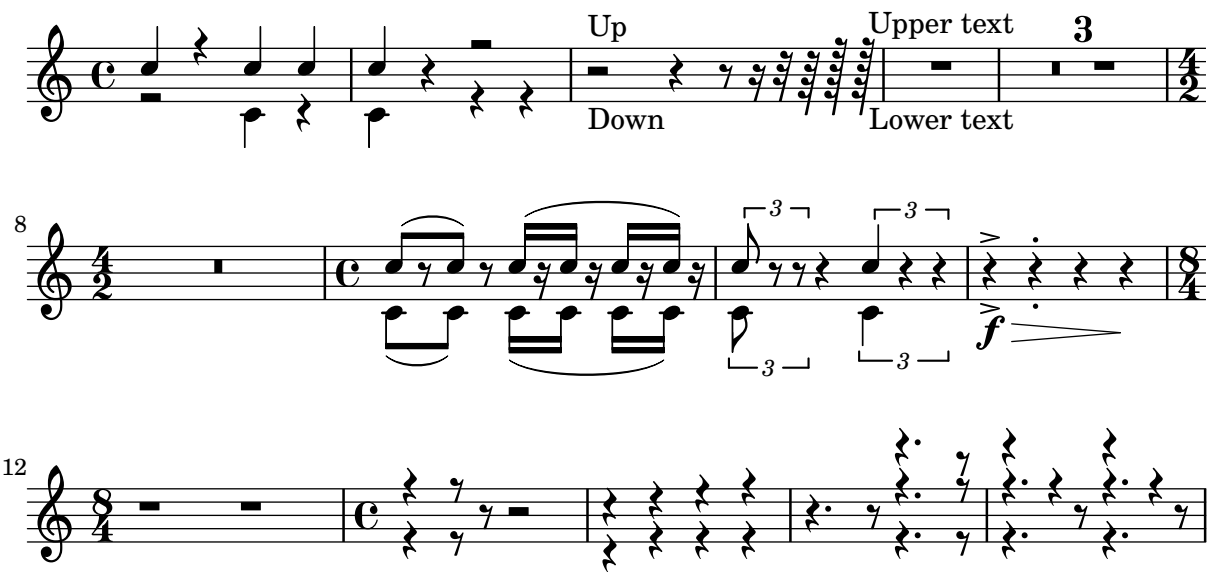
collision

merge



merge-rests-engraver.ly

Test for merging rests in different voices.



merge-rests-magnify-staff.ly

Test for vertical positions of merged rests in magnified staves.





**diamond-note-head stacked**

**Allegro** (♩ = 120 – 140)      **Allegro** (♩ = 140)

**mensural-note-head mensural-flag**

**Allegro** (♩ = 120 – 140)      **Allegro** (♩ = 140)

### metronome-mark-loose-column.ly

Metronome marks aligned on notes do not interfere with the positioning of loose columns in other staves. Here the loose column supporting the clef is correctly placed immediately before the second note in the lower staff.

### metronome-marking-align-order.ly

Metronome marks respect symbol order in `break-align-symbols`.

In this example, the default is changed to `'(time-signature key-signature)`: since `key-signature` is second in the list, the mark should only be aligned with the key signature if there is no time signature present, as in the second measure.

**Time**      **Key**

### metronome-marking-break-align.ly

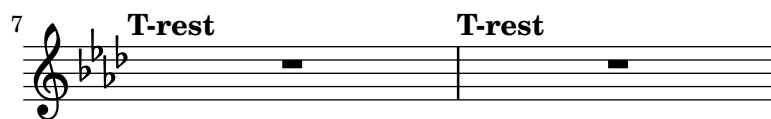
`\tempo` marks are aligned with the time signature or the position of the first note.

By overriding `break-align-symbols` the default alignment can be changed. If no symbol in `break-align-symbols` is present, the property `non-break-align-symbols` determines the alignment. If the alignment object is a multi-measure rest, the tempo mark is aligned with the preceding bar line.

**T-first**      **A**      **T-note**

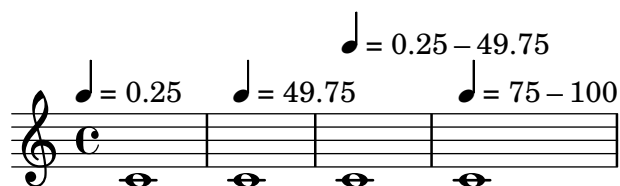
**T-break**      **T-phantom**

**T-time**      **T-key**



### metronome-marking-fractional.ly

Non-integer metronome rates are rounded to the nearest 0.25 for printing. The counts should be 0.25, 49.75, 0.25-49.75, and 75-100.



### metronome-marking-staff-group-context.ly

Metronome marks are placed correctly if Metronome\_mark\_engraver is moved to StaffGroup context. Metronome marks should appear above the middle staff (the upper staff of the group) only.



### metronome-marking.ly

Here `\tempo` directives are printed as metronome markings.

The marking is left aligned with the time signature, if there is one.



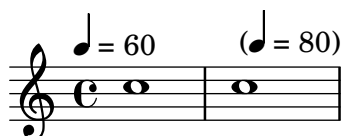
### metronome-multimeasure-rest-no-segfault.ly

A metronome marking can be added to a multimeasure rest whose engraver was moved to the Staff, without segfaulting.



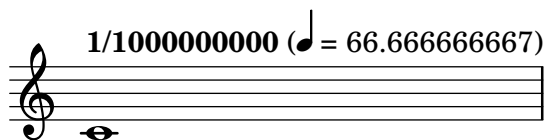
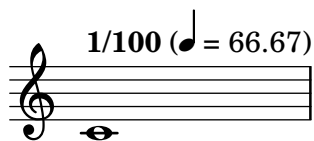
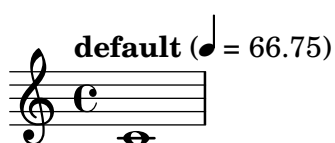
## metronome-parenthesized.ly

Using an empty text in the metronome marks, one can generate parenthesized tempo marks.



## metronome-precision.ly

The default metronome mark formatter rounds the rate according to the `tempoCountPrecision` property. Each staff should show the rate 66.66... rounded to the stated precision.



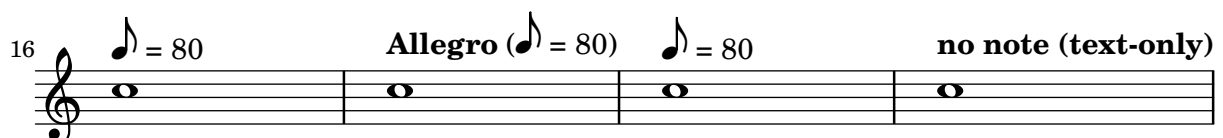
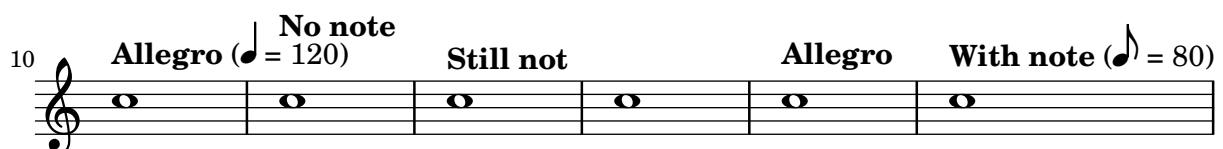
## metronome-range.ly

Tempo ranges are supported. By default, numbers are printed with an en-dash character, separated by thin-spaces.



## metronome-text.ly

The `tempo` command supports text markup and/or ‘duration=count’. Using `Score.tempoHideNote`, one can hide the ‘duration=count’ in the tempo mark.



## midi-after-writing.ly

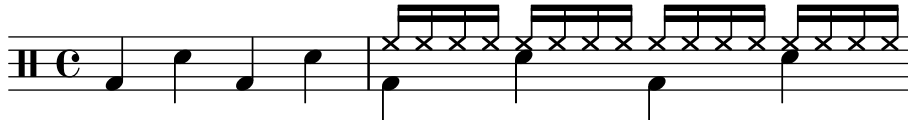
If `after-writing` is set in the `\midi` block, it is called after every MIDI file that is written. The visual and MIDI output are not important in this test.





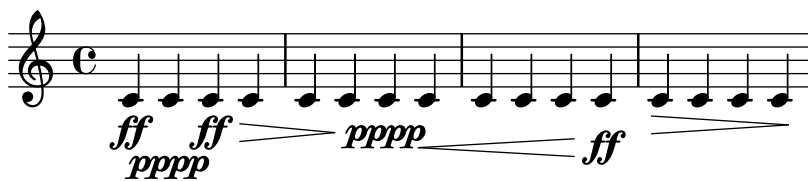
## midi-drums.ly

Midi can create drums.



## midi-dynamics.ly

Midi also handles crescendo and decrescendo, either starting and ending from specified or unspecified sound level.



## midi-grace-after-rest.ly

Grace notes shorten previous notes only if they'd overlap them. The A should be a full quarter note, but the C should be shortened to  $1/4 - 9/40 * 1/8 = 71/320$  (rounded down to 340/384 in MIDI).

## midi-grace-after-tie.ly

Tied notes sound as one note in MIDI. Grace notes following a tied note shorten the resulting single note in MIDI.

## midi-grace.ly

Grace notes don't introduce syncing problems: the last note off will appear at tick 768 ( $2 * 384$ ).

## midi-key-signature.ly

MIDI key signatures are output, using an approximate key signature if MIDI format cannot represent the true key signature



## midi-lyric-barcheck.ly

Lyrics in MIDI are aligned to ties and beams: this examples causes no bar checks in MIDI.



## midi-microtone-off.ly

Microtonal shifts should be corrected before the start of the next (possibly grace) note.

## midi-microtone.ly

The pitch wheel is used for microtones.

## midi-notes.ly

A MIDI note-off event precedes a simultaneous note-on event for the same pitch in the same MIDI channel, so that all notes are heard. Run `timidity -idvvv file.midi |grep Midi` to see midi events.



## midi-partial.ly

MIDI and partial measures work together.

## midi-pedal.ly

Pedals. Run `timidity -idvvv file.midi |grep Midi` to see midi events.



## midi-scales.ly

Converting LilyPond input to MIDI and then again back with `midi2ly.py` is a reversible procedure in some simple cases, which mean that the original `.ly`-file and the one converted back from the generated `.midi`-file do not differ. Here are produced some scales.



26

30

34

39

44

49

55

## midi-transposition.ly

should deliver f' in MIDI

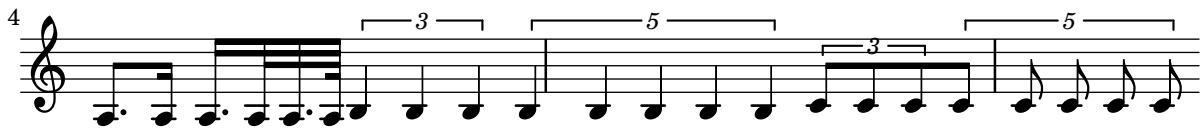


## midi-tuplets.ly

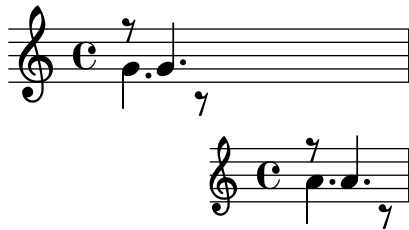
Midi2ly tuplet test.

```
python scripts/midi2ly.py --duration-quant=32 \
  --allow-tuplet=4*2/3 \
  --allow-tuplet=8*2/3 \
  --allow-tuplet=4*3/5 \
  --allow-tuplet=8*3/5 \
  tu.midi
```



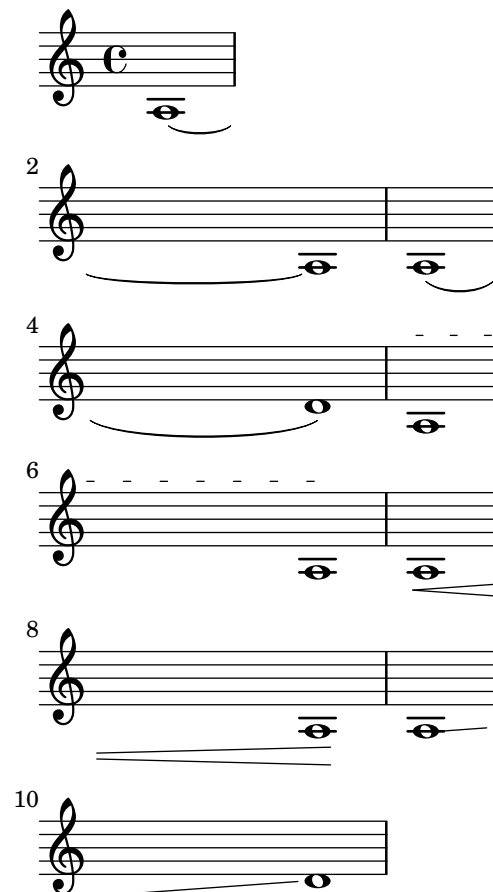


In overlapping unisons, within a single MIDI channel, either the first note is truncated, or the notes are merged if `midiMergeUnisons` is `#t`. Run `timidity -idvvv file.midi |grep Midi` to see midi events.



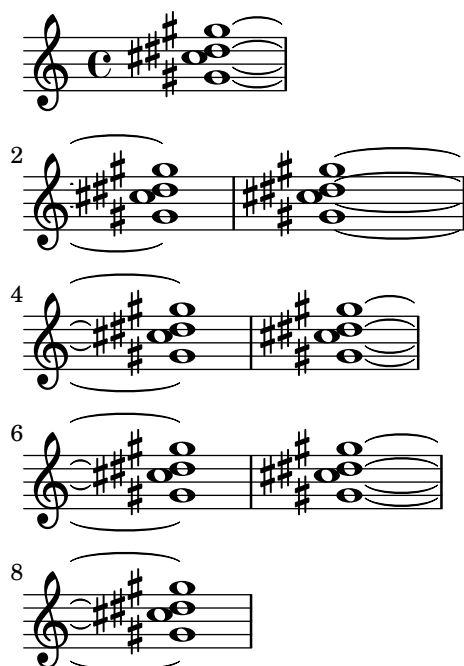
The full orchestra plays a note, where groups stop one after another. Use this to tune equalizer settings.

The property `minimum-length-after-break` can be used to stretch broken spanners starting after a line break. The following example shows usage for a variety of spanners.



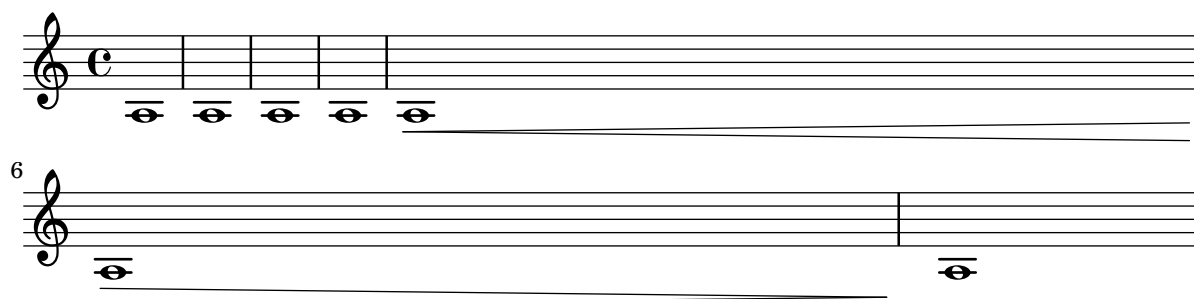
### minimum-length-broken-ties.ly

The following shows the interaction between the properties `minimum-length` and `minimum-length-after-break`. When `minimum-length` is used alone, both segments of the tie are affected. The properties `minimum-length-after-break` only affects the sibling starting a line. Both properties may be used together to create independent changes of both siblings. This example shows that both properties have an identical effect on the sibling after the break.



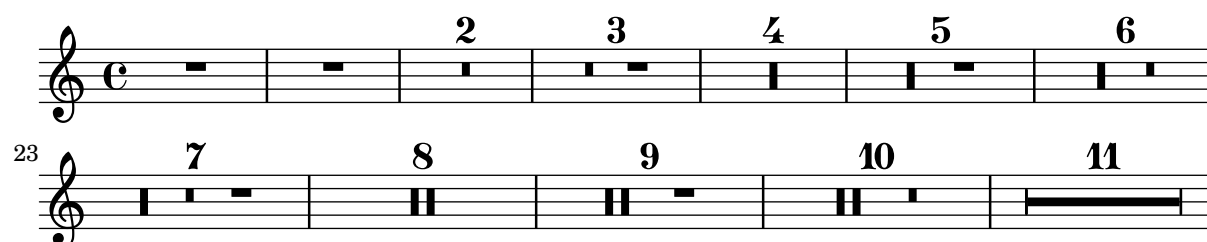
### minimum-length-end-line.ly

Long spanners at the end of the lines stretch measures correctly.



### mm-rests2.ly

If `Score.skipBars` is set, the signs for four, two, and one measure rest are combined to produce the graphical representation of rests for up to 10 bars. The number of bars will be written above the sign.



## modal-transforms.ly

`\modalTranspose`, `\retrograde`, `\inversion` and `\modalInversion` work for an octatonic motif.

The image displays two staves of musical notation. The first staff shows an octatonic motif in C major, followed by its transposition to F major, and then its retrograde. The second staff shows the motif inverted around A5 to B5, followed by an exact inversion. The motifs are written in treble clef with a common time signature.

Octatonic motif      motif transposed from c to f      motif in retrograde

motif inverted around aes to b      motif inverted exactly

## modern-tab-clef-scaled.ly

The sans serif style tab clef is automatically adjusted to different string spacings.

The image shows two examples of musical notation and guitar tablature. Each example consists of a musical staff in treble clef with a common time signature, followed by a guitar tablature staff. The tablature staff is labeled with T, A, and B strings. The first example shows a scale starting on the 8th fret, and the second example shows a scale starting on the 3rd fret.

## modern-tab-clef.ly

Sans serif style tab clefs are supported by `\clef moderntab`. This alternative clef supports four- to seven-stringed instruments and is scaled automatically.

The image shows two examples of musical notation and guitar tablature. Each example consists of a musical staff in bass clef with a common time signature, followed by a guitar tablature staff. The tablature staff is labeled with T, A, and B strings. The first example shows a scale starting on the 8th fret, and the second example shows a scale starting on the 3rd fret.

## modify-tag-group-errors.ly

Test tag group modification errors.

## monochords.ly

Whole notes in a monochord must be properly offset so that the heads just touch each other. On the other hand, a stem should touch both notes.



## morgenlied.ly

The source is a rather tightly set Peters in Edition is a heavy font. The Peters edition (4622c) was 'herausgegeben' by Paul Losse, whose name also appears on a 1956 edition of some other music. Strictly speaking, his editorial enhancements will not be in the PD - but I am assuming there are no notable ones in this small piece.

The original compresses the entire music onto a single page, in 4 systems. Lily does so too if you tune down spacing-increment, but chooses line breaks differently.

Further manual tweaks: the slur in measure 12 has been flattened manually. The beam in measure 3, left-hand, technically is wrong, but has been added following the original. The crescendo in measure 4 has been lowered



# Sängers Morgenlied

Franz Schubert (1797-1828)

## Lieblich, etwas geschwind

1. Sü - ßes Licht! Aus gol - denen Pfor - ten brichst du  
2. Ach, der Lie - be sanf - tes We - hen schwellt mi

2.

5

sie-gend durch die Nacht. Schö-ner Tag, du bist er - wacht. Mit g  
das be - weg - te Herz, sanft, wie ein ge - lieb - ter Schmerz. Dürft ic

9

heim - nis - vol - len Wor - ten, in me - lo - di-schen Ak - kor - den, grüß ich  
nur auf gold - nen Hö - hen mich im Mor - gen-duft er - ge - hen! Sehn - sucht

13

dei - ne Ro - senpracht, grüß ich dei - ne Ro - senpracht.  
zieht mich him - mel - wärts, Sehn - sucht zieht mich him - mel wärts.

**mozart-hrn-3.ly**

This is the Mozart 3 for horn. It's from an Edition Breitkopf EB 2563, edited by Henri Kling. Henri Kling (1842-1918) was a horn virtuoso that taught in Geneva.

# Konzert № 3 Es dur

## für Horn und Orchester

Horn in F

Wolfgang Amadeus Mozart (1

Allegro

*p* **Tutti** **4**

28 *Solo* **A**

34 **3**

42

47 *tr* **B**

55 *con espressione* *cre*

60 *f* *p*

67 *f* *tr* **C** **15** **D** *mf*

87

93 **2**

104

109 **E** **8**

2 Horn in F

122

128 **F** 3

137 3 **G**

145

152 *f* *ff* *sempre f*

157 *tr* **H** 3 3 3 3 3 3

163 3 3 *f* *tr*

171 *tr* **8** *tutti* *f*

Cadenza ad lib.

## Romanze

*p con molto espressione*

6 **A** 8 *mf*

18 2

**B** 9

Horn in F

38 47 57 65 73

**C** **D**

*sfp* *sfp* *sfp* *sfp* *p*

3 3 3

*p*

Detailed description: This block contains five staves of music for a Horn in F. The key signature has two flats (B-flat and E-flat). The first staff (measures 38-46) includes a 4-measure rest. The second staff (measures 47-56) features a 3-measure rest and dynamic markings of *sfp* and *p*. The third staff (measures 57-64) includes a 3-measure rest and a *p* marking. The fourth staff (measures 65-72) includes a 3-measure rest. The fifth staff (measures 73-79) continues the melodic line.

Rondo

1 7 26 40 51 60 67

**A** **B** **C**

*p* *p* *f*

7 13 4 3

Detailed description: This block contains six staves of music for a Rondo section. The key signature has two flats (B-flat and E-flat) and the time signature is 6/8. The first staff (measures 1-6) starts with a *p* marking. The second staff (measures 7-13) includes a 13-measure rest. The third staff (measures 26-39) includes a 7-measure rest, a *p* marking, and section **A**. The fourth staff (measures 40-50) includes a 4-measure rest. The fifth staff (measures 51-59) includes a 3-measure rest and section **B**. The sixth staff (measures 60-66) includes section **C**. The final staff (measures 67-74) ends with a *f* marking.

4 Horn in F

81 12 **D**

99 3

109 3

121 **E** 9

136

142

150 **F** *f* *p*

157

163 7 **G** 4 *mf* **H**

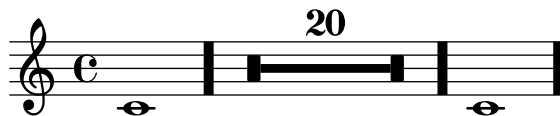
180 *cresc.* *f*

187 *tr* 5 *p*

198 5 *cresc.* *f*

**multi-measure-rest-center.ly**

The multimeasure rest is centered exactly between bar lines.

**multi-measure-rest-center2.ly**

The existence of a text mark does not affect the placement of a multimeasure rest.

**multi-measure-rest-create-context.ly**

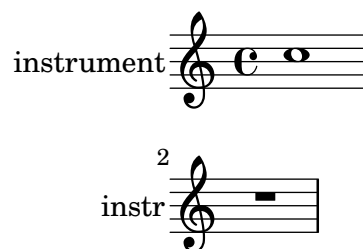
A multi-measure rest implicitly creates a bottom context. The expected output is a repeated section with one whole-measure rest in the body and one whole-measure rest in one alternative.

**multi-measure-rest-grace.ly**

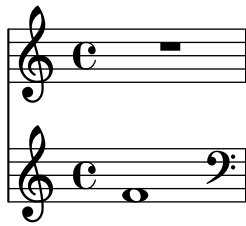
Multi-measure rests are centered also in the case of grace notes.

**multi-measure-rest-instr-name.ly**

There are both long and short instrument names. Engraving instrument names should not be confused by the multimeasure rests.

**multi-measure-rest-multi-staff-center.ly**

Though the default spacing for multi-measure rests is affected by prefatory matter in other staves, centering can be restored by overriding `spacing-pair`.



### multi-measure-rest-no-staff.ly

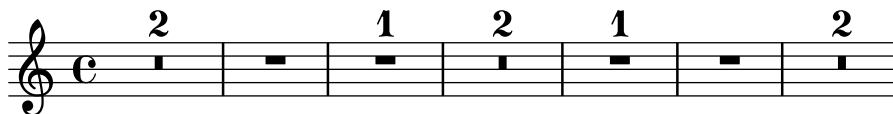
Multi measure rests don't segfault when there is no staff symbol.



### multi-measure-rest-number-threshold.ly

Setting `restNumberThreshold` affects only future multi measure rests. Unsetting it works without crashes.

The rests should be numbered 2, (none), 1, 2, 1, (none), and 2.



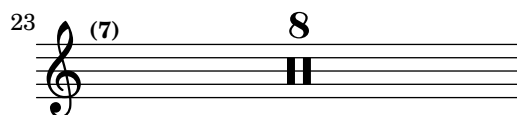
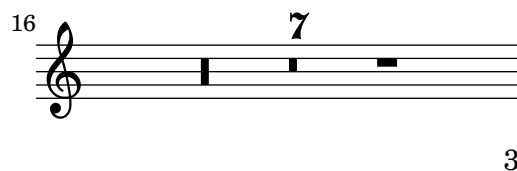
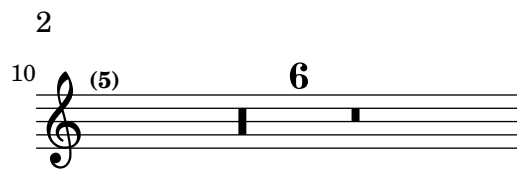
### multi-measure-rest-reminder.ly

A multi measure rest reminder is a reminder printed at the top of the page, to remember how many measures you were counting.

This is a demo of user-defined engravers, and defining grobs using `ly:make-grob-properties`.



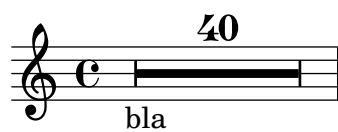




LilyPond v2.26.0

### multi-measure-rest-spacing.ly

By setting texts starting with a multi-measure rest, an extra spacing column is created. This should not cause problems.



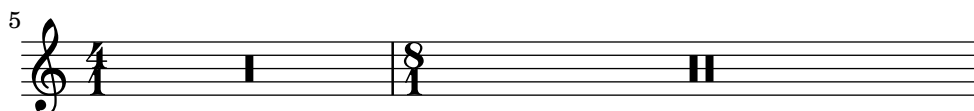
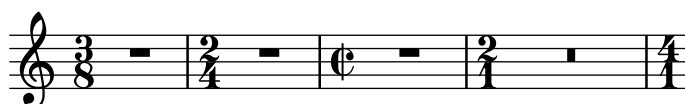
### multi-measure-rest-staff-position.ly

Multi measure rest staff position can be overridden to 0.



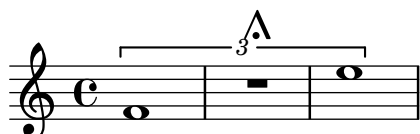
### multi-measure-rest-standard.ly

Only whole, breve, longa and maxima rests are used by default for multi-measure rests.



### multi-measure-rest-text-spanned.ly

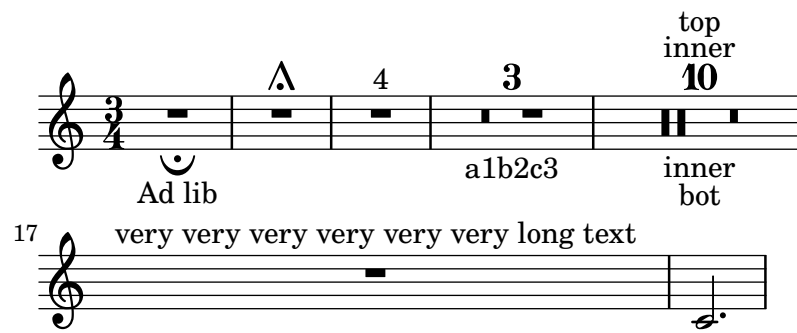
Scripts and texts may be added to the multi-measure rests. This test covers such rests under various spanners. This used to crash (issue #6085).



### multi-measure-rest-text.ly

Scripts and texts may be added to the multi-measure rests.

By setting the appropriate `spacing-procedure`, we can make measures stretch to accommodate wide texts.

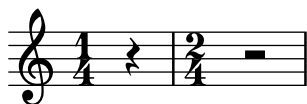


The image displays two musical staves. The top staff is in 3/4 time and contains five measures. Above the staff, the notes are labeled with dynamic markings:  $\Lambda$ , 4, 3, and 10. Above the final measure, the notes are labeled with articulation markings: top, inner, and bot. Below the staff, the notes are labeled with articulation markings: Ad lib, a1b2c3, and inner bot. The bottom staff is in 3/4 time and contains one measure. Above the staff, the notes are labeled with articulation markings: 17, very very very very very very long text, and a dot.

## multi-measure-rest-tweaks.ly

Multi-measure rests standard values can be tweaked.

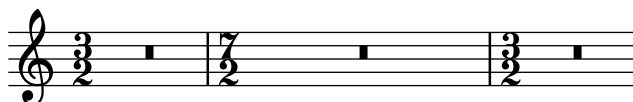
Use non-standard multi-measure rests:



Round up to the longer rest:



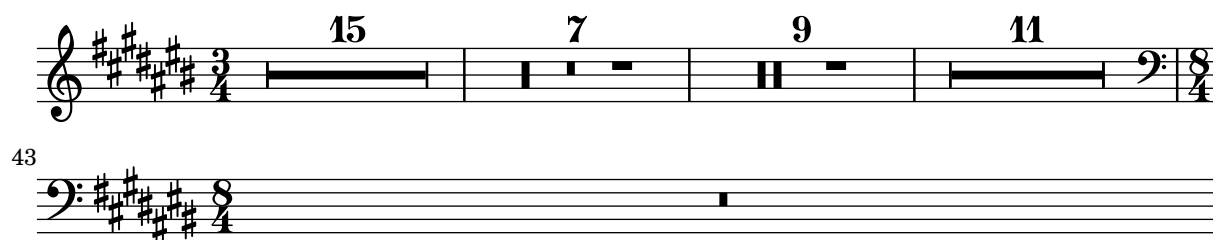
Round up to the longer rest only in specified time signatures:



## multi-measure-rest.ly

Multi-measure rests do not collide with bar lines and clefs. They are not expanded when you set `Score.skipBars`. Although the multi-measure-rest is a `Spanner`, minimum distances are set to stop it colliding with bar lines.

Rests over measures lasting longer than 2 wholes use breve rests. When more than 10 measures (tunable through `expand-limit`) are used then a different symbol is used.



## multiple-time-sig-settings.ly

Multiple overrides to the default time signature settings can be added. In this example, notes should be beamed as indicated by the markups.



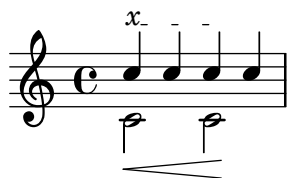
## music-function-direct-call.ly

Music functions can be called directly from Scheme.



## music-function-end-spanners.ly

the `endSpanners` music function inserts end span events at the end of a note.



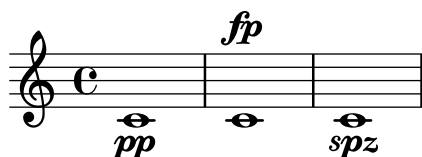
## music-function-incomplete.ly

For defining a music function, one can supply one or several music function calls chained together, cutting the last call short using `\etc`. The remaining arguments are supplied when calling the music function defined in this manner.



## music-function-post-event.ly

Music functions may be attached to notes; in this case they must be introduced by a direction indicator. If a non-neutral direction is given (i.e. anything else than a dash), then the `'direction` property of the resulting object is set accordingly.



## music-function-string-markup.ly

Music functions accept strings as markup arguments when using the type predicate `markup?`



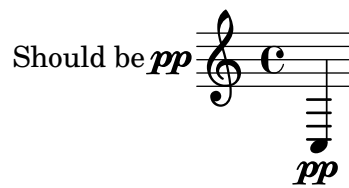
## music-function.ly

Music functions are generic music transformation functions, which can be used to extend music syntax seamlessly. Here we define and use a `\myBar` function which works like `\bar`.



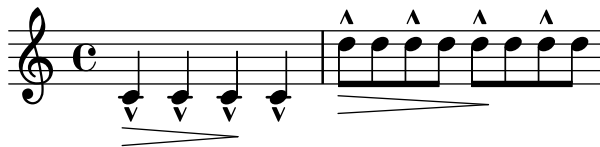
## music-map-articulations.ly

`music-map` also recurses into `articulations`.



### music-map.ly

With `music-map`, you can apply functions operating on a single piece of music to an entire music expression. In this example, the function `notes-to-skip` changes a note to a skip. When applied to an entire music expression in the 1st measure, the scripts and dynamics are left over. These are put onto the 2nd measure.



### nested-fill-lines.ly

Nested fill-lines should work properly. In this example, both occurrences of FOO should be centered.

| **FOO** |  
| **FOO** |



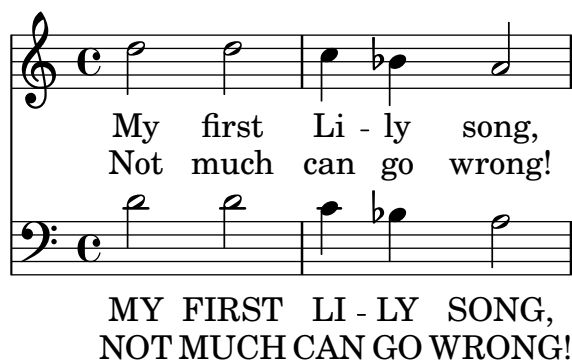
### newaddlyrics-music-identifiers.ly

addlyrics do not need braces around their arguments, in particular if the arguments are variables.



### newaddlyrics.ly

newlyrics, multiple stanzas, multiple lyric voices.



### no-header.ly

This regtest does not contain any header and paper blocks. Its purpose is to test whether anything breaks if these blocks are absent.

### no-music.ly

LilyPond does not render zero-duration scores. This test should produce neither MIDI nor visual output.

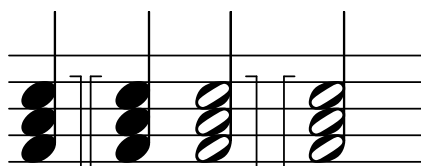
### no-staff.ly

The printing of the staff lines may be suppressed by removing the corresponding engraver.



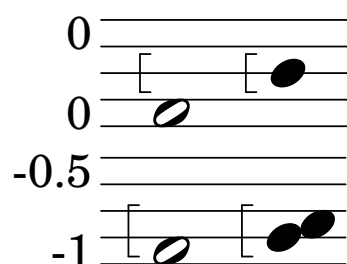
### non-arpeggiato-at-right.ly

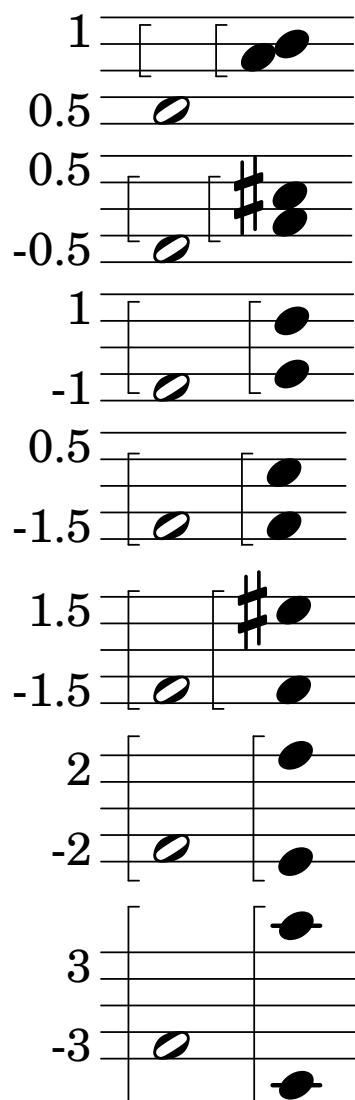
Setting `ChordBracket.direction` to `#RIGHT` makes the edges of the bracket point toward the left. The first quarter-note chord has the bracket on the right; the second has it on the left. Ditto for the half-note chords.



### non-arpeggiato-positions-bracket.ly

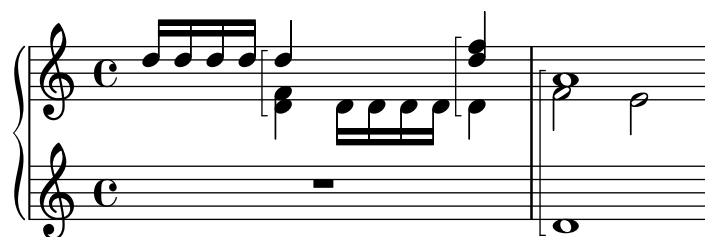
This test covers positioning non-arpeggiato brackets. On each line, the first bracket has its position set manually to the values in the margin, and the second bracket takes its position from the black notes. The two should match.





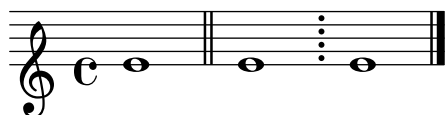
### non-arpeggiato-span-collision.ly

Cross-staff or -voice non-arpeggiato brackets which include single note heads as anchors do not collide with previous note heads or prefatory material.



### non-centered-bar-lines.ly

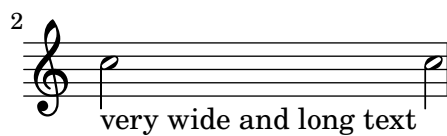
Bar lines are positioned correctly when using custom staves which are not centered around position 0.





## non-empty-text.ly

By default, text is set with empty horizontal dimensions. The property `extra-spacing-width` in `TextScript` is used to control the horizontal size of text.



## note-collision-threshold.ly

Whether simultaneous notes are identified as vertically colliding or not depends on the value of the `note-collision-threshold` property of the `Stem` grob (for notes in the same voice) and the `NoteCollision` grob (for notes in different voices).

collisions



collisions prevented



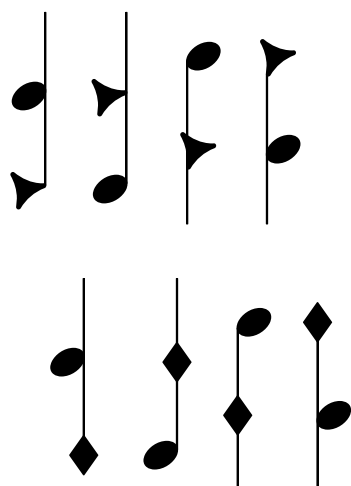
## note-head-aiken.ly

Notes can be set in the Aiken (Christian Harmony) style.



## note-head-attachment-mixed.ly

When note heads with different attachment points share a stem, they attach in their usual places. The first set of chords mixes default heads with “triangle” heads, which attach to up-stems at the right vertex and to down-stems at the bottom vertex. The second set of chords mixes default heads with “petrucci” heads, which are centered on the stem.



## note-head-chord-layout-set-staff-size.ly

Note heads are placed on the correct side of the stem; this placement changed is not changed by magic values of layout-set-staff-size. (Fix of issue 5303.)



## note-head-chord.ly

Note heads are flipped on the stem to prevent collisions. It also works for whole heads that have invisible stems.



## note-head-direction.ly

`NoteHead.direction` can be overridden to use the glyph that is normally used on a stem of the given direction, irrespective of the associated stem’s `direction`.

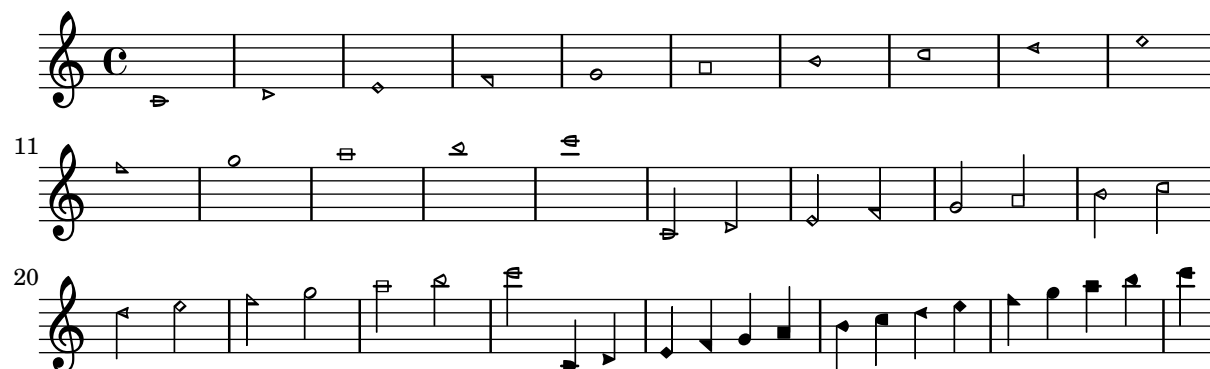
The stem is not required to adjust itself to remain attached to the head.

In each measure, the first note uses the default, the second note uses `DOWN` and the third uses `UP`.



## note-head-funk.ly

Notes can be set in the Funk (Harmonia Sacra) style.



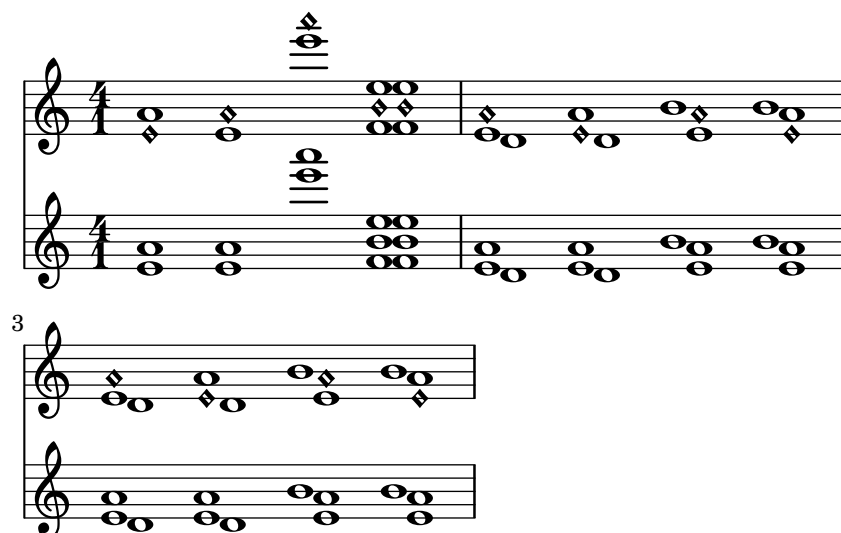
## note-head-harmonic-dotted.ly

Dots on harmonic note heads can be shown by setting the property `harmonicDots`.



## note-head-harmonic-whole.ly

A harmonic note head must be centered if the base note is a whole note. The lower staff shows how the same chords without harmonic heads are engraved.



## note-head-harmonic.ly

The handling of stems for harmonic notes must be completely identical to normal note heads.

Harmonic heads do not get dots. If `harmonicAccidentals` is unset, they also don't get accidentals.



### note-head-sacred-harp.ly

Notes can be set in the Sacred Harp style.



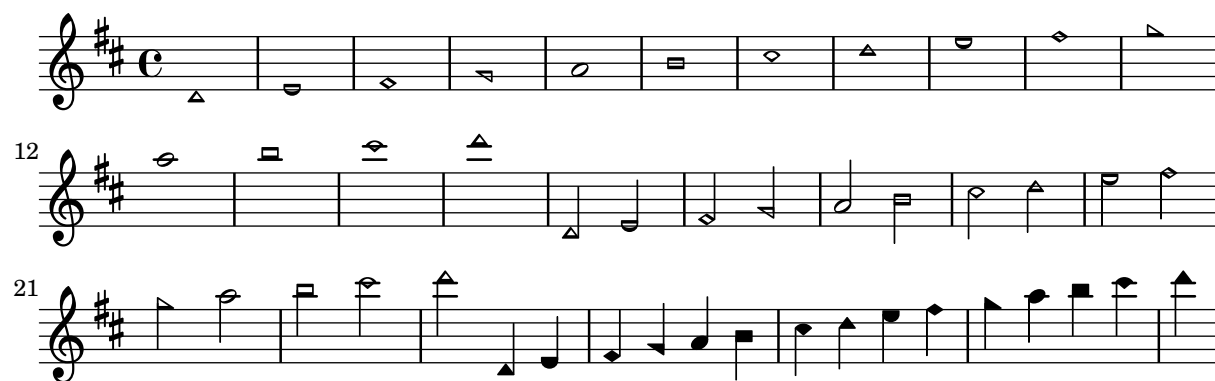
### note-head-shape-minor.ly

Shape notes can be set to work properly in minor keys.



### note-head-solfa.ly

With `shapeNoteStyles`, the style of the note head is adjusted according to the step of the scale, as measured relative to the tonic property.



### note-head-southern-harmony.ly

Notes can be set in the Southern Harmony style.



## note-head-style.ly

Note head shapes may be set from several choices. The stem endings should be adjusted according to the note head. If you want different note head styles on one stem, you must create a special context.

Harmonic notes have a different shape and different dimensions, as have arrow note heads.

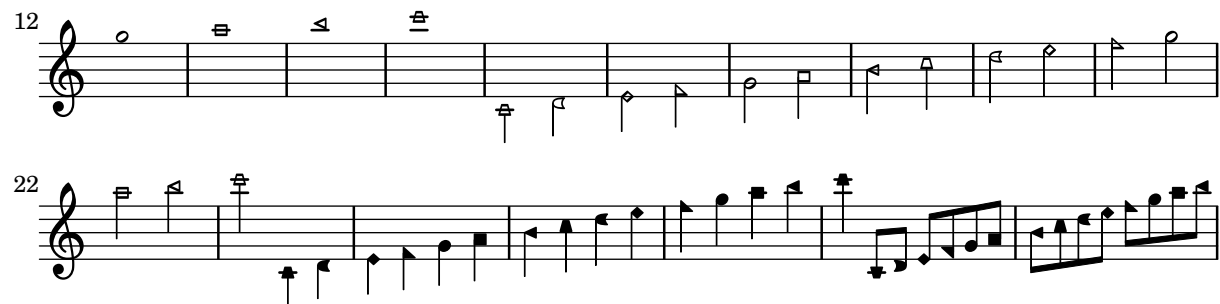
The image displays a series of musical staves, each illustrating a different note head style. The styles are labeled above the staves, and the staves are numbered to show the progression of the examples.

- default**: Standard modern note heads (half, quarter, eighth notes).
- altdefault**: Alternative default note heads, including diamond shapes for some values.
- baroque**: Baroque-style note heads, often using diamond shapes.
- neomensural**: Neomensural note heads, characterized by diamond shapes and specific stem endings.
- mensural**: Mensural note heads, using diamond shapes and vertical stems.
- petrucci**: Petrucci-style note heads, using diamond shapes and vertical stems.
- harmonic**: Harmonic note heads, using diamond shapes.
- harmonic-black**: Harmonic note heads, using solid black diamond shapes.
- harmonic-mixed**: Harmonic note heads, using a mix of diamond and black diamond shapes.
- diamond**: Note heads using diamond shapes.
- cross**: Note heads using cross shapes.
- xcircle**: Note heads using cross-in-circle shapes.
- triangle**: Note heads using triangle shapes.
- slash**: Note heads using slash shapes.
- arrow**: Note heads using arrow shapes.
- kievan**: Kievan-style note heads, using diamond shapes and specific stem endings.

## note-head-walker.ly

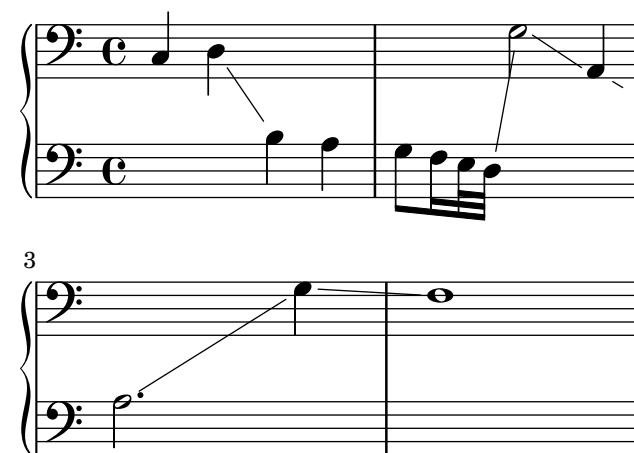
Notes can be set in the Walker (Christian Harmony) style.





note-line.ly

Note head lines (e.g. glissando) run between centers of the note heads.



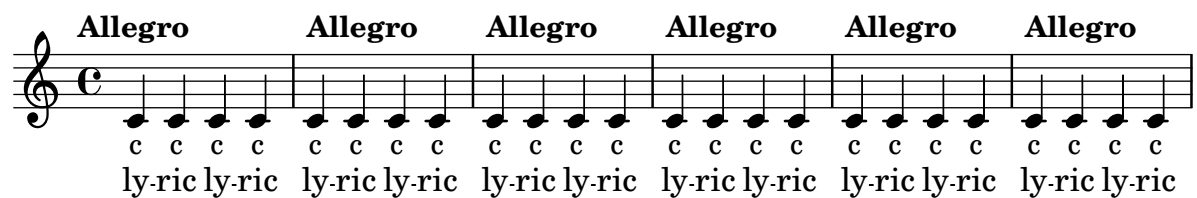
note-name-context-custom.ly

Note names may be printed in various languages, with or without accidentals and octave marks.



note-names-context.ly

NoteNames context should be close to the related notes, and should not collide with the tempo markings.



7 **Allegro Allegro Allegro Allegro Allegro Allegro Allegro**

c c

lyric lyric lyric lyric lyric lyric lyric lyric lyric lyric lyric lyric lyric lyric lyric

### note-names-makam.ly

NoteNames and ChordNames contexts have (limited) support for makam notation. The alteration glyphs displayed in these two contexts should be the same as the ones on the staff.

g a# b♭ c♭ d e♭ f# g

G A# B♭ C♭ D E♭ F# G

### note-names.ly

Various languages are supported for note names input. Selecting another language within a music expression is possible, and doesn't break point-and-click abilities.

### notehead-height.ly

Noteheads do not extend above the upper staff line.

### nullvoice-change.ly

'NullVoice' responds to \change Staff as a 'Voice' would. In consequence, in the first shown system it keeps a single treble-clef staff alive. In the second system, it is in a single bass-clef staff.

### nullvoice-slur.ly

A NullVoice context handles slurs without errors.

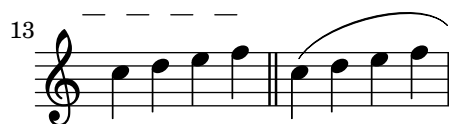
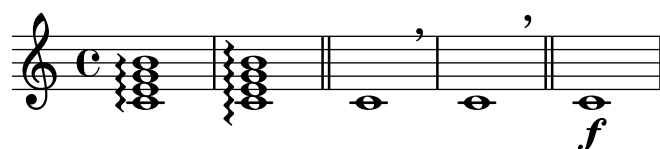
## number-staff-lines.ly

The number of stafflines of a staff can be set. Ledger lines both on note heads and rests, as well as bar lines, are adjusted accordingly.



## offsets.ly

The `\offset` command may be used to displace various properties from the default settings contained in grob descriptions. Settings which may be offset are limited to those of type **number**, **number-pair**, or **number-pair-list**. Most of the following examples begin with the grob in its default appearance. The command is demonstrated as a tweak and as an override.



## one-line-auto-height-breaking.ly

heavily mutilated Edition Peters Morgenlied by Schubert



Lieblich, etwas geschwind

2.

1. Sü - ßes Licht! Aus gol -  
2. いろはに 𐤀𐤁 ta ta ほへと

## **one-line-breaking.ly**

heavily mutilated Edition Peters Morgenlied by Schubert

Lieblich, etwas geschwind

2.

1. Sü - ßes Licht! Aus gol -  
2. いろはに 𐤀𐤁 ta ta ほへと

The musical score is written for a song. It features a vocal line and a piano accompaniment. The tempo is 'Lieblich, etwas geschwind'. The key signature has one sharp (F#). The first two staves are marked with a '2.' indicating a second ending or a specific performance instruction. The lyrics are in German and Japanese. The Japanese lyrics are 'いろはに 𐤀𐤁 ta ta ほへと'.

## **one-page-breaking.ly**

heavily mutilated Edition Peters Morgenlied by Schubert

## LilyPond demo

Lieblich, etwas geschwind

2

1. Sü - ßes  
2. いろはに 𐤀𐤁

3

Licht! Aus gol - denen Pfor - ten brichst du\_  
та та ほへど ちり ぬるを Жъл дю ля

5

siegend durch\_ die Nacht. Schöner  
𐤀𐤁 いろはに 𐤀𐤁 ta ta ほへ

*cresc.*

7

Tag, du\_ bist er - wacht.  
ちり ぬる Жъл дю ля

## one-staff.ly

`OneStaff` contexts can be used for letting several contexts use the same vertical position. This example shows chords being placed in a staff and immediately following it.



## optimal-page-breaking-hstretch.ly

The optimal page breaker will make trade-offs between horizontal and vertical stretching so that the overall spacing will be more acceptable. The `page-spacing-weight` parameter controls the relative importance of vertical/horizontal spacing. Because `ragged-last-bottom` is on, there is no penalty for odd vertical spacing on the final page. As a result, only the first page should be horizontally stretched.





LilyPond v2.26.0

### **option-anti-alias-factor.ly**

Test functionality of the `-danti-alias-factor` command-line option. Affects PNG output only.



### **option-png-width-height.ly**

Test functionality of the `-dpng-width` and `-dpng-height` command-line options. Affects PNG output only.



### **optional-args-backup.ly**

Test backup of predicate-based optional music function arguments.

Unit expressions like `3\cm` can't be parsed as optional arguments in one go since they would require lookahead after `3`. The predicate is checked after `3`, and if it is suitable, Lilypond commits to parsing as a unit number, and checks the result again. For the predicate `integer?` and `3\cm`,

you would actually get a syntax error (since the combination is no longer an integer) rather than Lilypond trying to see `3\cm` as two separate arguments.

optional-args-predicate.ly

Test predicate-based optional music function argument skipping.

## optional-args.ly

Test optional music function arguments. The output is nonsensical, but if you wrack your brain, you'll figure it out. Remember that optional arguments are matched left to right, and after the first non-match, the rest is skipped.



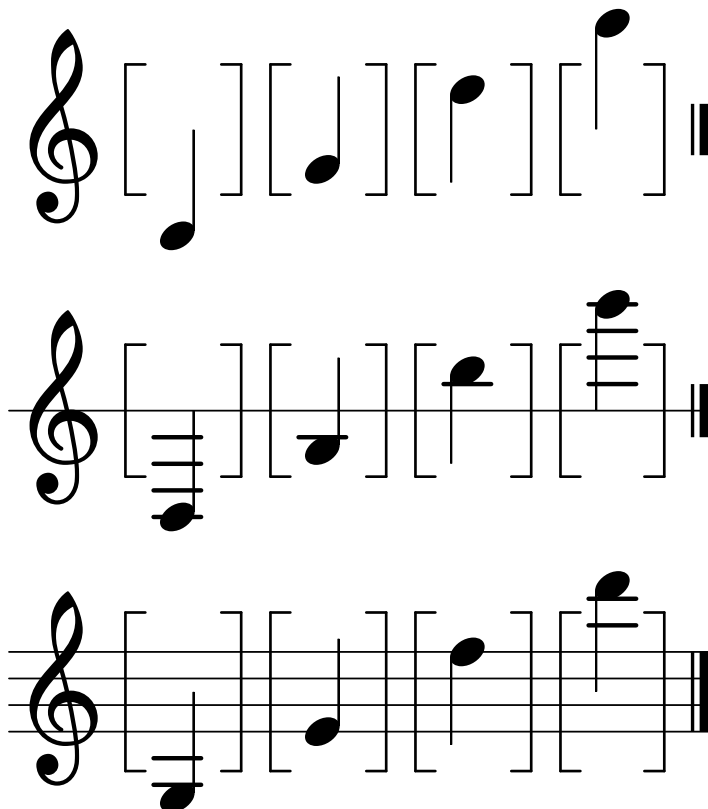
optional-material-bar.ly

Brackets for optional material are placed inside bar lines.

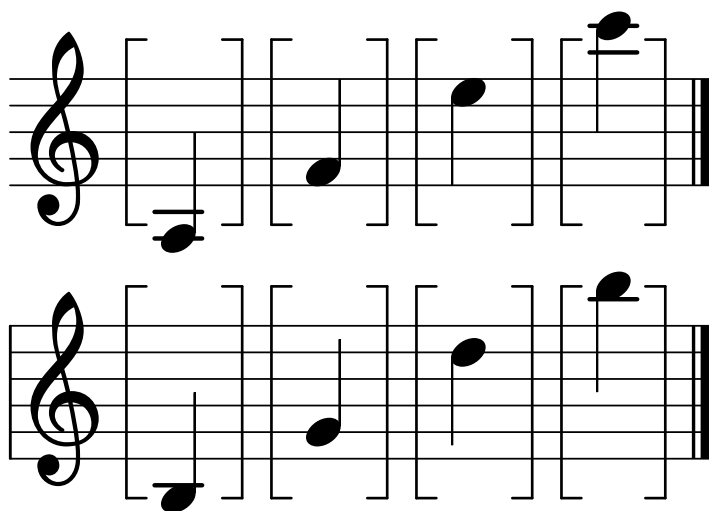


optional-material-bracket-positions-default.ly

Optional-material brackets extend 1.5 staff spaces beyond bar lines by default.







### optional-material-bracket-positions-override.ly

Optional-material brackets can be positioned manually. The start bracket should encompass note heads from **f** to **f'** and the end bracket should encompass note heads from **e'** to **e'''**.



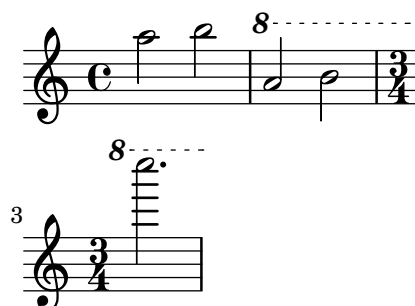
### optional-material-breath.ly

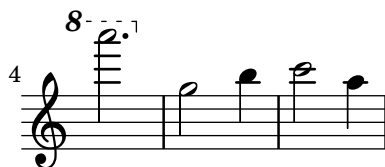
Breath marks are placed inside brackets for optional material. Clefs, key signatures, and time signatures are placed outside.



### ottava-broken.ly

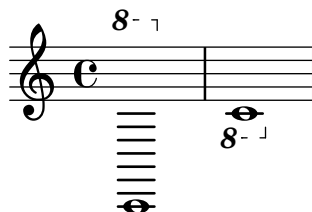
At line breaks, ottava brackets have no vertical line and their horizontal line does not stick out. The dashed line runs until the end of the line (regardless of prefatory matter).





### ottava-consecutive.ly

Consecutive ottavas with the same label are not incorrectly merged.



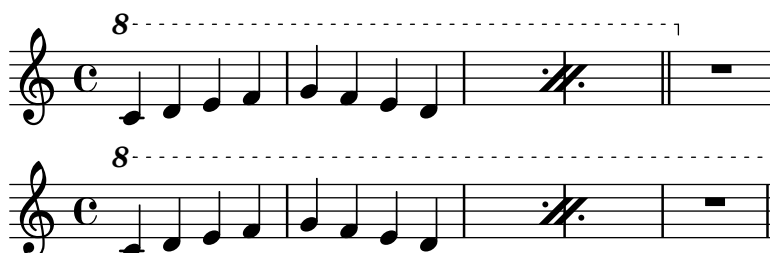
### ottava-double-percent-repeat-end.ly

Ottava brackets include double-percent repeat measures. In this test, the ottavation is not canceled.



### ottava-double-percent-repeat-mmrest.ly

Ottava brackets include double-percent repeat measures. In this test, the percent repeat is followed by a whole-measure rest. Double bar lines show where the ottavation is canceled.



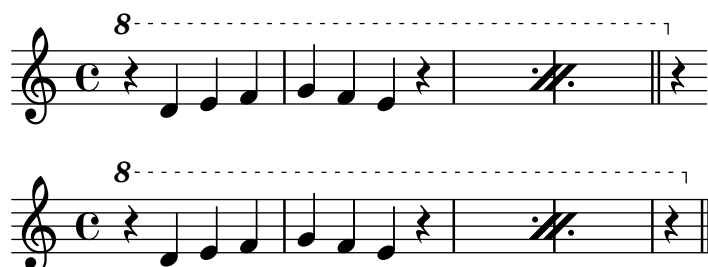
### ottava-double-percent-repeat-note.ly

Ottava brackets include double-percent repeat measures. In this test, the percent repeat is followed by a note.



### ottava-double-percent-repeat-rest.ly

Ottava brackets include double-percent repeat measures. In this test, the percent repeat is followed by a rest. Double bar lines show where the ottavation is canceled.



### ottava-edge.ly

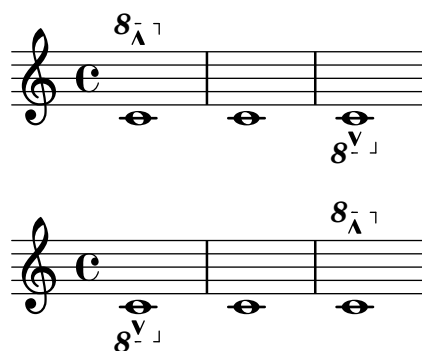
Both edge heights of an ottava bracket can be specified.



### ottava-explicit-direction.ly

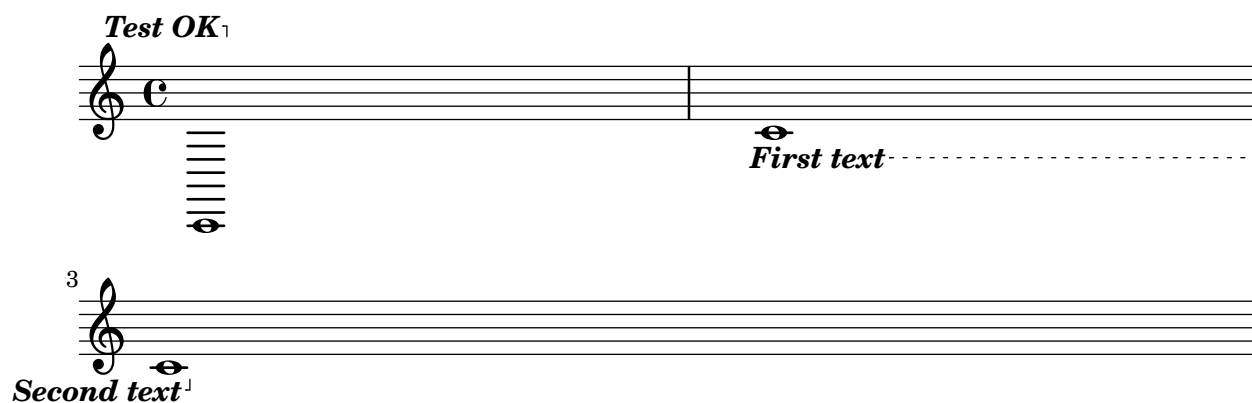
User tweaks to `OttavaBracket.direction` are honored in all cases.

In this test, marcato marks show the expected placement.



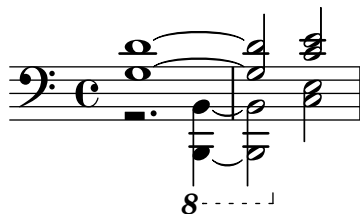
### ottava-explicit-text.ly

The `text` property of an `OttavaBracket` grob may be overridden.



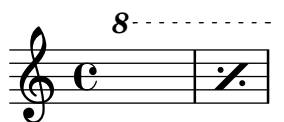
### ottava-per-voice.ly

Ottava brackets can be made to apply to a single voice by moving the `Ottava_spanner_engraver` to `Voice` context.



### ottava-percent-repeat-end.ly

Ottava brackets include single-percent repeat measures. In this test, the ottavation is not canceled.



### ottava-percent-repeat-mmrest.ly

Ottava brackets include single-percent repeat measures. In this test, the percent repeat is followed by a whole-measure rest. Double bar lines show where the ottavation is canceled.



### ottava-percent-repeat-note.ly

Ottava brackets include single-percent repeat measures. In this test, the percent repeat is followed by a note.



### ottava-percent-repeat-rest.ly

Ottava brackets include single-percent repeat measures. In this test, the percent repeat is followed by a rest. Double bar lines show where the ottavation is canceled.



### ottava-skip.ly

Ottava brackets can be created over skips.



### ottava-trill.ly

Ottava brackets extend past trill lines.



## ottava.ly

Ottava brackets are supported, through the use of the music function `\ottava`.

The spanner should go below a staff for 8va bassa, and the ottavation markup can be tuned with `Staff.ottavation`.



## ottavation-markups-midi.ly

LilyPond should warn about missing ottavation markups only if there is a list of ottavation markups defined. This is not the case for MIDI performers, so do not output a warning.

## ottavation-markups.ly

Ottavation markups can be changed by the user. LilyPond warns about missing markups (in this example for +3 and -3 octaves).



## output-attributes.ly

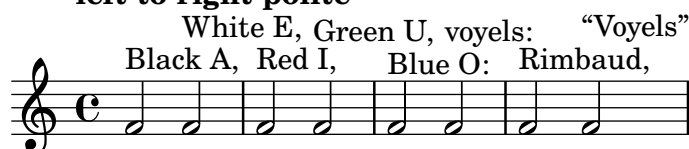
Shows the output-attributes property of a grob being set. This should have no effect in the Postscript backend. In the SVG backend these settings should produce this group tag: `<g id="123" class="foo" data-whatever="bar"> ... </g>`



## outside-staff-placement-directive.ly

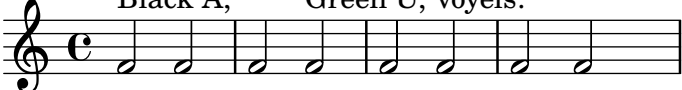
The outside-staff-placement-directive adjusts the order in which objects are placed outside the staff.

### left-to-right-polite




**left-to-right-greedy**

Red I, "Voyels"  
 White E, Blue O: Rimbaud,  
 Black A, Green U, voyels:



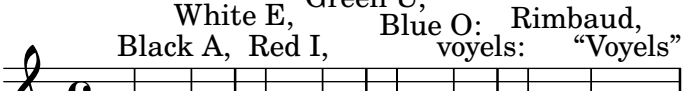
**right-to-left-polite**

voyels:  
 White E, Green U, Rimbaud,  
 Black A, Red I, Blue O: "Voyels"



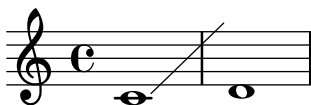
**right-to-left-greedy**

White E, Green U, Rimbaud,  
 Black A, Red I, Blue O: voyels: "Voyels"



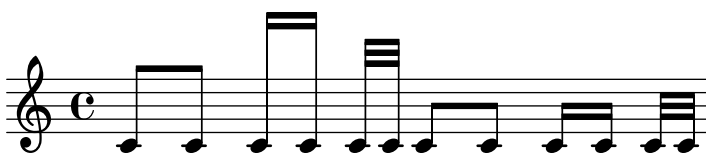
### override-nest-scheme.ly

A sublist of grob property lists may be overridden within a callback. This test uses a custom stencil callback which changes the Y coordinate of the right bound of the glissando spanner.



### override-nest.ly

Sublist of grob property lists may be also tuned. In the next example, the `beamed-lengths` property of the `Stem` grob is tweaked.

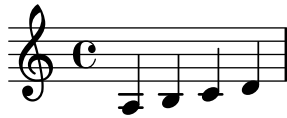


### page-break-between-scores.ly

Page breaks work when they are placed at the end of a score, or between scores.



3



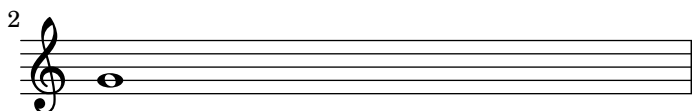
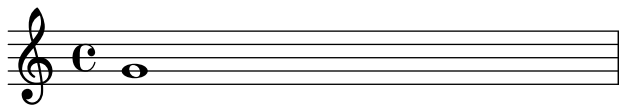
LilyPond v2.26.0

**page-break-turn-tooplevel.ly**

Page breaking and page turning commands (`\pageBreak`, `\noPageBreak`, etc), can be used at top level.

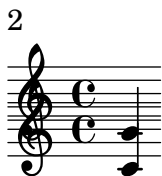






### page-breaking-end-of-score.ly

Page breaks are allowed by default at the end of the score, but the user can override them. There should be one line on the first page and two (colliding) lines on the second page.



LilyPond v2.26.0

### page-breaking-good-estimation.ly

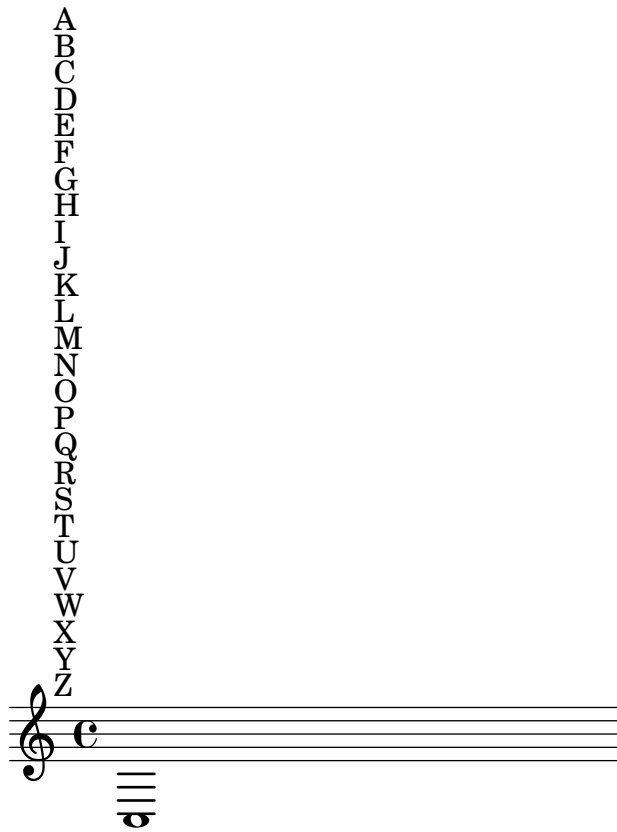
The page breaking algorithm can handle clefs combined with lyrics. That is, the Y-extent approximations are a little more accurate than just using bounding boxes. In particular, everything should fit on one page here.

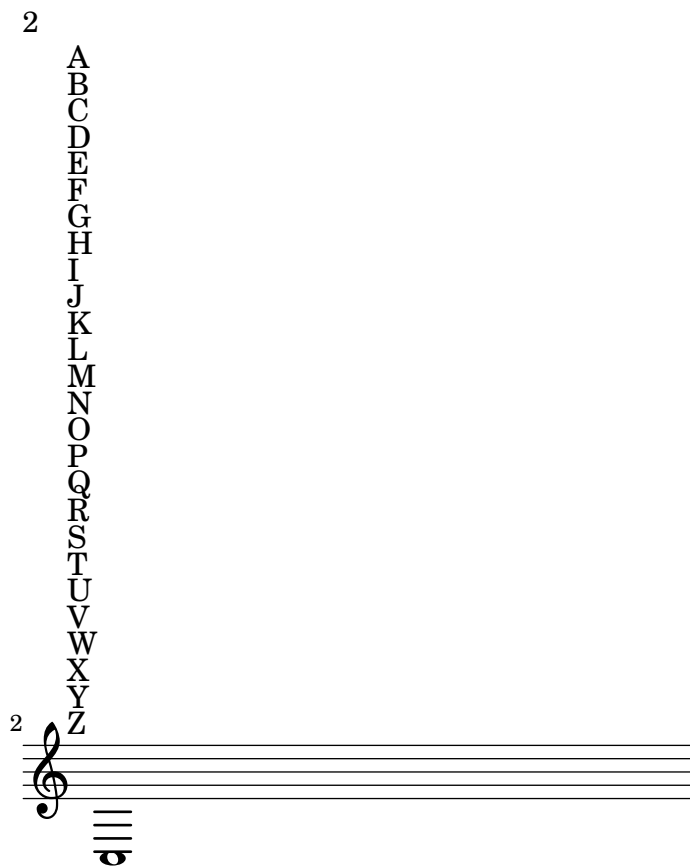
A musical score consisting of two systems, each with four staves. The first system is a continuous block of music. The second system is preceded by a measure rest labeled '4'. Each staff contains a treble clef, a common time signature 'C', and six quarter notes, each with the syllable 'ma' written below it. The notes are positioned on the first line of each staff, with the first note being a G4 and the subsequent notes being A4, B4, C5, B4, and A4.

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[page-breaking-marks.ly](http://page-breaking-marks.ly)

The height of marks is taken into account during page breaking.





LilyPond v2.26.0

## page-breaking-markup-padding.ly

Padding between markups is honored by the page breaker. This should take up two pages.

2

01



LilyPond v2.26.0

**page-breaking-markup-padding2.ly**

Padding between a markup and a system is honored by the page breaker. This should take up two pages.

00

01

2



LilyPond v2.26.0

**page-breaking-markup-padding3.ly**

Padding between a score and a markup is honored by the page breaker. This should take up two pages.

00  
01

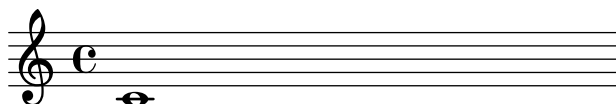
2

02

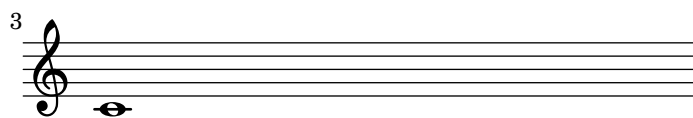
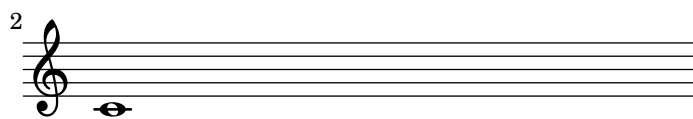
LilyPond v2.26.0

**page-breaking-max-systems-per-page.ly**

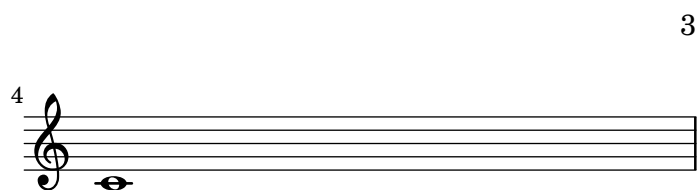
The max-systems-per-page variable prevents more than a given number of systems from being on a page. Titles are not counted as systems. \noPageBreak can override max-systems-per-page in unusual situations.

**Title**

2



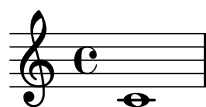


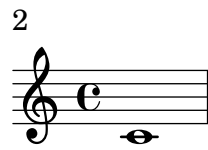


LilyPond v2.26.0

### page-breaking-min-distance.ly

minimum-distance is correctly accounted for in page breaking.





LilyPond v2.26.0

**page-breaking-min-distance2.ly**

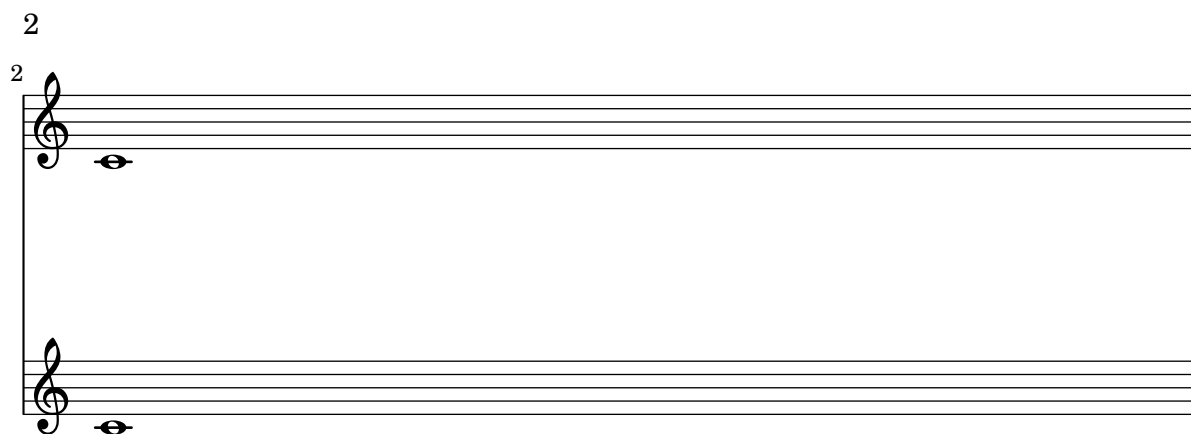
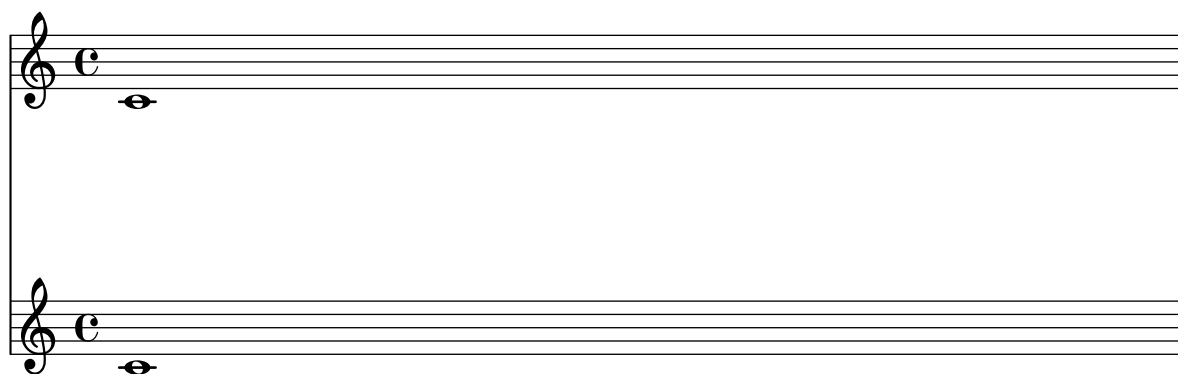
minimum-distance within a system is correctly accounted for in page breaking.

A multi-system layout of musical notation. It consists of two systems, each with a brace above the staff and a fermata below the staff. The first system is followed by a second system, and then a third system. The notation is repeated for each system.

LilyPond v2.26.0

**page-breaking-min-distance3.ly**

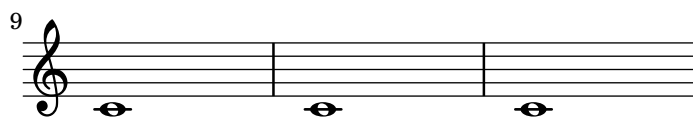
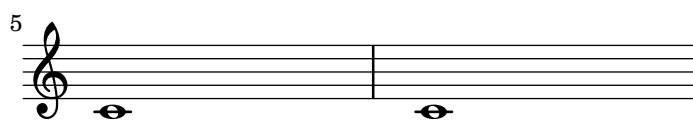
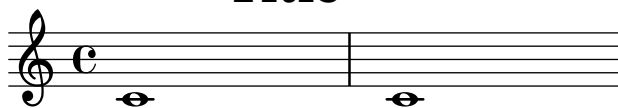
minimum-distance within a system is correctly accounted for in page breaking.



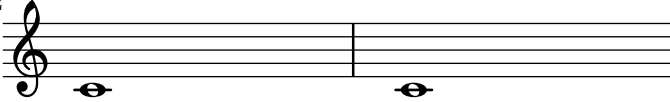
LilyPond v2.26.0

### page-breaking-min-systems-per-page1.ly

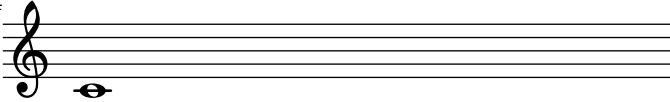
The min-systems-per-page variable forces each page to have a minimum number of systems. Titles do not count as systems here.

**Title**

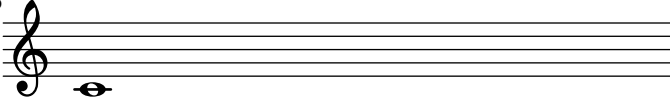
2  
12



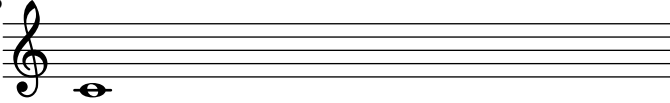
14



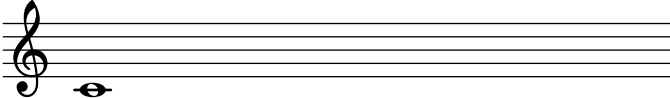
15



16



17



The image displays five musical staves, each containing a single whole note on the first line (F4). The staves are numbered 12, 14, 15, 16, and 17. Above the first staff, the number '2' is positioned. Above the second staff, the number '14' is positioned. Above the third staff, the number '15' is positioned. Above the fourth staff, the number '16' is positioned. Above the fifth staff, the number '17' is positioned. Each staff is a five-line musical staff with a treble clef. The notes are positioned on the first line of each staff.

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## page-breaking-min-systems-per-page2.ly

The min-systems-per-page variable takes precedence over the desire not to overfill a page. In this case, systems will overlap because they are forced to be on the page.

2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20

LilyPond v2.26.0

### page-breaking-outside-staff-estimation.ly

The height-estimation routine takes into account the fact that the TextScript needs to be moved up to avoid the note. This should be spaced on two pages.

The image displays five musical staves, each with a treble clef and a common time signature 'C'. Each staff contains a single note on the first line (F4). Above each note, the word 'Text' is written. The text is positioned at different vertical offsets from the note head: the first staff has the text at a medium height, the second and third staves have it slightly higher, the fourth staff has it higher still, and the fifth staff has it at the highest position shown. The staves are numbered 1 through 5 on the left side.

LilyPond v2.26.0

## page-breaking-outside-staff-estimation2.ly

The height-estimation routine doesn't get confused by multiple outside-staff grobs in the same measure.

Four staves of musical notation, each with a treble clef and a common time signature 'C'. Each staff contains four vertical stems, each with a note head and the word 'Text' above it. The staves are numbered 1, 2, 3, and 4 on the left side.

LilyPond v2.26.0

### page-breaking-page-count-positive.ly

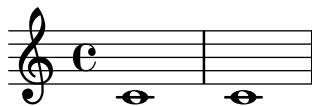
A warning is emitted when `page-count` is negative or zero.





### page-breaking-page-count1.ly

The number of pages in a score can be forced by setting **page-count** in the (book-level) paper block.

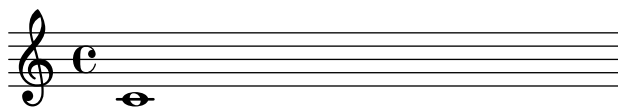


2

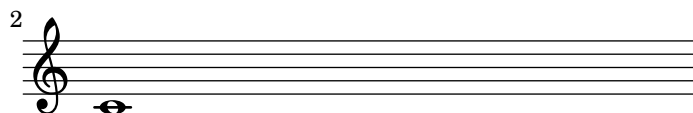
LilyPond v2.26.0

### page-breaking-page-count2.ly

The number of pages in a score can be forced by setting **page-count** in the (book-level) paper block. If there are too few systems for the number of pages, we append blank pages.



2

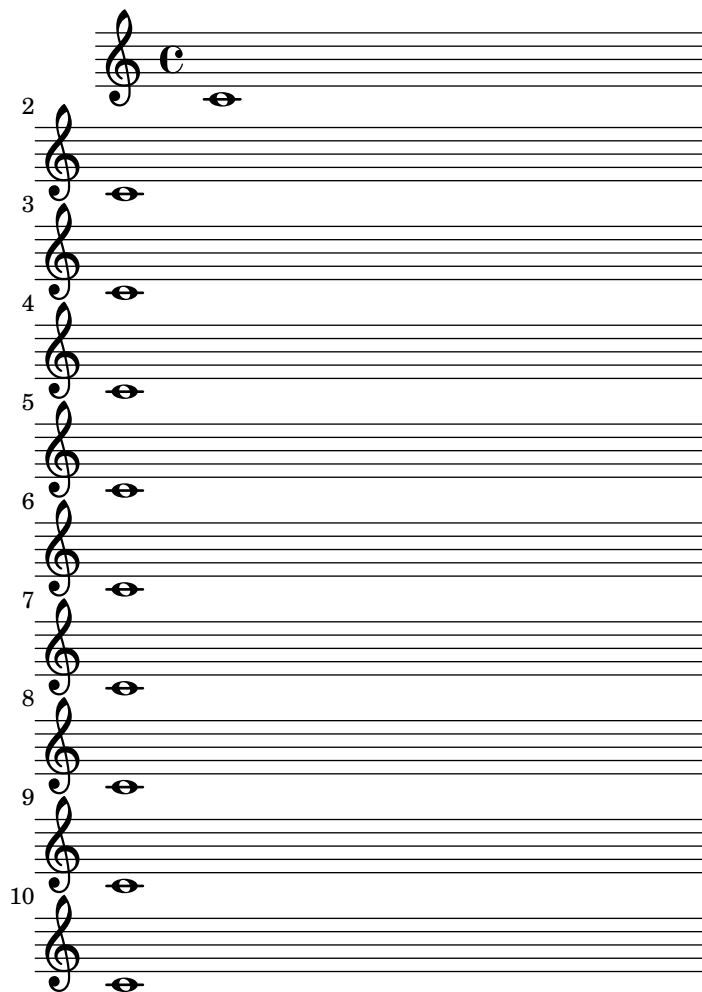


3

LilyPond v2.26.0

**page-breaking-page-count3.ly**

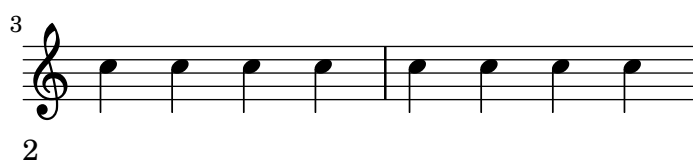
The number of pages in a score can be forced by setting **page-count** in the (book-level) paper block. Even if there are too many systems for that number of pages, we will squeeze them in.



LilyPond v2.26.0

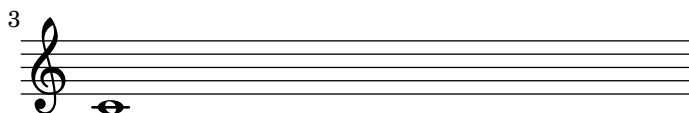
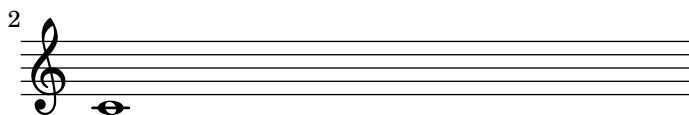
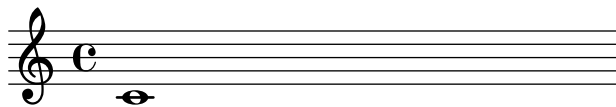
**page-breaking-system-count-forced-break.ly**

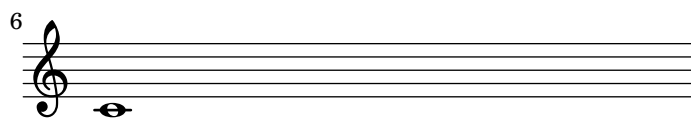
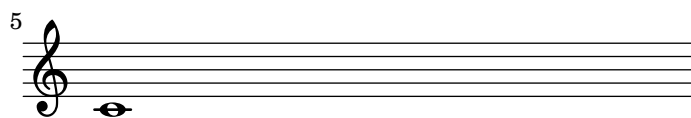
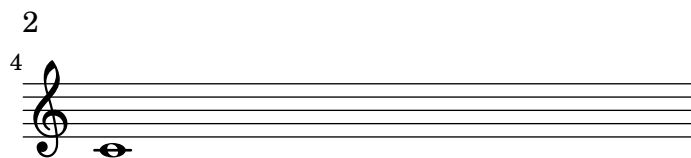
system-count and \pageBreak are compatible.



**page-breaking-systems-per-page.ly**

The systems-per-page variable forces a certain number of systems per page. Titles are not counted as systems.

**Title**



LilyPond v2.26.0

**page-breaks.ly**

Stress optimal page breaking. This should look nice and even on three A6 pages.

<



2 Instrument

5

6

7

8

9


10

The image displays seven musical staves, each representing a regression test case. The staves are numbered 2, 5, 6, 7, 8, 9, and 10. Each staff begins with a treble clef. The notes on each staff are G2, A2, B2, and C3, which are the lowest notes on the staff. The notes are written as quarter notes. The staves are arranged vertically, with the first staff (2) at the top and the last staff (10) at the bottom. The word 'Instrument' is written above the first staff.

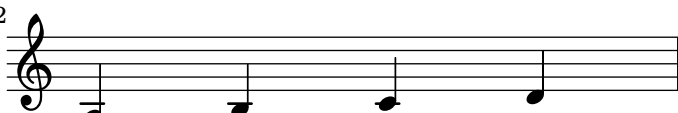
---

Instrument 3


11



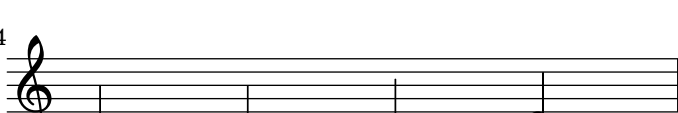
12



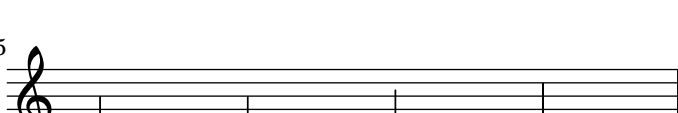
13



14



15

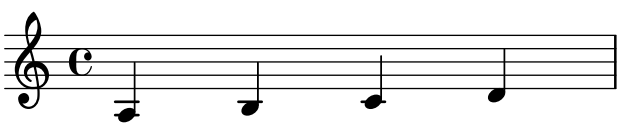


Music engraving by LilyPond 2.26.0  
[www.lilypond.org](http://www.lilypond.org)

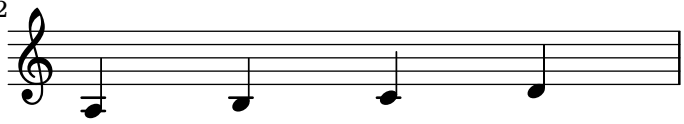
---

---

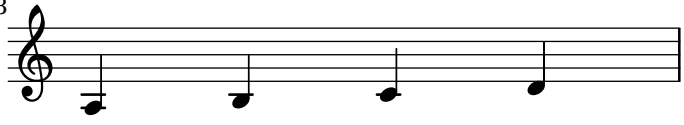
first-page-header-text



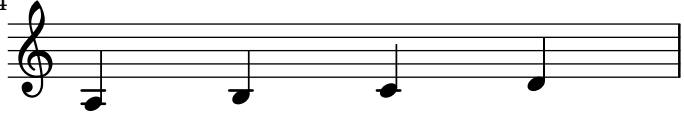
2




3




4



5



6



---

first-page-footer-text

---

2  
page-2-header-text

7



8



9



10



11



12




page-2-footer-text

---

---

3  
last-page-header-text

13



14




15




16



17



18



last-page-footer-text

---

### page-label-loose-column.ly

Page labels on loose columns are not ignored: this includes both mid-line unbreakable columns which only contain labels and columns with empty bar lines (and no other break-aligned grobs).

Table of Contents

Mid-line	1
Empty bar line	1



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page-label.ly

Page labels may be placed inside music or at top-level, and referred to in markups. Labels created with `\tocItem` (and thus bearing an internally-generated unique identifying symbol) remain referrable by their user-specified name.

Title Page

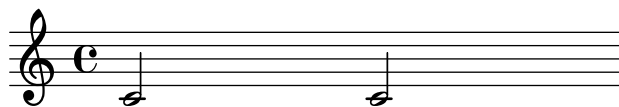
2

Table of contents

Table of contents	2
First Score	3
Mark A	3
Mark B	4
Mark C	4
Unknown label	?

3

First score



2 A (page 3)





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## page-layout-bottom-padding.ly

By setting the `bottom-padding` subproperty within the `line-break-system-details` property of the `NonMusicalPaperColumn` grob, the distance between the bottom of the page and the lowest staff can be controlled individually.

In this test, the systems are almost touching vertically, because a large `bottom-padding` value overrides the `ragged-last-bottom` property (set to `#f`).



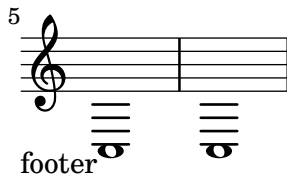
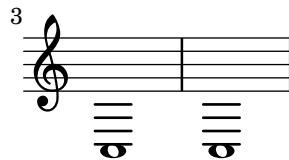
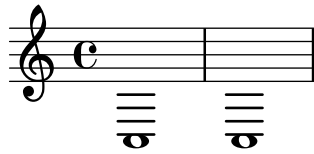


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## page-layout-extra-offset.ly

By setting `extra-offset` within the `line-break-system-details` of `NonMusicalPaperColumn`, systems may be moved in relation either to their default position on the printable area of the page or the absolute position specified by `X-offset` or `Y-offset` within `line-break-system-details`.

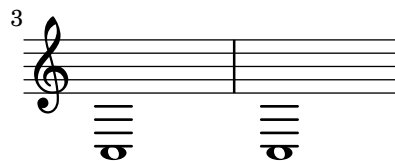
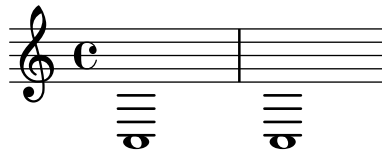
header



footer

## page-layout-manual-position.ly

By setting `Y-offset` and `X-offset` for the `line-break-system-details` of `NonMusicalPaperColumn`, systems may be placed absolutely on the printable area of the page.

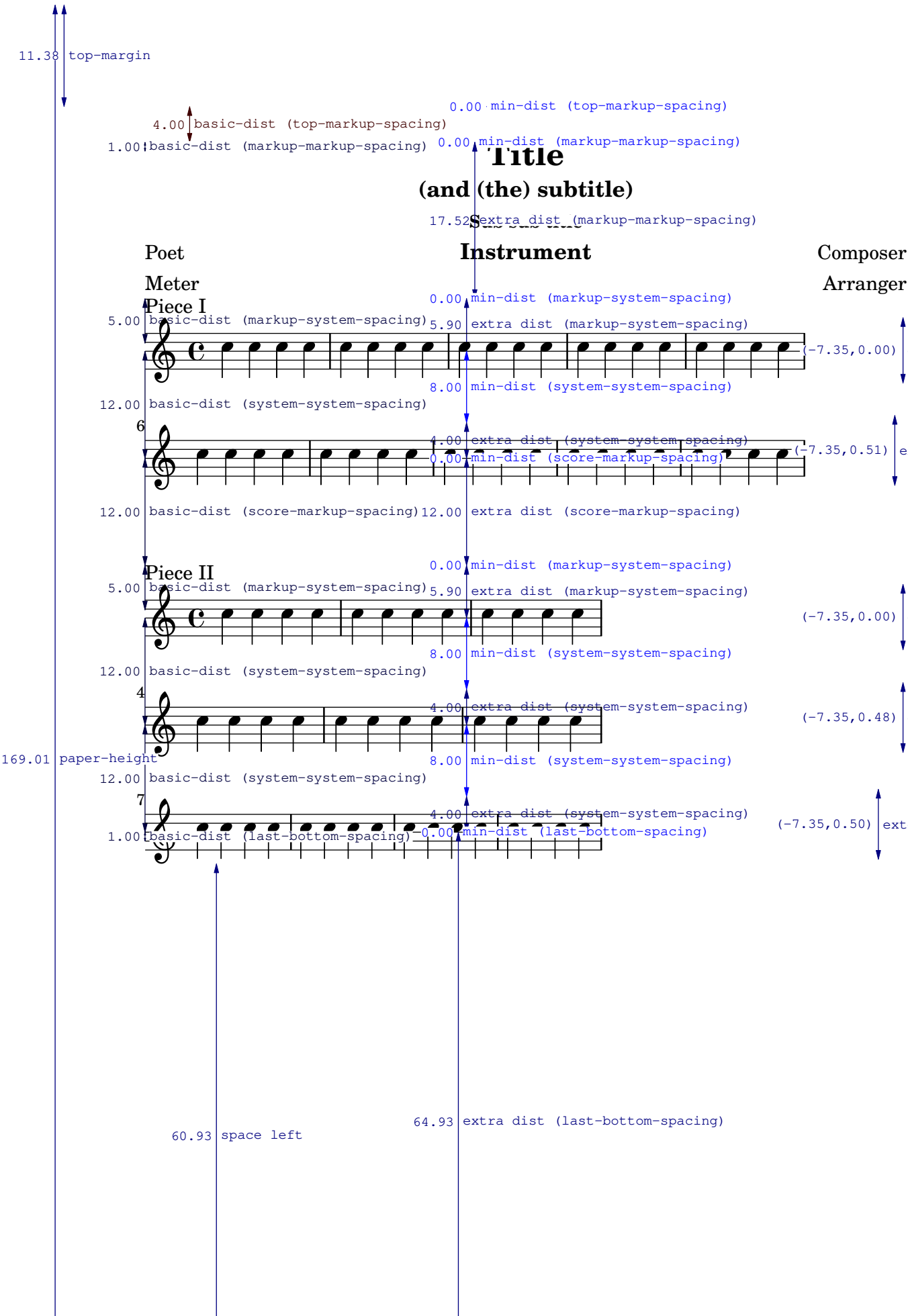


this is the tagline

## page-layout.ly

This shows how different settings on `\paper` modify the general page layout. Basically `\paper` will set the values for the whole paper while `\layout` for each `\score` block.

This file is best viewed outside the collated files document.



### **page-links-nolabel.ly**

Links to labels should not break if the label doesn't exist.

Link to non-existing label

## page-links.ly

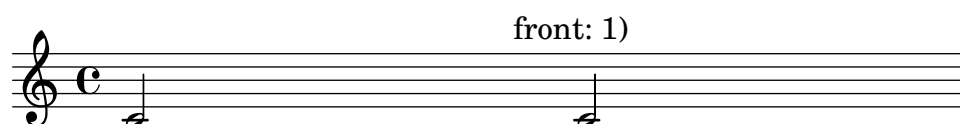
Links to labels and explicit page number (PDF backend only).

Link to page 2 with label #'second.

Explicit link to page 3

Link to mark B

2



3



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## page-minimal-page-breaking-last-page.ly

Minimal page breaker: special case when the last system is moved to an other page when there is not enough space because of the tagline.

2

Text

Text

Text

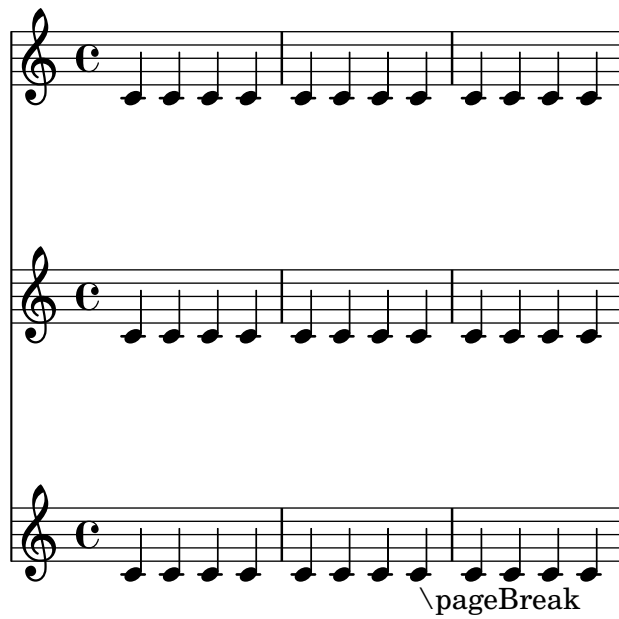
Text

Tagline



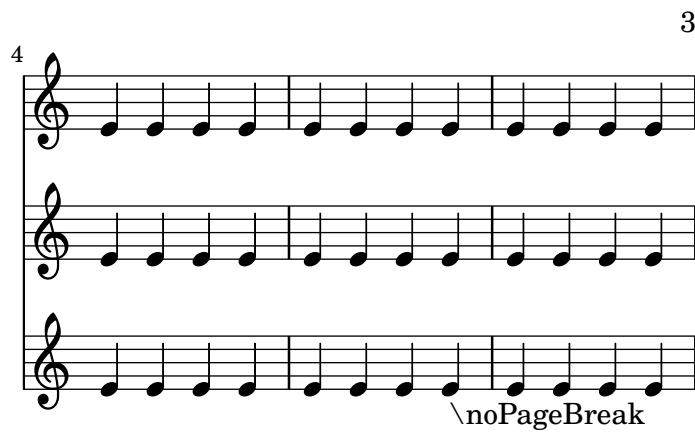
**page-minimal-page-breaking.ly**

The minimal page breaker stacks as many lines on pages, only accounting for manual page break commands.



2



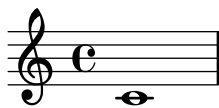


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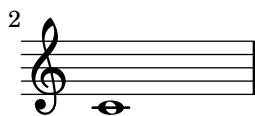
## page-number-type.ly

Test the different options for page number formatting.

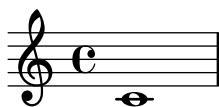
i



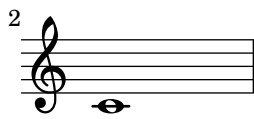
ii



I



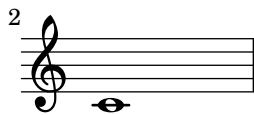
II



1



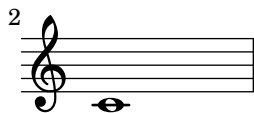
2



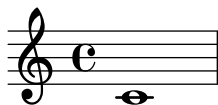
j



ij



J



IJ



LilyPond v2.26.0

## page-overflow-compression.ly

Layouts that overflow a page will be compressed in order to fit on the page, even if it causes collisions. In this example, the tagline should not collide with the bottom staff.

LilyPond v2.26.0

## page-ref.ly

References to pages with alignment.

☐? right aligned (default)

☐? center aligned

☐? left aligned

?☐ left outside

☐? more right

☐?right outside

?☐? right aligned (default)

?☐? center aligned

?☐? left aligned

## page-spacing-bass-figures.ly

*alignment-distances* applies to the toplevel `VerticalAlignment` but not to `BassFigureAlignment`.  
The 4 in the bass figure line should be directly below the 6.

### page-spacing-bottom-spring.ly

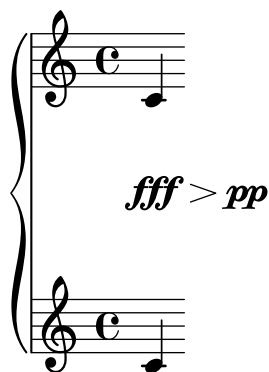
The spring at the bottom of a page is fairly flexible (much more so than the one at the top), so it does not drag the staff to the bottom of the page. However, it is sufficiently stiff to cause stretching.



LilyPond v2.26.0

### page-spacing-dynamics.ly

Dynamic centering still works with alignment-distances.



### page-spacing-markups.ly

Adjacent lines of markup are placed as closely together as possible.

A  
B  
C  
D  
E

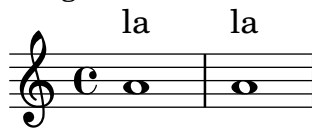
LilyPond v2.26.0

**page-spacing-nonstaff-lines-and-markup.ly**

Having markup after a non-staff line doesn't confuse the page layout engine.



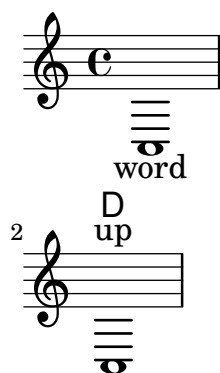
next song



LilyPond v2.26.0

### page-spacing-nonstaff-lines-between-systems.ly

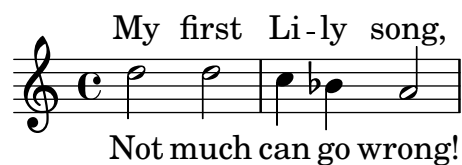
The vertical spacing engine is not confused by a non-staff line below a system followed by a loose line above the next system. Systems are spaced far enough that loose lines are not interleaved, even if gaps would allow interleaving.





### page-spacing-nonstaff-lines-between.ly

Non-staff lines between two systems don't confuse the layout engine. In particular, they don't interfere with `system-system-spacing`, which controls the flexible spacing between the two closest staves of consecutive systems.



### page-spacing-nonstaff-lines-bottom.ly

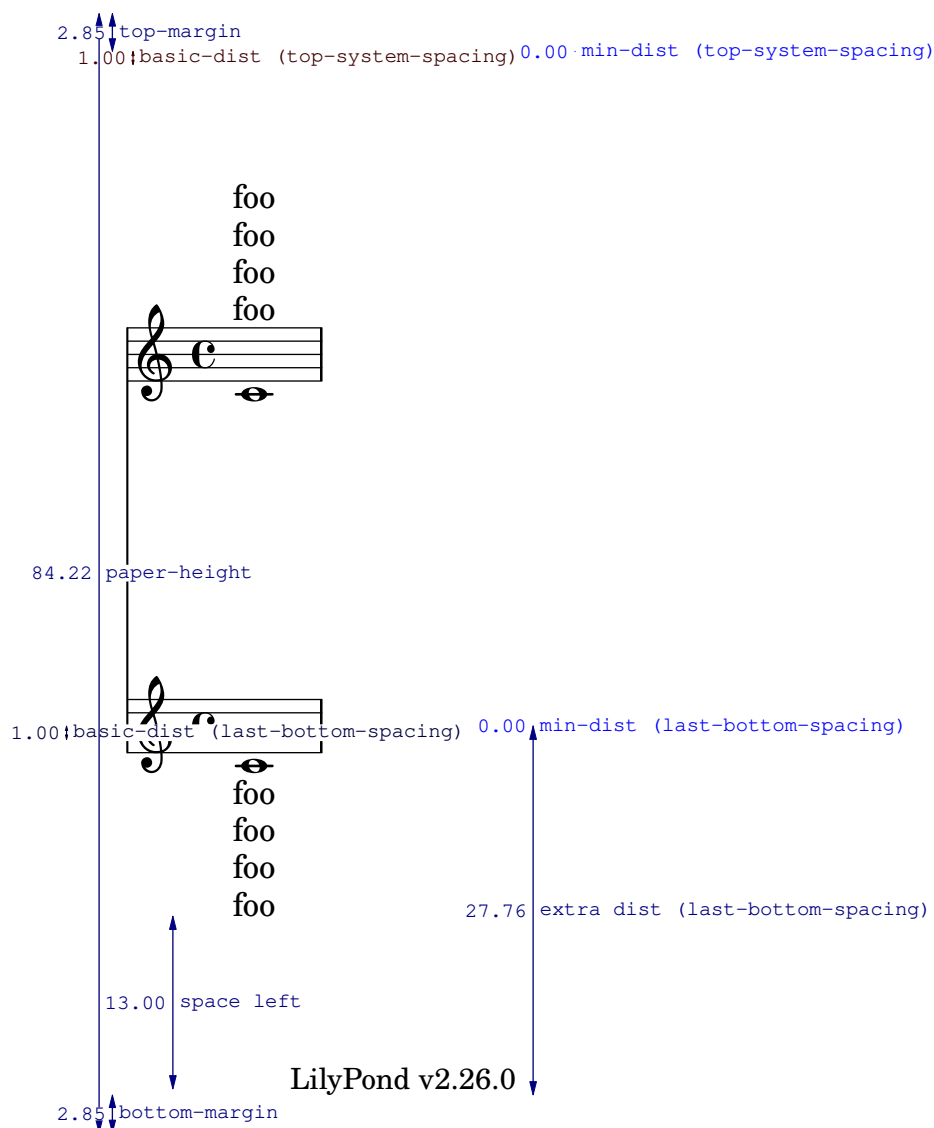
A non-staff line (such as Lyrics) at the bottom of a system gets spaced appropriately.



Not much can go wrong!

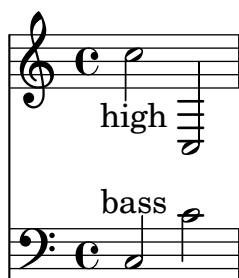
### page-spacing-nonstaff-lines-header-padding.ly

Padding from the header and footer is measured to the first non-staff line, whether or not it is spaceable.



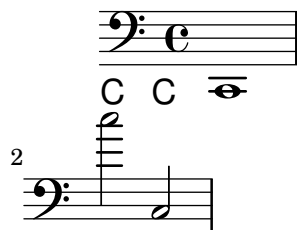
### page-spacing-nonstaff-lines-independent.ly

Spacing rules between Staves coexist with rules affecting non-staff lines. Here, the **padding** separating items on different staves is larger than the **padding** for associated lyrics.



### page-spacing-nonstaff-lines-skylines.ly

Relative indentation between systems is taken into account in allowing space for loose lines between systems.



### page-spacing-nonstaff-lines-top.ly

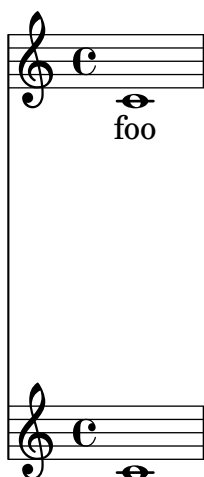
A non-staff line (such as Lyrics) at the top of a system is spaced appropriately.

My first Li-ly song,



### page-spacing-nonstaff-lines-unrelated.ly

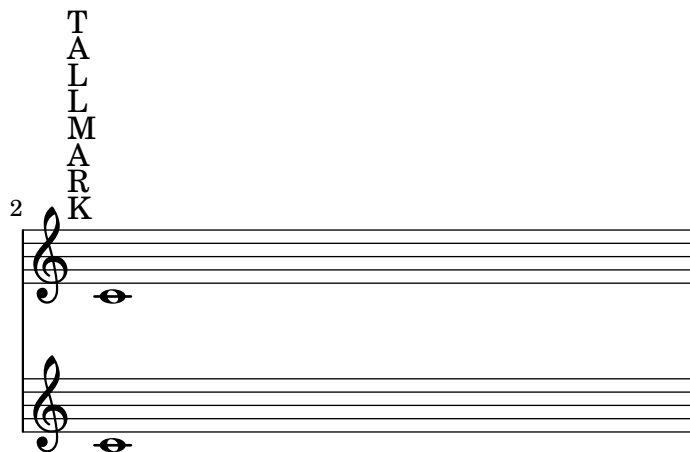
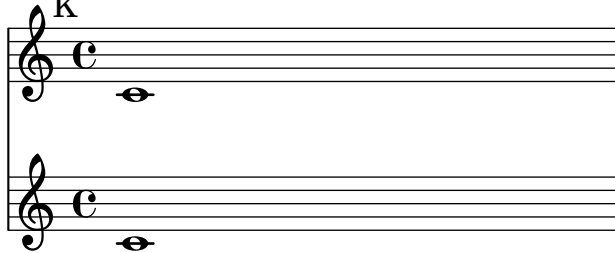
Non-staff lines (such as Lyrics) can specify their `padding` or `minimum-distance` to the staff for which they don't have affinity.



### page-spacing-rehearsal-mark.ly

The space taken up by rehearsal marks is correctly accounted for, even though they live in the Score context.

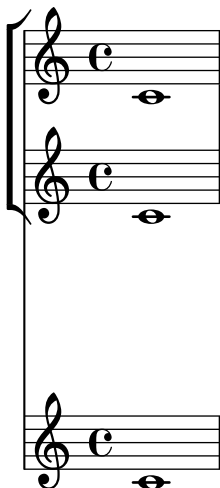
header

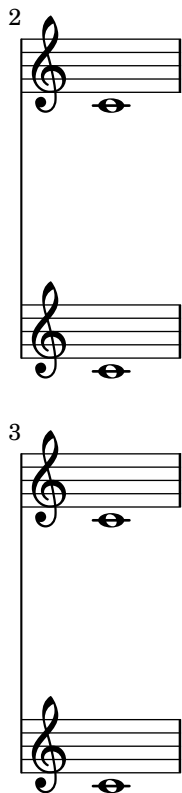
T  
A  
L  
L  
M  
A  
R  
K

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### page-spacing-staff-group-hara-kiri.ly

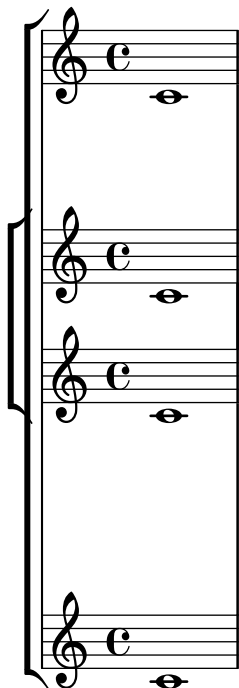
StaffGroupier interacts correctly with `\RemoveEmptyStaves`. In both systems, there should be a large space between the staff groups.





### page-spacing-staff-group-nested.ly

StaffGroups can be nested, in which case the inner StaffGroup wins.



### page-spacing-staff-group.ly

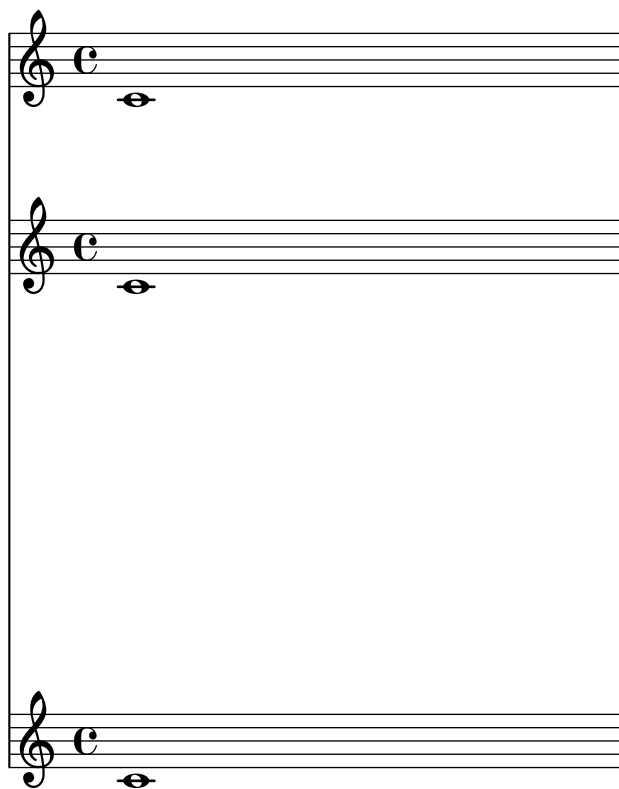
By default, the staves within a StaffGroup are spaced more closely than staves not in a StaffGroup.



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### page-spacing-stretchability.ly

The stretchability property affects the amount that staves will move under extreme stretching, but it does not affect the default distance between staves.







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### page-spacing-system-count-overfull.ly

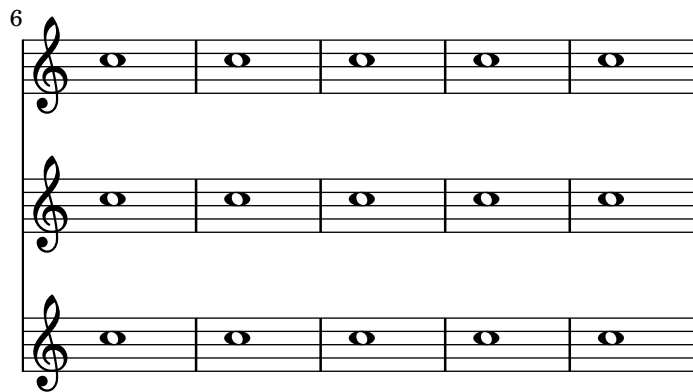
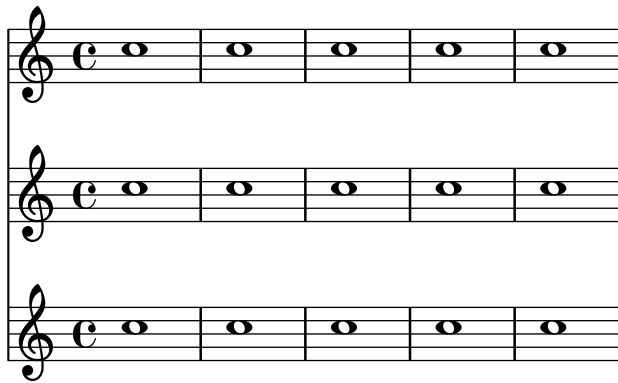
Page breaking doesn't crash when the line-breaking is invalid.



LilyPond v2.26.0

**page-spacing-system-count.ly**

Page layout and stretching work with system-count enabled.

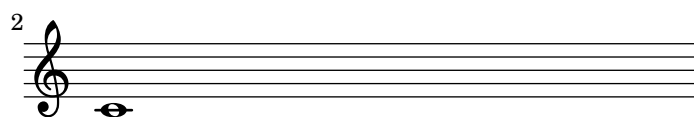
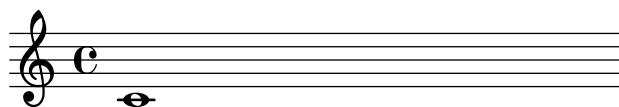


LilyPond v2.26.0

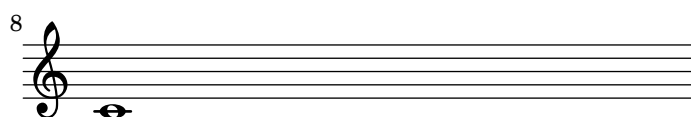
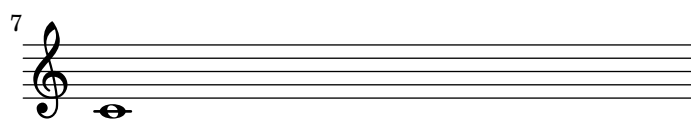
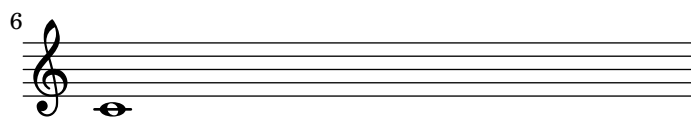
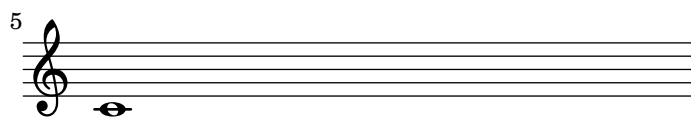
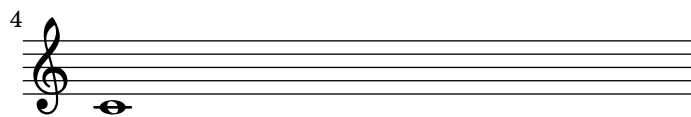
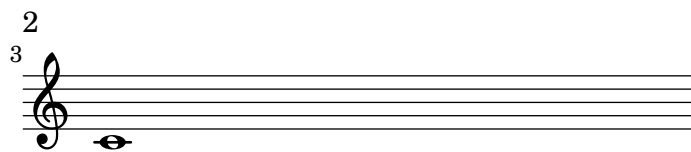
### page-spacing-tall-headfoot.ly

Both the page breaking and the page layout take account of the heights of the header and footer.

t  
a  
l  
l  
h  
e  
a  
d  
e  
r



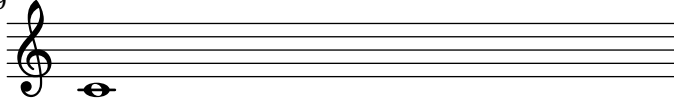
t  
a  
l  
l  
f  
o  
o  
t  
e  
r



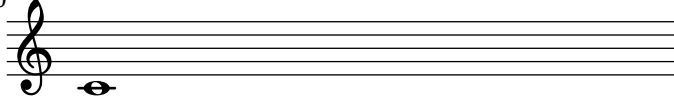
small footer

t  
a  
l  
l  
h  
e  
a  
d  
e  
r

9



10



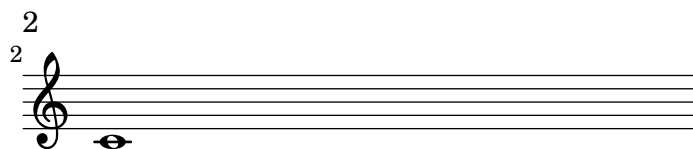
t  
a  
l  
l  
f  
o  
o  
t  
e  
r

### page-spacing-top-markup-spacing.ly

`top-markup-spacing` controls the spacing from the top of the printable area (i.e. the bottom of the top margin) to a title or markup, when it is the first item on a page.

**Title**





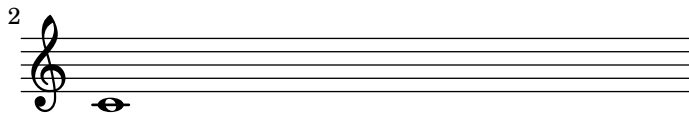
LilyPond v2.26.0

### page-spacing-top-system-spacing.ly

top-system-spacing controls the spacing to the first non-title staff on every page.



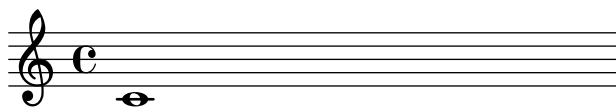
2



LilyPond v2.26.0

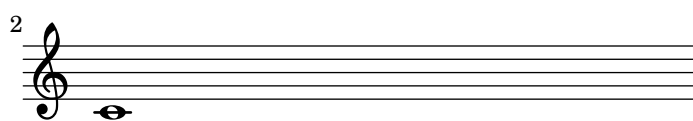
**page-top-space.ly**

By setting `page-top-space`, the Y position of the first system can be forced to be uniform.

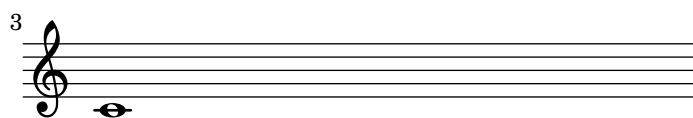




2

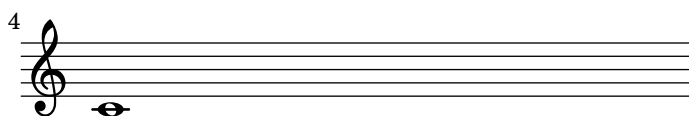


3



4

bla



LilyPond v2.26.0

**page-turn-page-breaking-auto-first-page.ly**

By default, we start with page 1, which is on the right hand side of a double page. In this example, `auto-first-page-number` is set to `##t` and the music won't fit on a single page, so we should automatically set the first page number to 2 in order to avoid a bad page turn.

2

4

8

12

16

20

24

28

The image displays eight musical staves, each representing a regression test case. Each staff begins with a treble clef and a common time signature (C). The notes are eighth notes, and the sequence of notes is consistent across all staves, starting from a low pitch and ascending in steps. The staves are labeled with numbers 2, 4, 8, 12, 16, 20, 24, and 28, indicating the test case number.

3



LilyPond v2.26.0

### page-turn-page-breaking-auto-first-page2.ly

By default, we start with page 1, which is on the right hand side of a double page. In this example, auto-first-page-number is set to `##t`. Although the first measure could go on a page by itself, this would require stretching the first page badly, so we should automatically set the first page number to 2 in order to avoid a bad page turn.

2

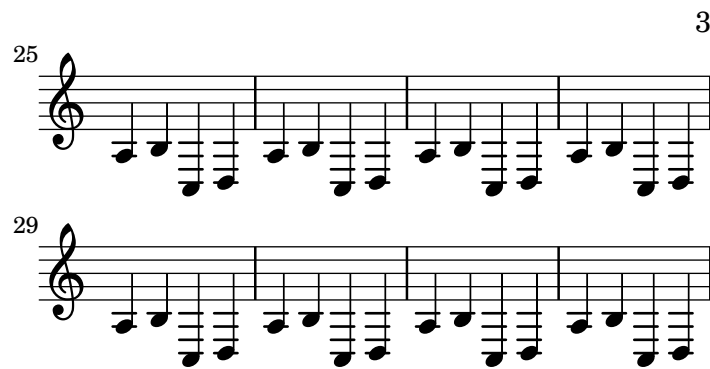
5

9

13

17

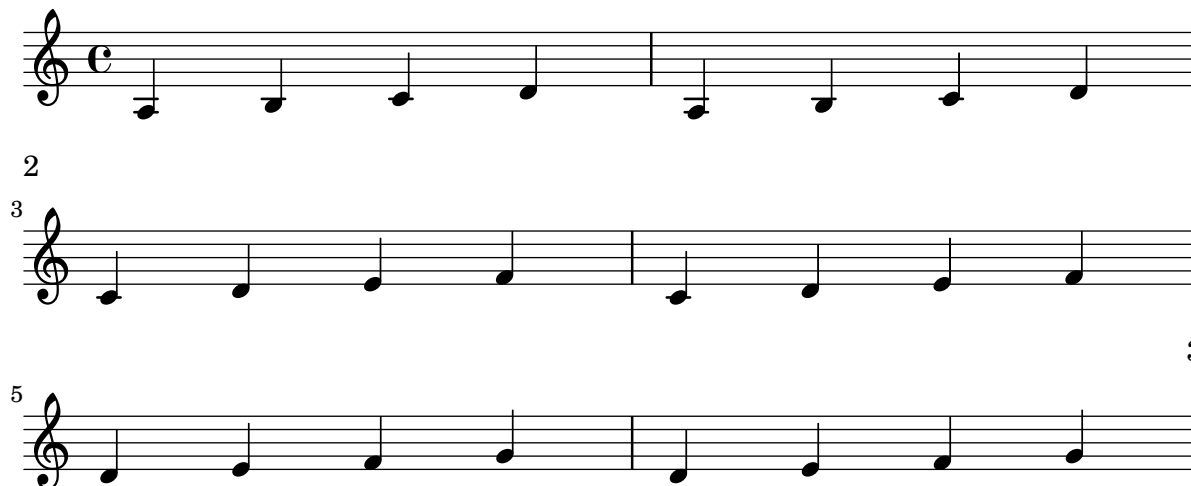
21



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### page-turn-page-breaking-badturns.ly

If there are no good places to have a page turn, the optimal-breaker will just have to recover gracefully. This should appear on 3 pages.



LilyPond v2.26.0

**page-turn-page-breaking-first-column.ly**

Allowing the first command column to be breakable caused a crash in Page\_turn\_page\_breaking.





**page-turn-page-breaking-repeats.ly**

The page-turn engraver will not count potential page turns if they occur in the middle of a repeat unless there is a long gap at the beginning or at the end of the repeat.

The image displays a musical score for a regression test case. It consists of 10 staves of music, each starting with a treble clef and a common time signature (C). The music is composed of eighth and sixteenth notes, often beamed together in groups. The staves are numbered on the left: 6, 20, 2, 25, 27, 31, 4, 44, and 48. The score includes several repeat symbols (double bar lines with dots) and page-turn symbols (a double bar line with a small '1' or '2' above it). The first staff (6) ends with a repeat symbol. The second staff (20) has a page-turn symbol at measure 10. The third staff (2) has a repeat symbol at measure 20. The fourth staff (25) has a page-turn symbol at measure 25. The fifth staff (27) has a repeat symbol at measure 27. The sixth staff (31) has a page-turn symbol at measure 31. The seventh staff (4) has a repeat symbol at measure 4. The eighth staff (44) has a page-turn symbol at measure 44. The ninth staff (48) has a repeat symbol at measure 48. The tenth staff (48) has a page-turn symbol at measure 48.

### page-turn-page-breaking-score.ly

`Page_turn_engraver` places a page turn after a rest unless there is a 'special' bar line within the rest, in which case it places the turn at the special bar line. In this case, the engraver operates in `Score` context.



The image displays a musical score with eight staves, each beginning with a measure number. The staves are numbered 2, 3, 4, 9, 14, 18, 22, and 26. The first staff (2) shows a page turn after a rest. The second staff (3) shows a page turn after a rest. The third staff (4) shows a page turn after a rest. The fourth staff (9) shows a page turn after a rest. The fifth staff (14) shows a page turn after a rest. The sixth staff (18) shows a page turn after a rest. The seventh staff (22) shows a page turn after a rest. The eighth staff (26) shows a page turn after a rest.

### page-turn-page-breaking-voice.ly

`Page_turn_engraver` places a page turn after a rest unless there is a 'special' bar line within the rest, in which case it places the turn at the special bar line. In this case, the engraver operates in `Voice` context.



The image displays a musical score with one staff, starting at measure 2. The staff shows a page turn after a rest.

A musical score consisting of eight staves, each starting with a treble clef. The staves are numbered on the left: 3, 4, 9, 14, 18, 22, 26, and 35. The notation includes quarter notes, eighth notes, and rests. The first staff (3) has a rest in the third measure. The second staff (4) has a rest in the fourth measure. The third staff (9) has a rest in the fifth measure. The fourth staff (14) has a rest in the sixth measure. The fifth staff (18) has a rest in the seventh measure. The sixth staff (22) has a rest in the eighth measure. The seventh staff (26) has a rest in the ninth measure. The eighth staff (35) has a rest in the tenth measure.

### page-turn-page-breaking.ly

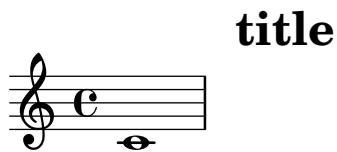
`Page_turn_engraver` places a page turn after a rest unless there is a 'special' bar line within the rest, in which case it places the turn at the special bar line. In this case, the engraver operates in **Staff** context.

A musical score consisting of three staves, each starting with a treble clef. The staves are numbered on the left: 2, 3, and 4. The notation includes quarter notes, eighth notes, and rests. The first staff (2) has a rest in the third measure. The second staff (3) has a rest in the fourth measure. The third staff (4) has a rest in the fifth measure.



page-turn-start-with-page-break.ly

it is allowed to start a score with a page break



LilyPond v2.26.0

### palm-mute.ly

The palm mute technique for stringed instruments is supported by triangle-shaped note heads.

▲ = palm mute

### paper-column-grob-alignment.ly

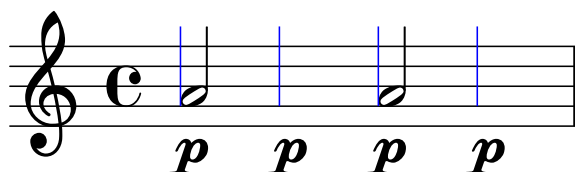
Objects like articulations, lyrics, dynamics, etc., are aligned correctly even when they aren't attached directly to notes.

An object's parent may be a `PaperColumn` (instead of a more usual `NoteHead`); this can happen, for example, when a `DynamicText` grob is attached to a spacer rest, or when a `Lyrics` context doesn't have the `associatedVoice` property set. In that case, LilyPond should find note heads belonging to this `PaperColumn` and align the object on these note heads. If there are no note heads in the `PaperColumn`, the object are aligned using a placeholder extent to ensure consistent spacing between objects attached to `PaperColumns` and `NoteHeads` grobs.

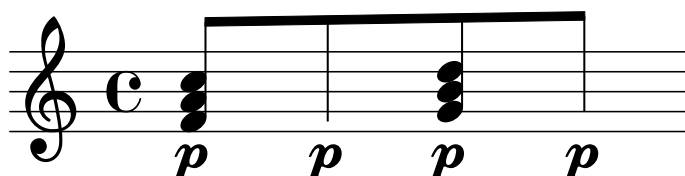
Note that the placeholder extent is not used if there are any note heads in the respective `PaperColumn` grob, even if they have empty stencils.

In the test cases below the `PaperColumn` grob location has been marked with a blue line.

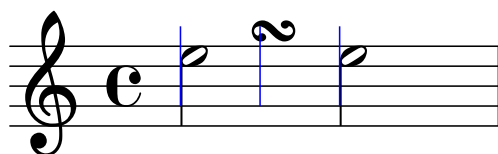
Distances between dynamics should be identical:



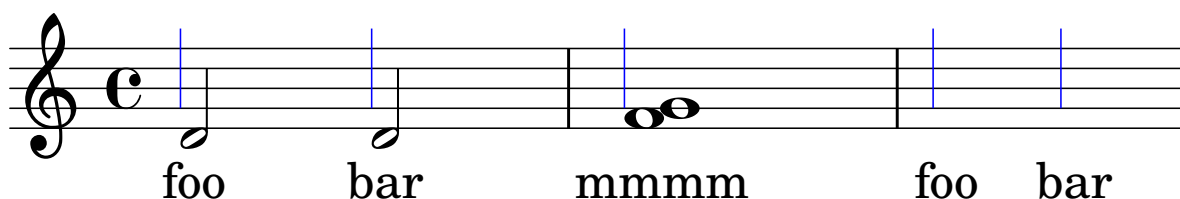
Dynamics should be centered on note columns:



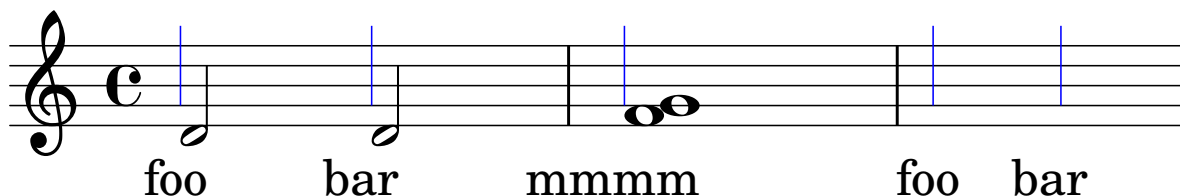
Turn should be centered between noteheads:



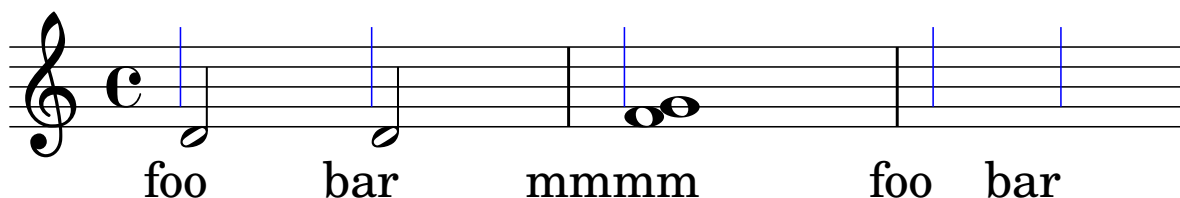
Lyrics default-aligned (centered):



Lyrics right-aligned:



X-alignment-extent = 0, Lyrics right-aligned:



## paper-default-margins-a6.ly

Default values for margins, indents, and offsets are accessible in `paper-defaults-init.ly` and apply to the default paper size returned by `(ly:get-option 'paper-size)`. For other paper sizes, they are scaled linearly.

For other paper sizes, margins are scaled accordingly.

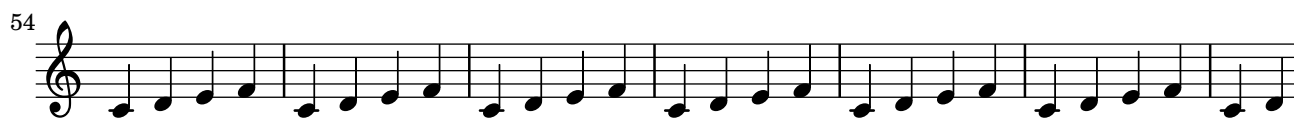


LilyPond v2.26.0

## paper-default-margins-def.ly

Default values for margins, indents, and offsets are accessible in `paper-defaults-init.ly` and apply to the default paper size returned by `(ly:get-option 'paper-size)`. For other paper sizes, they are scaled linearly.

If the paper size remains default, the margin values from paper-defaults-init.ly remain unchanged.





**paper-margins-consistency.ly**

Margin values must fit the line-width, that means:  $\text{paper-width} = \text{line-width} + \text{left-margin} + \text{right-margin}$ . In case they do not, default margins are set and a warning is printed.



### **paper-margins-left-margin.ly**

Here only left-margin is given, right-margin will remain default.



### **paper-margins-line-width.ly**

If only line-width is given, systems are horizontally centered.



**paper-margins-no-checks.ly**

All checks can be avoided by setting check-consistency to `##f` in `\paper`.





### **paper-margins-overflow.ly**

Normally, margin settings must not cause systems to run off the page.



### **paper-margins-right-margin.ly**

Here only right-margin is given, left-margin will remain default.

The image displays a musical score for regression test cases, consisting of six staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line, featuring a sequence of eighth notes. The staves are numbered 7, 14, 21, 28, and 35, indicating the starting measure for each system. The notation is consistent across all staves, showing a continuous melodic line.

7

14

21

28

35

**paper-margins.ly**

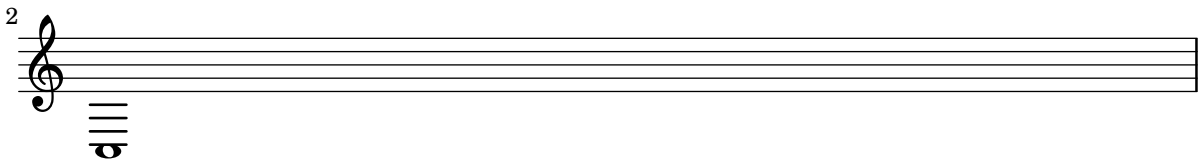
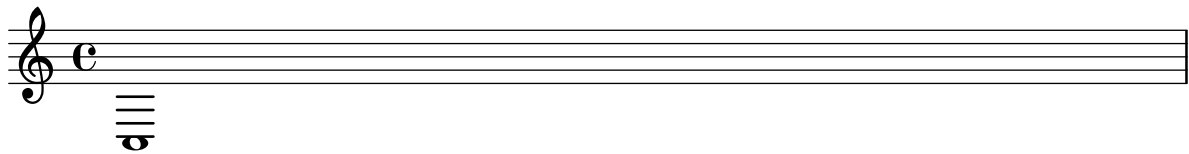
Paper margin settings do not have to be complete. Missing values are added automatically. If no paper settings are specified, default values are used.



A musical score consisting of six staves, each containing a sequence of 16 eighth notes. The notes are organized into four groups of four, separated by vertical bar lines. The first staff begins with a treble clef and a common time signature 'C'. The subsequent staves are labeled with measure numbers 7, 14, 21, 28, and 35 on the left side. The notes are black eighth notes, and the staves are five-line systems.

**paper-nested-override.ly**

Nested properties can be set in the paper block.

**paper-nested-override2.ly**

Setting individual nested paper properties does not remove existing settings or break spacing annotation.





**paper-size-custom-default.ly**

Setting a custom default paper size.



LilyPond v2.26.0

**paper-size-custom-landscape.ly**

Setting a custom paper size (landscape).



LilyPond v2.26.0

**paper-size-custom.ly**

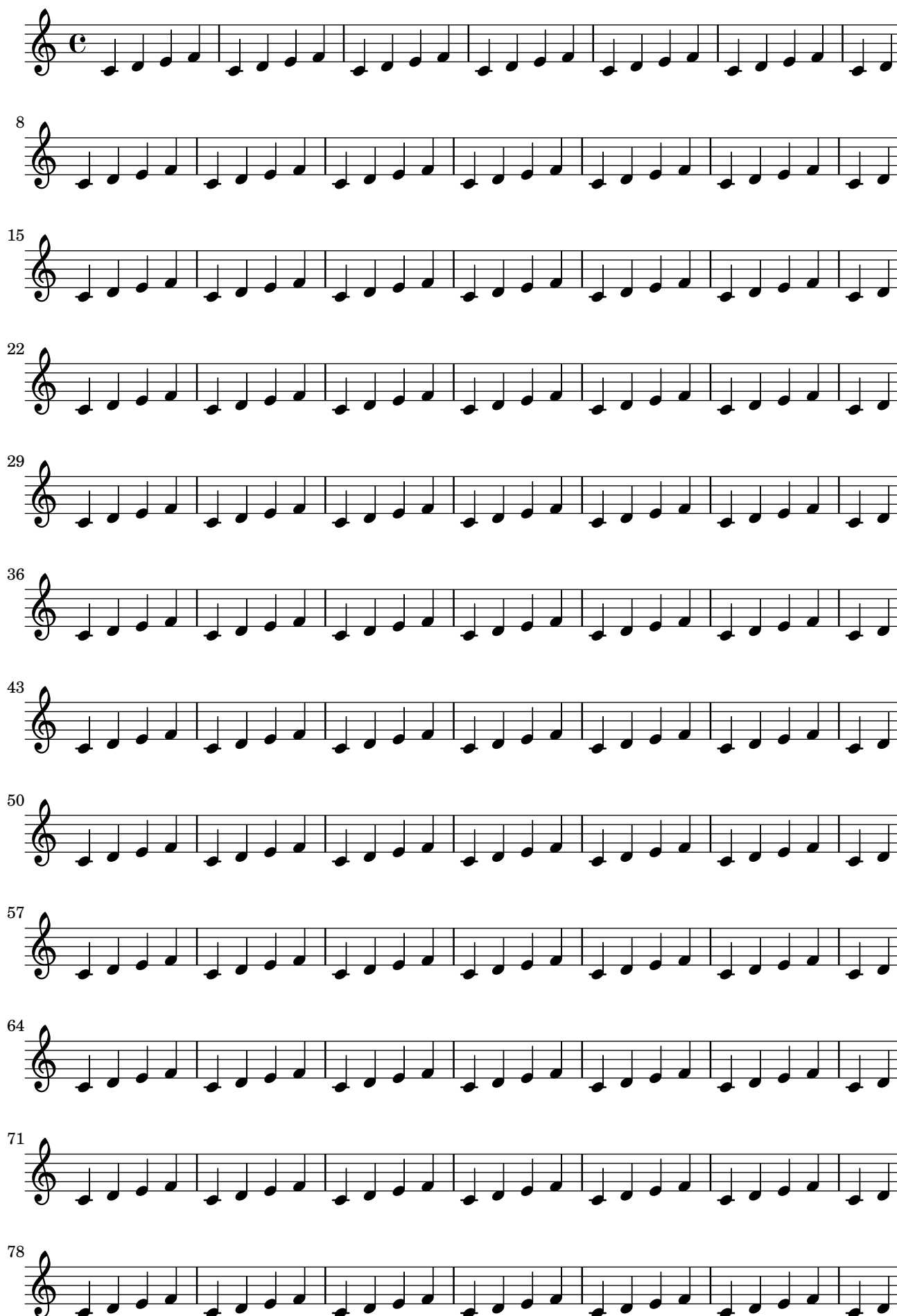
Setting a custom paper size.



LilyPond v2.26.0

**paper-twosided-bcorr.ly**

In two-sided mode, a binding offset can be specified, which is added to the inner margin automatically.



A musical score consisting of 12 staves, each representing a regression test case. The staves are numbered 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, and 567. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line, featuring a sequence of eighth notes. The notes are primarily G4, A4, B4, and C5, with some variation in the lower staves. The score is presented in a clean, black-and-white format.

2  
92

99

106

113

120

127

134

141

148

155

162

169

The image displays 12 musical staves, each containing a sequence of 16 eighth notes. The staves are labeled with numbers 2, 92, 99, 106, 113, 120, 127, 134, 141, 148, 155, 162, and 169. The notes are arranged in a repeating pattern across the staves.

185

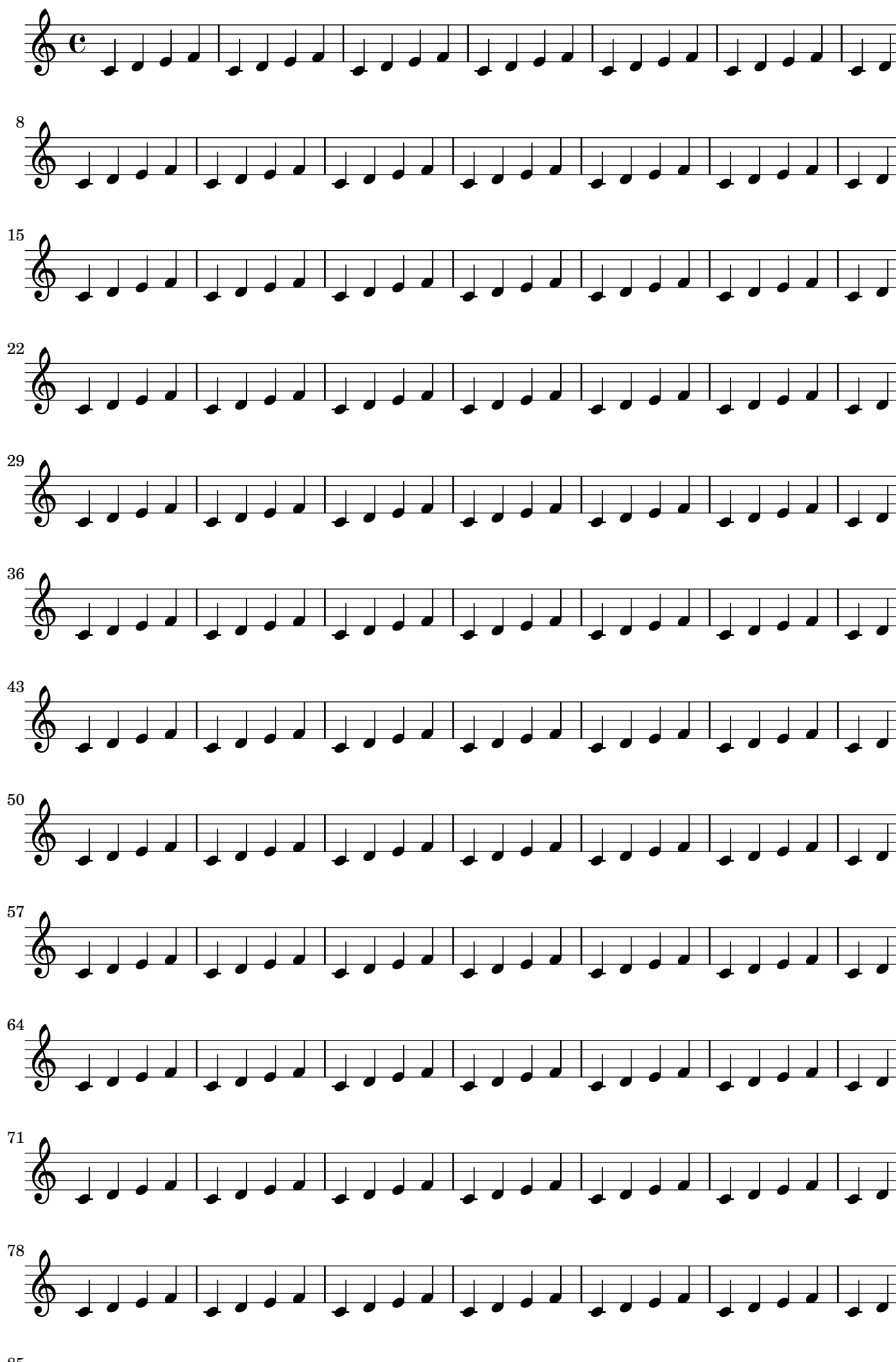


193



## **paper-twosided.ly**

Two-sided mode allows you to use different margins for odd and even pages.



The image displays a musical score for regression test cases, consisting of 11 staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line, featuring a sequence of eighth notes. The staves are numbered 8, 15, 22, 29, 36, 43, 50, 57, 64, 71, and 78, indicating the starting measure for each system. The notation is consistent across all staves, showing a continuous melodic progression.

8

15

22

29

36

43

50

57

64

71

78

2  
92

99

106

113

120

127

134

141

148

155

162

169

The image displays 12 musical staves, each containing a sequence of 16 eighth notes. The staves are labeled with numbers 2, 92, 99, 106, 113, 120, 127, 134, 141, 148, 155, 162, and 169. The notes are arranged in a repeating pattern across the staves.

185



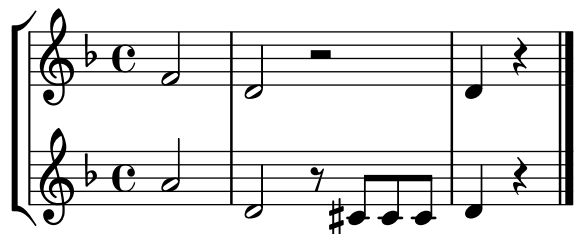
193





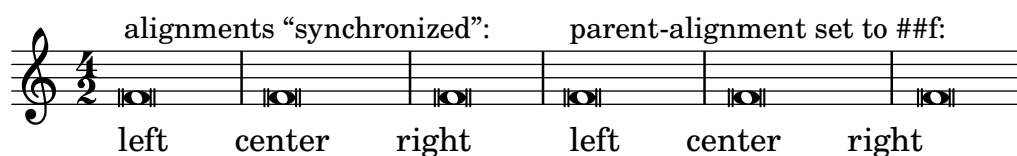
### parallelmusic-partial.ly

`\parallelMusic` does not complain about incomplete bars at its end.



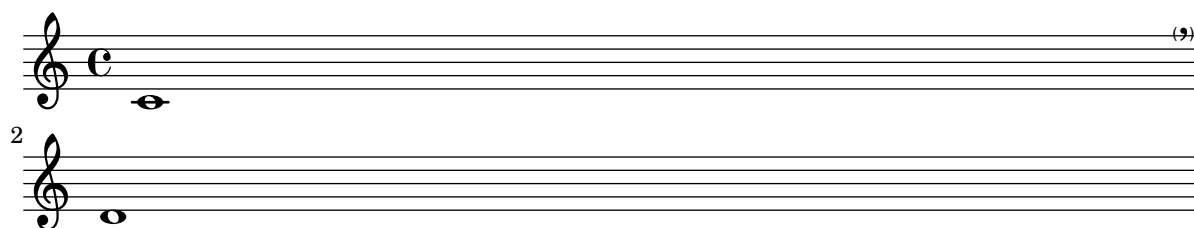
### parent-alignment-synchronized-with-self-alignment.ly

When `parent-alignment-X` property is unset, the value of `self-alignment-X` will be used as the factor for parent alignment. This happens e.g. for `LyricTexts`.



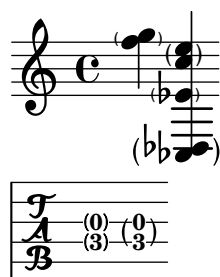
### parenthesize-breakable.ly

Parenthesizing breakable items such as breathing signs also work at line ends.



### parenthesize-chords.ly

When `\parenthesize` applies to a chord, the parentheses enclose all notes in the chord. In tablature one needs to enter `\parenthesize NoteColumn`



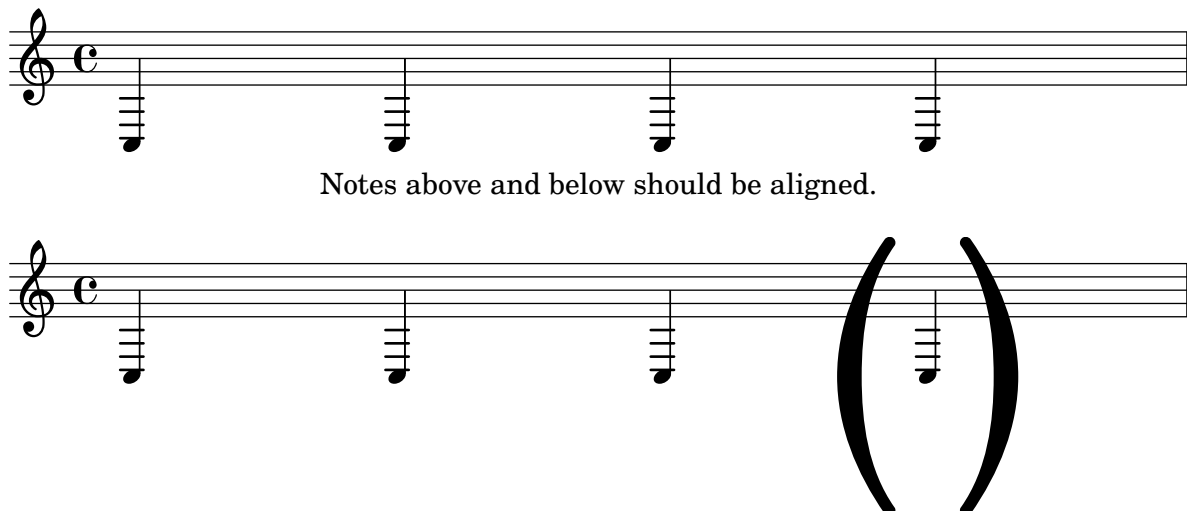
### parenthesize-horizontal-placement.ly

Parentheses are correctly placed when placed on a note head that is on the right of its stem and has an accidental.



### parenthesize-horizontal-spacing-cosy.ly

Parentheses only cause minimum distances to be set. They should not cause more space to be allowed for a note when they do not cause a collision with the previous or the following note.



### parenthesize-horizontal-spacing-tight.ly

Space is reserved so that parentheses do not cause collisions between columns.



### parenthesize-laissezvibrer.ly

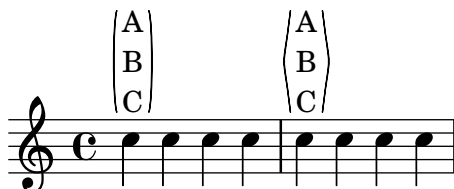
`\laissezVibrer` can be parenthesized without programming errors.



### parenthesize-markup.ly

The parenthesize markup will place parentheses around any stencil.

The angularity of the parentheses can be adjusted.



### parenthesize-notes-accidentals.ly

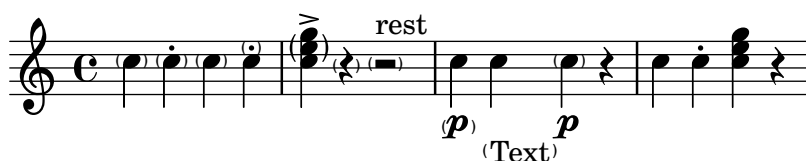
Parentheses around notes also include accidentals and dots; they are centered on the vertical center of the combined enclosed items.



## parenthesize-singlenotes-chords-rests.ly

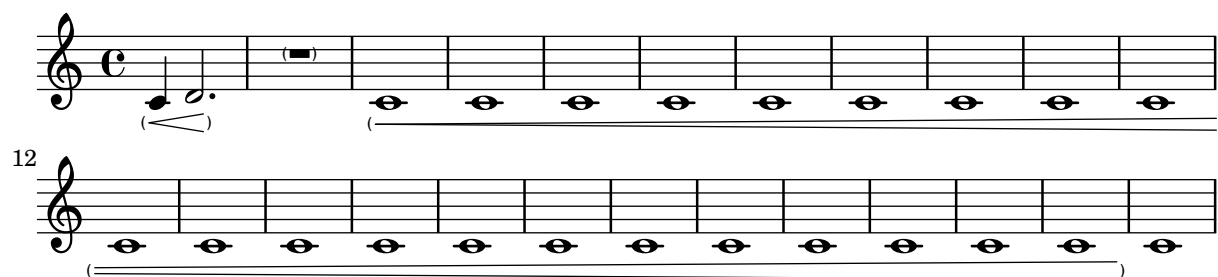
The `\parenthesize` function should also work on single notes (not inside chords), rests, and on whole chords. Also, parenthesizing articulations, dynamics and text markup is possible. On all other music expressions, `\parenthesize` does not have an effect.

Measure 1: Three parenthesized notes (staccato not parenthesized), one note with staccato in parentheses; Measure 2: Chord and two rests in parentheses (accent and markup not); Measure 3: note (no parentheses) with `\p` in parentheses, with text in parentheses, and note in parentheses with `\p` not in parentheses, rest (no parentheses); Measure 4: shows that `\parenthesize` does not apply to other expressions like `SequentialMusic`.



## parenthesize-spanners.ly

Parenthesizing spanners is supported.



## parenthesize-time-based.ly

`\parenthesize` can take the name of the grob to be parenthesized. It then acts like a `\once \override`.



## parenthesize.ly

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



## part-combine-3voices.ly

It is possible to use the part combiner for three voices with `\partCombineUp` and `\partCombineDown`.





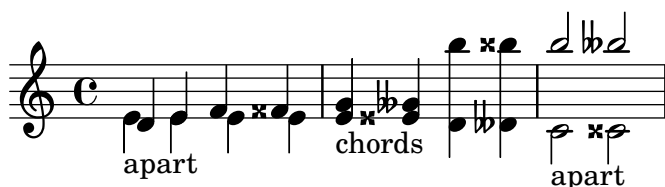
### part-combine-a2.ly

The a2 string is printed only on notes (i.e. not on rests), and only after chords, solo or polyphony.



### part-combine-chord-range.ly

The part combiner has an option to set the range of differences in steps between parts that may be combined into chords.



### part-combine-cross.ly

The part combiner stays apart for crossing voices.



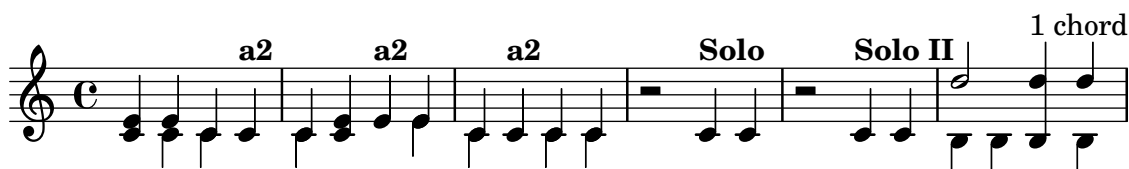
### part-combine-force-mmrest-position.ly

If the part-combiner shows two separate voices, multi-measure rests are supposed to use the same settings as `\voiceOnce` and `\voiceTwo`.



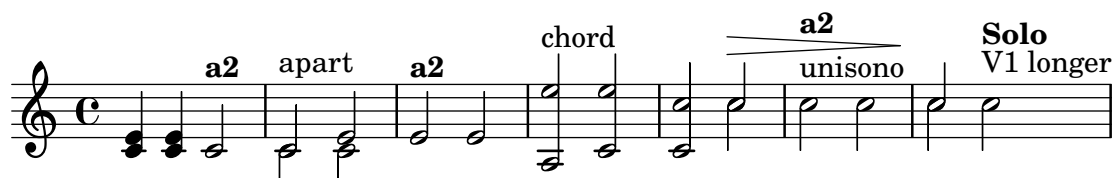
### part-combine-force-once.ly

Overrides for the part-combiner, affecting only one moment. The `partCombine...Once` override applies only to one moment, after which the old override – if any – is in effect again.



## part-combine-force.ly

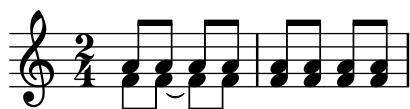
Overrides for the part-combiner. All functions like `\partCombineApart` and `\once \partCombineApart` are internally implemented using a dedicated `partCombineForced` context property.



## part-combine-global.ly

The analysis of the part combiner is non-local: in the following example, the decision for using separate voices in the 1st measure is made on the 2nd note, but influences the 1st note.

In the 2nd measure, the pattern without the tie, leads to combined voices.



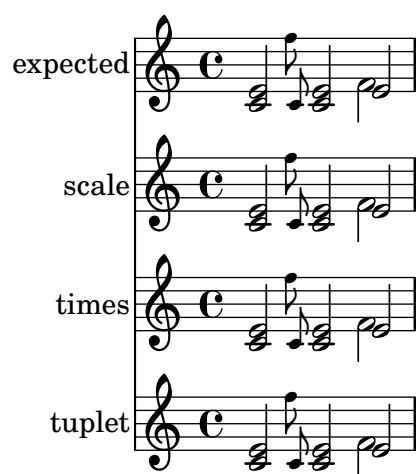
## part-combine-inside-grace.ly

The notes of the first chord share a stem but the notes of the second chord do not.



## part-combine-inside-scale-durations.ly

Music functions that scale durations also scale `\partCombine` decisions.



## part-combine-keep-with-tag.ly

`\keepWithTag` works with `\partCombine`.



### part-combine-markup.ly

Part combine texts accept markup.



### part-combine-mmrest-after-apart-silence.ly

Normal rests are preferred over multi-measure rests. A multi-measure rest beginning in one part in the middle of a multi-measure rest in the other part appears as expected.



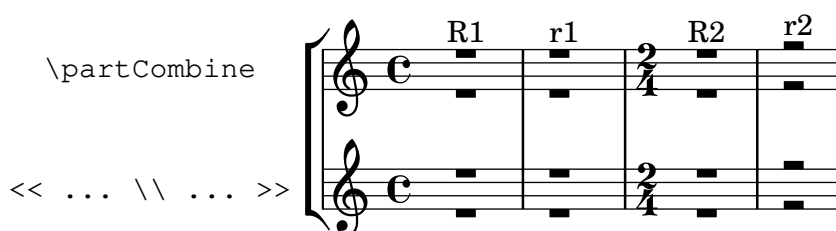
### part-combine-mmrest-after-solo.ly

Multimeasure rests are printed after solos, both for solo1 and for solo2.



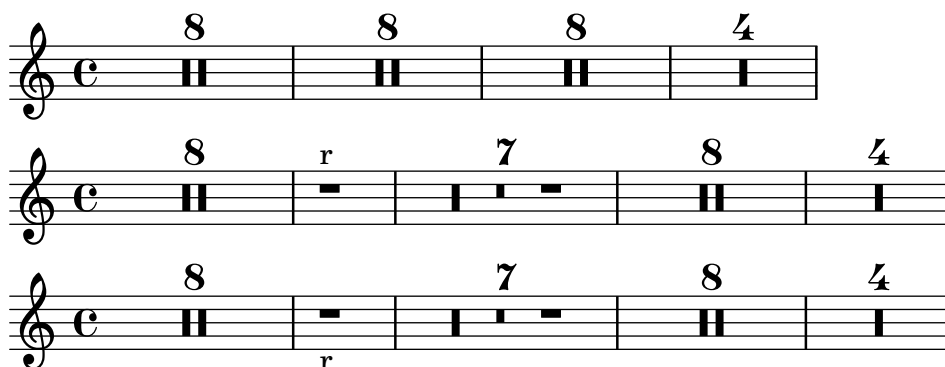
### part-combine-mmrest-apart.ly

The positioning of multimeasure rests in `\partCombineApart` passages corresponds with `\voiceOne` and `\voiceTwo` even when using non-standard staves.



### part-combine-mmrest-shared.ly

Multi-measure rests do not have to begin and end simultaneously to be combined.



### part-combine-relative.ly

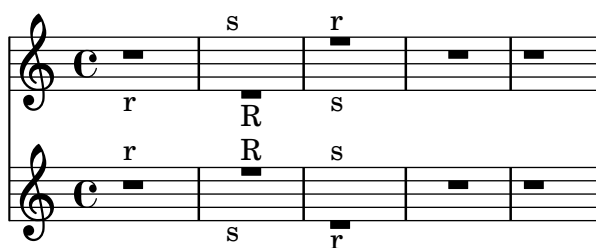
`\partCombine` needs to be given pitches in their final octaves, so if `\relative` is used it must be applied inside `\partCombine`. The pitches in `\partCombine` are unaffected by an outer `\relative`, so that the printed output shows the pitches that `\partCombine` used.

The expected output of this test is three identical measures.



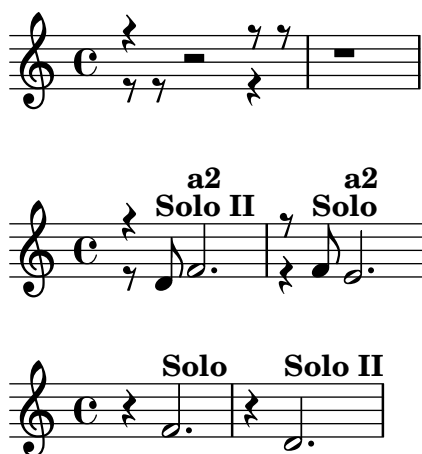
### part-combine-silence-mixed.ly

Different kinds of silence are not merged into the shared voice even if they begin and end simultaneously; however, when rests and skips are present in the same part, the skips are ignored.



### part-combine-silence.ly

Rests must begin and end simultaneously to be merged into the shared voice.



### part-combine-slur.ly

`\partCombine` handles slurs without errors.



### part-combine-solo-end.ly

SOLO is printed even if the solo voice ends before the other one. Unfortunately, the multi-rest of the 1st voice (which is 2 bars longer than the 2nd voice) does not get printed.



### part-combine-solo-global.ly

In this example, solo1 should not be printed over the 1st note, because of the slur which is present from the one-voice to the two-voice situation.



### part-combine-solo.ly

A solo string can only be printed when a note starts. Hence, in this example, there is no Solo-2 although the 2nd voice has a dotted quarter, while the first voice has a rest.

A Solo indication is only printed once; (shared) rests do not require reprinting a solo indication.

Solo 1/2 can not be used when a spanner is active, so there is no solo over any of the tied notes.



### part-combine-strings.ly

Test some transitions that might be found in string parts produced with \partCombine.



### part-combine-text-wait.ly

Wait for the next real note for part-combine texts (i.e. don't print part-combine texts on rests). This is needed because the part-combiner needs an override if one voice has a full-bar rest while the other has some rests and then a solo.





## part-combine-text.ly

The part combiner detects a2, solo1 and solo2, and prints texts accordingly.



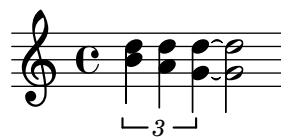
part-combine-tuplet-end.ly

End tuples events are sent to the starting context, so even after a switch, a tuple ends correctly.



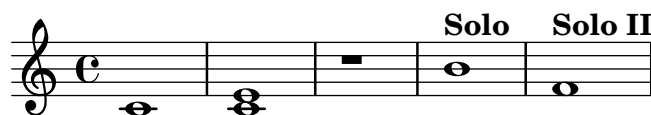
## part-combine-tuplet-single.ly

Tuplets in combined parts only print one bracket.



## part-combine-unequal-lengths.ly

The part combiner can combine parts of unequal lengths.



part-combine-with-grace.ly

Grace notes in parts are combined.



part-combine.ly

The new part combiner stays apart from:

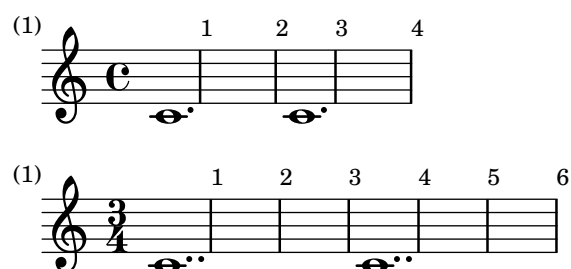
- different durations,
- different articulations (taking into account only slur/beam/tie), and
- wide pitch ranges.



## partial-add-moment.ly

In the unexpected case that `\partial` specifies a duration shorter than the following note, a bar line still appears after the specified duration.

The score in common time should have four bar lines. The score in 3/4 time should have six bar lines.



## partial-in-mid-piece.ly

`\partial` can be called in mid piece in multiple contexts. Measure 2 should contain two beamed eighth notes.



## partial-infinite-measure-length-at-start.ly

`\partial` produces a warning when used at the start of the piece when `Timing.measureLength` is infinite. In this test, a time signature remains in effect though the measure length is changed. This test should run with expected warnings only.



## partial-infinite-measure-length-in-mid-piece.ly

`\partial` produces a warning when used in mid piece when `Timing.measureLength` is infinite. In this test, a time signature remains in effect though the measure length is changed. This test should run with expected warnings only.



## partial-long.ly

`\partial` can create measures longer than the length dictated by the time signature.





## pdf-copy-paste.ly

In some fonts, the same glyph is used to render differing code points. In this file, the Japanese font uses the same glyph for representing U+898B and U+2F92. However, when running the output of this file through `pdftotext`, the original codepoints are returned.

見見

## pdf-metadata-fromproperty.ly

Header fields can contain `\fromproperty #'header:xxx` markups. They are correctly converted to strings in PDF metadata.

Warning: the current regression testing infrastructure will not notice if this test breaks.

**This should end in "OK": OK**



## pdfmark-metadata-unicode.ly

Correct handling of PDF metadata. LilyPond uses UTF-16BE encoding with BOM.

In this test, the `title` and `poet` fields contain some characters with Unicode values larger than U+00FF (Russian letters, Euro, etc.), while the `composer` field uses only characters below this threshold. As a stress test, they also contain a closing parenthesis, which needs to be escaped in the metadata strings by a backslash *after* encoding.

**UTF-16BE title: ² € ĀāœŔŬŭfЖюль)\ ;**

UTF-16BE poet: ) € ĀāœŔŬŭfЖюль

Latin1 composer: Jöhãñ Strauß



## pdfmark-metadata.ly

The PDF backend uses several header fields to store metadata in the resulting PDF file. Header fields with the prefix `pdf` override those without the prefix for PDF creation (not for visual display on the page).

***Title of the piece***  
**Subtitle of the piece**

**The Genius Composer**

The Arranger ⓘ



## pedal-bracket.ly

The brackets of a piano pedal should start and end at the left side of the main note-column. If a note is shared between two brackets, these ends are flared.

At a line-break, there are no vertical endings. Pedal changes can be placed at spacer rests.



## pedal-end.ly

Unterminated piano pedal brackets run to the end of the piece.



## pedal-ped.ly

The standard piano pedals style comes with Ped symbols. The pedal string can be also tuned, for example, to a shorter tilde/P variant at the end of the melody.



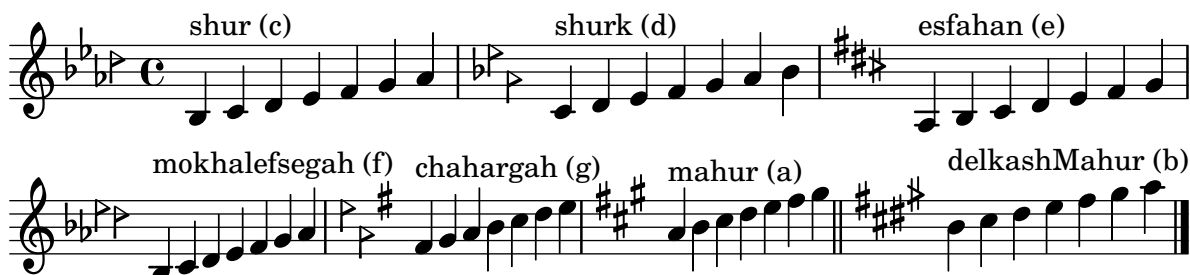
## persian-accidental-glyphs.ly

One notation style for Persian music uses the *sori* and *koron* accidental glyphs.



## persian-key-signatures.ly

Test Persian key signatures.



### phrasing-slur-dash.ly

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



### phrasing-slur-multiple.ly

LilyPond does not support multiple concurrent phrasing slurs with the parentheses syntax. In this case, warnings will be given and the nested slur will not be generated. However, one can create a second slur with a different spanner-id.



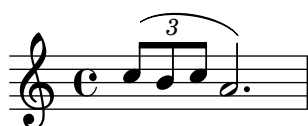
### phrasing-slur-slur-avoid.ly

PhrasingSlurs go over normal slurs.



### phrasing-slur-tuplet.ly

Phrasing slurs do not collide with triplet numbers.



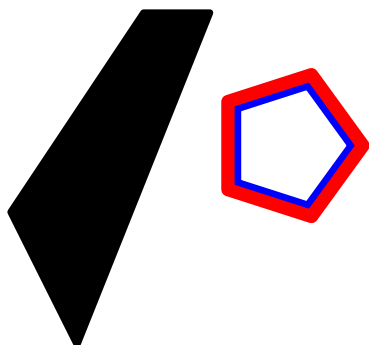
### point-and-click-types.ly

Point-and-click information can be generated only for certain event types.



### polygon.ly

The `\polygon` markup command draws polygons according to the properties `filled`, `thickness` and `extroversion`.



### polymer-ossia-partial.ly

This tests polymeric staves beginning at different times, with upbeats specified with `\partial`. One staff in 4/4 time and another in 3/4 time should end simultaneously. A third staff in 2/4 time should begin simultaneously with the staff in 3/4 time (apart from its grace note) and end after 2 full measures in 3/4 time. The ossia staves should have bar 1 after the upbeat, as usual.



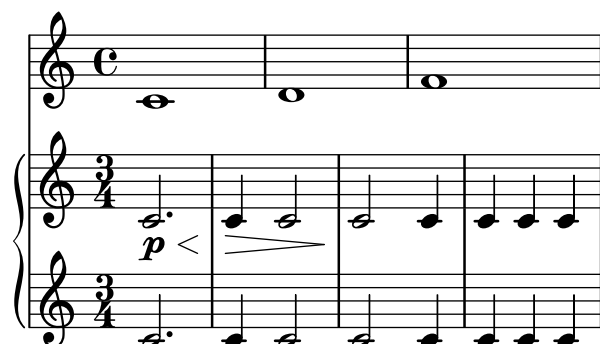
### polymer-ossia.ly

This tests polymeric staves beginning at different times. One staff in 4/4 time and another in 3/4 time should end simultaneously. A third staff in 2/4 time should begin simultaneously with the staff in 3/4 time (apart from its grace note) and end after 2 measures in 3/4 time.



### polymer.ly

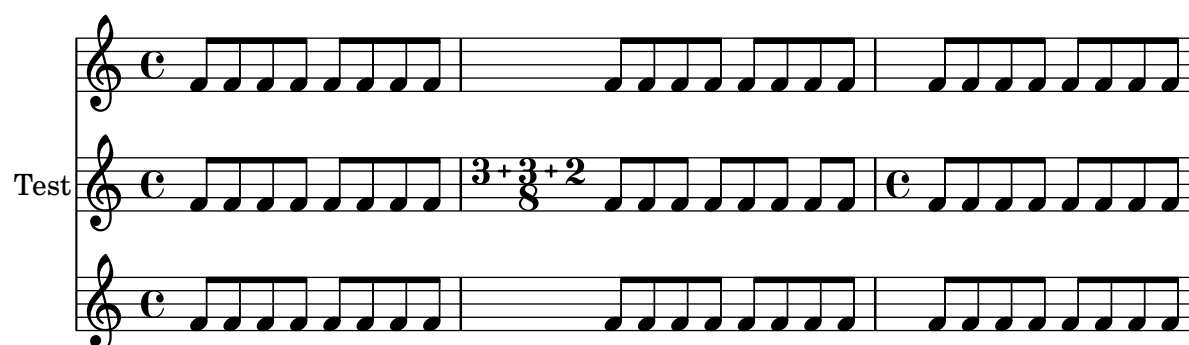
The `\enablePerStaffTiming` command makes `measureLength` and other timing properties independent between staves.



### polymetric-compound-meter.ly

The `\polymetric \timeAbbrev` works like `\polymetric \time`.

The staff named “Test” should change to  $(3+3+2)/8$  time in the second measure and revert to common time in the third. The other staves should remain in common time.



### polymetric-default-and-time.ly

The `\polymetric \default` command works as usual when it coincides with a `\time` command that changes the measure length. In measure 3, both staves should change to 3/4 time.



### polymetric-time-event.ly

The `\polymetric \time` command sets staff-specific timing properties. The `\polymetric \default` command unsets them.

The staff named “Test” should change to 8/8 time in the second measure and revert to common time in the third. The other staves should remain in common time.





### polymetric-time-nested.ly

The `\polymetric \time` command allows setting different time signatures in nested contexts.

In measure 2, the staff labeled “Test” should change to 5/5 time and the two staves grouped with it should change to 3/3 time.

In measure 3, the staff labeled “Test” should remain in 5/5 time (no new time signature printed), but the two staves grouped with it should revert to 1/1 time.

In measure 4, the staff labeled “Test” should revert to 1/1 time and the two staves grouped with it should remain in 1/1 (no new time signature printed).

The two other staves should indicate 1/1 time from the start with no change at any point.



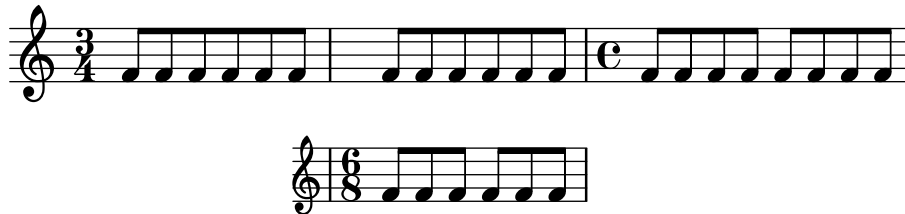
### polymetric-time-new-measure-length.ly

The `\polymetric \time` command works as usual when it coincides with a `\time` command that changes the measure length. In the second measure, staff “A” should change to 3/4 time and staff “B” should change to 6/8 time.



### polymetric-time-ossia-staff.ly

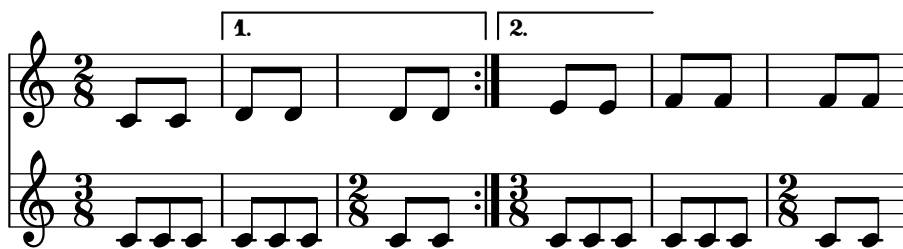
When an ossia staff with `\polymetric \time` terminates simultaneously with a change in the reference time signature, there is no warning.



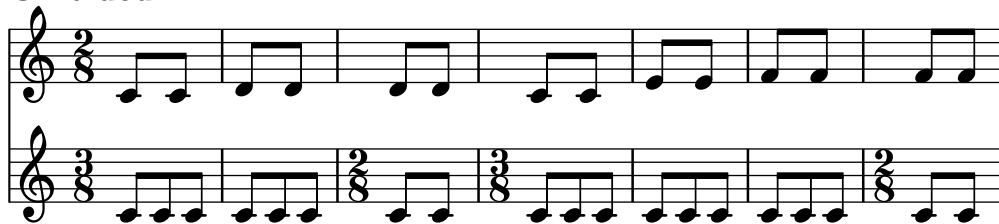
### polymetric-time-repeat.ly

It is possible (though complicated) to write an unfoldable `\repeat volta` with an aligned polymeter change in an alternative.

The folded and unfolded renditions of this test case should agree.



Unfolded



### polymetric-time-scaled-beam-exceptions.ly

In this test, the Score time signature is 3/2. In the staves with scaled meters, the automatic beamer should use the default exceptions for the written time signatures.



3

4

5

### polymetric-time-scaled-beam-half-measure.ly

In this test, the Score time signature is 4/4. In the staff with scaled 3/4 time, the automatic beamer should honor the `Timing.beamHalfMeasure` option as it would for unscaled 3/4 time.

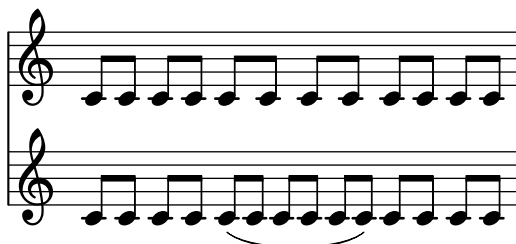
`Timing.beamHalfMeasure = ##f`

5 `Timing.beamHalfMeasure = ##t`

### polymetric-time-scaled-senza-misura.ly

This test defines a `\senzaMisura` command (which may be added to LilyPond once all required infrastructure is ready) and demonstrates that `\polymetric \senzaMisura` can be used to set scalable timing properties in a local context just as `\polymetric \time` can.

No time signature or bar lines appear in the output. The notes within the phrasing slur are scaled to  $\frac{2}{3}$  of their written duration, but they are beamed in pairs like the unscaled notes (not as triplets).



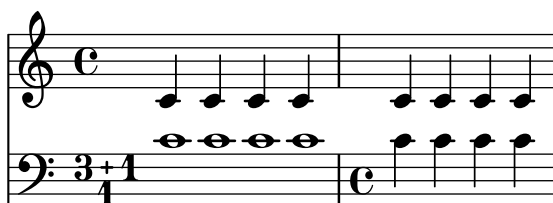
### polymetric-time-scaled-submeasure-structure.ly

In this test, the `Score` time signature is  $\frac{3}{2}$ . In the staves with alternating meters, dotted bar lines should correspond to the plus signs in the time signatures.



### polymetric-time-staff-with-scaled-meter.ly

`\scaleDurations ... \polymetric \time ...` can be used in a `\with` block. In the first measure, the bass staff should have a time signature of  $\frac{(3+1)}{1}$ , and it should contain four whole notes aligned with the four quarter notes in the treble staff. In the second measure, the bass staff should revert to  $\frac{4}{4}$  time.



### polymetric-time-warning-measure-length-event.ly

A warning is issued when simultaneous `\time` and `\polymetric \time` commands require different measure lengths. In this case, the `Score` time signature is  $\frac{5}{4}$  and the `Staff` time signature is  $\frac{5}{8}$ .



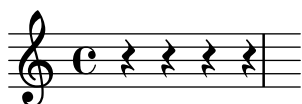
### polymetric-time-warning-measure-length-irregular.ly

A warning is issued when simultaneous `\time` and `\polymetric \time` commands require different measure lengths, and setting an irregular `measureLength` cannot defeat the warning, because it is based on the regular measure lengths of the given time signatures. In this case, the `Score` time signature is 2/2 and the `Staff` time signature is 6/8.



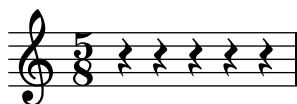
### polymetric-time-warning-measure-length-scaled.ly

A warning is issued when simultaneous `\time` and `\polymetric \time` commands require different measure lengths. In this case, both the `Score` and `Staff` time signatures are 4/4, but the `Staff` meter is scaled by a factor of 5/4.



### polymetric-time-warning-measure-length-with.ly

A warning is issued when a `Staff \with` block specifies a polymetric measure length that conflicts with the `Score`. In this case, the `Score` time signature is 5/4 and the `Staff` time signature is 5/8.



### polymetric-time-warning-mid-measure.ly

Mid-measure `\polymetric \time` commands not accompanied by `\partial` generate warnings.



### polymetric-time-warning-set-in-timing-score.ly

`\polymetric \time` is ignored with a warning when issued in a `Timing` context. In this case, the command is issued in the default `Score` context. The output should have 6/8 time.



### polymetric-time-warning-set-in-timing-staff.ly

`\polymetric \time` is ignored with a warning when issued in a `Timing` context. In this case, the command is issued in `Staff` context after `\enablePerStaffTiming`. The output should have 6/8 time.



### polymetric-time-warning-unset-in-timing-score.ly

`\polymetric \default` is ignored with a warning when issued in a `Timing` context. In this case, the command is issued in the default `Score` context. The output should have 6/8 time.



### polymetric-time-warning-unset-in-timing-staff.ly

`\polymetric \default` is ignored with a warning when issued in a `Timing` context. In this case, the command is issued in `Staff` context after `\enablePerStaffTiming`. The output should have 6/8 time.



### polymetric-time-with-in-voice.ly

`\polymetric \time` may be used in a new `Voice`'s `\with` block to set timing properties in that context. The `\polymetric \default` command can later unset them.

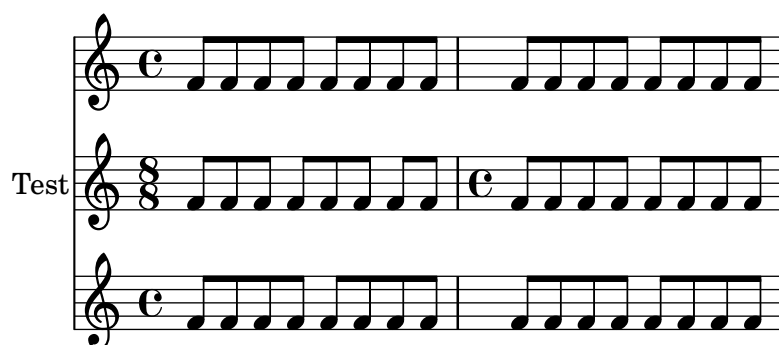
Both staves should indicate common time. Beaming should follow the conventions for common time, except that the first measure of the bass voice should be beamed for 8/8 time.



### polymetric-time-with.ly

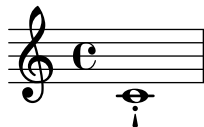
`\polymetric \time` may be used in a new `Staff`'s `\with` block to set staff-specific timing properties. The `\polymetric \default` command can later unset them.

The staff named "Test" should begin in 8/8 time and revert to common time in the second measure. The other staves should stay in common time from the start.



## post-events-from-scheme.ly

Multiple post events can be attached from Scheme expressions.



## post-events-wrapper-direction.ly

Multiple post events can be grouped into a single post-event-like expression that dissolves into its constituents as soon as it becomes attached to a music expression. When property modifiers (such as tweaks or direction) or other are applied to those, they are transferred to the contained elements rather than being ignored.



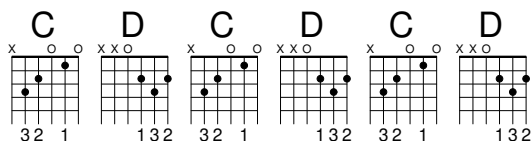
## post-events-wrapper-ordering.ly

When multiple post events are wrapped, they are ordered the same as if they had not been wrapped. Tweaks applied to the wrapper are applied to every element.



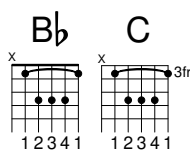
## predefined-fretboards-transpose.ly

Transposition by less than one octave up or down should not affect predefined fretboards.



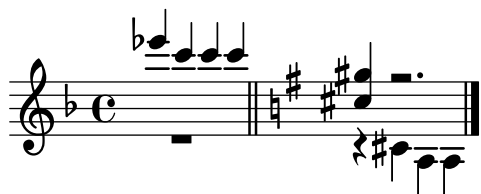
## predefined-fretboards.ly

Predefined fretboards and chord shapes can be added.



## prefatory-separation.ly

Prefatory items maintain sufficient separation from musical notation for readability, even in tight spacing. The notes should remain generally on the correct side of the time signature, key signature and bar lines. A key change to G major should be legible.



### prefatory-spacing-matter.ly

Distances between prefatory items (e.g. clef, bar, etc.) are determined by engraving standards. These distances depend on which items are combined. Mid-line, the order for clefs and bar lines is different from the start of line.



### print-initial-repeat-bar.ly

Using the `printInitialRepeatBar` property, repeat bar lines can be printed automatically at the start of the piece.



### profile-property-access.ly

heavily mutilated Edition Peters Morgenlied by Schubert



# LilyPond demo

Lieblich, etwas geschwind

1. Sü - ßes  
2. いろはに כף

2.

3

Licht! Aus gol - denen Pfor - ten brichst du sie - gend durch die  
ta ta ほへど ちり める Жъл дю ля זה いろはに כף

6

Nacht. Schöner Tag, du bist er - wacht.  
ta ta ほへ ちり める Жъл дю ля

*cresc.* *f*

### property-grace-polyphony.ly

Property overrides and reverts from `\grace` do not interfere with the overrides and reverts from polyphony.



### property-nested-override.ly

Nested properties may be overridden using Scheme list syntax. This test performs two property overrides: the first measure uses standard `\override` syntax; the second uses a list.



### property-nested-revert.ly

nested properties may also be reverted. This uses Scheme list syntax.



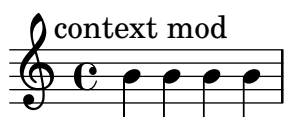
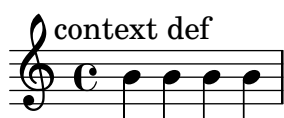
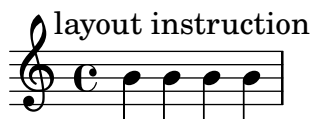
### property-once.ly

Once properties take effect during a single time step only.



### property-unset.ly

`\unset` should be able to unset the 'DrumStaff'-specific 'clefGlyph' equally well as layout instruction, in a context definition, or as context modification. All systems here should revert to the 'Score'-level violin clef.



## push-to-tag.ly

Adding material to a tag in sequential and simultaneous expressions using `\pushToTag` and `\appendToTag`. One should get the equivalent of

```
{ c' e' g' <<c' e' g' c''>> <<c'' g' e' c'>> g' e' c' }
```



## qr-code-error-correction-level.ly

QR codes can be created with all four possible error correction levels.



## qr-code-version.ly

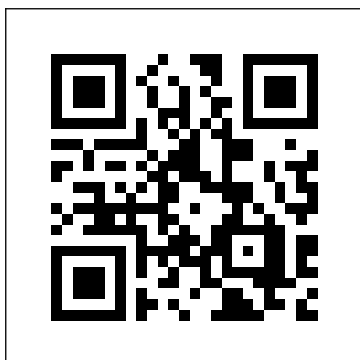
Test QR codes with different versions (i.e., matrix sizes).

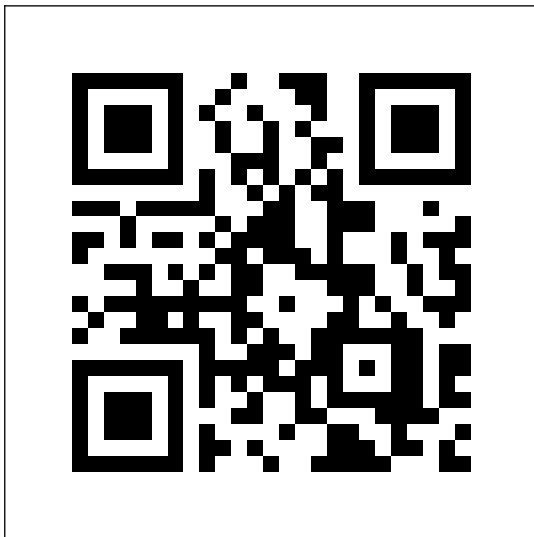




### qr-code.ly

The `\qr-code` markup command inserts a QR code, which can be printed at an arbitrary size. The padding around it scales with the size.





### quote-cue-during.ly

The `cueDuring` form of quotation will set stem directions on both quoted and main voice, and deliver the quoted voice in the `cue Voice`. The music function `\killCues` can remove all cue notes.

Spanners run to the end of a cue section, and are not started on the last note.

quoteMe

orig (killCues)

orig+quote

## quote-cue-event-types.ly

The `cueDuring` and `quoteDuring` forms of quotation use the variables `quotedCueEventTypes` and `quotedEventTypes` to determine which events are quoted. This allows different events to be quoted for cue notes in comparison to normal quotes.

`quotedEventTypes` is also the fallback for cue notes if `quotedCueEventTypes` is not set.

The image shows three staves of musical notation in C major, 4/4 time. The top staff, labeled 'Quoted Voice', contains a melody starting with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a half note C5. The middle staff, labeled 'quoteDuring', contains the same melody as the top staff. The bottom staff, labeled 'cueDuring', contains a melody starting with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a half note C5. The 'quoteDuring' and 'cueDuring' staves have a *ff* dynamic marking under the final half note.

The image shows a single staff of musical notation in C major, 4/4 time, labeled 'Fallback'. It contains a melody starting with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a half note C5. The staff has a *ff* dynamic marking under the final half note.

## quote-cyclic.ly

Two quoted voices may refer to each other. In this example, there are notes with each full-bar rest.

The image shows two staves of musical notation in C major, 4/4 time. The top staff contains a melody starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bottom staff contains a melody starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The staves are connected by a brace on the left, indicating they are part of a single musical system.

## quote-during-subvoice.ly

`\quoteDuring` and `\cueDuring` shall properly quote voices that create a sub-voice. The sub-voice will not be quoted, though. Exceptions are sections of parallel music `<< {...} \ {...} >>`, which will be quoted.



### quote-during.ly

With `\cueDuring` and `\quoteDuring`, fragments of previously entered music may be quoted. `quotedEventTypes` will determines what things are quoted. In this example, a 16th rest is not quoted, since `rest-event` is not in `quotedEventTypes`.

quoteMe

orig

orig+quote

### quote-empty.ly

A warning should be produced for empty quoted music.

This space intentionally left blank.

### quote-grace.ly

Quotes may contain grace notes. The grace note leading up to an unquoted note is not quoted.

quoted

quoted

original

### quote-kill-cues.ly

`\killCues` shall only remove real cue notes generated by `\cueDuring`, but not other music quoted using `\quoteDuring`.



### quote-overrides.ly

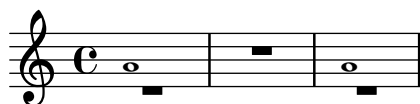
The `\quoteDuring` command shall also quote correctly all `\override`, `\once \override`, `\revert`, `\set`, `\unset` and `\tweak` events. The first line contains the original music, the second line quotes the whole music and should look identical.

By default, not all events are quoted. By setting the quoted event types to `'(StreamEvent)`, everything should be quoted.



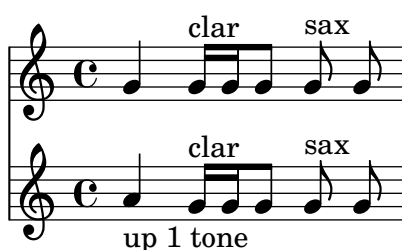
### quote-tie.ly

Voices from different cues must not be tied together. In this example, the first note has a tie. This note should not be tied to the second visible note (following the rest). Note that this behavior will not hold for cues in direct succession, since only one `CueVoice` context is created (with `context-id` 'cue').



### quote-transposition.ly

Quotations take into account the transposition of both source and target. In this example, all instruments play sounding central C, the target is an instrument in F. The target part may be `\transposed`. The quoted pitches will stay unchanged.





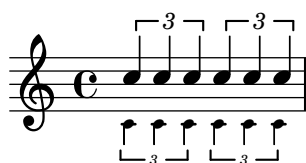
### quote-tuplet-end.ly

Tuplet bracket ends properly when quoting.



### quote-tuplet.ly

In cue notes, Tuplet stops are handled before new tuplets start.



### quote.ly

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

quoteMe

orig

orig+quote

### ragged-bottom-one-page.ly

For a one-page score, ragged-bottom should have the same effect as ragged-last-bottom.



### ragged-right-compressed.ly

When a score takes up only a single line and it is compressed, it is not printed as ragged.



### ragged-right-disabled.ly

When ragged-right is specifically disabled, a score with only one line will not be printed as ragged.



### ragged-right-one-line.ly

When a score takes up only a single line and it is stretched, it is printed as ragged by default.



### recursive-text-replacement.ly

Parts of a string that are the result of an automatic replacement are not processed themselves for replacements.

This is good.

This is shorter.

### rehearsal-mark-align.ly

Marks are put on top a breakable symbol, according to the value of `break-align-symbols` grob property. The same holds for `BarNumber` grobs.



### rehearsal-mark-direction.ly

Rehearsal marks with direction DOWN get placed at the bottom of the score.



### rehearsal-mark-end-of-score.ly

A rehearsal mark at the end of the score does not cause programming errors or strange output.



### rehearsal-mark-final-score.ly

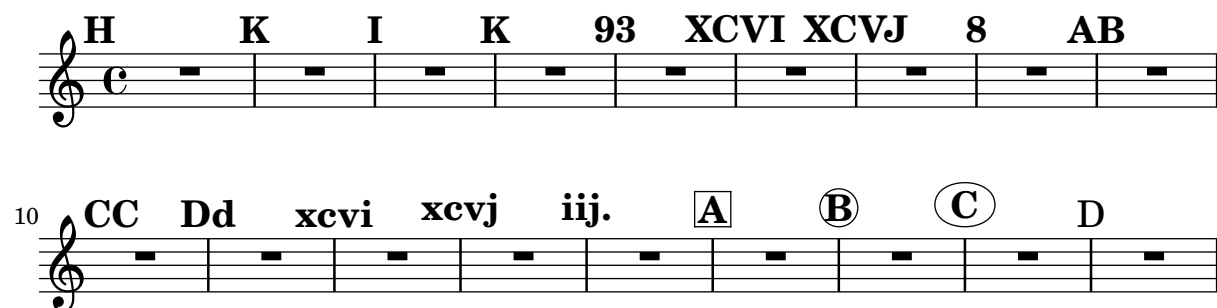
Rehearsal marks at the end of the last measure of a score are automatically made visible.



### rehearsal-mark-formatters.ly

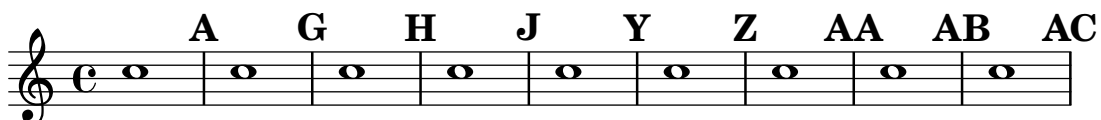
Comparison of rehearsalMarkFormatter functions.

The marks should read H, K, I, K, 93, XCVI, XCVJ, 8, AB, CC, Dd, xcvi, xcvj, iij., boxed A, circled B, ovalled C, medium font D.



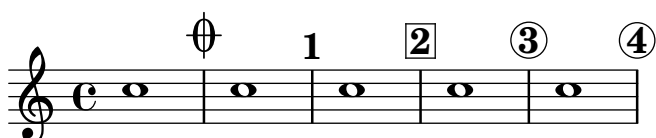
### rehearsal-mark-letter.ly

Rehearsal marks in letter style: the I is skipped, and after Z, double letters are used. The mark may be set with `\mark NUMBER`, or with `Score.rehearsalMark`.



### rehearsal-mark-number.ly

Marks can be printed as numbers. By setting `rehearsalMarkFormatter` we may choose a different style of mark printing. Also, marks can be specified manually, with a markup argument.



## relative-repeat.ly

Using repeat unfold within a relative block gives a different result from writing the notes out in full. The first system has all the notes within the stave. In the second, the notes get progressively higher.

The first staff shows a sequence of notes: a whole note C4, followed by a half note D4, and then a series of repeated notes. The first repeat is labeled 'Alt1' and contains a half note D4 and a half note E4. The second repeat is labeled 'Alt2' and contains a half note D4 and a half note E4. The third repeat is labeled 'Alt3' and contains a half note D4 and a half note E4. The notes are all within the staff.

The second staff shows the same sequence of notes, but the repeated notes are written out in full. The first repeat is labeled 'Alt1' and contains a half note D4 and a half note E4. The second repeat is labeled 'Alt2' and contains a half note D4 and a half note E4. The third repeat is labeled 'Alt3' and contains a half note D4 and a half note E4. The notes are written out in full, and the staff is filled with notes.

## relative.ly

Notes are entered using absolute octaves, octaves relative to the previous note, or relative to a fixed octave.

The staff shows a sequence of notes: a whole note C4, followed by a half note D4, and then a series of repeated notes. The first repeat is labeled 'Alt1' and contains a half note D4 and a half note E4. The second repeat is labeled 'Alt2' and contains a half note D4 and a half note E4. The third repeat is labeled 'Alt3' and contains a half note D4 and a half note E4. The notes are all within the staff.

## remove-empty-context-mod.ly

`\RemoveEmptyStaves` is defined separately from context definitions so it can be used outside of `\layout` blocks.

The staff shows a single note: a whole note C4.

2

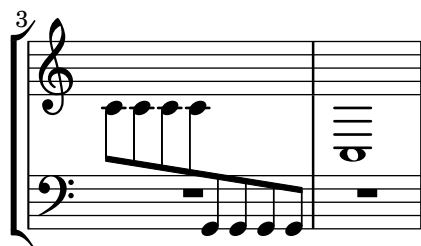
## remove-empty-staves-auto-knee.ly

`RemoveEmptyStaves` should keep the pre-existing value of `auto-knee-gap`. In this case, the cross-staff beam should be between the two staves.

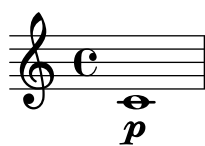
The staff shows a cross-staff beam between two staves. The top staff is a treble clef and the bottom staff is a bass clef. The beam is between the two staves.

2

The staff shows a single note: a whole note C4.



### remove-empty-staves-dynamics.ly



### remove-empty-staves-with-rests.ly

Rests should not keep staves alive when `\RemoveEmptyStaves` is active. The following example should have only one staff.

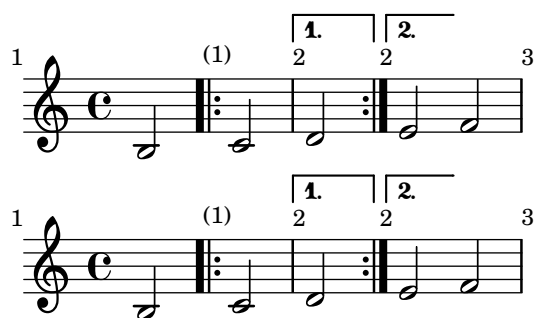


### remove-layer-symbol.ly

The `VerticalAxisGroup.remove-layer` property can be used to keep staves alive with reference to other staves in the `Keep_alive_together_engraver` group.

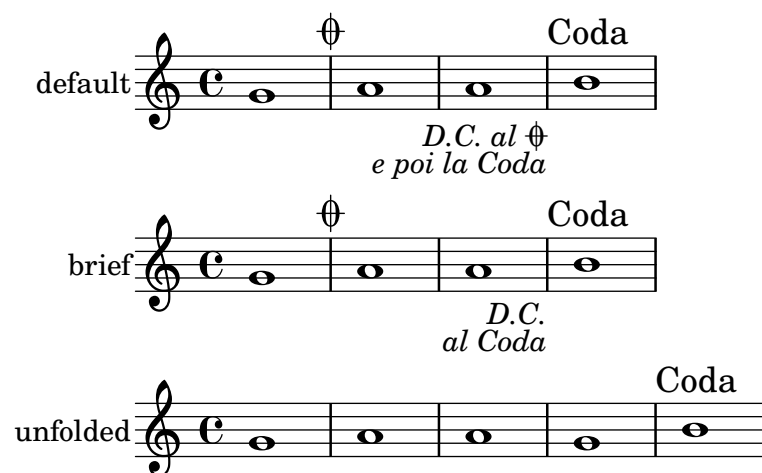
Continuous	
Alive with A or B	
A	
Alive with A	

Bar numbers on repeat bar lines do not depend on the order in which `Bar_number_engraver` and `Repeat_acknowledge_engraver` run. The two systems in this test should be identical.



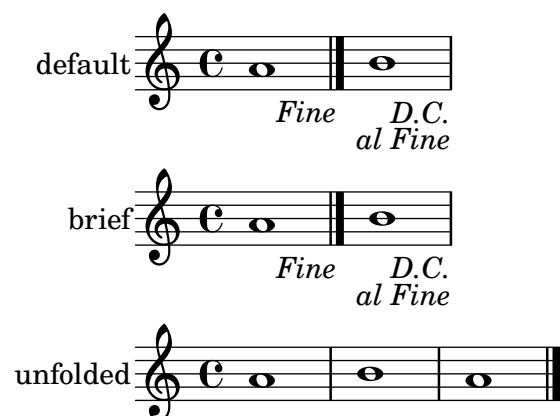
### repeat-dc-al-coda.ly

This tests *D.C. al Coda* form and how it unfolds.



### repeat-dc-al-fine.ly

This tests *D.C. al Fine* form and how it unfolds.



### repeat-dc-al-segno.ly

This tests *D.C. al Coda* form, but with a segno where the Coda label would normally be. The *D.C.* instructions refer to the segno.



brief

unfolded

### repeat-dc-one-alternative.ly

A `\repeat segno` with a single alternative ending that is used for all volte receives a volta bracket rather than a coda sign because there is no material to skip. The bracket hooks down at the *D.C.*.

The bracket communicates the return count, so the return count is omitted from the *D.C.* instruction to avoid redundancy.

Coda

D.C.

Coda

### repeat-dc-then-ds.ly

This tests simple *D.C.* form with a segno following, and how it unfolds.

D.C. D.S. %

### repeat-dc-then-rehearsal-mark.ly

This tests simple *D.C.* form with a rehearsal mark following.

A

D.C.

A



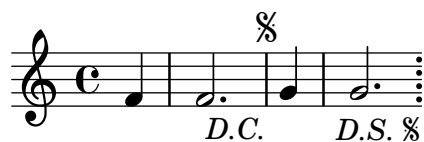
### repeat-dc-then-section-label.ly

This tests simple *D.C.* form with a section label following.



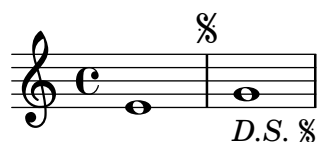
### repeat-dc-unaligned.ly

Where a *D.C.* or *D.S.* instruction is not aligned on a measure boundary, the bar line defined by `underlyingRepeatBarType` appears by default. In this case, the *D.C.* should have a normal bar line and the *D.S.* should have a dotted bar line.



### repeat-dc-v-ds.ly

When jumps to different targets occur simultaneously, LilyPond ignores one and issues a warning. Either a *D.C.* or a *D.S.* instruction, but not both, is expected. Unfolding is not affected: this case unfolds to EGEGG.



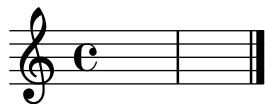
### repeat-dc-v-fine-end-visible.ly

By default, `\fine` does not create a *Fine* instruction at the written end of the music, but this can be changed with the `finalFineTextVisibility` context property. There is no warning when a simultaneous *D.C.* instruction must appear there.



### repeat-dc-v-fine-end.ly

By default, `\fine` does not create a *Fine* instruction at the written end of the music, so there is no conflict when a simultaneous *D.C.* instruction must appear there.



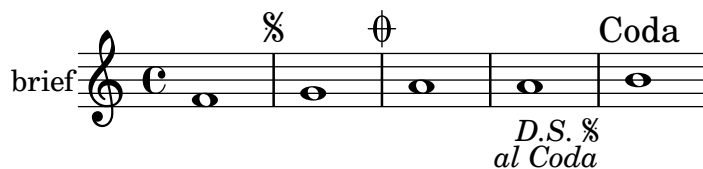
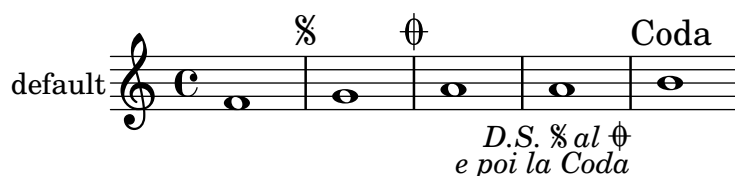
### repeat-dc-v-fine.ly

When events creating *Fine* and *D.C.* occur simultaneously, both indications are printed. This use case is not valued, but it is included in the regression test suite for robustness and difference detection.



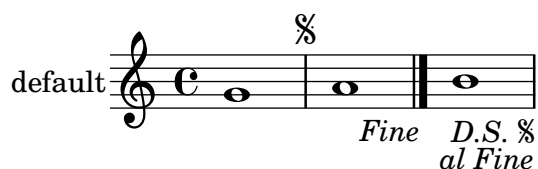
### repeat-ds-al-coda.ly

This tests *D.S. al Coda* form and how it unfolds.



### repeat-ds-al-fine.ly

This tests *D.S. al Fine* form and how it unfolds.



brief

*Fine D.S. %  
al Fine*

unfolded

### repeat-ds-bar-line.ly

Setting `segnoStyle` to `bar-line` suppresses the first segno mark and causes a *D.S.* instruction to say simply *D.S.* without the mark. The second segno mark does appear and the corresponding *D.S.* instruction includes it.

*D.S. D.S. %%*

### repeat-ds-body-empty.ly

If the body of a segno repeat is empty, the result might be ugly, but it does not manifestly contradict the input. The margin labels show the expected note performance sequence.

A

*D.S. %*

AB

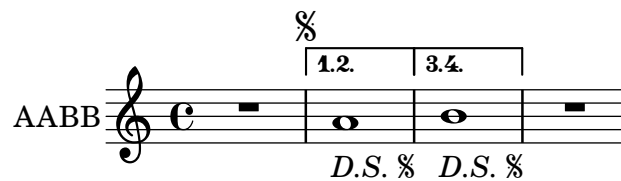
*D.S. %*

AAB

*D.S. %*

ABB

*D.S. % D.S. %*



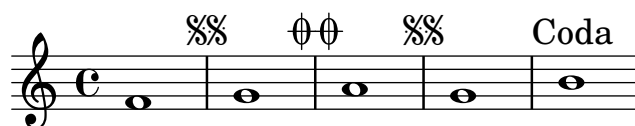
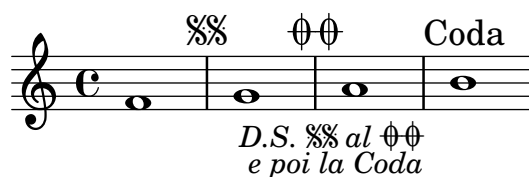
### repeat-ds-formatter.ly

The format of *D.S.* and related instructions can be customized by overriding the `dalSegnoTextFormatter` context property. The line should end with the instruction *A SIGNO*.



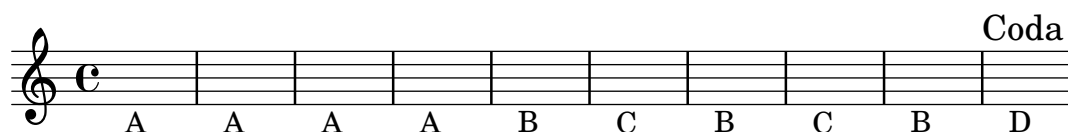
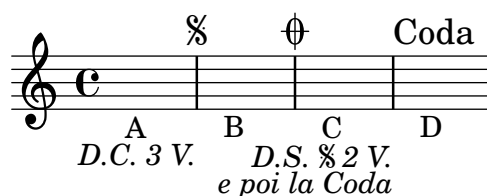
### repeat-ds-mark-override.ly

Segno and coda marks created automatically by `\repeat segno` can be manually overridden with `\segnoMark` and `\codaMark`. A double segno and double coda sign should appear.



### repeat-ds-return-count.ly

When a *D.C.* or *D.S.* instruction is to be performed more than once, the default `dalSegnoTextFormatter` includes the count in the instruction. In this case, the *D.C.* instruction should indicate returning thrice and the *D.S.* instruction should indicate returning twice.



### repeat-ds-torture.ly

This tests mark formatting and placement for three sequential `\repeat segno` sections, each with three alternative endings, with some used for multiple volte.

default

Commencement

Bridge

Fade-out

brief

Commencement

Bridge

Fade-out

repeat-etc.ly

Repeat constructs without alternatives can be abbreviated using `\etc`. The output should consist of one measure of quarter notes followed by three “percent” measures.

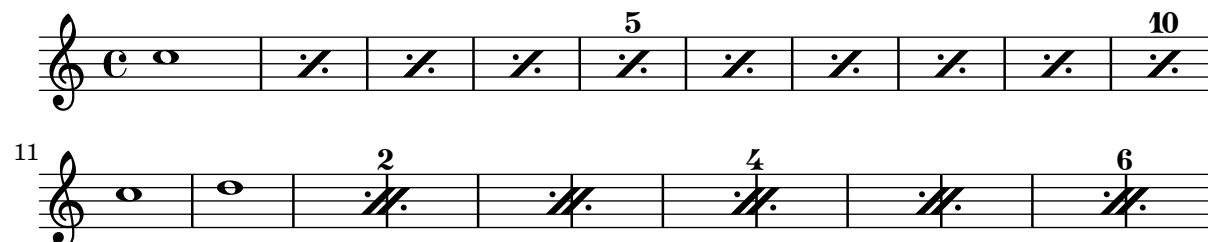
repeat-line-break.ly

Across linebreaks, the left edge of a first and second alternative bracket should be equal.

The first system of the musical score consists of three staves. The first staff contains a single measure with a treble clef, a common time signature, and a half note G4. The second staff begins with a measure number '2' and contains two measures: the first is a half note G4 with a first ending bracket and a double bar line, and the second is a half note G4 with a second ending bracket and a double bar line. The third staff begins with a measure number '7' and contains one measure with a half note G4.

### repeat-percent-count-visibility.ly

Percent repeat counters can be shown at regular intervals by setting `repeatCountVisibility`.



### repeat-percent-count.ly

Percent repeats get incremental numbers when `countPercentRepeats` is set, to indicate the repeat counts, but only if there are more than two repeats.



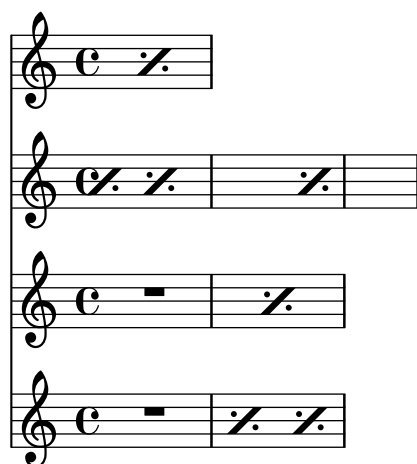
### repeat-percent-grace.ly

Percent repeats are also centered when there is a grace note in a parallel staff.



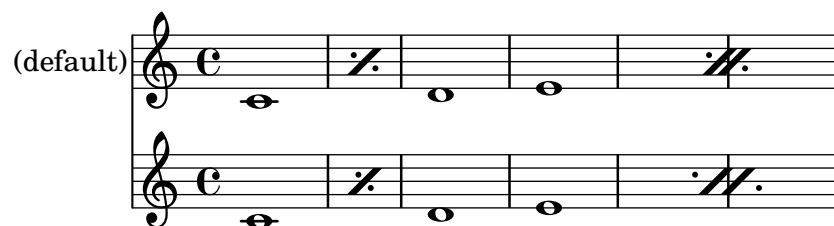
### repeat-percent-isolated.ly

Isolated percent-repeat signs can be printed.



### repeat-percent-kerning.ly

The positioning of dots and slashes in percent repeat glyphs can be altered using `dot-negative-kern` and `slash-negative-kern`.



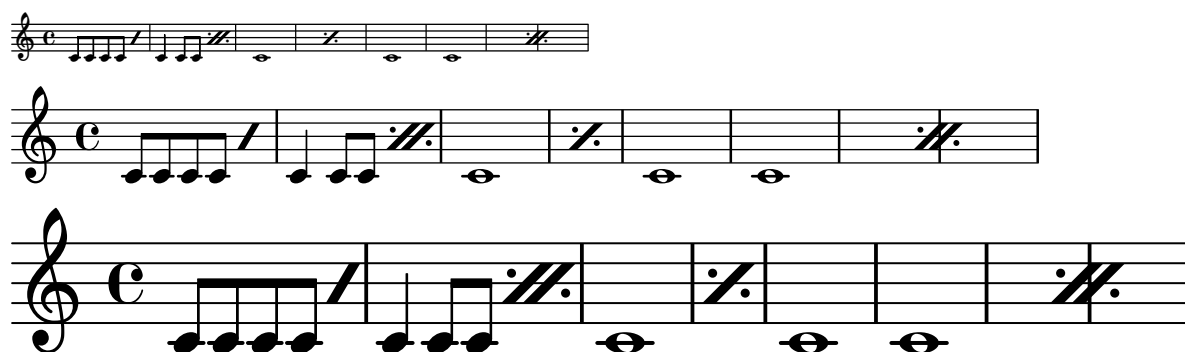
### repeat-percent-skipbars.ly

Percent repeats are not skipped, even when `skipBars` is set.



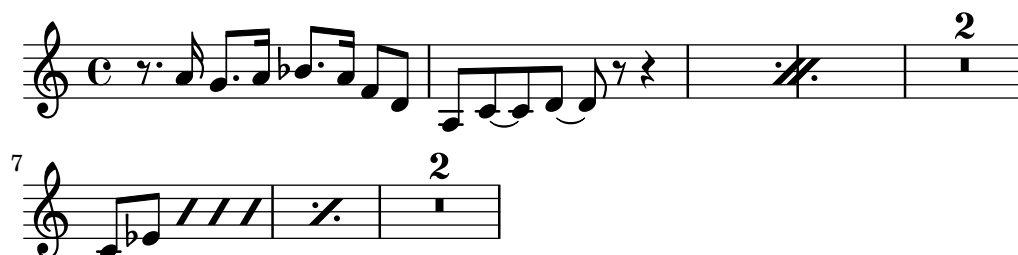
### repeat-percent-staff-size.ly

Slash and percent signs are correctly scaled at different staff sizes.



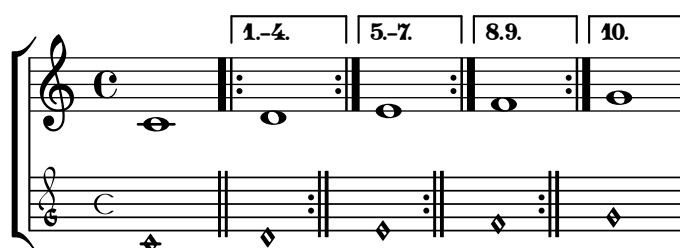
### repeat-percent.ly

Measure repeats may be nested with beat repeats.



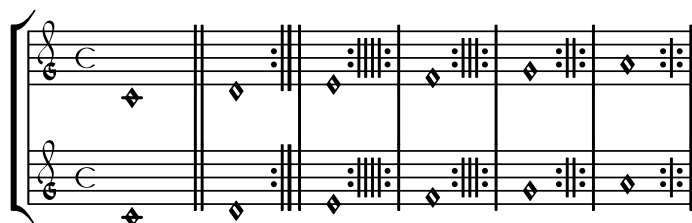
### repeat-petrucchi-alternatives.ly

Alternative endings are not expected in ancient music. Here, the signum repetitionis resembles a modern repeat sign rather than telling the number of times the alternative is performed.



### repeat-petrucci-with-measure-bar-lines.ly

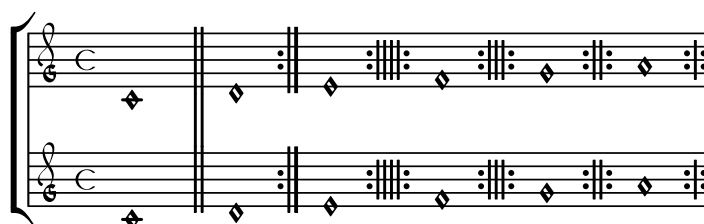
This test demonstrates an ancient repeat sign in the Petrucci style, but with measure bar lines enabled. A single bar line should follow each repeat sign.



### repeat-petrucci.ly

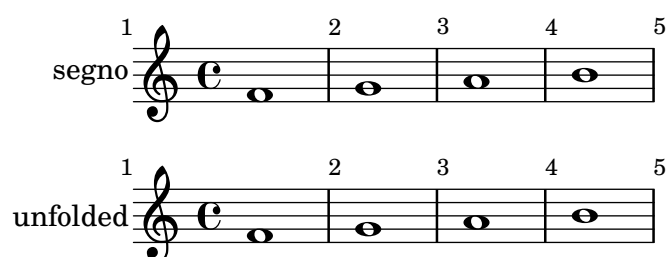
This test demonstrates an ancient repeat sign in the Petrucci style. The sign consists of 1 to 4 short strokes between repeat dots, with the number of strokes indicating the number of times the preceding section is to be performed. The number of strokes is determined by the argument to `\repeat volta`, and a count higher than 4 falls back on a modern-looking sign with two long strokes. Despite appearances, these repeat signs are not bar lines.

A double bar line should follow the first note. A repeat sign should follow each following note: modern, 4 strokes, 3 strokes, 2 strokes, 1 stroke.



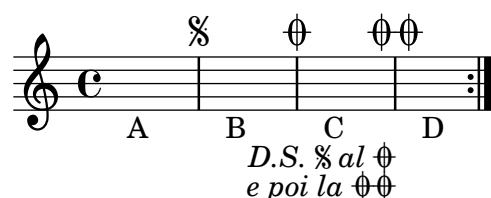
### repeat-segno-count-one.ly

This piece consists of three consecutive sections using `\repeat segno 1`. Because of the count, no repeat notation should appear.

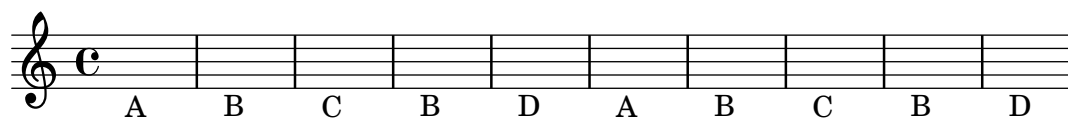


### repeat-segno-in-volta-end.ly

This tests a `\repeat segno` inside and at the end of a `\repeat volta`. The music unfolds to ABCBD ABCBD

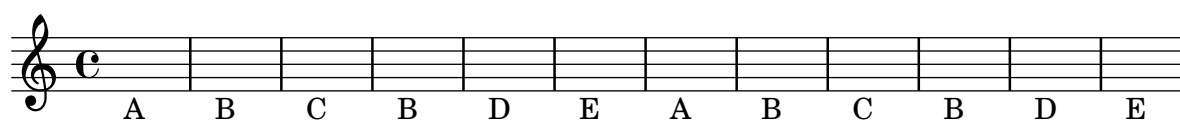
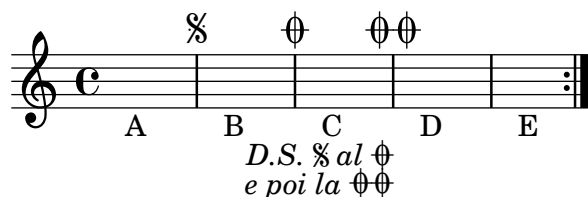






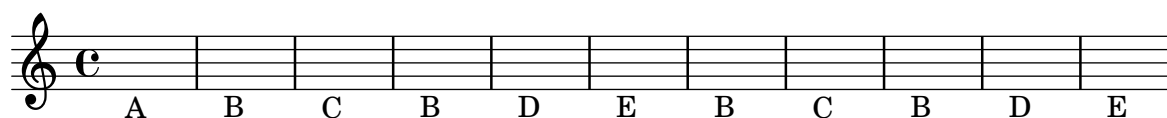
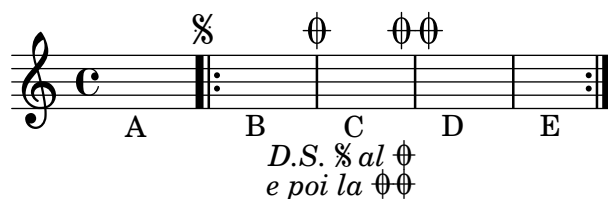
### repeat-segno-in-volta-middle.ly

This tests a `\repeat segno` inside and in the middle of a `\repeat volta`. The music unfolds to ABCBDE ABCBDE.



### repeat-segno-in-volta-start.ly

This tests a `\repeat segno` inside and at the start of a `\repeat volta`. The music unfolds to A BCBDE BCBDE.



### repeat-short-function-names.ly

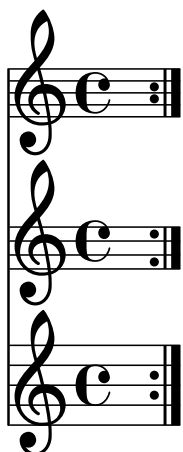
`\*` is an abbreviation for `\repeat unfold` and `\%` is an abbreviation for `\repeat percent`. The output should consist of one measure of quarter notes followed by three “percent” measures.



### repeat-sign-global-size10.ly

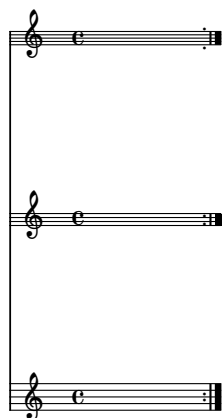
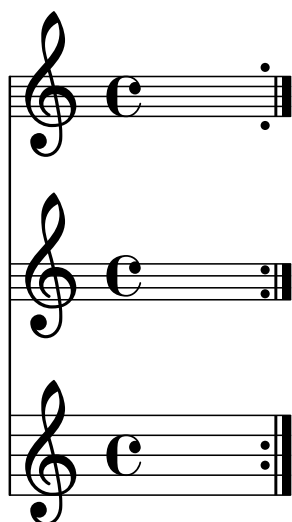
The two dots of a repeat sign should be symmetric to the staff center and avoid staff lines even for exotic staves. Test `set-global-staff size 10` (with `layout-set-staff-size`).





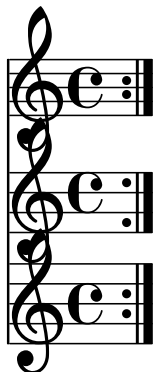
### repeat-sign-global-size30.ly

The two dots of a repeat sign should be symmetric to the staff center and avoid staff lines even for exotic staves. Test set-global-staff size 30 (with layout-set-staff-size).



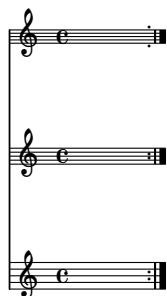
### repeat-sign-global-size5.ly

The two dots of a repeat sign should be symmetric to the staff center and avoid staff lines even for exotic staves. Test set-global-staff size 10 (with layout-set-staff-size).



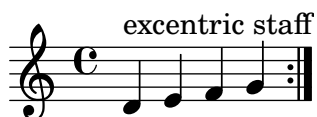
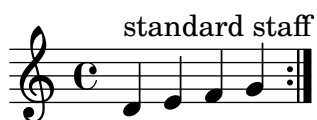
### repeat-sign-layout-size.ly

The two dots of a repeat sign should be symmetric to the staff center and avoid staff lines even for exotic staves. Test layout-set-staff-size.

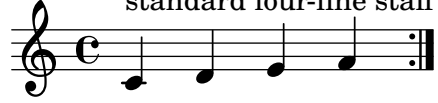


### repeat-sign.ly


The two dots of a repeat sign should be symmetric to the staff center and avoid staff lines even for exotic staves.



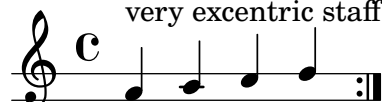
standard four-line staff



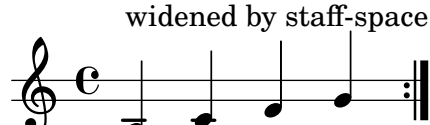
excentric four-line staff



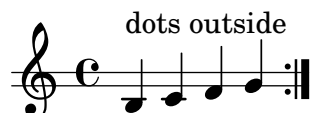
very excentric staff




widened by staff-space



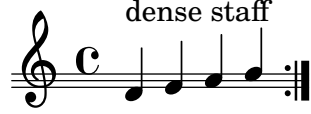
dots outside




narrow staff



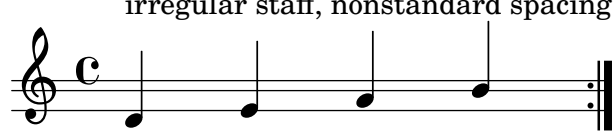
dense staff



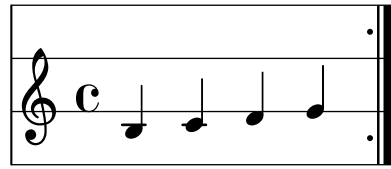
irregular staff, standard spacing



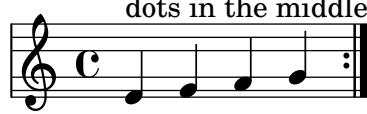
irregular staff, nonstandard spacing




dots in outer spaces



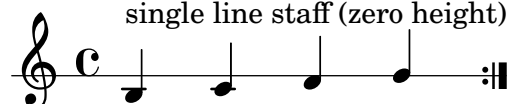
dots in the middle



thick-lined staff



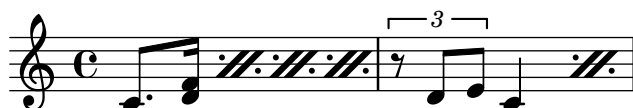
single line staff (zero height)





### repeat-slash-mixed.ly

Beat repeats for patterns containing mixed durations use a double percent symbol.



### repeat-slash-multi.ly

Beat repeats for patterns containing identical durations shorter than an eighth note use multiple slashes.



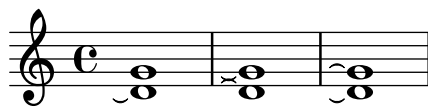
### repeat-slash.ly

Within a bar, beat repeats denote that a music snippet should be played again.



### repeat-tie-chords.ly

`\repeatTie` ties should also work on individual notes of a chord.



### repeat-tie-parenthesize.ly

A `\repeatTie` may be parenthesized.



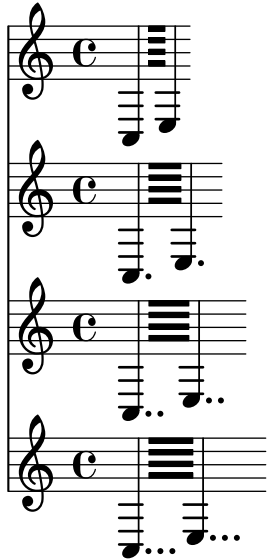
### repeat-tie.ly

Repeat ties are only connected on the right side to a note head.



### repeat-tremolo-beams.ly

Each of the staves here should have four tremolo beams.



### repeat-tremolo-chord-rep.ly

Tremolos work with chord repetitions.



### repeat-tremolo-dots.ly

Dots are added to tremolo notes if the durations involved require them.



### repeat-tremolo-one-note-articulation.ly

A tremolo repeat containing only one note (no sequential music) shall not be scaled. An articulation or dynamic sign on the note should not confuse lilypond.



### repeat-tremolo-three-notes.ly

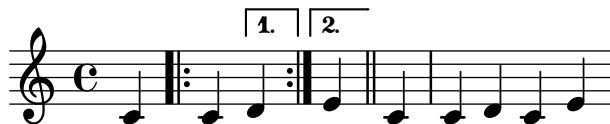
A tremolo can have more than two notes. Also check that linebreaks between tremolos still work and that empty tremolos don't crash.





### repeat-unfold-all.ly

Volta repeats may be unfolded through the music function `\unfoldRepeats`.



### repeat-unfold-count-one.ly

`\repeat unfold 1` unfolds according to the count. This piece has one measure and `\unfoldRepeats` does not change that.



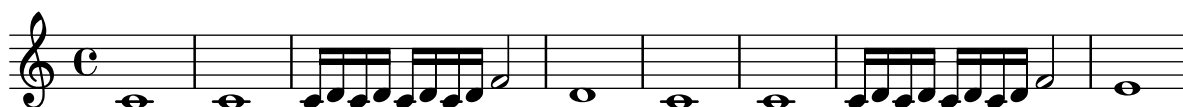
### repeat-unfold-partial.ly

The music function `\unfoldRepeats` can take an optional argument-list specifying which type(s) of repeated music has to be unfolded.

not expanding



expanding all

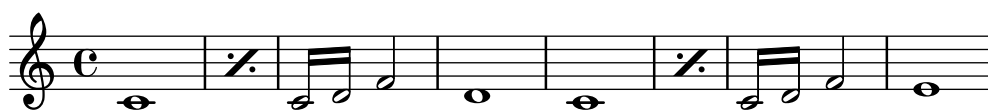


expanding percent-repeated-music



expanding tremolo-repeated-music



**expanding volta-repeated-music**

combinations are possible:

expanding percent-repeated-music and tremolo-repeated-music

**repeat-unfold-tremolo.ly**

Unfolding tremolo repeats. All fragments fill one measure with 16th notes exactly.

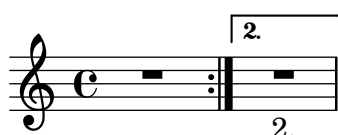
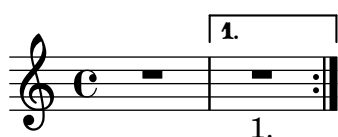
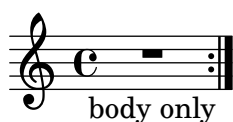
**repeat-unfold.ly**

LilyPond has two modes for repeats: unfolded and semi-unfolded. Unfolded repeats are fully written out. Semi unfolded repeats have the body written and all alternatives sequentially. If the number of alternatives is larger than the repeat count, the excess alternatives are ignored. If the number of alternatives is smaller, the first alternative is multiplied to get to the number of repeats.

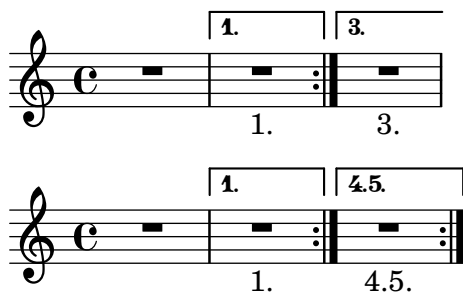
Unfolded behavior:

**repeat-volta-alternative-empty.ly**

If a volta repeat alternative is empty, the other alternatives are still rendered with the expected volta notation. The expected volta numbers appear below each staff.

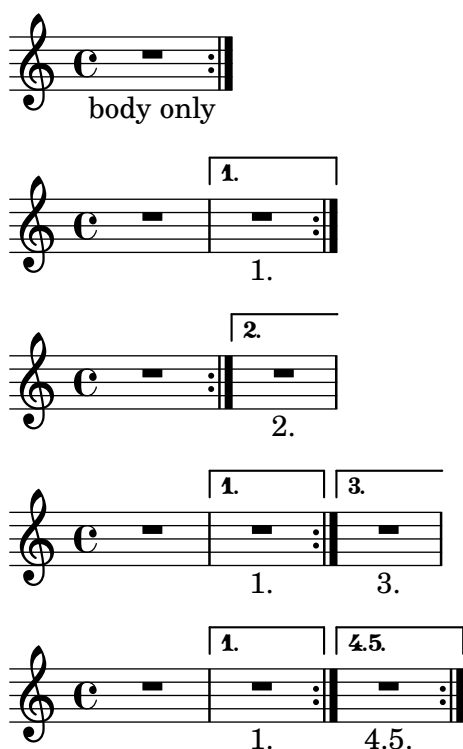






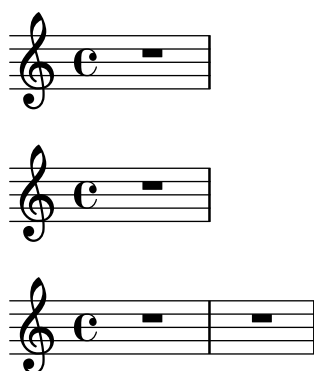
### repeat-volta-alternative-zero-duration.ly

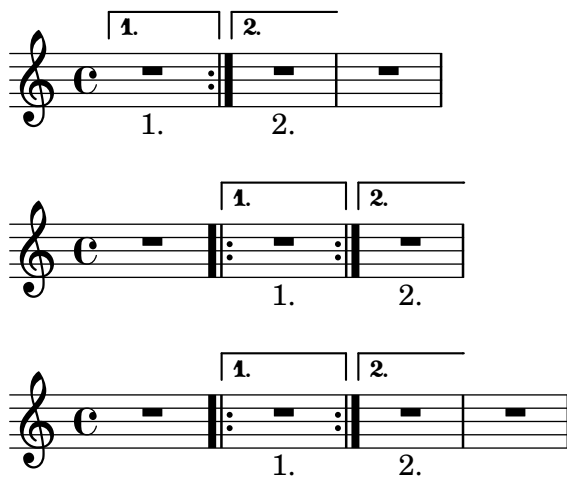
If a volta repeat alternative is a non-empty music expression with a duration of zero, the other alternatives are still rendered with the expected volta notation. The expected volta numbers appear below each staff.



### repeat-volta-body-empty.ly

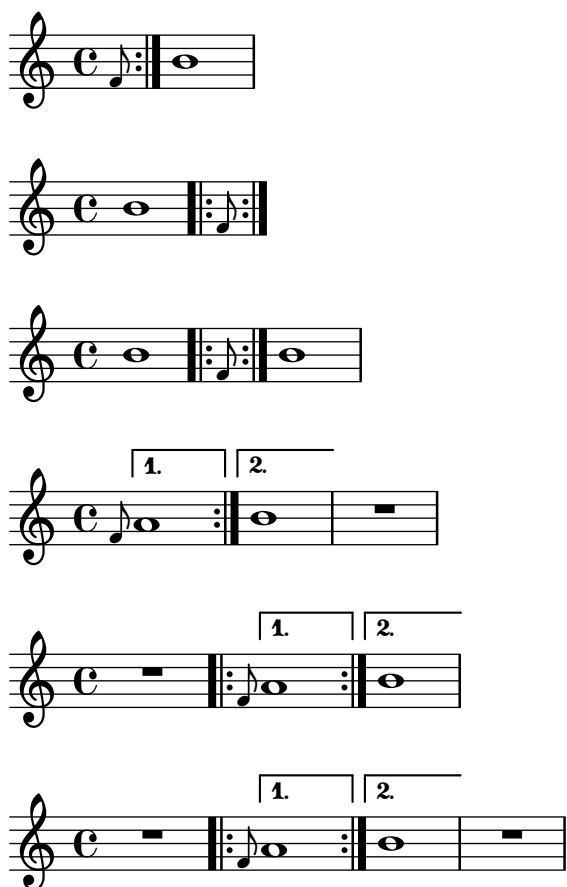
If the body of a volta repeat is empty, the alternatives are still rendered with the expected volta notation. The expected volta numbers appear below each staff.





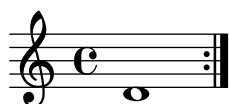
### repeat-volta-body-grace.ly

If the body of a volta repeat is only a grace note, it is still engraved as expected.



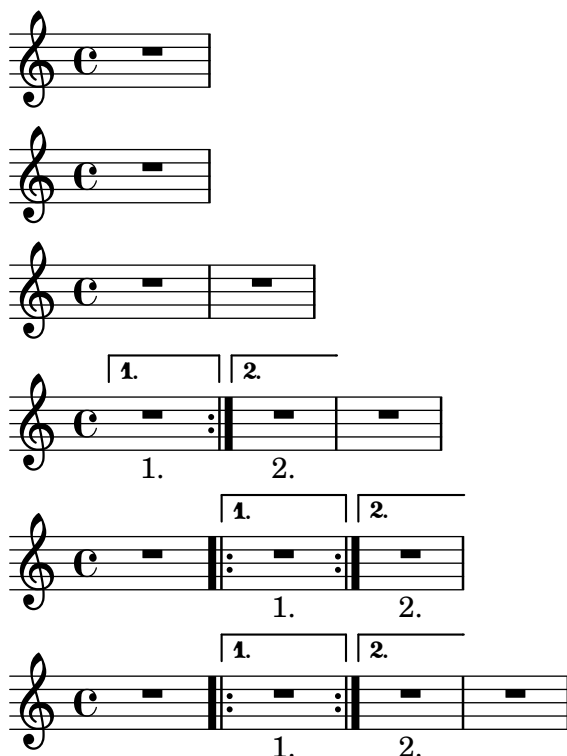
### repeat-volta-body-simultaneous.ly

This test covers a volta repeat as top-level music with the repeat body being simultaneous music.



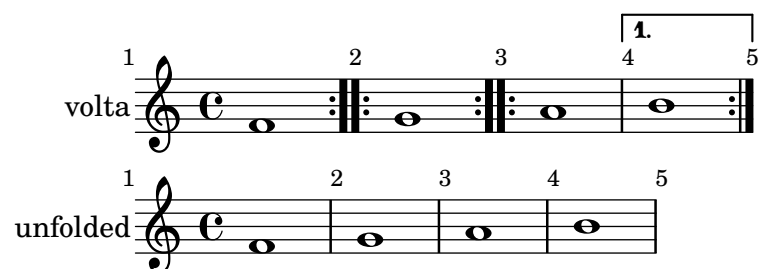
### repeat-volta-body-zero-duration.ly

If the body of a volta repeat is a non-empty music expression with a duration of zero, the alternatives are still rendered with the expected volta notation. The expected volta numbers appear below each staff.



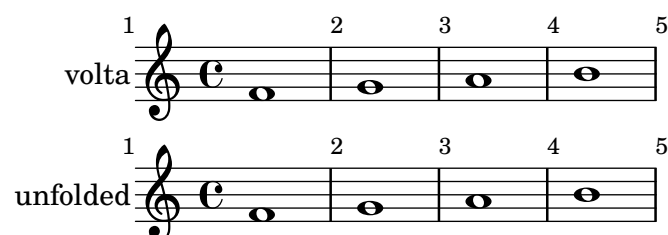
### repeat-volta-count-one-printed.ly

This piece consists of three consecutive sections using `\repeat volta 1`. Setting `printTrivialVoltaRepeats` notates bars and a bracket anyway, but the piece still unfolds according to the repeat count.



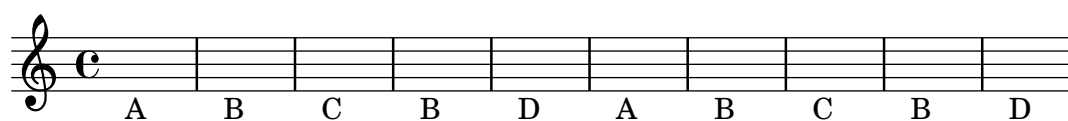
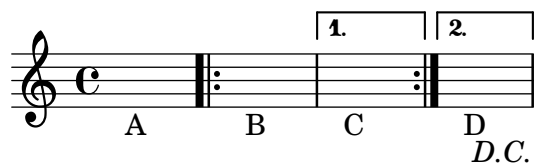
### repeat-volta-count-one.ly

This piece consists of three consecutive sections using `\repeat volta 1`. Because of the count, no repeat notation should appear.



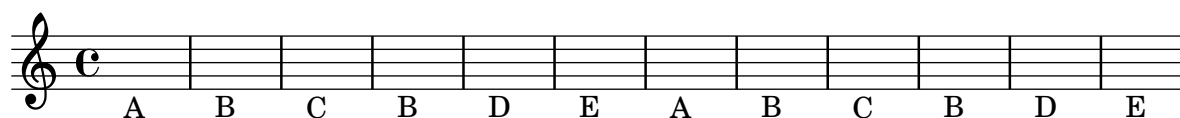
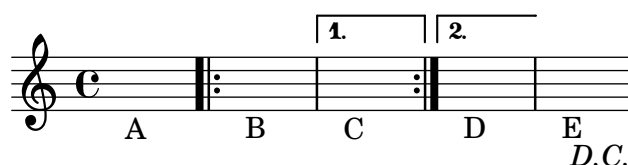
### repeat-volta-in-segno-end.ly

This tests a `\repeat volta` inside and at the end of a `\repeat segno`. The music unfolds to ABCBD ABCBD



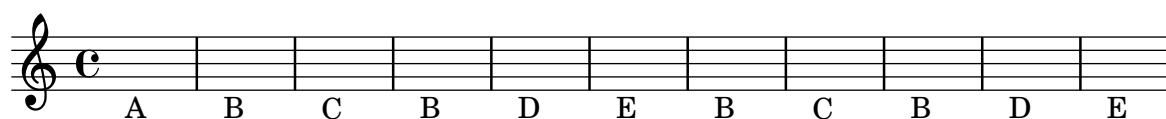
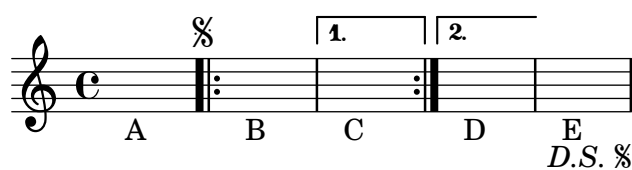
### repeat-volta-in-segno-middle.ly

This tests a `\repeat volta` inside and in the middle of a `\repeat segno`. The music unfolds to ABCBDE ABCBDE.



### repeat-volta-in-segno-start.ly

This tests a `\repeat volta` inside and at the start of a `\repeat segno`. The music unfolds to A BCBDE BCBDE.



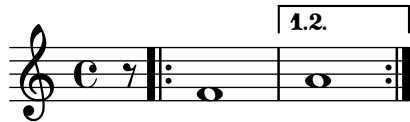
### repeat-volta-initial-grace.ly

A piece beginning with grace notes followed by a volta repeat has an opening repeat bar in the expected position.



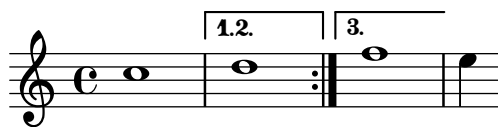
### repeat-volta-one-alternative.ly

A single `\alternative` is a way to indicate a repeat count when there is no variation.



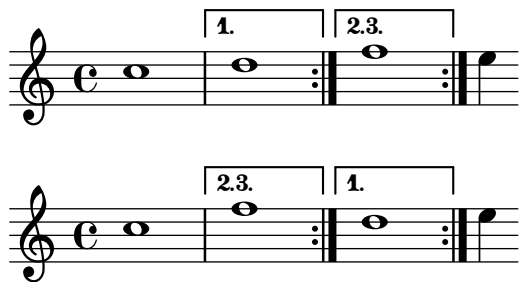
### repeat-volta-skip-alternatives.ly

When too few alternatives are present, the first alternative is repeated, by printing a range for the 1st repeat.



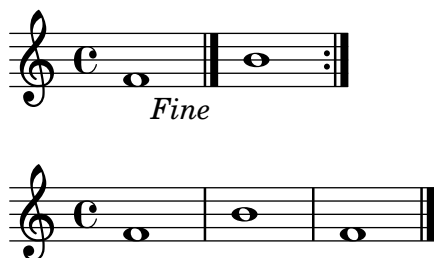
### repeat-volta-specified-alternatives.ly

`\volta` assigns bracket labels without reordering alternatives. A final alternative that is not exclusive to the final volta ends with a repeat bar.



### repeat-volta-with-fine.ly

`\fine` ends the piece when it is found outside folded repeats.



### repeat-volta.ly

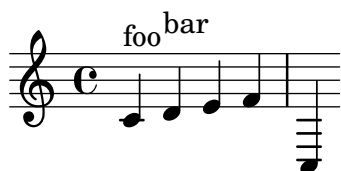
Volta (Semi folded) behavior. Voltas can start on non-bar line moments. If they don't bar lines should still be shown.



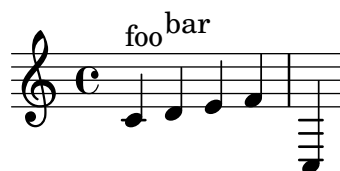
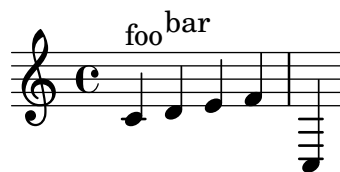
replace-with-tag.ly

Tagged music should be replaced using `\replaceWithTag`.

## Expectation



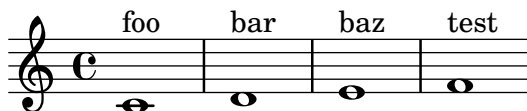
## Result



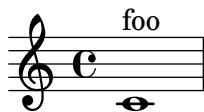


`reset-tag-group.ly`

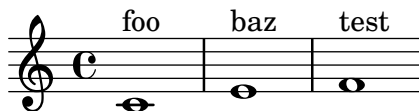
`\resetTagGroup` can undo the effects of `\tagGroup`.



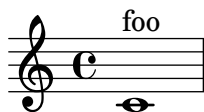
Use “`\keepWithTag foo`” for every following snippet.



`\tagGroup foo,bar`

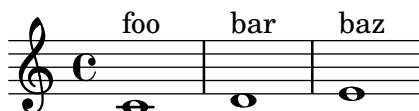


`\resetTagGroups`

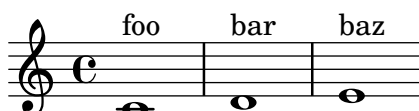


`tgI = \tagGroupRef foo,test`

`tgII = \tagGroupRef bar,baz`



`\resetTagGroup \tgII`



## `\resetTagGroup \tgI`



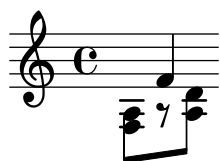
### `rest-avoid-note.ly`

Rests avoid notes. Each rest is moved in the direction of the stems in its voice. Rests may overlap other rests in voices with the same stem direction, in which case a warning is given, but is suppressed if the rest has a pitch.



### `rest-collision-beam-note.ly`

Beam/rest collision resolution and normal rest/note collisions can be combined.



### `rest-collision-beam-quantized.ly`

Rests under beams are moved by whole staff spaces.



### `rest-collision-beam-restdir.ly`

Beam/rest collision takes offset due to `Rest #'direction` into account properly.



### `rest-collision-beam.ly`

Rests under beams are shifted upon collision.





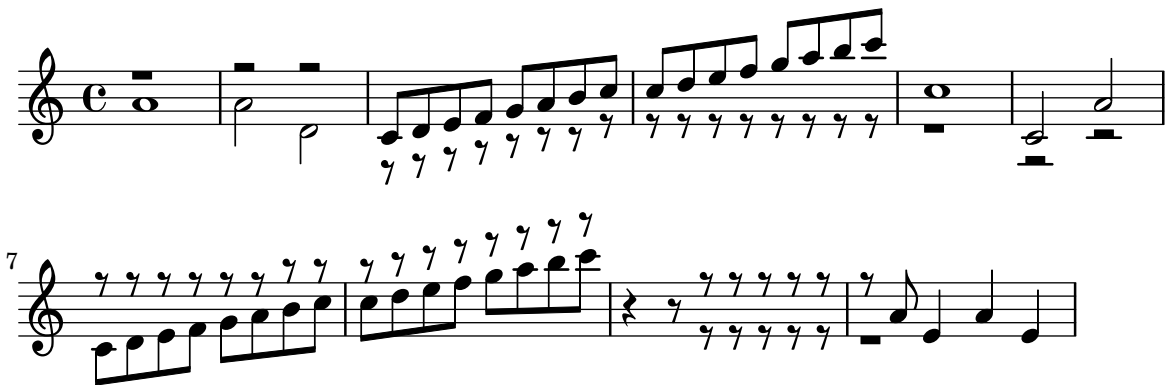
### rest-collision-note-duration.ly

Vertical rest positions in a multi-voice staff should obey the duration of notes; this is, they shouldn't return to a default position too early.



### rest-collision.ly

Rests should not collide with beams, stems and noteheads. Rests may be under beams. Rests should be move by integral number of spaces inside the staff, and by half spaces outside. Notice that the half and whole rests just outside the staff get ledger lines in different cases.



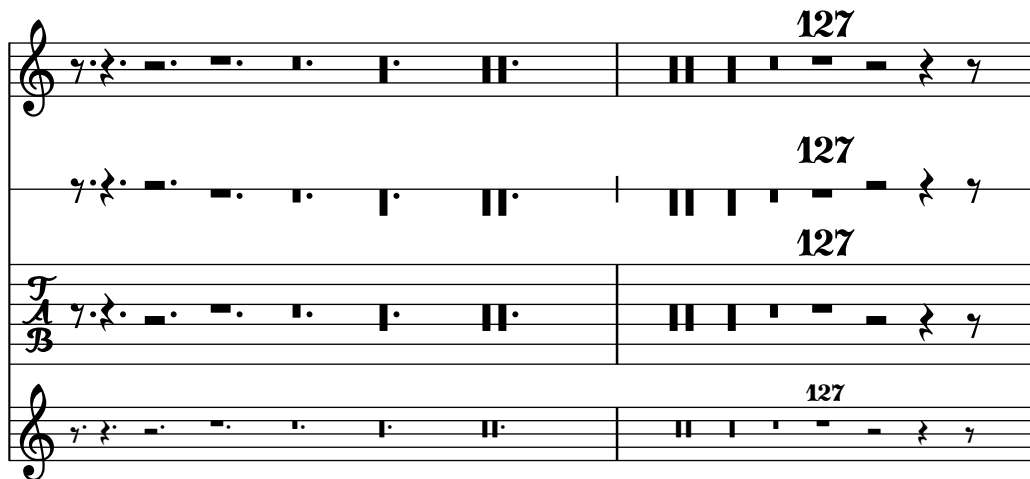
### rest-dot-position.ly

Dots of rests should follow the rest positions.



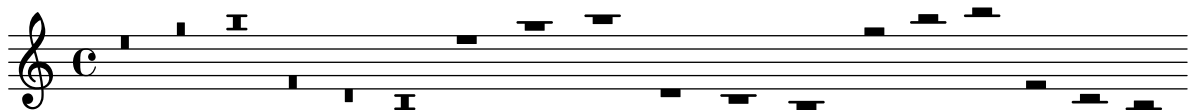
### rest-hanging-breve.ly

Breve, longa, and maxima rests should hang down from staff lines in one line staves, different staff space and font size.



### rest-ledger.ly

Breve, whole and half rests moving outside the staff should get ledger lines.



### rest-note-collision.ly

In rest-note collisions, the rest moves in discrete steps, and inside the staff, it moves in whole staff spaces.



### rest-on-nonstandard-staff.ly

half rests should lie on a staff line, whole rests should hang from a staff line by default even for non-standard staves, except when the position is set by pitch.

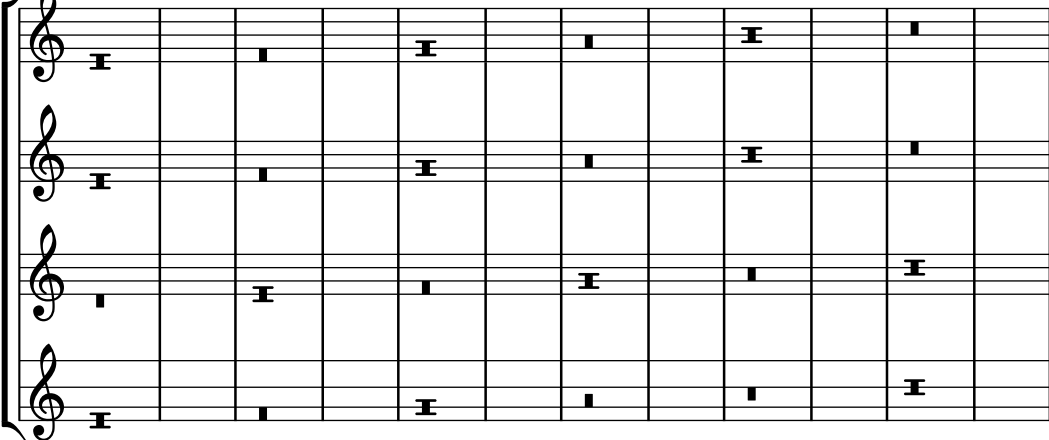
The image displays three systems of musical notation, each consisting of a grand staff (four staves) and a single staff below it. The notation is minimalist, using only black rectangular marks on a white background to represent musical elements.

**System 1 (Top):** The grand staff has a common time signature 'C' on the first staff. It contains 8 measures. The single staff below has a common time signature 'C' and 8 measures, with notes represented by black rectangles.

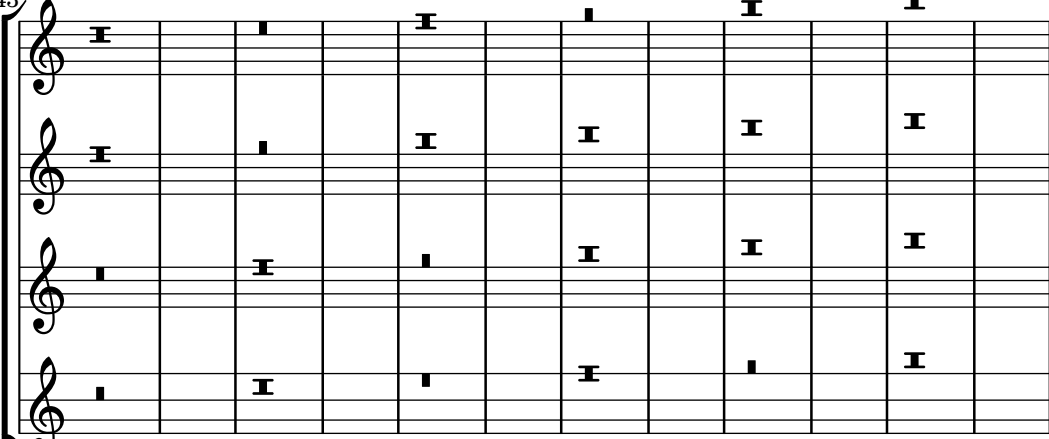
**System 2 (Middle):** The grand staff has a measure rest '9' on the first staff. It contains 10 measures. The single staff below has 10 measures, with notes represented by black rectangles.

**System 3 (Bottom):** The grand staff has a measure rest '19' on the first staff. It contains 12 measures. The single staff below has 12 measures, with notes represented by black rectangles.

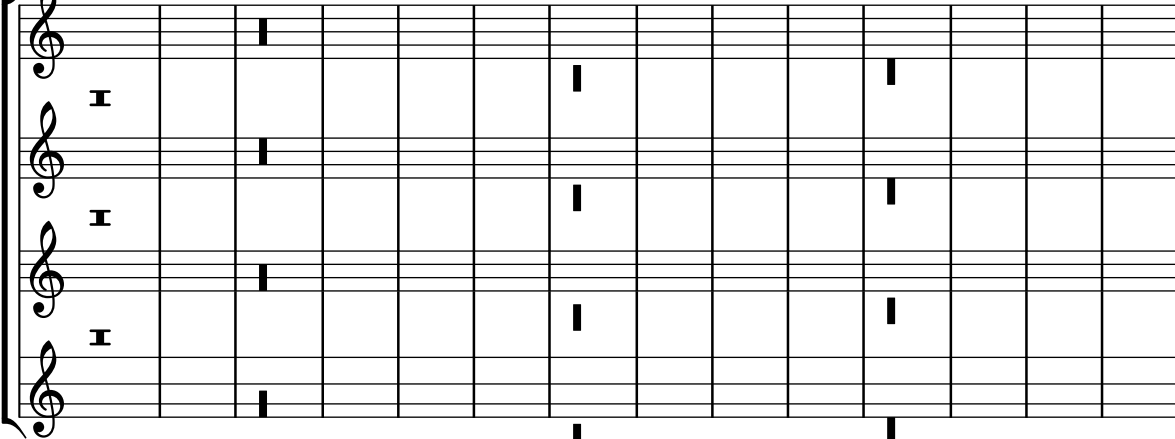
31



43

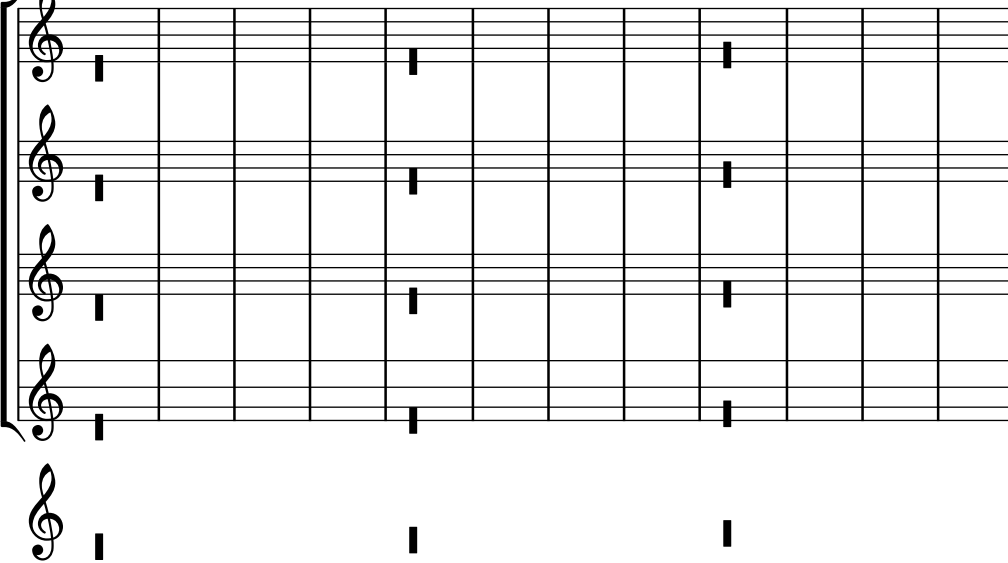


55

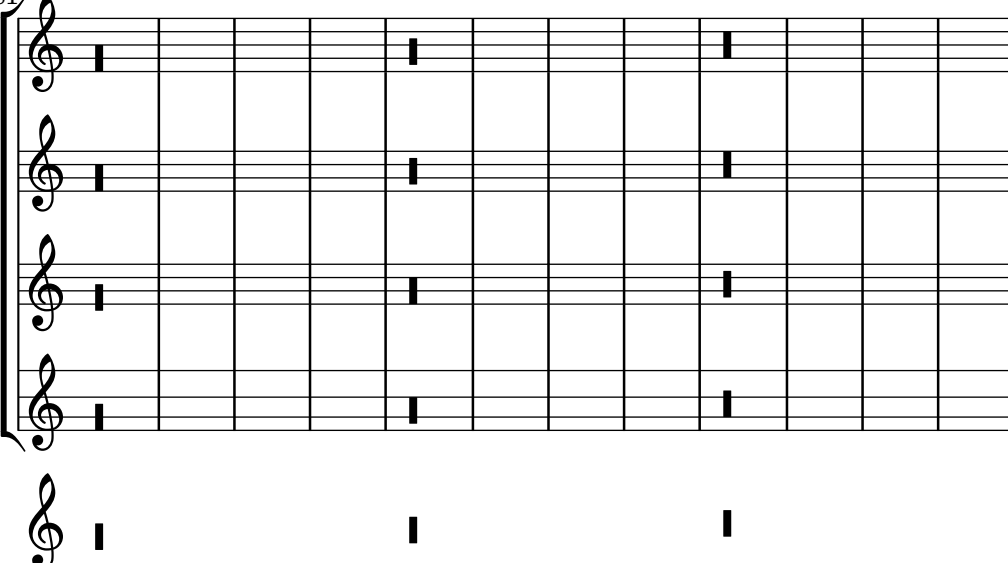


The image displays three systems of musical notation, each consisting of a grand staff (five staves) and a single staff below it. The notation is minimalist, using only vertical stems and beams to represent notes, with no clefs, key signatures, or time signatures. The first system is labeled '31' and contains measures 31 through 42. The second system is labeled '43' and contains measures 43 through 48. The third system is labeled '55' and contains measures 55 through 60. The notation is sparse, with notes appearing at specific intervals across the measures.

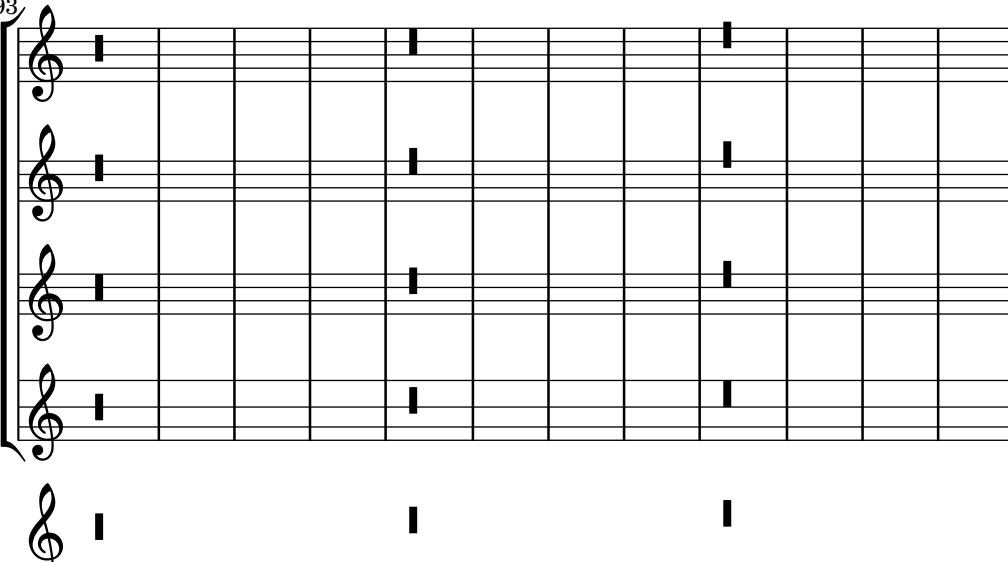
69



81



93



The image displays three systems of musical notation, each consisting of a grand staff (four staves) and a single staff below it. Each system contains 12 measures. The notation is minimalist, featuring only vertical stems and bar lines. The first system is labeled '69' at the top left, the second '81', and the third '93'. The staves are empty except for the vertical stems and bar lines, which are placed at the beginning and end of each measure.

105

117

### rest-pitch.ly

Rests can have pitches – these will be affected by transposition and relativization. If a rest has a pitch, rest/rest and beam/rest collision resolving will leave it alone.

### rest-pitched-beam.ly

Pitched rests under beams.

## rest-polyphonic.ly

In polyphonic situations, rests are moved according to their **direction** even if there is no opposite note or rest. The amount in **staff-positions** is set by **voiced-position**.



## rest-positioning-one-voice.ly

This shows the one-voice rest positions for various standard and tab staves.

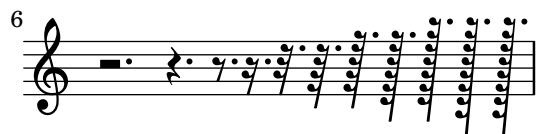
R1*7	R1	r1	r2	r4

## rest-positioning-two-voices.ly

This shows the two-voice rest positions for various standard and tab staves.

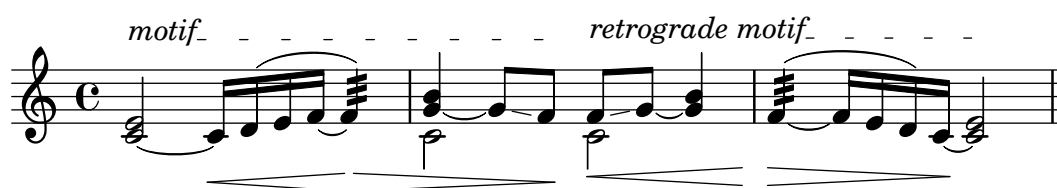
R1*7	7	R1	r1	r2	r4
		<			





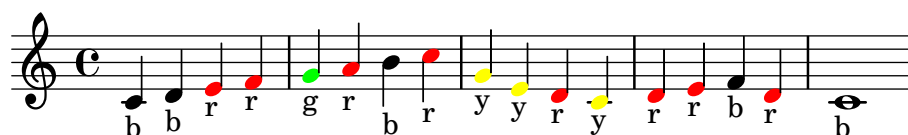
## retrograde.ly

`\retrograde` can deal with crescendo and decrescendo as long as they are properly paired with `\endcr/\!` and `\enddecr`. Direction modifiers on slurs like `^` ( need to be repeated as `^`) at the end. Ties and glissandi work mostly (in-chord ties are turned into ordinary per-chord/note ties, however).



## revert-once.ly

`\once \revert` can be used for reverting a property once rather than permanently.



## rhythm-sets-default-duration.ly

When an unpitched duration is parsed as a rhythmic event, it sets the default duration of the following note events. This happens even when it is the argument of a music function. In these examples, notes with an explicit duration are indicated with an accent and the following notes have to have the same duration.



## rhythmic-sequence.ly

Durations without pitches are placed into note events without pitch information. Those are directly useful in `RhythmicStaff`.



## rhythmic-staff.ly

In rhythmic staves stems should go up, and bar lines have the size for a 5 line staff. The whole rest hangs from the rhythmic staff.



### **satb-template-on-two-staves-with-verses.ly**

The printed output should have a one-measure SATB score on two staves with five verses and piano accompaniment.

The MIDI output should include an extra beat of silence where the printed output has a caesura mark.

SOPRANO  
ALTO

1. First stanza  
2. Second stanza  
3. Third stanza  
4. Fourth stanza  
5. Fifth stanza

TENOR  
BASS

PIANO

### **satb-template-soprano-and-tenor-may-be-omitted.ly**

Soprano and tenor voices may be omitted without error, even when TwoVoicesPerStaff is specified and Alto and Bass lyrics are provided.

ALTO

Al-to lyrics

BASS

Bass lyrics

### **satb-template-with-changed-instrument-names.ly**

Instrument names and short instrument names can be changed when using the satb built-in template.

Score for SATB and Organ. The SATB part consists of three staves: SOPRANI (Soprano), CONTRALTI (Contralto), and MEN DIV (Men's Division). The Organ part consists of two staves. The key signature is one flat (B-flat), and the time signature is common time (C). The SATB part features a four-measure phrase with a half note on the first measure and quarter notes on the subsequent measures. The Organ part features a four-measure phrase with a half note on the first measure and quarter notes on the subsequent measures.

Score for SATB and Keyboard. The SATB part consists of three staves: SOP (Soprano), CON (Contralto), and M UNI (Men's Division). The Keyboard part consists of two staves. The key signature is one flat (B-flat), and the time signature is common time (C). The SATB part features a four-measure phrase with a half note on the first measure and quarter notes on the subsequent measures. The Keyboard part features a four-measure phrase with a half note on the first measure and quarter notes on the subsequent measures.

### **satb-template-with-keyboard-reduction.ly**

The printed output should have a one-measure SATB score on four staves with lyrics and a keyboard reduction.

The MIDI output should not include the keyboard reduction. It should include an extra beat of silence where the printed output has a caesura mark.

SOPRANO

ALTO

TENOR

BASS

FOR REHEARSAL ONLY

satb-template-with-men-women-and-descant.ly

This should produce an SATB score with piano accompaniment, with four voices in the first system, unison women voices with descant in the second system and unison women and unison men voices in the third system.

SOPRANO

ALTO

TENOR

BASS

PIANO

2

D

Descant lyrics

W

Wo-men lyrics

3

W

Women lyrics

M

Men lyrics

**scheme-book-scores.ly**

Scores can be generated with scheme, too, and inserted into the current book(part). Generated and explicit scores can be mixed, the header informations from top- and booklevel stack correctly.

## **Main Title**

**Main subtitle**

Score with a c

Piecetitle



## **Title 1**

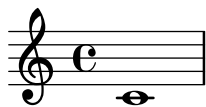
**Sub1**

Score with a d

Piecetitle



Piecetitle



Score with a e

Piecetitle



**Main Title**

**Main subtitle**

Piecetitle



Score with a f

Piecetitle



**Main Title**

**Main subtitle**

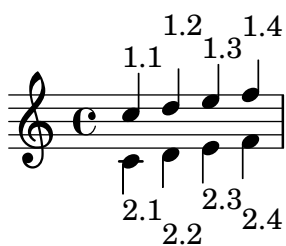
Score with a g

Piecetitle



## scheme-engraver-instance.ly

Scheme engravers may be instantiated, with instance-scoped slots, by defining a 1 argument procedure which shall return the engraver definition as an alist, with the private slots defined in a closure. The argument procedure argument is the context where the engraver is instantiated.



## scheme-engraver.ly

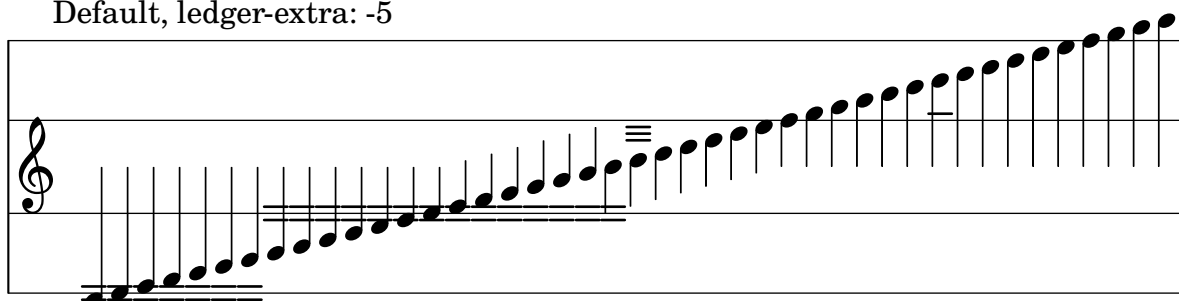
\consists can take a scheme alist as arguments, which should be functions, which will be invoked as engraver functions.



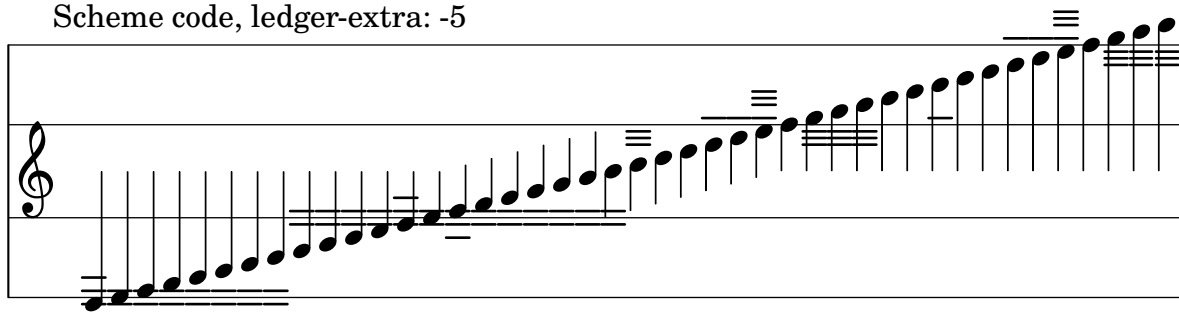
## scheme-ledger-lines.ly

Three lines with: default ledgers, ledgers from `NoteHead.ledger-positions` and from `StaffSymbol.ledger-positions-function`. The latter two internally use `ledger-lines::positions-from-ledgered-grob`. All three lines should print identically.

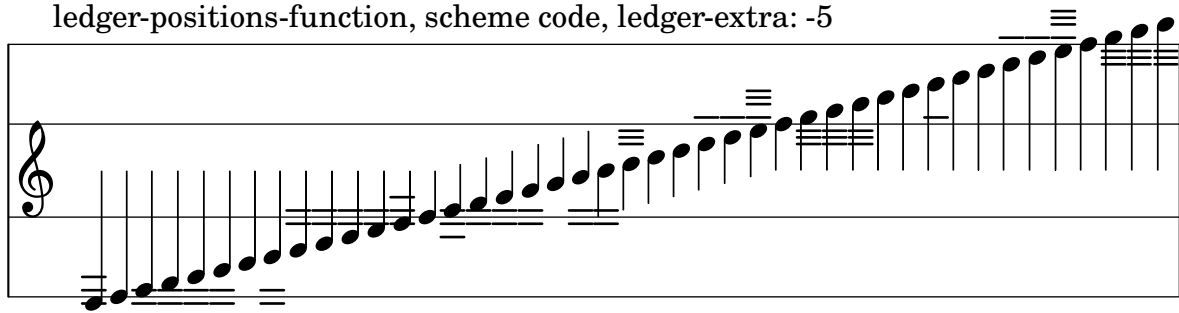
Default, ledger-extra: -5



Scheme code, ledger-extra: -5



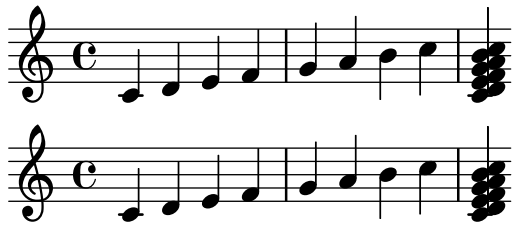
ledger-positions-function, scheme code, ledger-extra: -5



## scheme-list-splicing.ly

The `#@` and `$$` operators splice a list, returning multiple values to the parser. This is equivalent to returning the multiple values directly using `values`.



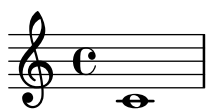


### scheme-text-spanner.ly

Use `define-event-class`, scheme engraver methods, and grob creation methods to create a fully functional text spanner in scheme.

### scheme-translators.ly

Console output should indicate that translators created with `make-translator` are available in `'\layout'` and `'\midi'`, engravers created with `make-engraver` just in `'\layout'`, and performers created with `make-performer` just in `'\midi'`.



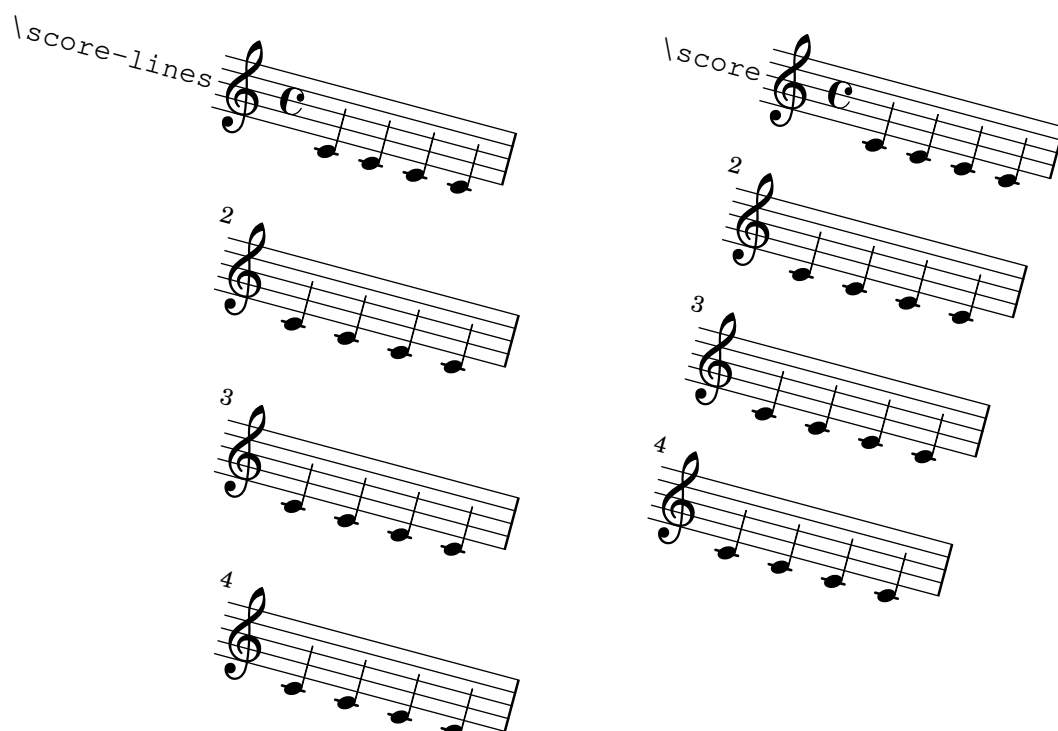
### scheme-zombies.ly

Ensures the zombie check actually works. This should print a log message 'object should be dead'



## score-lines.ly

The `\score-lines` markup returns individual score lines as stencils rather than a single stencil. Calling a function like `\rotate` on `\score-lines` rotates the lines individually, as contrasted with rotating an entire `\score` markup.



## score-suppress-title.ly

It works to set titling fields to `##f` on score level while they have been defined to markup values in the global header.



## score-text.ly

Markup texts are rendered above or below a score.

High up above

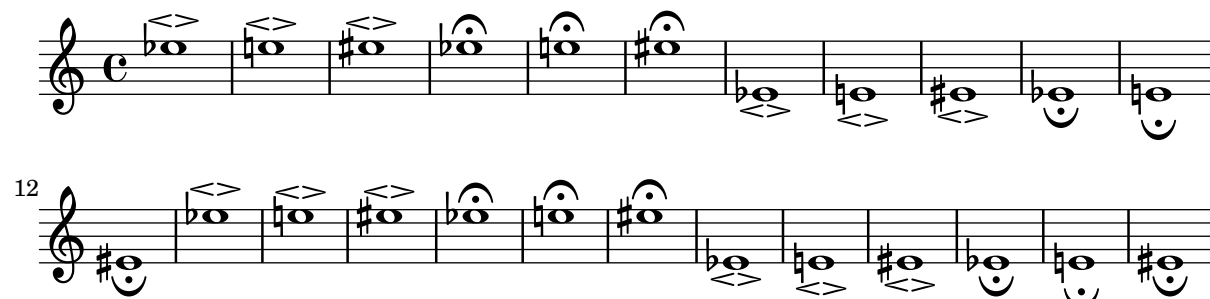
My first Li - ly song,

<sup>3</sup>  
Not much can go wrong!

2. My next Li-ly verse  
Now it's getting worse!
3. My last Li-ly text  
See what will be next!

### script-accidental-collision.ly

Scripts use skylines with accurate boxes to avoid accidentals.



### script-center-seconds.ly

Scripts on chords with seconds remain centered on the extremal note head



### script-collision.ly

Scripts are put on the utmost head, so they are positioned correctly when there are collisions.



### script-custom-definition.ly

New entries may be added to the `default-script-alist`.

They may contain a setting for `staff-position` for an offset in Y-axis direction, if used horizontally. It is possible to customize Y-offset or `staff-position` by using `\override` or `\tweak`. The `segno-coda` articulation defined here prints a segno bottom/left and a coda top/right. The horizontal segno should be printed on the second, third, and fourth staff line; the horizontal coda at the second staff line.

The `segno-coda-II` also defined here has additional default settings for `side-axis` and `direction`. As a result these scripts need a different set of `\override` or `\tweak` calls, if applied against their `side-axis`.

In this test both staves should look equal.





### script-horizontal-slur.ly

Horizontal scripts don't have `avoid-slur` set.



### script-no-stencil.ly

Omitted scripts on skips do not cause crashes.



### script-shift-staccato.ly

The horizontal placement of staccato dots above an upstem or below a downstem note differs from the placement of other scripts in that different positioning is used when the dot is alone and when it is part of a compound articulation. The property `toward-stem-shift-in-column` ensures good default positioning of the staccato (see first measure below), and allows precise horizontal control of a column containing a staccato and of the staccato within it (second measure). (0.0 means centered on the note head, 1.0 means centered on the stem.)



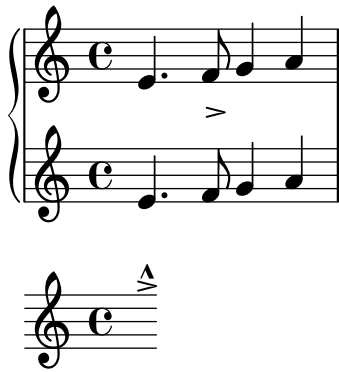
### script-shift.ly

The `toward-stem-shift` property controls the precise horizontal location of scripts that are placed above an upstem or below a downstem note (0.0 means centered on the note head, 1.0 means centered on the stem).



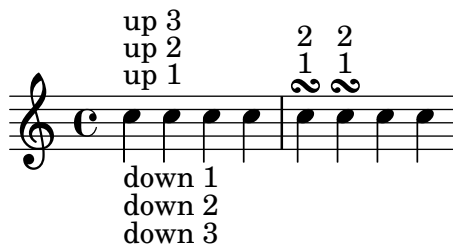
### script-skip.ly

Scripts on skips are supported.

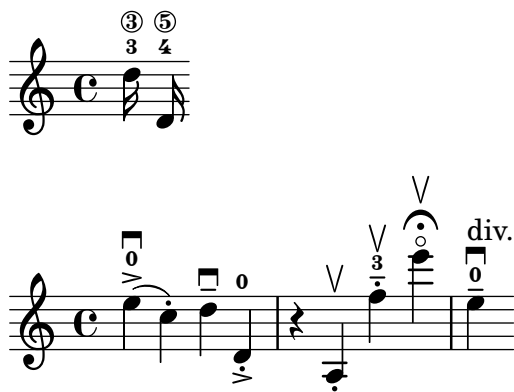


horizontal scripts are ordered, so they do not overlap. The order may be set with script-priority.

Scripts can be stacked. The order is determined by a priority field, but when objects have the same priority, the input order determines the order. Objects specified first are closest to the note.



The vertical stacking order of scripts goes from least to most technical, where the least technical scripts are closest to the note: articulation, flageolet, fingering, right-hand fingering, string number, fermata, bowing, text script.

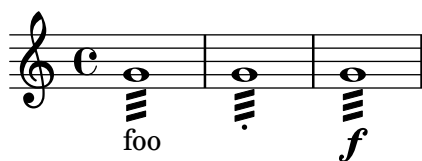


**script-stacked.ly**

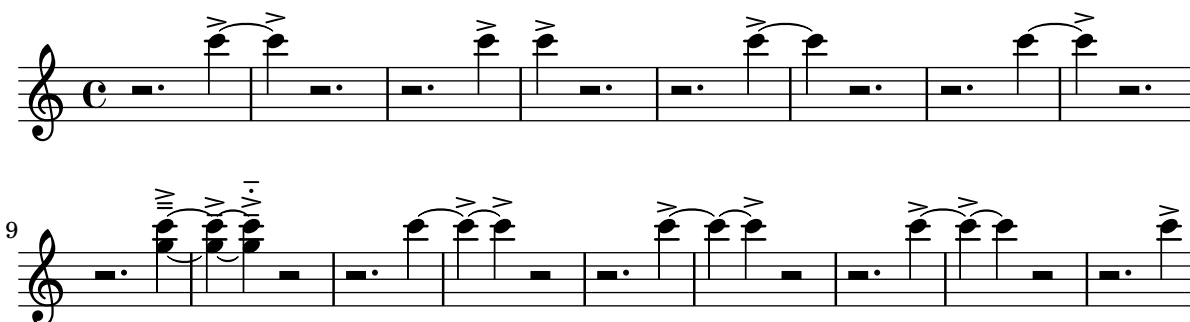
Scripts may be stacked.

**script-stem-tremolo.ly**

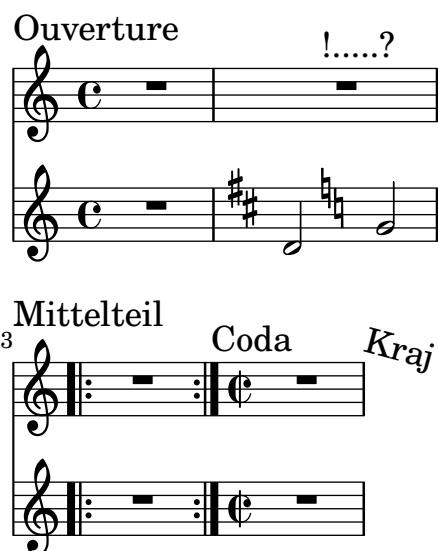
Scripts avoid stem tremolos even if there is no visible stem.

**script-tie-collision.ly**

Scripts avoid ties.

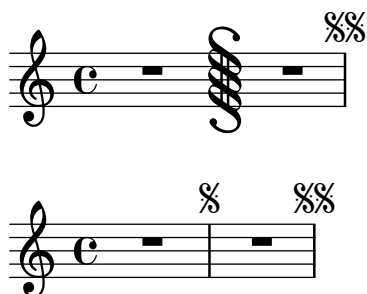
**section-label-style.ly**

Section labels appear at the top of the system, appear at the beginning of a line at a break, remain visible at the end of the score, and can be styled via the `SectionLabel` grob.



### segno-mark-begin-score-default.ly

`\segnoMark \default` at the beginning of the score does not create a mark. A single segno should appear at the beginning of the second measure and a double segno should appear at the end.



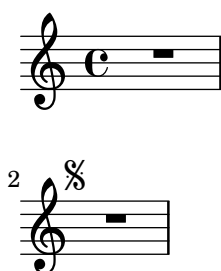
### segno-mark-begin-score-specific.ly

`\segnoMark 1` at the beginning of the score creates a visible mark. A single segno should appear at the beginning of the measure and a double segno should appear at the end.



### segno-mark-break.ly

A segno at a line break appears at the beginning of the line.



### segno-mark-unaligned.ly

Where a segno mark is not aligned on a measure boundary, the bar line defined by `underlyingRepeatBarType` appears by default. In this case, the single segno should have a normal bar line and the double segno should have a dotted bar line.



## segno-style.ly

Segni are printed as marks or bar lines according to the `segnoStyle` context property. The `mark` style, which is the default, yields marks only. When the style is set to `bar-line`, the default `segnoMarkFormatter` skips the mark for segno 1, but allows marks on later segni to eliminate ambiguity. The user can override the segno formatter with a rehearsal-mark formatter. Rehearsal marks and segni are sequenced independently.

default



bar-line

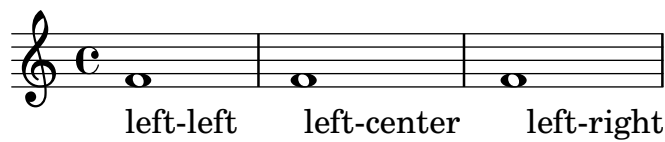


bar-line & formatter

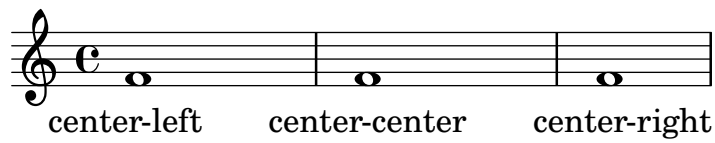


## self-alignment-and-parent-alignment.ly

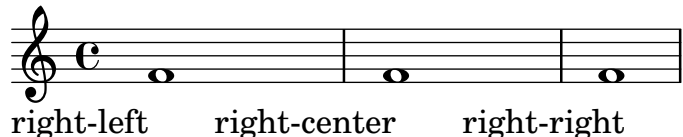
Grobs using `ly:self-alignment-interface::aligned-on-x-parent` and `ly:self-alignment-interface::aligned-on-y-parent` callbacks support separate alignments for self and parent.



left-left    left-center    left-right



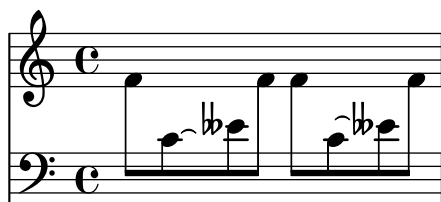
center-left    center-center    center-right



right-left    right-center    right-right

## semi-tie-cross-staff.ly

Cross-staff `RepeatTie` and `LaissezVibrerTie` do not trigger programming errors for circular dependencies in direction.





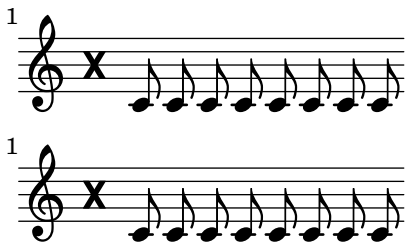
### semi-tie-manual-direction.ly

Semi tie directions may be forced from the input.



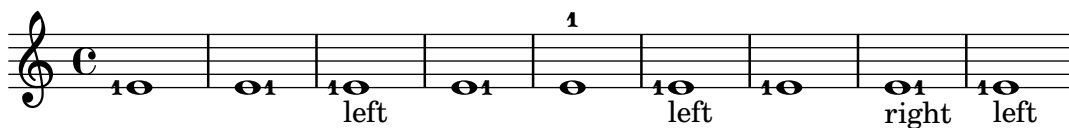
### senza-misura.ly

This placeholder test covers some internals of a future `\senzaMisura` command.



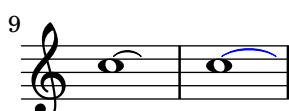
### set-once.ly

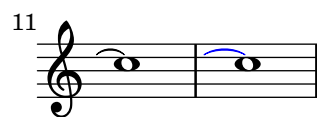
`\once \set` should change a context property value for just one timestep and then return to the previous value.



### shape-other-curves.ly

In addition to `Slur`, the music function `\shape` works with `PhrasingSlur`, `Tie`, `LaissezVibrerTie`, and `RepeatTie`. Each is shown below, first unmodified and then (in blue) after application of the function.





### shape-slurs.ly

The control points of a broken or unbroken slur may be offset by `\shape`. The blue slurs are modified from the default slurs shown first.



### shift-durations-negative-dots.ly

`\shiftDurations` can use negative dot values without causing a crash.



### shorthands.ly

A number of shorthands like `(`, `)`, `|`, `[`, `]`, `~`, `\(`, `\)` and others can be redefined like normal commands. `ly/declarations-init.ly` serves as a regtest for a number of them. This test just demonstrates replacing `(` and `)` with melismata commands which are *not* articulations.



### show-skylines.ly

The `show-horizontal-skylines` and `show-vertical-skylines` properties display skylines to assist debugging.



The space types `shrink-space` and `semi-shrink-space` only shrink.

fixed-space

1

3

5

fixed-space

17

17

3

17

17


5

2

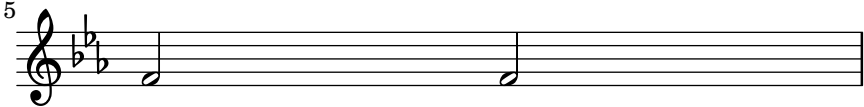
shrink-space



3



5



semi-shrink-space



3

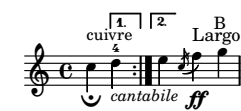


5



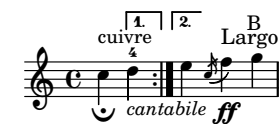
size11.ly

Different text styles are used for various purposes.



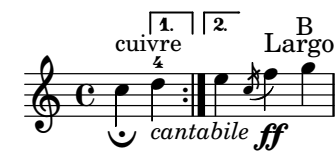
size13.ly

Different text styles are used for various purposes.



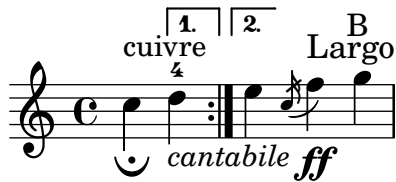
size16.ly

Different text styles are used for various purposes.

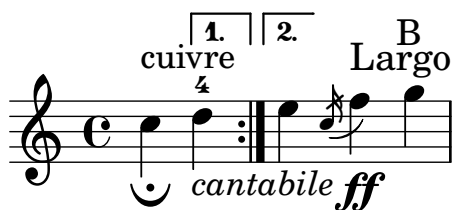


**size20.ly**

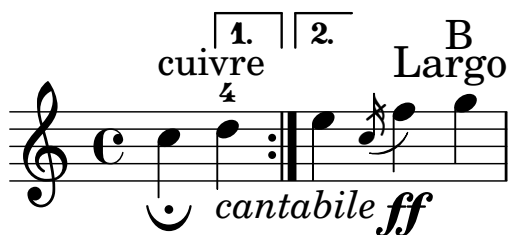
Different text styles are used for various purposes.

**size23.ly**

Different text styles are used for various purposes.

**size26.ly**

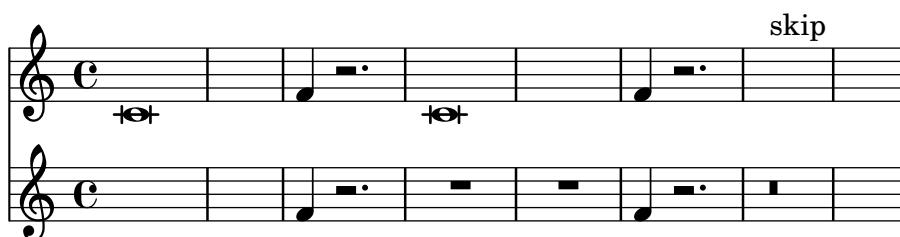
Different text styles are used for various purposes.

**skip-music.ly**

`\skip` can skip over music. The expected output is two A notes separated by two empty measures.

**skip-of-length.ly**

`skip-of-length` and `mmrest-of-length` create skips and rests that last as long as their arguments.

**skiptypesetting-all-true-midi.ly**

A score with `skipTypesetting` set for the whole score will not segfault.

### skiptypesetting-all-true.ly

A score with `skipTypesetting` set for the whole score will not segfault.

### skiptypesetting-bar-check.ly

`skipTypesetting` doesn't affect bar checks.



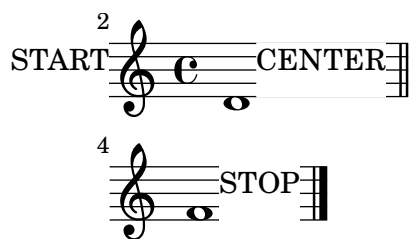
### skiptypesetting-break.ly

The placeholder symbol for material skipped with `skipTypesetting` appears at the end of a line, except in the case of skipped initial material, when it appears at the beginning.

In this test, the default ellipsis is overridden with the words START, CENTER, or STOP, depending on its place in the piece.

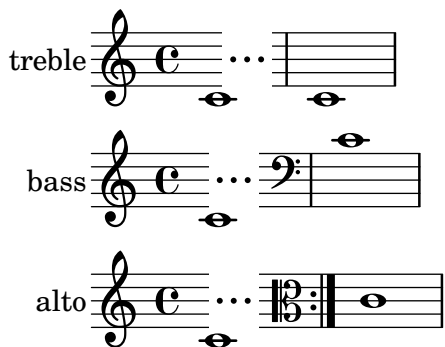
The first line should begin with the word START and end with a section bar line after the word CENTER.

The second line should end with a final bar line after the word STOP.



### skiptypesetting-clef.ly

After a cut made with `skipTypesetting`, a change clef may appear even if one would not normally appear there. The requirement is loose: it must simply be clear which clef the following music requires. The expected clef of the final measure appears in the margin.



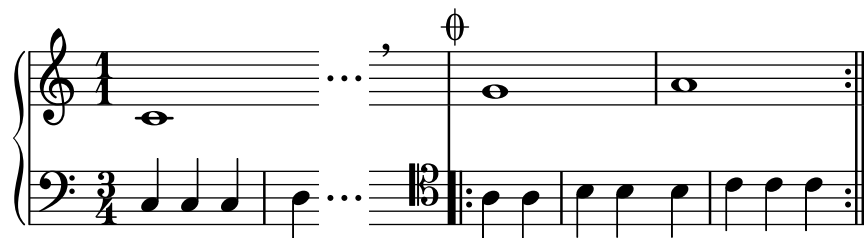
### skiptypesetting-multimeasurerest.ly

When `skipTypesetting` is set during a `skipBars`-induced `MultiMeasureRest` spanner, no segfault occurs.



### skiptypesetting-show-first-and-last.ly

`showFirstLength` and `showLastLength` may be set at the same time; both the beginning and the end of the score will be printed.



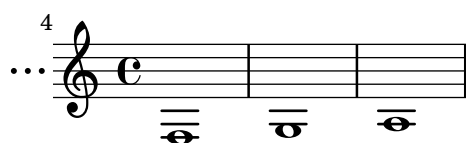
### skiptypesetting-show-first.ly

`showFirstLength` will only show the first bit of a score



### skiptypesetting-show-last.ly

`showLastLength` will only show the last bit of a score



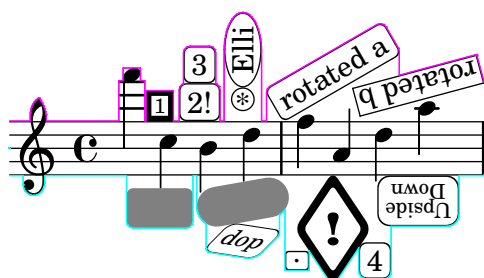
### skiptypesetting-tuplet.ly

Tuplet brackets are also skipped with `skipTypesetting`.



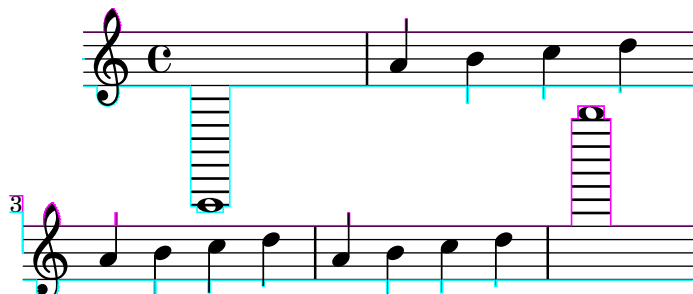
### skyline-boxes-ellipses.ly

Skylines of boxes with and without rounded corners reflect the actual box outline even if rotated. Skylines of ellipses are stable when rotated.



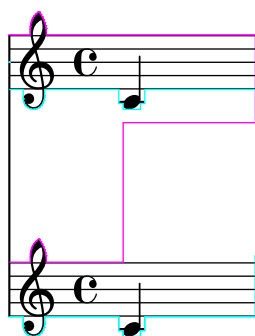
### skyline-debug.ly

-ddebug-skyline draws the outline of the skyline used.



### skyline-embedded-ps.ly

If no outline is available (eg. for embedded PS), the bounding box is used as a fallback.



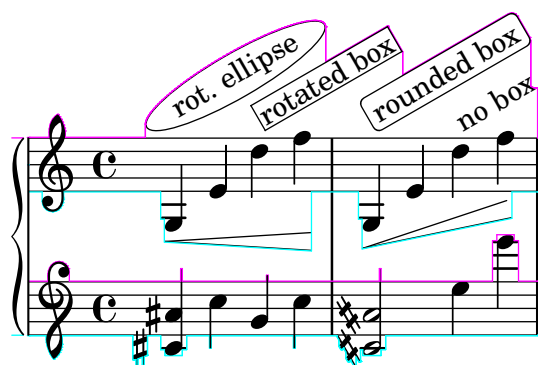
### skyline-empty-box.ly

Do not crash on handling round-filled-box with infinite extents.



### skyline-grob-rotation.ly

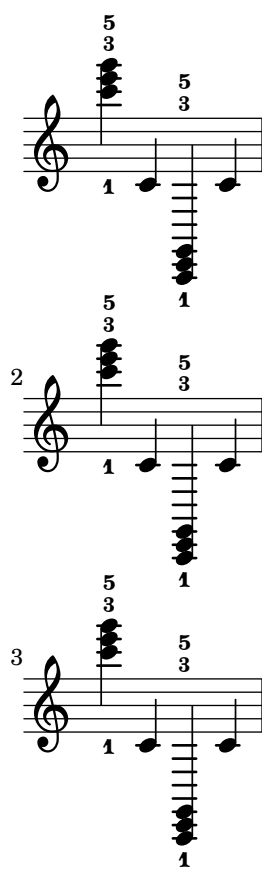
Skylines reflect grob rotation.





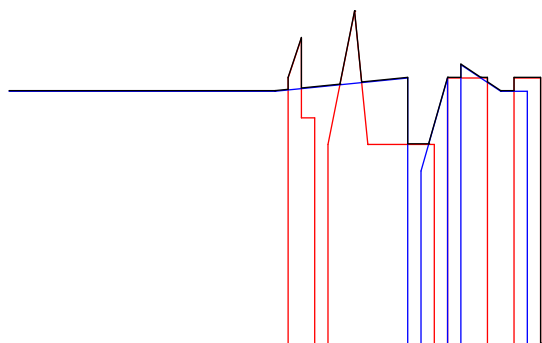
**skyline-horizontal-padding.ly**

The skyline-horizontal-padding property can be set for System in order to keep systems from being spaced too closely together. In this example, the low notes from a system should not be interleaved with the high notes from the next system.



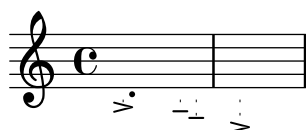
## skyline-merging.ly

Test skyline merging. The red and blue lines are two skylines with direction UP, represented with the X axis as horizon axis. The black line is the merged skyline. At every point on the X axis, the black line should be at the maximum between the height of the red line and the height of the blue line at that point.



## skyline-point-extent.ly

The `Script` grobs should follow the descending melody line, even though the `NoteHead` stencils are point stencils. The `Stem_engraver` is removed so that the only `side-support-element` is the `NoteHead`.



## skyline-removed.ly

The skylines of side-positioned objects can be removed, without causing crashes.



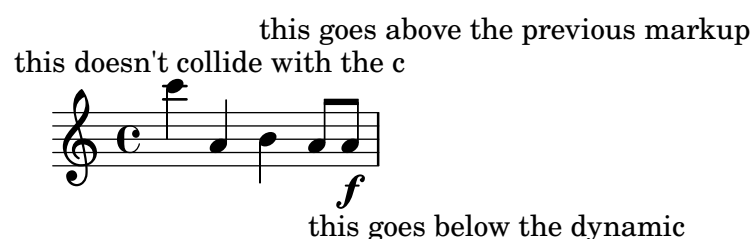
## skyline-slur-segments.ly

Skylines cover all segments of slurs.



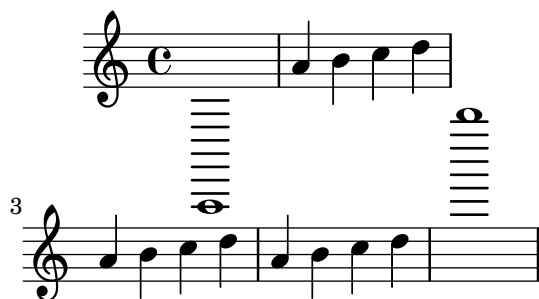
## skyline-vertical-placement.ly

Grobs that have `outside-staff-priority` set are positioned using a skyline algorithm so that they don't collide with other objects.



### skyline-vertical-spacing.ly

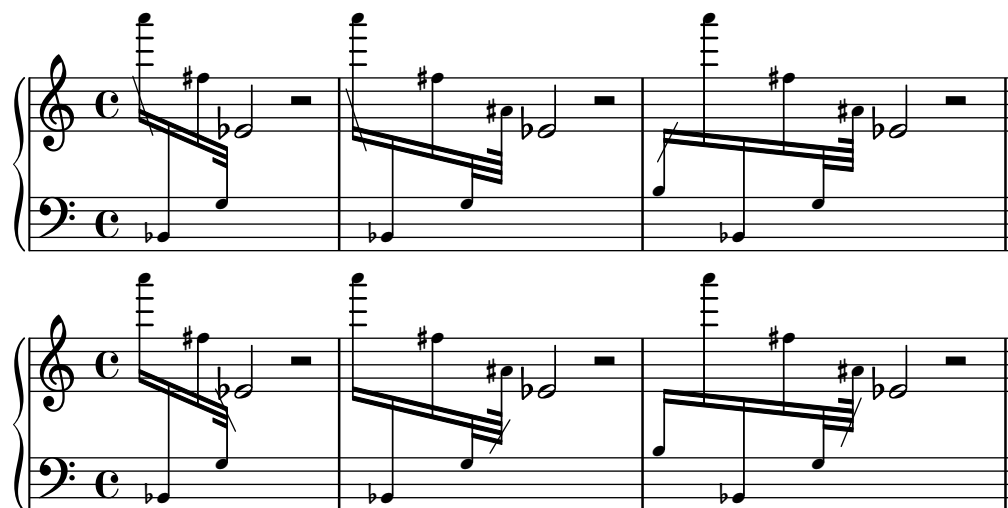
We use a skyline algorithm to determine the distance to the next system instead of relying only on bounding boxes. This keeps gaps between systems more uniform.



LilyPond v2.26.0

### slashed-beam-cross-staff.ly

Slashed beams work with cross-staff beams.



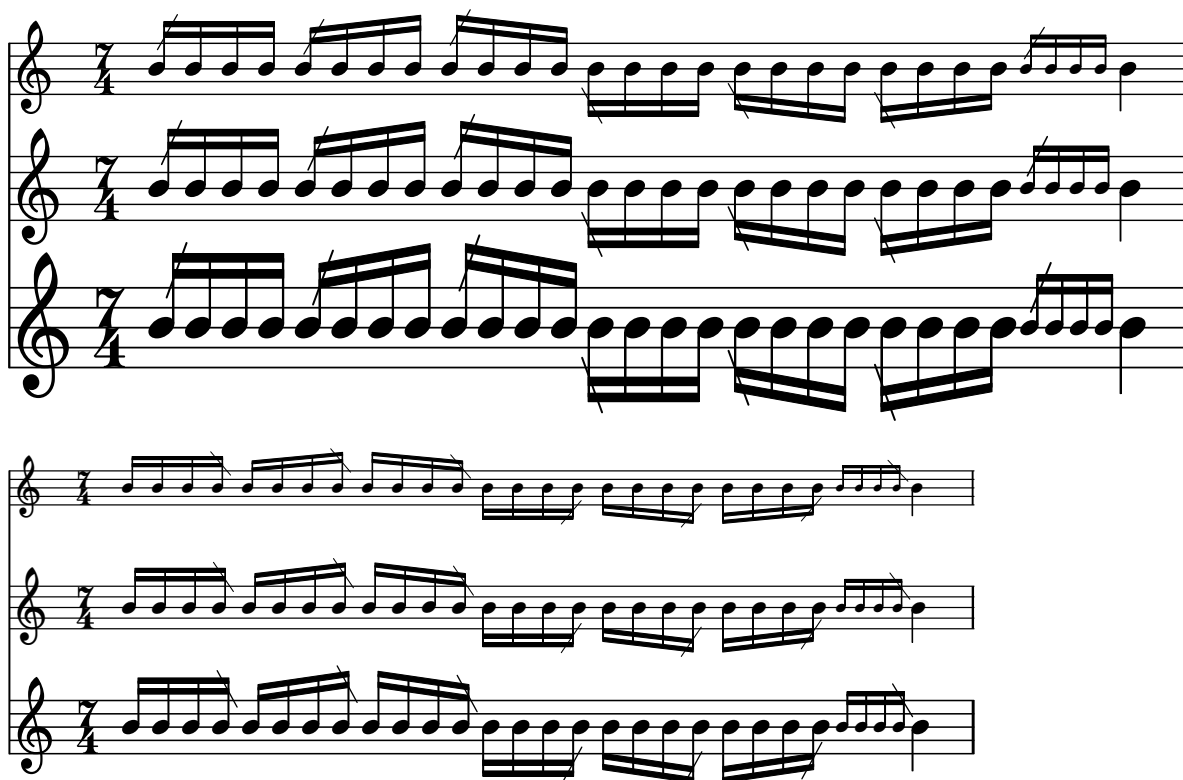
### slashed-beam-grace.ly

Printing slashed beams is the default for `\slashedGrace`.



### slashed-beam-staff-size.ly

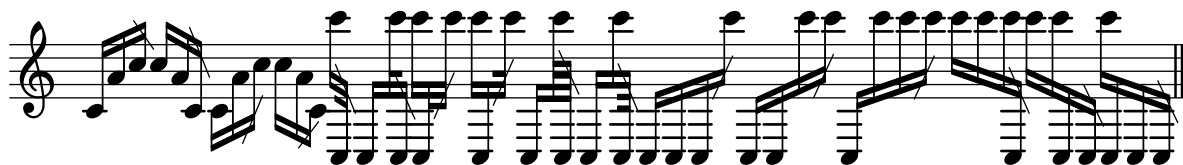
Slashed beams work nicely with different sizes caused by `\magnifyStaff` or `layout-set-staff-size`.



### slashed-beam.ly

A slash may be added to a beam using `beam::slashed-stencil`. Relying on the `details-subproperty` `slash-side` the slash is added at left (default) or at right side of the beam.





### slur-avoid.ly

Slurs handle avoid objects better.



### slur-broken-trend.ly

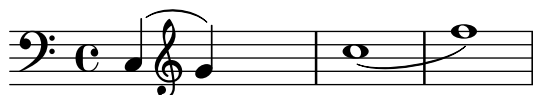
Across line breaks, slurs behave nicely. On the left, they extend to just after the preferatory matter, and on the right to the end of the staff. A slur should follow the same vertical direction it would have in unbroken state.





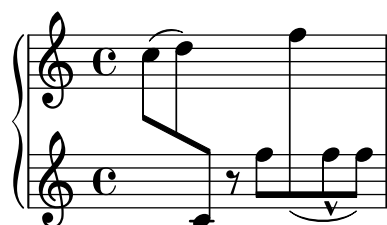
### slur-clef.ly

Slurs avoid clefs, but don't avoid bar lines.



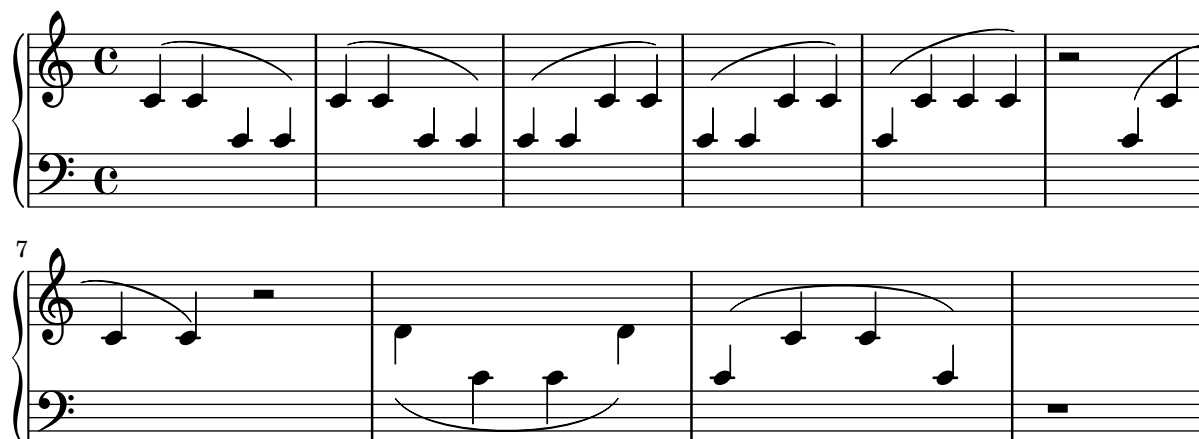
### slur-cross-staff-beam.ly

Slurs that depend on a cross-staff beam are not calculated until after line-breaking, and after inside-going articulations have been placed.



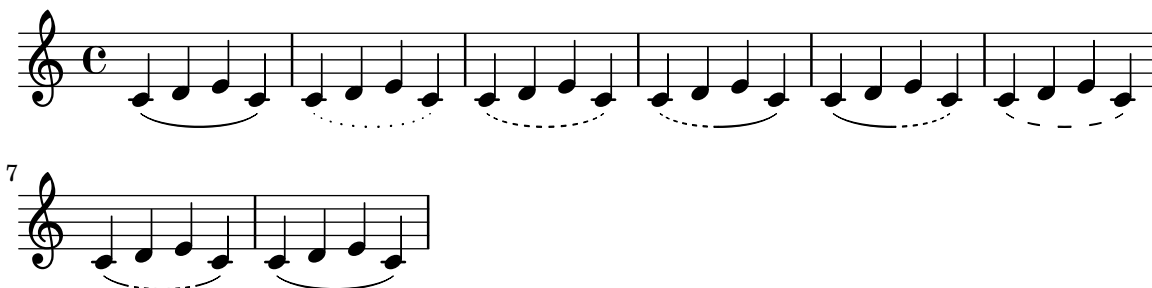
### slur-cross-staff.ly

Slurs behave decently when broken across a linebreak.



**slur-dash.ly**

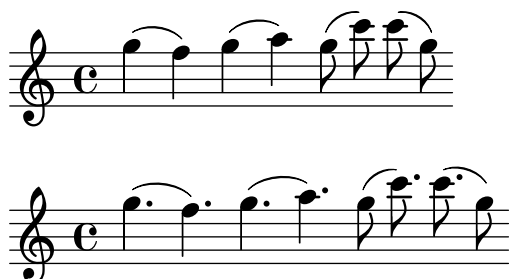
The appearance of slurs may be changed from solid to dotted or dashed.

**slur-dot-collision.ly**

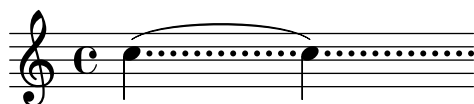
Slurs avoid dots.

**slur-dot-distance.ly**

Slurs on dotted notes should have a similar distance to the note heads as slurs on non-dotted notes if this does not lead to a collision.

**slur-dots.ly**

Slurs should not get confused by augmentation dots. With a lot of dots, the problems becomes more visible.

**slur-double.ly**

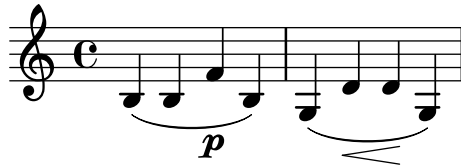
Some composers use slurs both above and below chords. This can be typeset by setting `doubleSlurs`





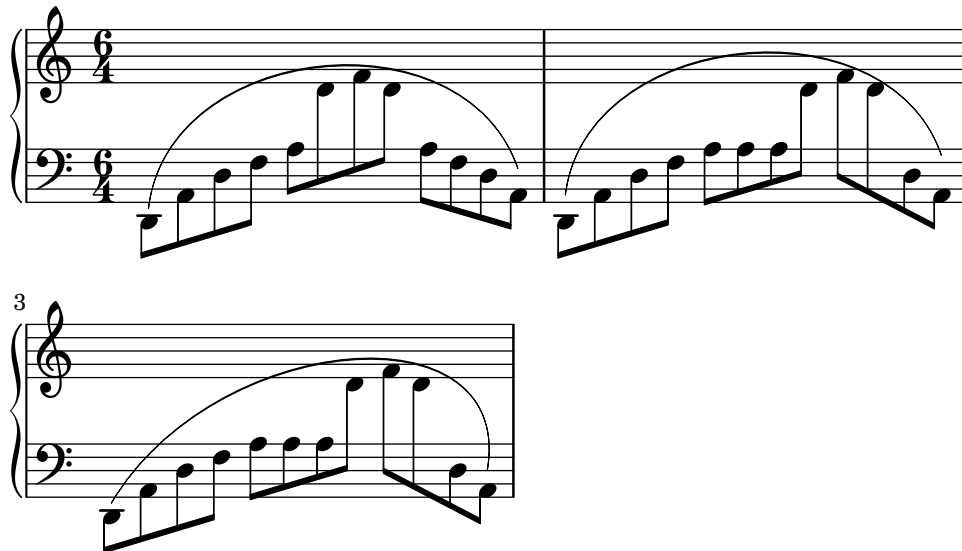
### slur-dynamics.ly

Dynamics avoid collision with slur.



### slur-extreme.ly

Extreme slurs are scaled to fit the pattern, but only symmetrically. Asymmetric slurs are created by setting `eccentricity`.





### slur-inspect-quants.ly

Specifying `inspect-quants`, will print out demerit scores for the given configuration. Here, there are demerits for slur slope going to melody slope, and the slur ending far from the right edge.



slope=20.00, R edge=16.71 TOTAL=36.71 idx=7

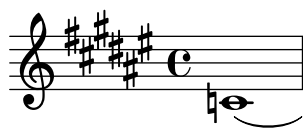
### slur-manual.ly

Setting `positions` overrides the automatic positioning of the slur. It selects the slur configuration closest to the given pair.



### slur-multiple-linebreak.ly

An additional opening slur during a running slur should be ignored (and a warning printed), but never influence the slur's extents.



### slur-multiple.ly

LilyPond does not support multiple concurrent slurs with the parentheses syntax. In this case, warnings will be given and the nested slur will not be generated. However, one can create a second slur with a different spanner-id.



### slur-nice.ly

Slurs should look nice and symmetric. The curvature may increase only to avoid noteheads, and as little as possible. Slurs never run through noteheads or stems.



### slur-no-stem.ly

The slur between the stemless notes should begin and end in the same spaces as the slur between the stemmed notes.



### slur-rest-direction.ly

Rests don't change slur direction (default is down).



## slur-rest.ly

Slurs may be placed over rests. The slur will avoid colliding with the rests.



## slur-scoring.ly

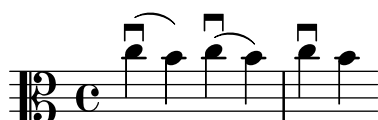
Slur formatting is based on scoring. A large number of slurs are generated. Each esthetic aspect gets demerits, the best configuration (with least demerits) wins. This must be tested in one big file, since changing one score parameter for one situation may affect several other situations.

Tunable parameters are in `scm/slur.scm`.

A series of musical staves illustrating various slur formatting scenarios. The staves are numbered 4, 7, 12, 17, 21, and 27. Staff 4 shows a complex passage with many slurs. Staff 7 shows a passage with slurs and ties. Staff 12 shows a passage with slurs and ties. Staff 17 shows a passage with slurs and ties. Staff 21 shows a passage with slurs and ties, with the text "slurs forced down" above the staff. Staff 27 shows a passage with slurs and ties.

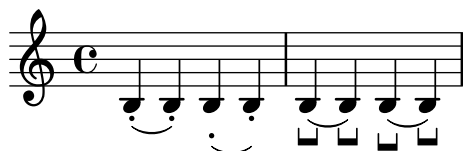
## slur-script-inside.ly

Slurs avoid scripts with `avoid-slur` set to `inside`, scripts avoid slurs with `avoid-slur` set to `around`. Slurs and scripts keep a distance of `slur-padding`.



### slur-script.ly

A slur avoids collisions with scripts, which are placed either inside or outside the slur, depending on the script. The slur responds appropriately if a script is moved.



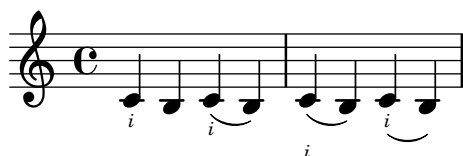
### slur-shift-region.ly

A slur's shift region is automatically made higher to accommodate extra encompass elements.



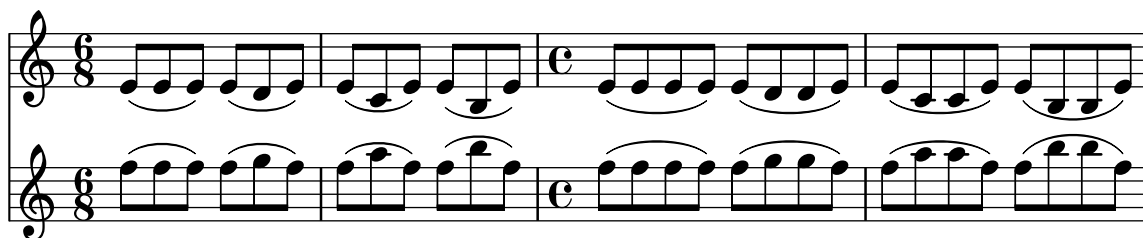
### slur-stroke-fingering-inside.ly

Slurs avoid `StrokeFinger` grobs with `avoid-slur` set to `inside`; `StrokeFinger` grobs avoid slurs with `avoid-slur` set to `around` (the default). Slurs and `StrokeFinger` grobs keep a distance as set by the `slur-padding` property.



### slur-symmetry.ly

Symmetric figures should lead to symmetric slurs.



### slur-tie-control-points.ly

Slurs and ties should never share extremal control points.



### slur-tilt.ly

The attachment point for strongly sloped slurs is shifted horizontally slightly. Without this correction, slurs will point into one note head, and point over another note head.

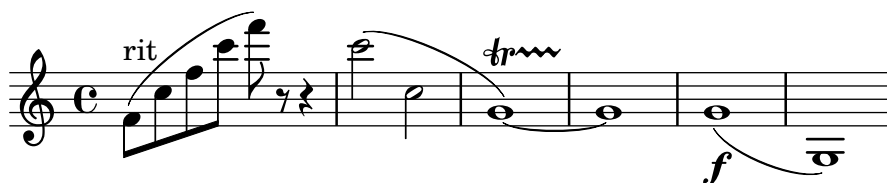


**slur-tuplet.ly**

TupletNumber grobs are always inside slurs. This may not work if the slur starts after the tuplet.

**slur-vertical-skylines.ly**

Slurs do not force grobs with outside-staff-priority too high.

**slur-vestigial-outside-staff-callback.ly**

Outside staff callbacks that no longer apply to grobs because they are outside the X boundary of a slur should terminate early. The example below should generate no warnings about Bezier curves and there should be no change in StrokeFinger position between the first and second examples.

**smallcaps-markup.ly**

\smallCaps works on an arbitrary markup argument.

GAVOTTE

**spacer-no-notes.ly**

The output should include a clef, key signature, and time signature.

**spacing-accidental-rest.ly**

Accidentals don't collide with shifted-down rests.



### spacing-accidental-staffs.ly

Accidentals in different staves do not affect the spacing of the eighth notes here.



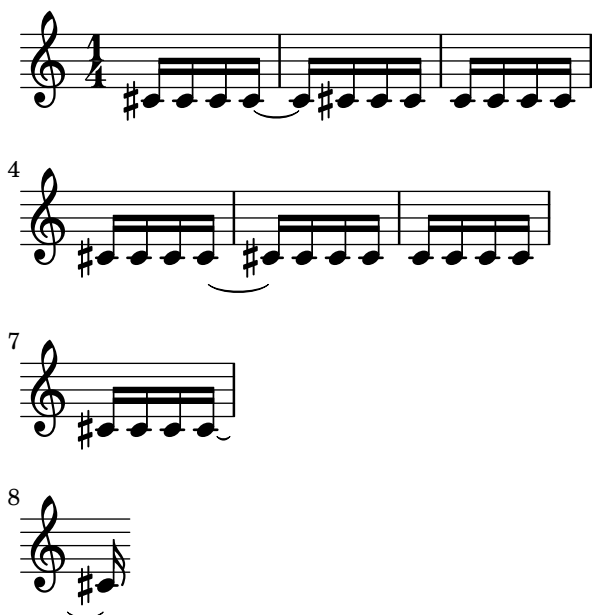
### spacing-accidental-stretch.ly

Accidentals do not influence the amount of stretchable space. The accidental does add a little non-stretchable space.



### spacing-accidental-tie.ly

Horizontal spacing works as expected on tied notes with accidentals. No space is reserved for accidentals that end up not being printed, but accidentals that are printed don't collide with anything.



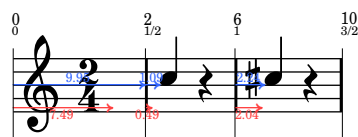
### spacing-accidental.ly

Accidentals sticking out to the left of a note will take a little more space, but only if the spacing is tight.



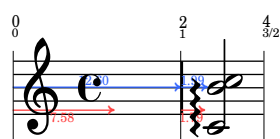
### spacing-bar-accidental.ly

An accidental following a bar gets space so the left edge of the acc is at 0.3 staff space from the bar line



### spacing-bar-arpeggio.ly

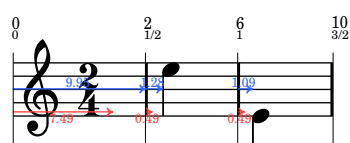
An arpeggio following a bar gets space



### spacing-bar-stem.ly

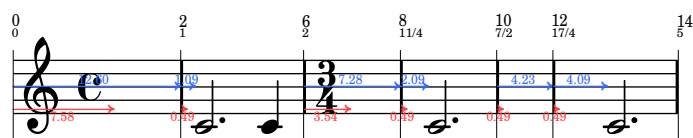
Downstem notes following a bar line are printed with some extra space. This is an optical correction similar to juxtaposed stems.

The bar upstem should be approx 1.1 staff space, the bar downstem 1.3 to 1.5 staff space.



### spacing-bar-whole-measure.ly

Notes that fill a whole measure are preceded by extra space.



### spacing-clef-first-note.ly

Clef changes at the start of a line get much more space than clef changes halfway the line.



### spacing-correction-accidentals.ly

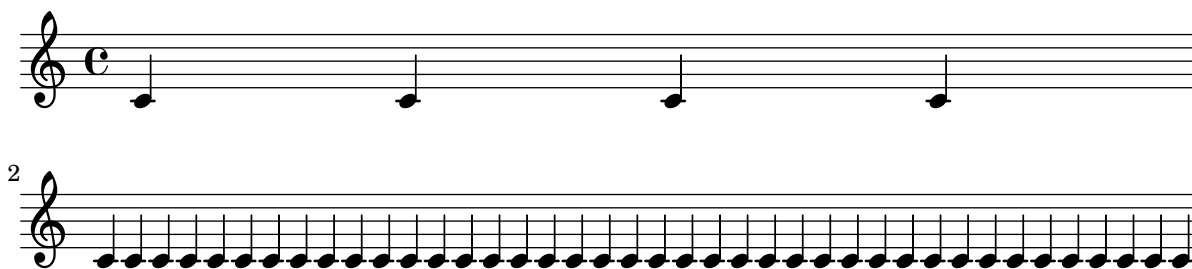
If right hand stems have accidentals, optical spacing correction is still applied, but only if the stem directions are different.





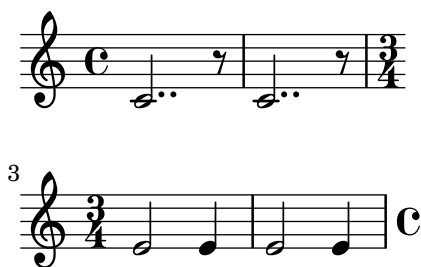
### spacing-empty-bar.ly

Empty bar lines do not affect spacing.



### spacing-end-of-line.ly

Broken engraving of a bar at the end of a line does not upset the space following rests and notes.



### spacing-ended-voice.ly

A voicelet (a very short voice to get polyphonic chords correct) should not confuse the spacing engine.



### spacing-folded-clef-cross-staff.ly

Clefs are also folded under cross staff constructs.



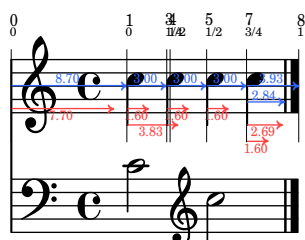
### spacing-folded-clef.ly

A clef can be folded below notes in a different staff, if this does not disrupt the flow of the notes.



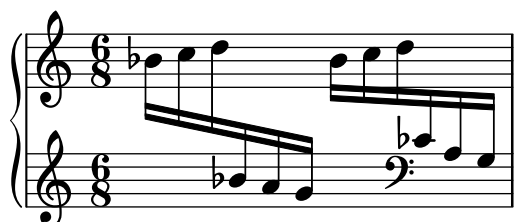
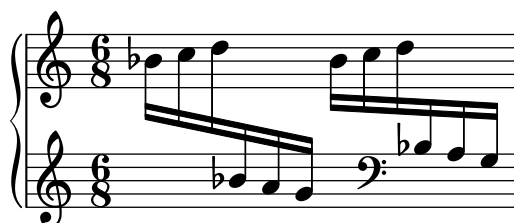
### spacing-folded-clef2.ly

A clef can be folded below notes in a different staff, if there is space enough. With `Paper_column` stencil callbacks we can show where columns are in the score.



### spacing-folded-clef3.ly

Voices that go back and forth between staves do not confuse the spacing engine.



### spacing-grace-duration.ly

Spacing uses the duration of the notes, but disregards grace notes for this. In this example, the 8ths around the grace are spaced exactly as the other 8th notes.



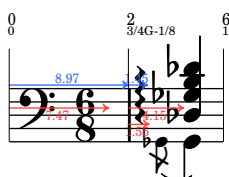
## spacing-grace.ly

Grace note runs have their own spacing variables in `Score.GraceSpacing`. So differing grace note lengths inside a run are spaced accordingly.



## spacing-horizontal-skyline-grace.ly

Skyline horizontal spacing may fold non-adjacent columns together, but they still do not collide. In this case, the arpeggio and the bar line do not collide.



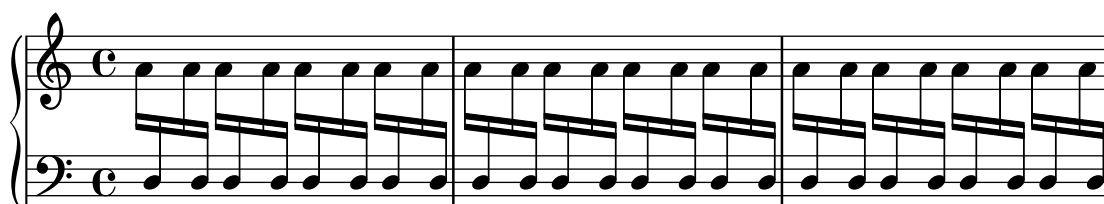
## spacing-horizontal-skyline.ly

accidentals may be folded under preceding notes.



## spacing-knee-compressed.ly

Spacing corrections for kneed beams still work when compression is involved.



## spacing-knee.ly

For knees, the spacing correction is such that the stems are put at regular distances. This effect takes into account the width of the note heads and the thickness of the stem.



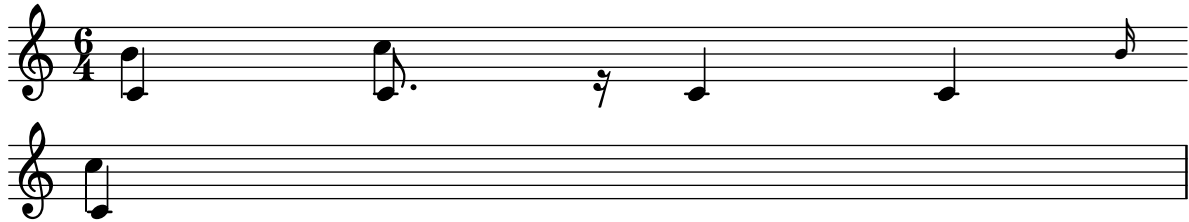
## spacing-loose-grace-error.ly

Even in case of incorrect contexts (eg. shortlived contexts) that break linking of columns through spacing wishes, `strict-note-spacing` defaults to a robust solution. This test passes if it does not seg fault; instead it should produce three programming error messages. Note that, in tight music with strict note spacing, grace notes will collide with normal notes. This is expected.



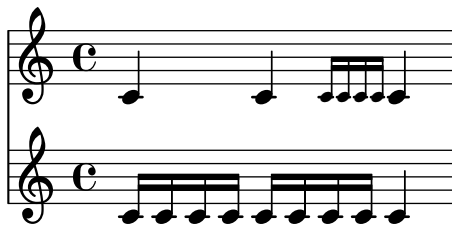
### spacing-loose-grace-linebreak.ly

If a floating grace spacing section attaches to a note across a line break, it gets attached to the end of line.



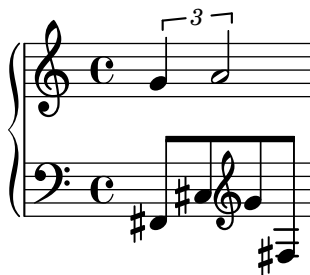
### spacing-loose-grace.ly

With strict-grace-spacing, grace notes don't influence spacing.



### spacing-loose-polyphony.ly

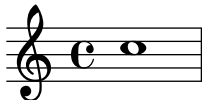
Loose columns (here, the treble clef) are spaced correctly in polyphonic music.



### spacing-mark-width.ly

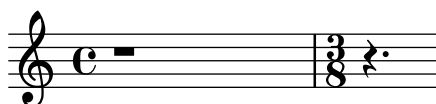
Width of marks does not affect spacing.

xx



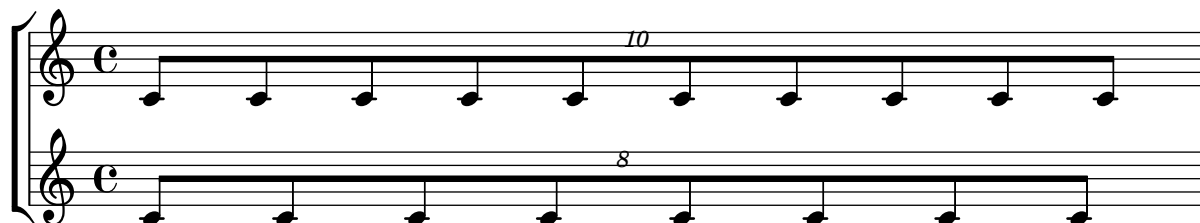
### spacing-measure-length.ly

Horizontal spacing is bounded by the current measure length. This means that the 3/8 setting does not affect the whole rest spacing.



**spacing-multi-tuplet.ly**

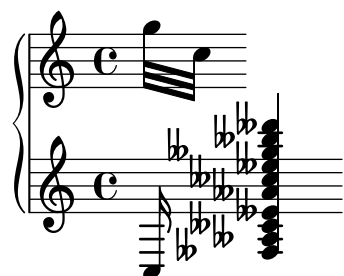
Concurrent tuplets should be equidistant on all staves.

**spacing-no-note.ly**

In the absence of NoteSpacings, wide objects still get extra space. In this case, the slash before the bar line gets a little more space.

**spacing-non-adjacent-columns1.ly**

The spacing engine avoids collisions between non-adjacent columns.

**spacing-non-adjacent-columns2.ly**

The spacing engine avoids collisions between non-adjacent columns.

**spacing-non-adjacent-columns3.ly**

The spacing engine avoids collisions between non-adjacent columns.





### spacing-note-flags.ly

The flags of 8th notes take some space, but not too much: the space following a flag is less than the space following a beamed 8th head.



### spacing-packed.ly

In packed mode, pack notes as tight as possible. This makes sense mostly in combination with ragged-right mode: the notes are then printed at minimum distance. This is mostly useful for ancient notation, but may also be useful for some flavours of contemporary music. If not in ragged-right mode, lily will pack as many bars of music as possible into a line, but the line will then be stretched to fill the whole linewidth.



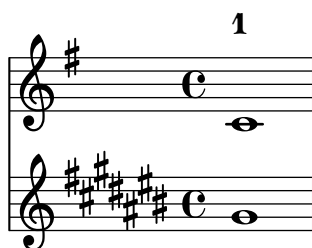
### spacing-pair-omitted-item.ly

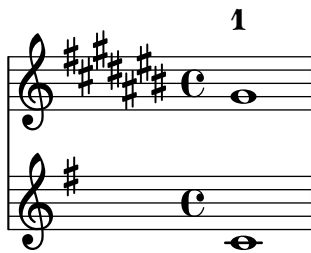
For `spacing-pair`, when an item matching a break align symbol is omitted, the alignment falls back on later break align symbols in the list. In this test, the measure counter should be centered using the right edge of the key signature.



### spacing-pair-several-matching-items.ly

The `spacing-pair` property takes the combined extents of all items having the given break align symbol into account. In this test, the centering of the measure counter should visibly happen with the left point being on the right of the wide key signature. The alignment of the measure counter should be the same for both scores.





### spacing-paper-column-padding.ly

The space after a paper column can be increased by overriding the padding property.



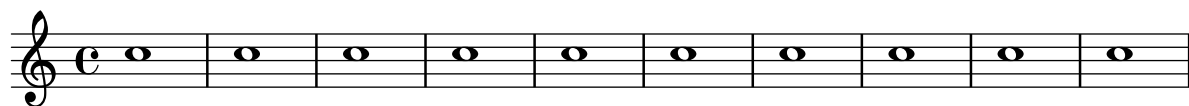
### spacing-proportional.ly

Proportional notation can be created by setting `proportionalNotationDuration`. Notes will be spaced proportional to the distance for the given duration.



### spacing-ragged-last.ly

If `ragged-last` is set, the systems are broken similar to paragraph formatting in text: the last line is unjustified.



### spacing-rest.ly

Rests get a little less space, since they are narrower. However, the quarter rest in feta font is relatively wide, causing this effect to be very small.



## spacing-section.ly

New sections for spacing can be started with `\newSpacingSection`. In this example, a section is started at the 4/16, and a 16th in the second section takes as much space as a 8th in first section.



## spacing-short-notes.ly

Notes that are shorter than the common shortest note get a space (i.e. without the space needed for the note) proportional to their duration. So, the 16th notes get 1/2 of the space of an eighth note. The total distance for a 16th (which includes note head) is 3/4 of the eighth note.



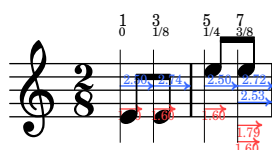
## spacing-space-to-barline.ly

If `space-to-barline` is false, we measure the space between the note and the start of the clef. If `space-to-barline` is true, we measure the space between the note and the start of the bar line.



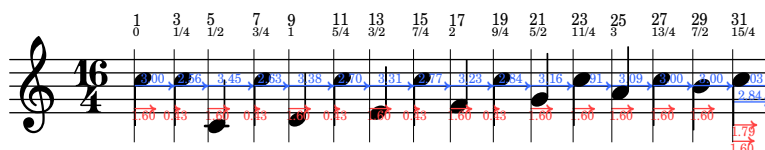
## spacing-stem-bar.ly

Upstem notes before a bar line are printed with some extra space. This is an optical correction similar to juxtaposed stems.



## spacing-stem-direction.ly

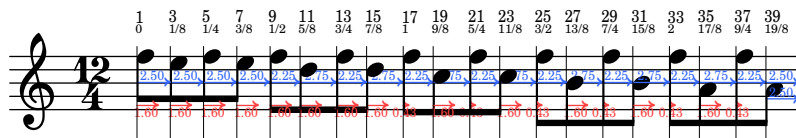
There are optical corrections to the spacing of stems. The overlap between two adjacent stems of different direction is used as a measure for how much to correct.



## spacing-stem-same-direction.ly

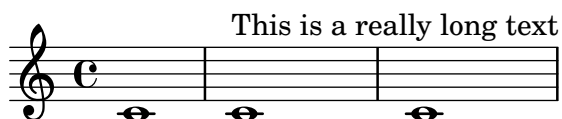
For juxtaposed chords with the same direction, a slight optical correction is used. It is constant, and works only if two chords have no common head-positions range.





### spacing-stick-out.ly

LilyPond will space a line to prevent text sticking out of the right margin unless `keep-inside-line` is false for the relevant `PaperColumn`.



### spacing-strict-notespacing.ly

If `strict-note-spacing` is set, then spacing of notes is not influenced by bars and clefs half-way on the system. Rather, they are put just before the note that occurs at the same time. This may cause collisions.



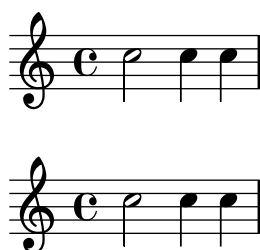
### spacing-strict-spacing-grace.ly

With `strict-note-spacing` spacing for grace notes (even multiple ones), is floating as well.



### spacing-to-empty-barline.ly

An empty bar line does not confuse the spacing engine too much. The two scores should look approximately the same.



### spacing-to-grace.ly

Space from a normal note (or bar line) to a grace note is smaller than to a normal note.



### spacing-uniform-stretching.ly

Notes are spaced exactly according to durations, if `uniform-stretching` is set. Accidentals are ignored, and no optical-stem spacing is performed.



### span-bar-allow-span-bar.ly

The `SpanBarStub` grob takes care of horizontal spacing for `SpanBar` grobs. When the `SpanBar` is disallowed, objects in contexts that the span bar would have otherwise crossed align as if the span bar were not there.

A musical score in common time (C) on four staves. The top staff contains a series of eighth notes. The bottom three staves contain lyrics: 'long-syllable a', 'b c long-syllable a', 'b c', 'syllable a', 'b c syllable a', 'b c', 'word a', 'b c word a', 'b c'. The lyrics are aligned with the notes, and the span bar is allowed to cross the notes.

5

long-syllable a b c long-syllable a b c

syllable a b c syllable a b c

word a b c word a b c

### span-bar-articulation.ly

Articulations on cross-staff stems do not collide with span bars.

### span-bar-break-align-anchor.ly

This tests the calculation of the anchor point on a *mensurstrich* bar line.

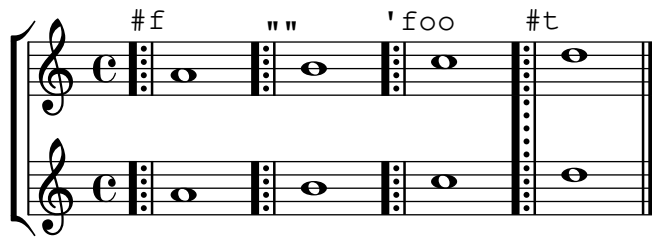
The top staff has no span bar. A rehearsal mark should appear over an invisible bar line between the two notes.

The lower pair of staves has a span bar of exaggerated width. A rehearsal mark should appear centered over it.

### span-bar-false.ly

A user-defined bar line with span bar `#f` does not disturb printing of compound bar lines. Using neither a string nor a boolean prints warnings, though does not abort. An empty string is supported as well.

The first three bar lines should look identical (no span bar).



### span-bar-no-bar.ly

Span bars avoid staves that have no bar lines.

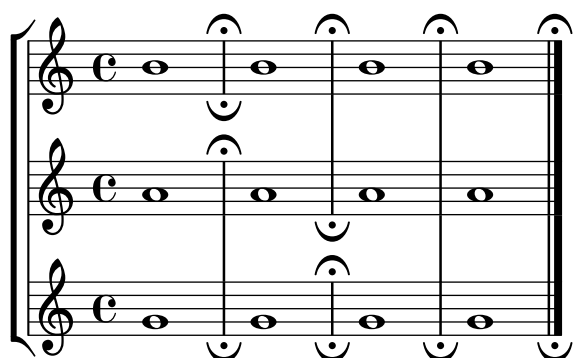
At the end of measure 1, only the top two staves should be spanned. At the end of measure 2, only the top three staves should be spanned. At the end of measure 3, all staves should be spanned.

A musical score snippet for the file 'span-bar-no-bar.ly'. It consists of five staves. The first two staves are in treble clef with a common time signature 'C'. The third staff is in bass clef with a common time signature 'C'. The fourth staff is in treble clef with a common time signature 'C'. The fifth staff is in treble clef with a common time signature 'C'. The first staff has lyrics: 'It', 'is', 'my'. There are no bar lines between the measures.

### span-bar-partial.ly

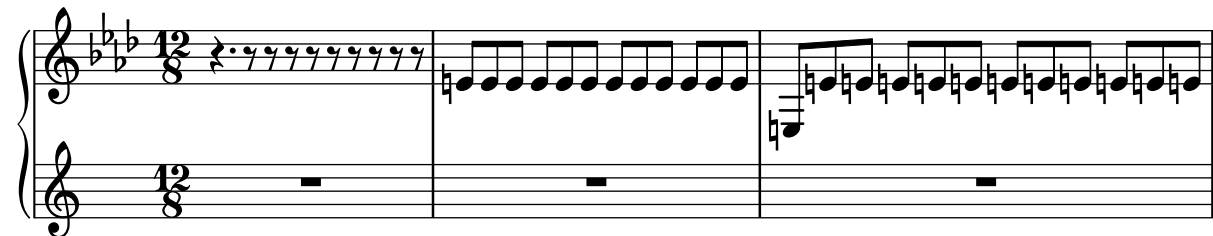
Span bars can be turned on/off on a staff-by-staff basis.

Bar 2 should have no span bar between the top and the middle staves. Bar 3 should have no span bar between the middle and the bottom staves. There should be a fermata at the end of every bar line where no span bar is attached.



## span-bar-spacing.ly

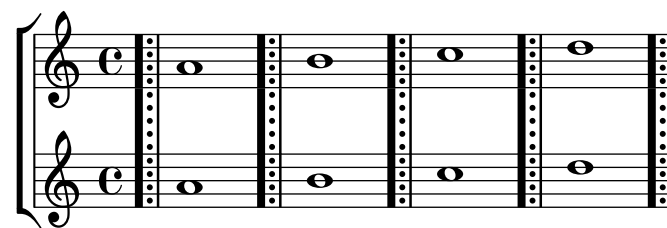
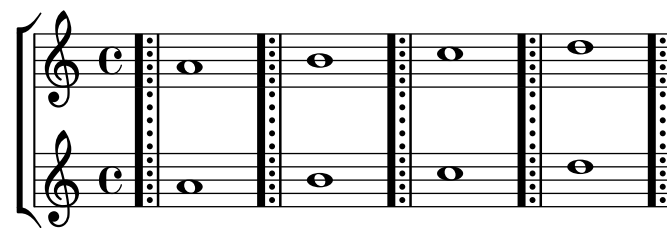
Because `BarLine` grobs take their extra-positioning-height from their neighbors via the `pure-from-neighbor-interface`, the left edge of an accidental should never fall to the left of the right edge of a bar line. This spacing should also take place when `SpanBar` grobs are present.



## span-bar-true.ly

A user-defined bar line with annotated *bar-type* does not warn when *span-bar* is `#t` or a string literal that is equal to *bar-type* (including the annotation).

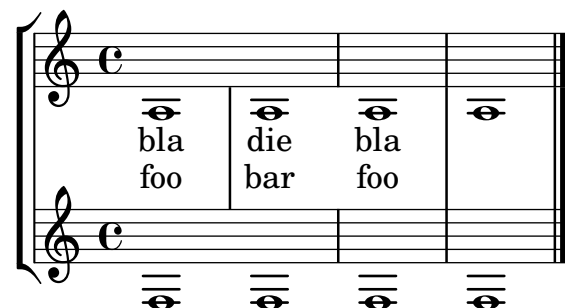
All bar lines should look the same.



## span-bar.ly

Span bars are drawn only between staff bar lines. By setting bar lines to transparent, they are shown only between systems.

Setting `SpanBar` transparent removes the bar lines between systems.



### spanner-after-line-breaking.ly

The visibility of left-broken line spanners and hairpins which end on the first note (i.e., span no time between bounds) is controlled by the callback `ly:spanner::kill-zero-spanned-time`.



### spanner-alignment.ly

Spanners align to musical grobs in paper columns, ignoring things like pedal marks.

### spanner-break-beyond-parent.ly

Spanners parts that extend beyond their parents are killed in case of line breaks.

## spanner-break-overshoot.ly

The `break-overshoot` property sets the amount that a broken spanner ‘sticks out’ of its bounds.

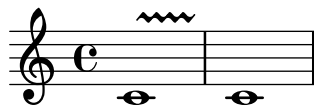
For broken beams and broken tuplet brackets, the bounds are given by the prefatory matter on the left and/or the rightmost column on the right. For broken horizontal brackets, the bounds are the leftmost and/or rightmost columns; for measure spanners, the left and/or right edge of the staff.

The image displays a series of musical staves illustrating the 'spanner-break-overshoot' property. The examples are as follows:

- Staff 1: A single measure with a beam connecting two eighth notes. A bracket is placed below the beam, with the number '2' to its left.
- Staff 2: A single measure with a beam connecting two eighth notes. A bracket is placed below the beam, with the number '3' to its left.
- Staff 3: A single measure with a beam connecting two eighth notes. A bracket is placed below the beam, with the number '2' to its left.
- Staff 4: A single measure with a beam connecting two eighth notes. A bracket is placed below the beam, with the number '3' to its left.
- Staff 5: A single measure with a beam connecting two eighth notes. A bracket is placed below the beam, with the number '2' to its left.
- Staff 6: A single measure with a beam connecting two eighth notes. A bracket is placed below the beam, with the number '3' to its left.
- Staff 7: A single measure with a beam connecting two eighth notes. A bracket is placed below the beam, with the number '2' to its left.
- Staff 8: A single measure with a beam connecting two eighth notes. A bracket is placed below the beam, with the number '3' to its left.
- Staff 9: A single measure with a beam connecting two eighth notes. A bracket is placed below the beam, with the number '2' to its left.
- Staff 10: A single measure with a beam connecting two eighth notes. A bracket is placed below the beam, with the number '3' to its left.
- Staff 11: A single measure with a beam connecting two eighth notes. A bracket is placed below the beam, with the number '2' to its left.
- Staff 12: A single measure with a beam connecting two eighth notes. A bracket is placed below the beam, with the number '3' to its left.

**spanner-empty-bound.ly**

Empty bounds on a line spanner do not cause LilyPond to get stuck in an infinite loop.

**ssaattbb-template-with-all-staves.ly**

This should produce a choral score with solo, descant, women, sop 1 and 2, sop, alto, alto 1 and 2, tenor 1 and 2, tenor, bass, bass 1 and 2, men and piano staves. Normally the various combinations would appear at different times in the score, not all at once.



### ssaattbb-template-with-all-voices-on-one-staff.ly

This should produce a choral score with solo, descant, women, sop divisi, sop and alto, alto divisi, tenor divisi, tenor and bass, bass divisi, men and piano staves. Normally the various combinations would appear at different times in the score, not all at once.

SOLO

DESCANT

WOMEN

SOPRANO 1

SOPRANO 2

SOPRANO ALTO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TENOR BASS

BASS 1

BASS 2

MEN

PIANO

### ssaattbb-template-with-changed-instrument-names.ly

Instrument names and short instrument names can be changed when using the ssaattbb built-in template.

First system of a musical score for SSAATTBB with piano accompaniment. The system consists of two parts: voices and piano. The voices are divided into three parts: SOP ONE, SOP TWO, and MEN DIV. The piano is labeled ORGAN. The music is in common time (C) and features a series of chords and single notes across four measures.

Second system of a musical score for SSAATTBB with piano accompaniment. The system consists of two parts: voices and piano. The voices are divided into three parts: SOP 1, SOP 2, and M UNI. The piano is labeled ORGAN. The music is in common time (C) and features a series of chords and single notes across four measures.

### ssaattbb-template-with-men-women-and-descant.ly

This should produce an SSAATTBB score with piano accompaniment, with divisi soprano and tenor on single staves, alto one and alto two on separate staves and unison bass in the first system, then unison soprano and alto voices with descant in the second system and unison women and unison men voices in the third system.

So - pra - no One ly - rics

SOPRANO 1

SOPRANO 2

So - pra - no Two ly - rics

ALTO 1

Alto One ly - - rics

ALTO 2

Alto Two lyrics

Te - nor One ly - rics

TENOR 1

TENOR 2

Te - nor Two ly - rics

BASS

Bass ly - rics

PIANO

Detailed description: This musical score is for a vocal ensemble and piano. It features seven staves. The vocal parts are Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, and Bass. The piano part is at the bottom. The music is in common time (C). The lyrics are: Soprano 1: 'So - pra - no One ly - rics'; Soprano 2: 'So - pra - no Two ly - rics'; Alto 1: 'Alto One ly - - rics'; Alto 2: 'Alto Two lyrics'; Tenor 1: 'Te - nor One ly - rics'; Tenor 2: 'Te - nor Two ly - rics'; Bass: 'Bass ly - rics'. The piano part consists of a simple harmonic accompaniment.

2

D

Descant ly - rics

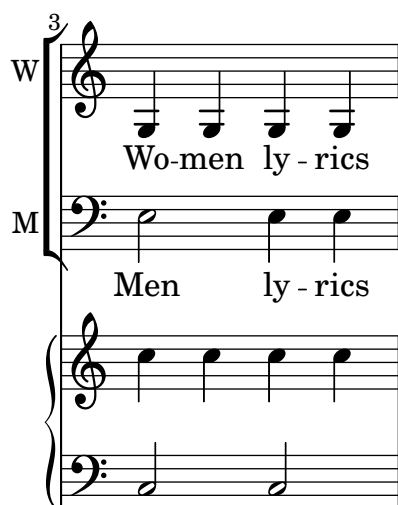
S

So - pra - no ly - rics

A

Al - to ly - rics

Detailed description: This musical score is for a vocal ensemble and piano. It features five staves. The vocal parts are Descant (D), Soprano (S), Alto (A), and Piano. The music is in common time (C). The lyrics are: Descant: 'Descant ly - rics'; Soprano: 'So - pra - no ly - rics'; Alto: 'Al - to ly - rics'. The piano part consists of a simple harmonic accompaniment.



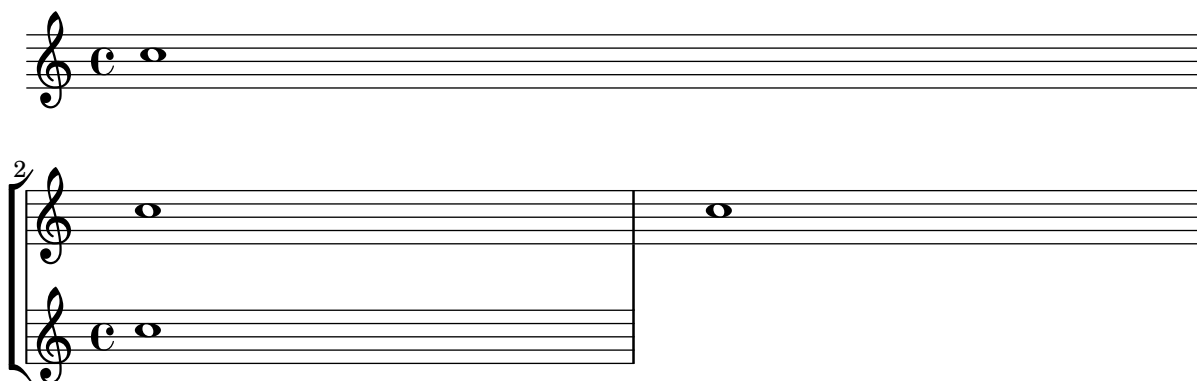
### staccato-pos.ly

Some scripts must have quantized postions. VERTICAL position descend monotonously for a descending scale. The staccato dot is close to the notehead. If the head is in a space, then the dot is in the space next to it.



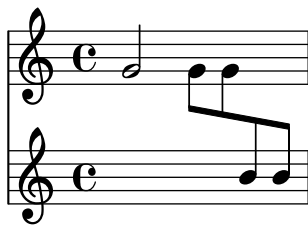
### staff-add-at-linebreak.ly

Adding a new staff at a line break doesn't crash.



### staff-change-autobeam.ly

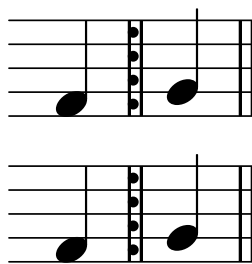
Staves stay alive long enough to complete an automatic beam.



### staff-extend-to-staff-bar.ly

When a **BreathingSign** is aligned as a '**staff-bar**', staff lines extend through it, even if it is accompanied by a zero-width **BarLine** at the end of the line.

The output should show two identical staves. Between the notes should appear a finalis sign (like a double bar line) overlapping with a dotted bar line; this shows that **BreathingSign** and **BarLine** are aligned alike. At the end of the line should appear a finalis sign with the staff lines extending to its right side.



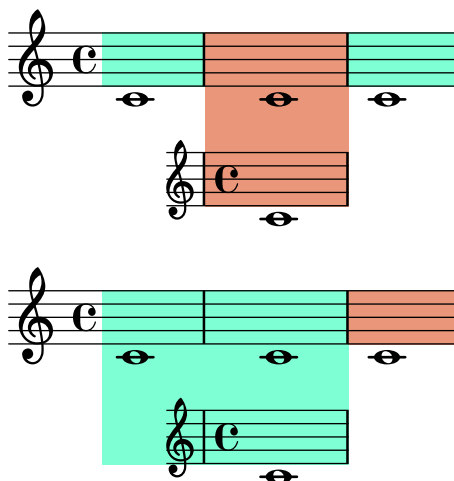
### staff-halfway.ly

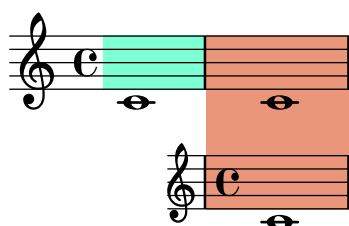
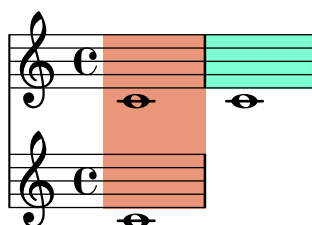
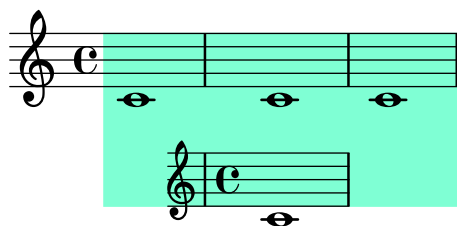
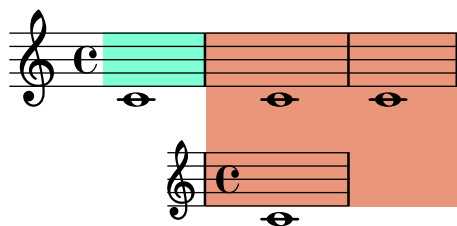
Staves can be started and stopped at command.



### staff-highlight-ossia.ly

When highlights are used in combination with ossia staves, a highlight only extends to include the ossia staff if it actually spans a portion of it, but not if it ends at the start of the ossia or if it starts at the end of the ossia.





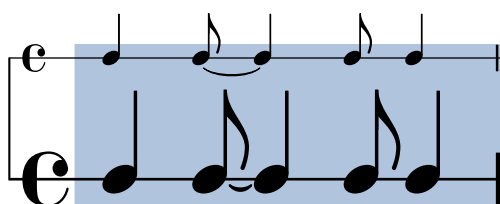
### staff-highlight-rhythmicstaff.ly

Highlights can be used in `RhythmicStaff`. They extend vertically as far as bar lines do.



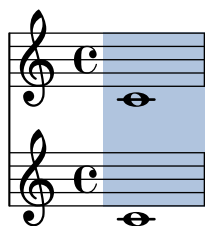
### staff-highlight-score-rhythmic-staves.ly

This test exercises highlights spanning a set of rhythmic staves with different font sizes. At the bottom and at the top, the highlight should extend as far as the bar lines do.



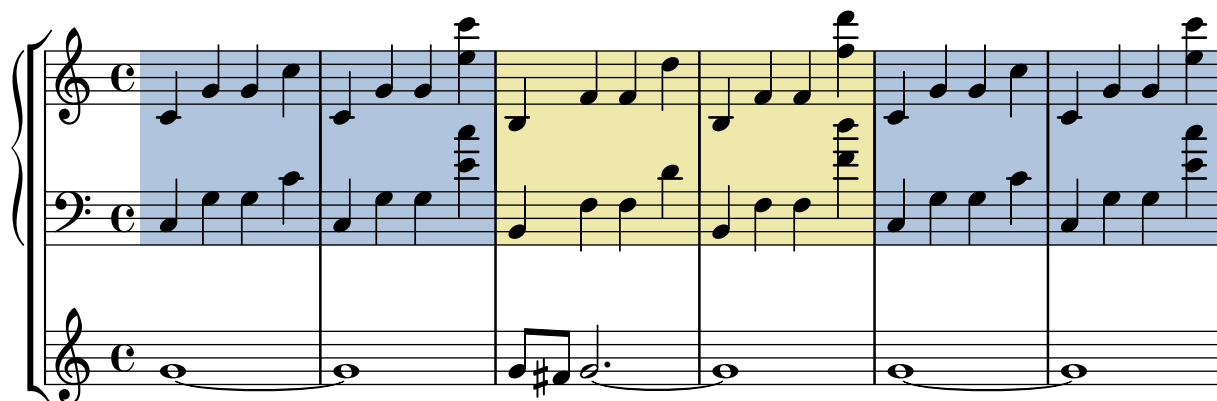
### staff-highlight-score.ly

Highlights can be used in `Score`.



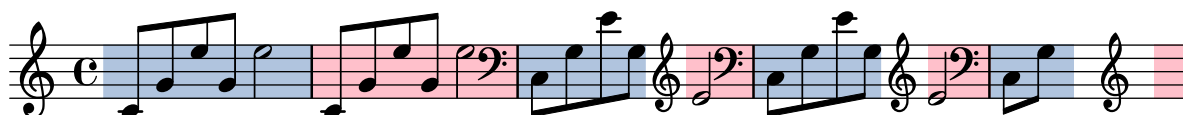
### staff-highlight-staffgroup.ly

Highlights can be used in contexts at higher level than `Staff`.



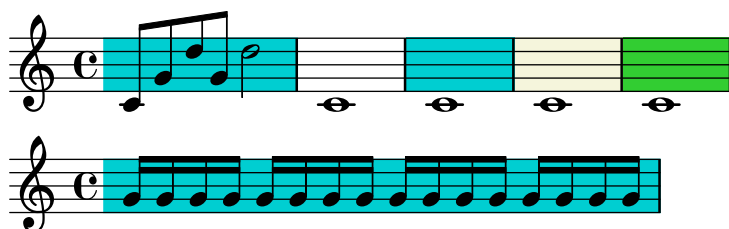
### staff-highlight-start-end.ly

This test shows highlights starting and ending on prefatory material in various situations.



### staff-highlight.ly

The `\staffHighlight` command highlights a musical passage. A highlight is terminated by `\stopStaffHighlight`, by the start of another highlight, or by the end of the music.



### staff-ledger-positions-dotted-notes.ly

When the vertical positions of ledger lines have been customized by setting the `ledger-positions` property of the `StaffSymbol`, and a dotted note falls on a ledger line, the dot is shifted up to avoid the ledger line (just as with uncusomized ledger lines).



## staff-ledger-positions.ly

The vertical positions of ledger lines may be customised by setting the `ledger-positions` property of the `StaffSymbol` grob. The given pattern is repeated. Ledger lines with positions in sublists are always shown together: either all or none are shown. The displayed range of ledger lines can be modified by setting the `ledger-extra` property.

The order of entries in `ledger-positions` is not relevant, and neither is the order in `line-positions`; the four shown systems should be identical.

```
line-positions = #'(8 7 3 -1 -2 -6)
ledger-positions = #'(-6 (-2 3) -1) _
```



```
line-positions = #'(8 7 3 -1 -2 -6)
ledger-positions = #'(-1 -6 (3 -2)) _
```



```
line-positions = #'(-6 -2 -1 3 7 8)
ledger-positions = #'(-6 (-2 3) -1) _
```





```
line-positions = #'(-6 -2 -1 3 7 8)
ledger-positions = #'(-1 -6 (3 -2))
```



### staff-line-positions.ly

The vertical positions of staff lines may be specified individually, by setting the `line-positions` property of the `StaffSymbol`.



### staff-mixed-size.ly

Staves may be present in several sizes within a score. This is achieved with an internal scaling factor. If the scaling factor is forgotten in some places, objects generally become too thick or too large on smaller staves.



### staff-online-symbol-absence.ly

Symbols that need on-staffline info (like dots and ties) continue to work in absence of a staff-symbol.



### staff-ossia-end-at-time-change.ly

An ossia staff without a `Time_signature_engraver` stops right at the bar line.



### staff-size-font-selection.ly

Font size configuration is independent from font family configuration. In this test, the call to `set-global-staff-size` should not affect the font families defined previously.

This text should be rendered in Linux Libertine  
(provided that the font is installed).

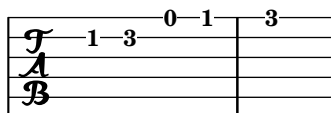
### staff-tabstaff-spacing.ly

The space between scores containing Staves and TabStaves should be consistent. In this example, all of the spacings should be equivalent.

Title 1



Title 2



Title 3



### staff-tweak.ly

The staff is a grob (graphical object) which may be adjusted as well, for example, to have 6 thick lines and a slightly large `staff-space`. However, beams remain correctly quantized.



## stanza-number.ly

Stanza numbers are put left of their lyric. They are aligned in a column.

stem-cross-staff-articulation.ly

Cross-staff stems avoid articulations. Articulations that don't get in the way of stems do not cause unwanted horizontal space.

The musical notation consists of two staves, treble and bass clef, both in common time (C). The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4-B4-A4-G4, and then a half note F#4. The bass staff features a more complex rhythm, starting with a dotted quarter note E3, followed by eighth notes D3-C3, and then a series of sixteenth notes: B2-A2-G2-F#2-E2-D2.

## stem-direction-context-bar-lines.ly

The **Melody\_engraver** decides stem direction for notes on the middle staff line based on neighboring notes. Mid-measure repeat bar lines break up the melody as do normal measure bar lines. In this test, marcato marks show the expected stem direction.

## stem-direction-context-pause.ly

Context-dependent orientation of the stem for a note on the middle line of the staff can be turned off locally using the `suspendMelodyDecisions` context property.

In this test, marcato marks show the expected stem direction.

### stem-direction-context.ly

Stem directions for notes on the middle staff line are determined by the directions of their neighbors.



### stem-direction.ly

Stems, beams, ties and slurs should behave similarly, when placed on the middle staff line. Of course stem-direction is down for high notes, and up for low notes.



### stem-length-estimation.ly

Stems with overridden 'Y'-extent should not confuse height estimation. This example should fit snugly on one page.



### stem-length.ly

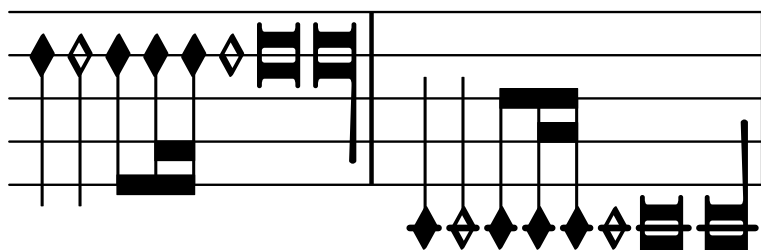
Stem length and stem-begin-position can be set manually.



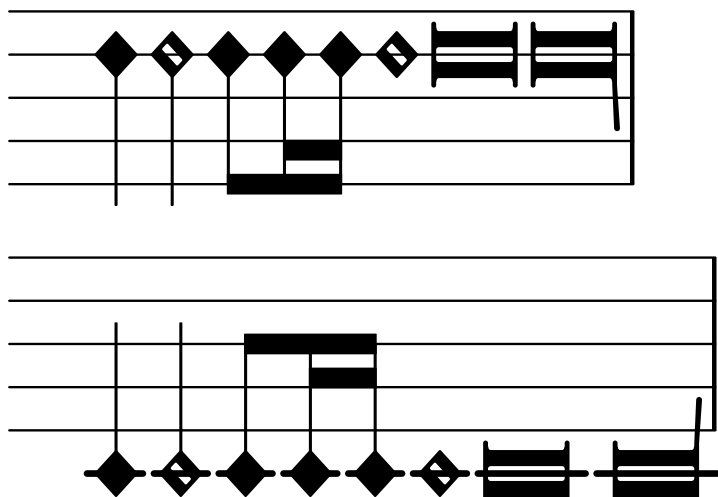
### stem-mensural.ly

Mensural stems must have exact center alignment. This test was made to inspect pixel-granular misalignment bugs.

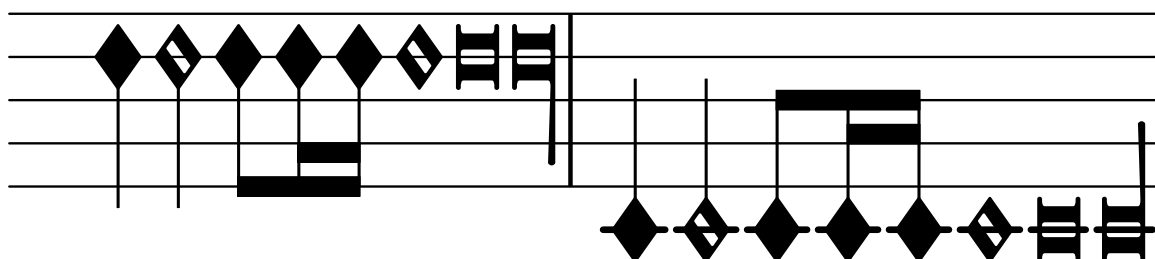
## mensural



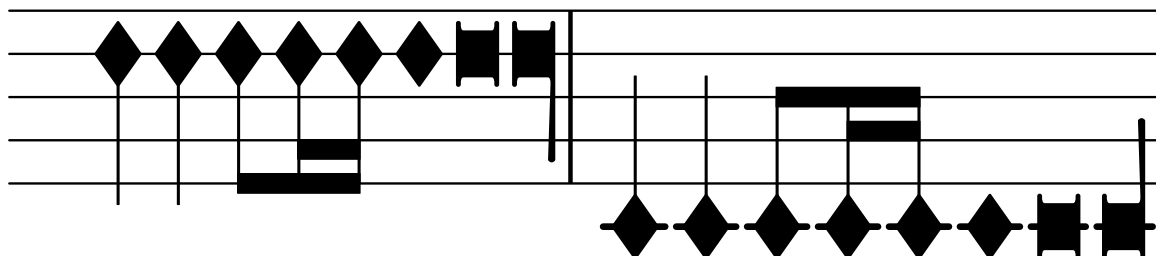
## neomensural



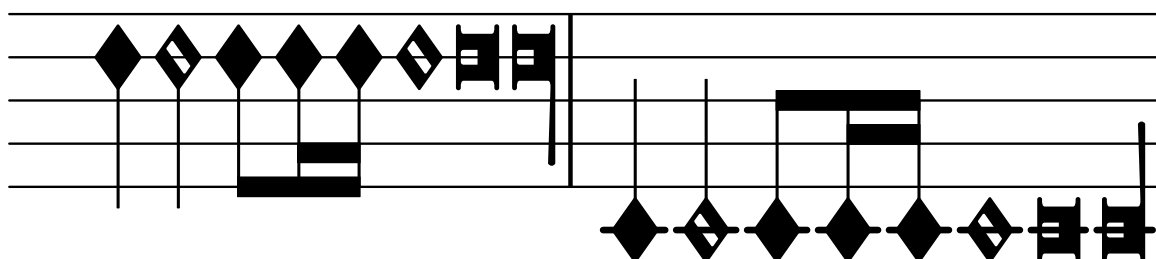
## petrucci



# blackpetrucci



# semipetrucci



## stem-neutral-direction-crash.ly

Setting `Stem.neutral-direction` to an invalid direction value does not result in a crash.



## stem-pure-height-beamed.ly

Lilypond gets beamed stem pure heights correct to avoid outside staff collisions.



## stem-shorten.ly

If note head is 'over' the center line, the stem is shortened. This happens with forced stem directions, and with some chord configurations.



**stem-stemlet-whole.ly**

Stemlets don't cause stems on whole notes.

**stem-stemlet.ly**

Stemlets are small stems under beams over rests. Their length can be set with `stemlet-length`.

**stem-tremolo-cross-staff-beam.ly**

Stem tremolos on cross-staff beams do not cause circular dependencies.

**stem-tremolo-forced-dir.ly**

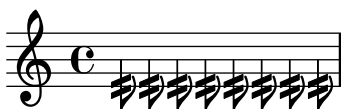
Tremolo works even when a stem is forced in a particular direction.

**stem-tremolo-note-collision.ly**

Tremolos should avoid other notes in the staff as best as possible and issue a warning otherwise.

**stem-tremolo-note-column.ly**

Stem tremolos count in a note column's horizontal skyline.



## stem-tremolo-position.ly

Tremolos are positioned a fixed distance from the end of the beam. Tremolo flags are shortened and made rectangular on beamed notes or on stem-up notes with a flag. Tremolo flags are tilted extra on stem-down notes with a flag.



## stem-tremolo-staff-space.ly

stem tremolo vertical distance also obeys staff-space settings.



## stem-tremolo-style.ly

Controlling the appearance of tremolo slashes. Property `slope` is self-explanatory. Property `shape` determines whether slashes look like rectangles or like very small beams. Setting these properties directly cause all slashes behave in the specified way. However, one usually wants the slashes to behave differently depending on whether the note has flags, beams or only a plain stem. That's what the `style` property is used for: it sets shape and slope depending on the situation. There are two styles defined: `default` and `constant`.

`default`. First three notes should have beam-like slashes. Slash of the third note should be more sloped than first two notes. Slashes on beamed notes should be rectangular and parallel to the beams.



`style=constant`. All slashes should be beam-like. All slashes should have the same slope except for downstem flagged notes.



`shape=rectangle`. All slashes should be rectangular. Slope like in default.



`shape=beam-like`. All slashes should be beam-like. Slope like in default.





slope=-0.2 All slashes should have the same downward slope. Shape like in default.



### stem-tremolo.ly

Stem tremolos or rolls are tremolo signs that look like beam segments crossing stems. If the stem is in a beam, the tremolo must be parallel to the beam. If the stem is invisible (e.g. on a whole note), the tremolo must be centered on the note. If the note has a flag (eg. an unbeamed 8th note), the tremolo should be shortened if the stem is up and tilted extra if the stem is down.

The tremolos should be positioned a fixed distance from the end of the stems unless there is no stem, in which case they should be positioned a fixed distance from the note head.

If an impossible tremolo duration (e.g. :4) is given, a warning is printed.

:4 :8 :16 :32 x :



### stems-clash-between-staves.ly

In this test, the vertical distance between two adjacent staves should be large enough to avoid a clash if the stems are very close.



### stencil-color-rotation.ly

Combinations of rotation and color do work.



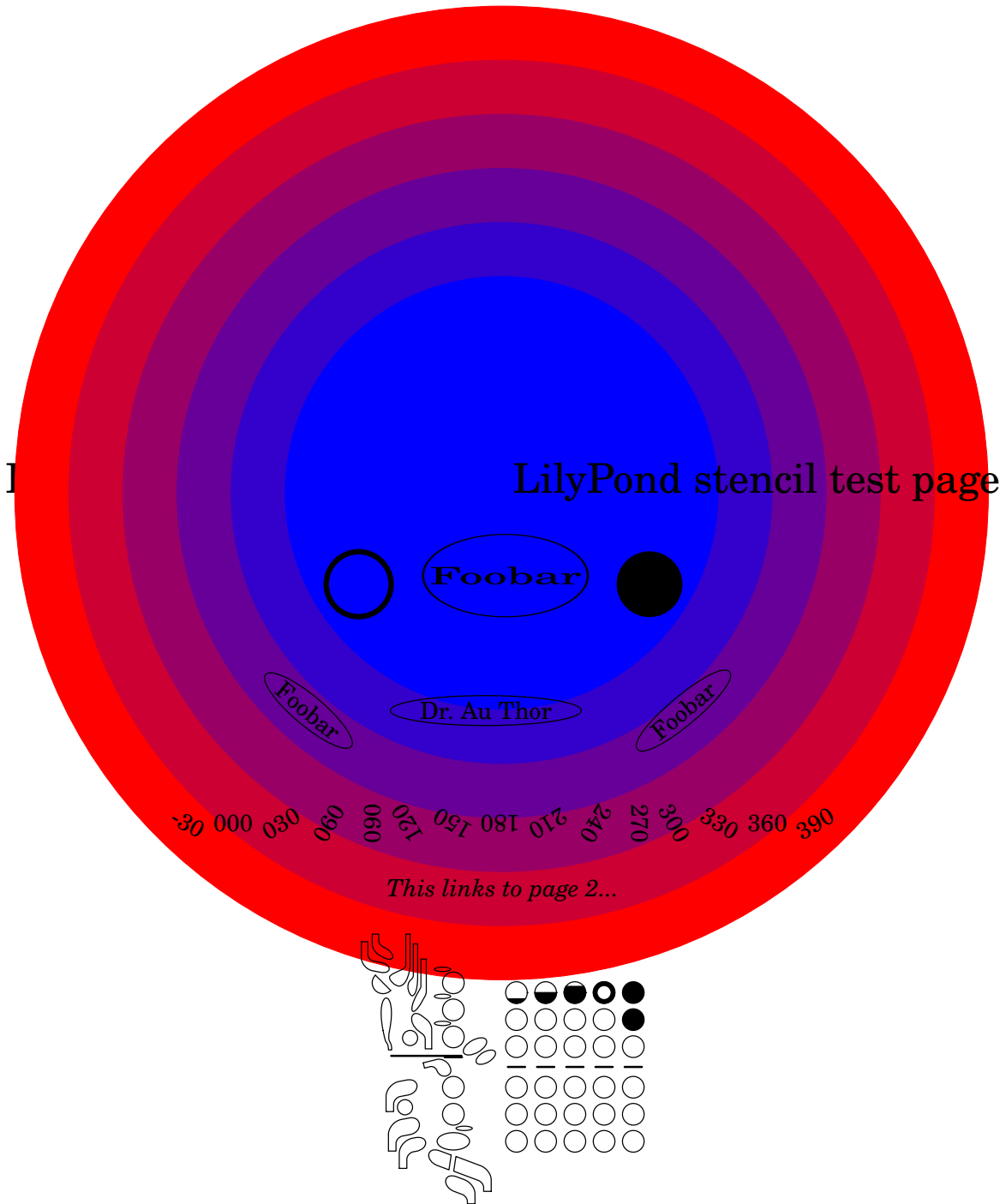
## **stencil-expressions.ly**

Tests all lilypond stencil commands that are relevant to PDF output

# LilyPond

stæŋ lɪnəts

LilyPond stencil test page



Test the textedit links in the score below ...

Violin

## Lilypond Stencil Tests

*This links to page 1...*

*This links to page 3...*

## Lilypond Stencil Tests

*This links to page 2...*

### stencil-hacking.ly

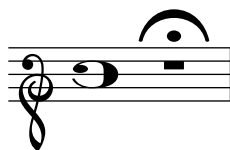
You can write stencil callbacks in Scheme, thus providing custom glyphs for notation elements. A simple example is adding parentheses to existing stencil callbacks.

The parenthesized beam is less successful due to implementation of the Beam. The note head is also rather naive, since the extent of the parens are also not seen by accidentals.



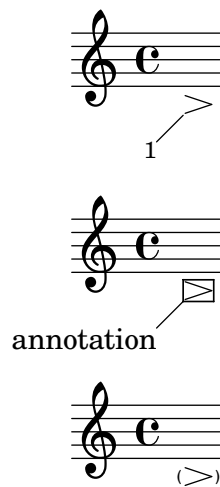
### stencil-scale.ly

Stencils can be scaled using `ly:stencil-scale`. Negative values will flip or mirror the stencil without changing its origin; this may result in collisions unless the scaled stencil is realigned (e.g., the time signature in this test).



### sticky-late-bounds.ly

Sticky spanners also work when the host's bounds are not set immediately, such as with a hairpin ending on a skip.



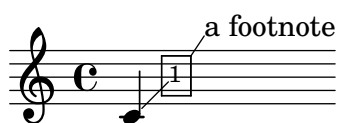
<sup>1</sup>footnote

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LilyPond v2.26.0

### sticky-second-order.ly

Sticky grobs can be attached to other sticky grobs.



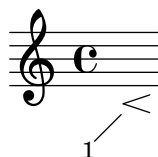
<sup>1</sup>note

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LilyPond v2.26.0

### sticky-spanner-end-announcement.ly

Sticky spanners have their end announced as soon as their host's is announced.

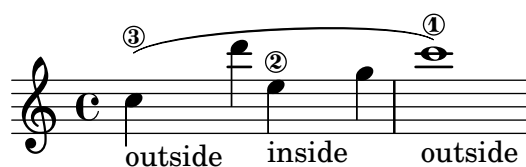


<sup>1</sup>note

LilyPond v2.26.0

### string-number-around-slur.ly

String numbers should only be moved outside slurs when there is a collision.



### string-number-no-stencil.ly

String numbers don't segfault when their stencil is set to **##f**.



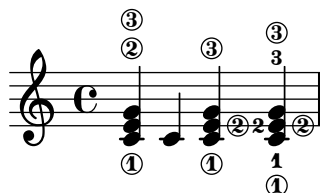
### string-number-styles.ly

Different styles may be used for string number indications. Predefined options are arabic (used by default) and roman numerals.



### string-number.ly

String numbers can be added to chords. They use the same positioning mechanism as finger instructions.



## stroke-fingering-no-stencil.ly

Stroke fingerings don't segfault when their stencil is set to `##f`.



## svg-duplicate-attribute.ly

SVG output attributes are not duplicated.

The proper way to know if this test passes is to compile it into an SVG file (with `--svg`) and check the generated SVG code.



## swing-test.ly

Tests for swing.ly

### 1. Swing type demos

	swung eighths <code>\tripletFeel 8</code>	smoother swung eighths <code>\applySwing 8 #'(3 2)</code>
notes with applied swing		
corresponding to		
	swung sixteenths <code>\tripletFeel 16</code>	straight fourths read as dotted <code>\applySwing 4 #'(3 1)</code>
3		
	samba swing <code>\applySwing 16 #'(3 2 2 3)</code>	smoother samba swing, start off-beat <code>\applySwingWithOffset 16 #'(4 3 3 4)</code> <code>\musicLength 8</code>
5		

### 2. Triplet feel in various situations

straight

quarter notes should remain unaffected

syncopation without tie

grace note should not create confusion

\tripletFeel 8

triplet pulse for comparison

3

syncopation with ties

music with chords

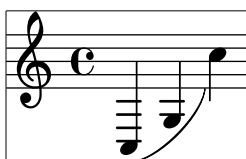
parallel music

6

with notes shorter than swingDiv

### system-extents.ly

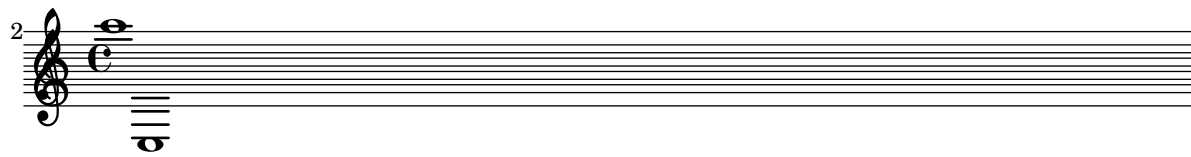
The size of every system is correctly determined; this includes postscript constructs such as slurs.



### system-overstrike.ly

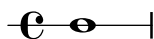
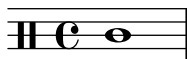
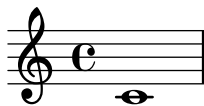
By setting the padding between systems to a negative value, it is possible to eliminate the anti-collision constraints.





### **system-separator-spaceable-staves.ly**

System separator positioning works with all spaceable staff contexts.



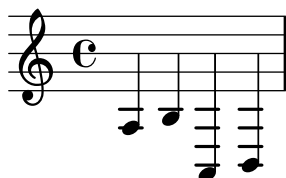
**system-separator.ly**

System separators may be defined as markups in the **system-separator-markup** field of the paper block. They are centered between the boundary staves of each system.

The image displays three systems of musical notation, each consisting of a treble and bass staff. The first system has a common time signature (C) and a repeat sign. The second system has a treble staff with a common time signature (C) and a bass staff with a common time signature (C), and a repeat sign. The third system has a treble staff with a common time signature (C) and a bass staff with a common time signature (C), and a repeat sign. Each system contains a single measure of music, represented by a whole note with a flat (B-flat) in the treble staff and a whole note with a flat (B-flat) in the bass staff. The systems are separated by double bar lines.

### system-start-bar-collapse-staffspace.ly

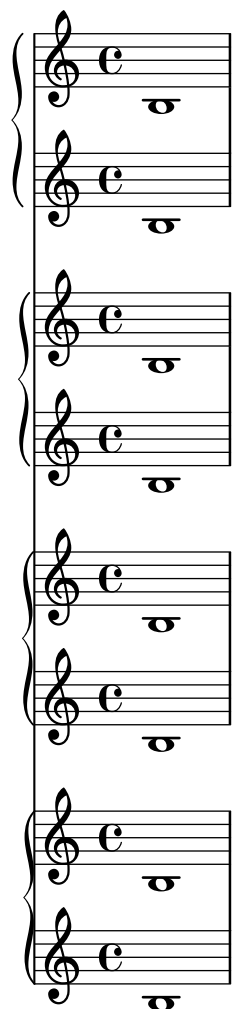
When the staff-space is increased, the system-start delimiter should still be collapsed (i.e. the collapse-height should not give an absolute length, but a multiple of staff-spaces).



### system-start-brace-style.ly

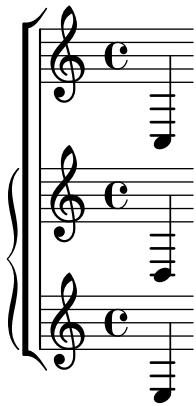
Disregarding the value of `systemStartDelimiter`, setting `SystemStartGrob` style of `StaffGroup` to 'brace' always prints a `SystemStartBrace`.

Every `StaffGroup` should start with a `SystemStartBrace`.



### system-start-bracket.ly

A piano context included within a staff group should cause the piano brace to be drawn to the left of the staff angle bracket.



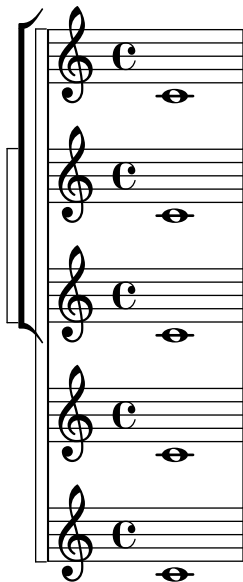
### system-start-heavy-bar.ly

A heavy-bar system start delimiter may be created by tuning the `SystemStartBar` grob.



### system-start-nesting.ly

Deeply nested system braces, brackets, etc., may be created with the `systemStartDelimiterHierarchy` property.



## tablature-additional-bass-strings.ly

Additional bass strings (for baroque lute, etc.) are supported in TabStaff. They are printed below lowest line as: a, /a, //a, ///a, 4, 5 etc. `additionalBassStrings` needs to be set accordingly.



## tablature-background-color.ly

Using the `whiteout-color` property it is possible to adjust TabStaff to a colored background.



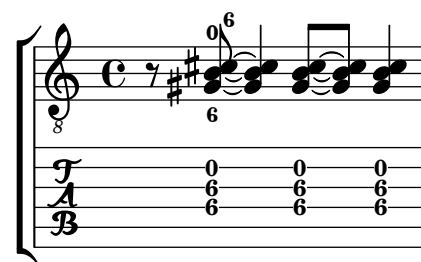
## tablature-banjo.ly

Tablature may also be tuned for banjo.



## tablature-chord-repetition-finger.ly

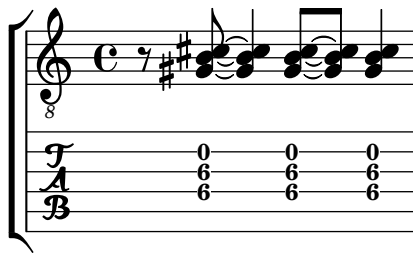
In a TabStaff, the chord repetition function needs to retain string and fingering information. Using `\tabChordRepeats` achieves that, in contrast to the music on the main staff.



## tablature-chord-repetition.ly

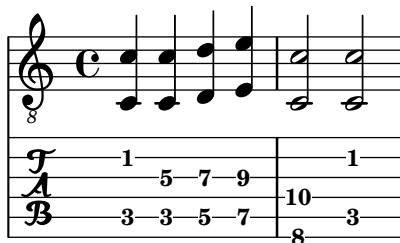
In a TabStaff, the chord repetition function needs to save the string information. The obsolete function `\tabChordRepetition` establishes this setting score-wide. Nowadays, you would rather use just `\tabChordRepeat` on the music in the tabstaff, not affecting other contexts.





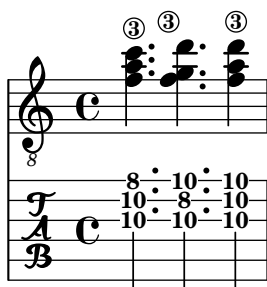
### tablature-default-strings.ly

Context property `defaultStrings` defines desired strings for fret calculations if no strings are defined explicitly.



### tablature-dot-placement.ly

With full notation, the dots on the tablature heads should respect two-digit fret numbers.



### tablature-double-stem-tremolo.ly

Tremoli applied to double stems in a `TabVoice` should be centered on the double stem.



### tablature-fretboard-open-string.ly

Tablatures derived from stored fretboard diagrams display open strings as fret 0 in the tablature. The tablature and fretboard should match.

### tablature-full-notation.ly

As default, tablature staves show only the fret numbers, because in most situations, they are combined with normal staves. When used without standard notation, `tabFullNotation` can be used.

## tablature-harmonic-functions.ly

Harmonics can be specified either by ratio or by fret number.

## tablature-harmonic-tie.ly

When a harmonic note is tied in tablature, neither the fret number nor the harmonic brackets for the second note appear in the tablature.

## tablature-harmonic.ly

Harmonics get angled brackets in tablature. Harmonics in chords should retain their proper position, regardless of whether or not strings are specified. In this example, the harmonics should always be on string 1.

## tablature-letter.ly

A sample tablature with lettered tab, using fretLabels to modify the fret letters.

By default, letters are drawn sequentially from the alphabet, but if the context property fretLabels is defined, these are substituted. If specified, the length of fretLabels must be sufficient to label all the frets used. A warning is issued if the length is too short.

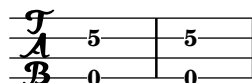
## tablature-micro-tone.ly

The `TabStaff` will print micro-tones as mixed numbers of fret-number and a fraction. The context-property `supportNonIntegerFret` needs to be set `#t` in `Score`-context. `FretBoards` will print those micro-tones only if they can be found in the chosen settings for `stringTunings`, otherwise a warning (surpressed here) will be printed and an empty `FretBoard` returned. Which



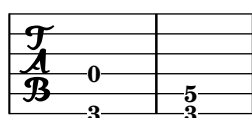
## tablature-open-string-chord.ly

Open strings can always be part of a chord in tablature, even when frets above 4 have been used in the chord. In this case, both chords should show an open fourth string.



## tablature-open-string-handling.ly

Open strings are part of a chord in tablature, even when `minimumFret` is set. This can be changed via `restrainOpenStrings`.



## tablature-repeat-tie.ly

If a `RepeatTie` occurs, the corresponding fret number is always displayed in parentheses.

below should print:

default

below should print:

hideSplitTiedTabNotes

tabFullNotation

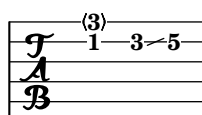
## tablature-repeat.ly

How a repeat sign looks in tablature.



## tablature-slide.ly

Tab supports slides.



## tablature-slurs-with-beams.ly

Slur placement in complementary tablatures should not be affected by either automatic or manual beaming.

**Manual beams**      **Automatic beams**

## tablature-string-tunings.ly

For other tunings, it is sufficient to set `stringTunings`. The number of staff lines is adjusted accordingly.

## tablature-tie-behaviour.ly

In tablature, notes that are tied to are invisible except after a line break or within a second volta; here, the fret number is displayed in parentheses.

As an option, the notes that are tied to may become invisible completely, even after line breaks while applying `hideSplitTiedTabNotes`. `showSplitTiedTabNotes` switches back to default behaviour.

**default**

**hideSplitTiedTabNotes**

The image displays two systems of musical notation for guitar. Each system consists of a standard musical staff and a guitar-specific staff (TAB).

**System 1 (Measures 11-16):**

- Measure 11:** Standard notation shows a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The guitar staff shows the corresponding fretting: open string (G), 1st fret (A), and 2nd fret (B).
- Measure 12:** Standard notation shows a repeat sign followed by a quarter note G4, a quarter note A4, and a quarter note B4. The guitar staff shows the fretting: 3rd fret (G), 5th fret (A), and 5th fret (B).
- Measure 13:** Standard notation shows a quarter note G4, a quarter note A4, and a quarter note B4. The guitar staff shows the fretting: 1st fret (G), 3rd fret (A), and 0th fret (B).
- Measure 14:** Standard notation shows a quarter note G4, a quarter note A4, and a quarter note B4. The guitar staff shows the fretting: 1st fret (G), 3rd fret (A), and 0th fret (B).
- Measure 15:** Standard notation shows a quarter note G4, a quarter note A4, and a quarter note B4. The guitar staff shows the fretting: 1st fret (G), 3rd fret (A), and 0th fret (B).
- Measure 16:** Standard notation shows a quarter note G4, a quarter note A4, and a quarter note B4. The guitar staff shows the fretting: 1st fret (G), 3rd fret (A), and 0th fret (B).

**System 2 (Measures 17-22):**

- Measure 17:** Standard notation shows a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The guitar staff shows the corresponding fretting: open string (G), 1st fret (A), and 2nd fret (B).
- Measure 18:** Standard notation shows a repeat sign followed by a quarter note G4, a quarter note A4, and a quarter note B4. The guitar staff shows the fretting: 3rd fret (G), 5th fret (A), and 5th fret (B).
- Measure 19:** Standard notation shows a quarter note G4, a quarter note A4, and a quarter note B4. The guitar staff shows the fretting: 1st fret (G), 3rd fret (A), and 0th fret (B).
- Measure 20:** Standard notation shows a quarter note G4, a quarter note A4, and a quarter note B4. The guitar staff shows the fretting: 1st fret (G), 3rd fret (A), and 0th fret (B).
- Measure 21:** Standard notation shows a quarter note G4, a quarter note A4, and a quarter note B4. The guitar staff shows the fretting: 1st fret (G), 3rd fret (A), and 0th fret (B).
- Measure 22:** Standard notation shows a quarter note G4, a quarter note A4, and a quarter note B4. The guitar staff shows the fretting: 1st fret (G), 3rd fret (A), and 0th fret (B).

tablature-tie-spanner.ly

If a **Slur** or a **Glissando** follows a **Tie**, the corresponding fret number is displayed in parentheses.

first two tabs should print:

default

hideSplitTiedTabNotes

tabFullNotation

5

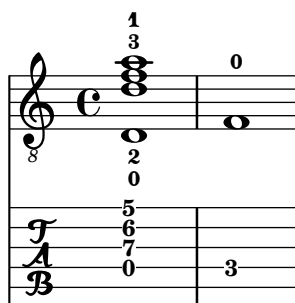
## tablature-tremolo.ly

Tremolos will appear on tablature staves only if `\tabFullNotation` is active. Otherwise, no tremolo indications are displayed on the `TabStaff`. Also, tablature beams are the same thickness on `TabStaff` and `Staff`.



## tablature-zero-finger.ly

A fingering indication of zero counts as an open string for fret calculations. An inappropriate request for an open string will generate a warning message and set the requested pitch in the tablature.

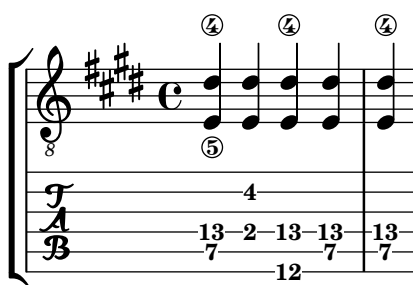


## tablature.ly

A sample tablature, with both normal staff and tab.

Tablature is done by overriding the note-head formatting function, and putting it on a 6-line staff. A special engraver takes care of going from string-number + pitch to number.

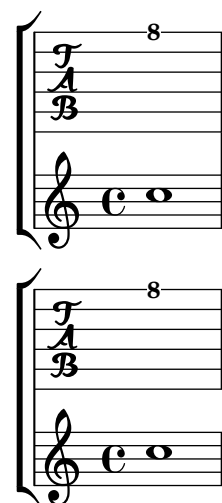
String numbers can be entered as note articulations (inside a chord) and chord articulations (outside a chord)





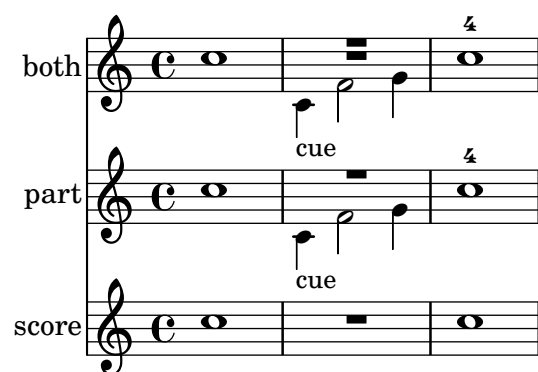
## tabstaff-choirstaff-brace.ly

A `TabStaff` placed inside a `ChoirStaff` does not have an extraneous bracket. In this test, the two snippets should look the same.



## tag-filter.ly

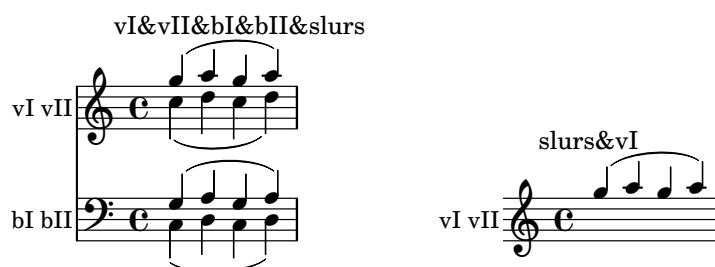
The `\tag` command marks music expressions with a name. These tagged expressions can be filtered out later. This mechanism can be used to make different versions of the same music. In this example, the top staff displays the music expression with all tags included. The bottom two staves are filtered: the part has cue notes and fingerings, but the score has not.



## tag-group.ly

The operation of `\keepWithTag` can be made more flexible by using `\tagGroup`.

## \keepWithTag



Two musical staves are shown. The left staff is labeled `vI&bI&bII` and the right staff is labeled `vI&bI&bII&none`. Both staves have a treble clef and a common time signature (C). The left staff has a bass clef and a common time signature (C). The right staff has a bass clef and a common time signature (C). The notes are: vI (treble), vII (treble), bI (bass), and bII (bass). The notes are: vI (treble), vII (treble), bI (bass), and bII (bass).

**`\tagGroup vI.vII`**

**`\tagGroup bI.bII`**

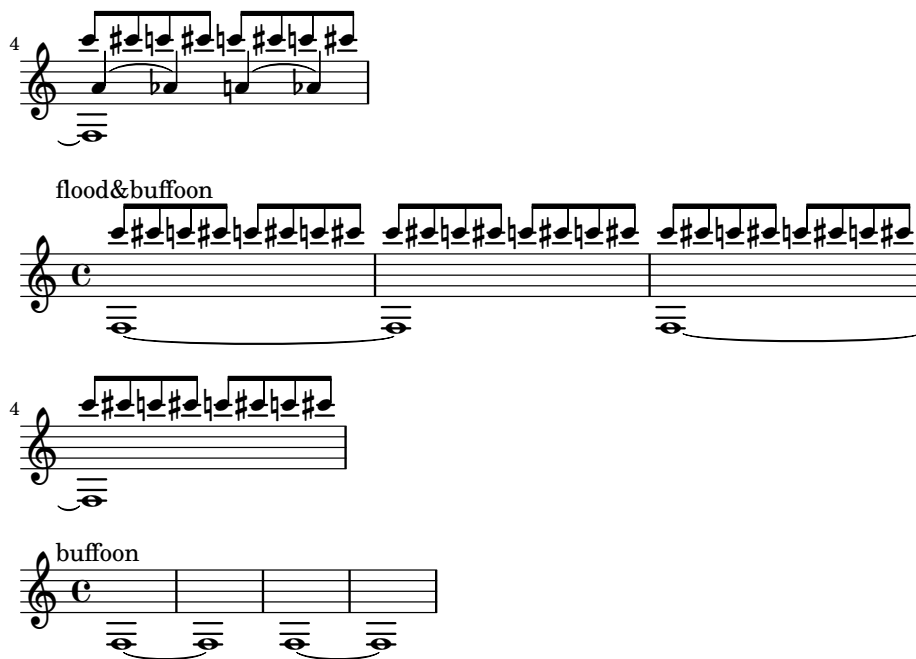
Four musical staves are shown. The top-left staff is labeled `vI&vII&bI&bII&slurs` and the top-right staff is labeled `slurs&vI`. The bottom-left staff is labeled `vI&bI&bII` and the bottom-right staff is labeled `vI&bI&bII&none`. All staves have a treble clef and a common time signature (C). The top-left staff has a bass clef and a common time signature (C). The top-right staff has a bass clef and a common time signature (C). The bottom-left staff has a bass clef and a common time signature (C). The bottom-right staff has a bass clef and a common time signature (C). The notes are: vI (treble), vII (treble), bI (bass), and bII (bass). The notes are: vI (treble), vII (treble), bI (bass), and bII (bass). The notes are: vI (treble), vII (treble), bI (bass), and bII (bass). The notes are: vI (treble), vII (treble), bI (bass), and bII (bass).

## tag-multiple.ly

The `\removeWithTag` and `\keepWithTag` commands can name multiple tags to remove or to keep.

**`\keepWithTag`**

Two musical staves are shown. The top staff is labeled `none` and the bottom staff is labeled `flood&highball&buffoon`. Both staves have a treble clef and a common time signature (C). The top staff has a bass clef and a common time signature (C). The bottom staff has a bass clef and a common time signature (C). The notes are: vI (treble), vII (treble), bI (bass), and bII (bass). The notes are: vI (treble), vII (treble), bI (bass), and bII (bass).



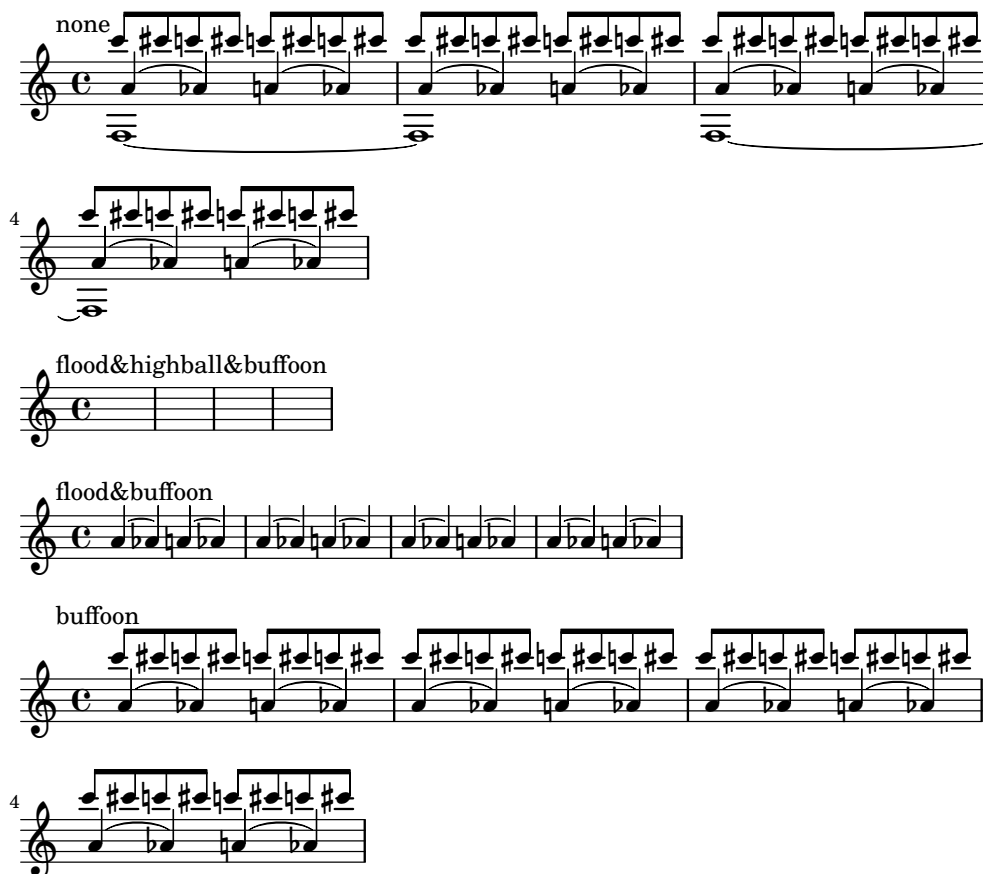
4

flood&buffoon

buffoon

This block contains four musical staves. The first staff is a 4-measure phrase with a treble clef, a key signature of one flat, and a common time signature. It features a sequence of eighth and sixteenth notes with various accidentals. The second staff is a 4-measure phrase with a treble clef, a key signature of one flat, and a common time signature. It features a sequence of eighth and sixteenth notes with various accidentals. The third staff is a 4-measure phrase with a treble clef, a key signature of one flat, and a common time signature. It features a sequence of eighth and sixteenth notes with various accidentals. The fourth staff is a 4-measure phrase with a treble clef, a key signature of one flat, and a common time signature. It features a sequence of eighth and sixteenth notes with various accidentals.

## \removeWithTag



none

4

flood&highball&buffoon

flood&buffoon

buffoon

This block contains four musical staves. The first staff is a 4-measure phrase with a treble clef, a key signature of one flat, and a common time signature. It features a sequence of eighth and sixteenth notes with various accidentals. The second staff is a 4-measure phrase with a treble clef, a key signature of one flat, and a common time signature. It features a sequence of eighth and sixteenth notes with various accidentals. The third staff is a 4-measure phrase with a treble clef, a key signature of one flat, and a common time signature. It features a sequence of eighth and sixteenth notes with various accidentals. The fourth staff is a 4-measure phrase with a treble clef, a key signature of one flat, and a common time signature. It features a sequence of eighth and sixteenth notes with various accidentals.

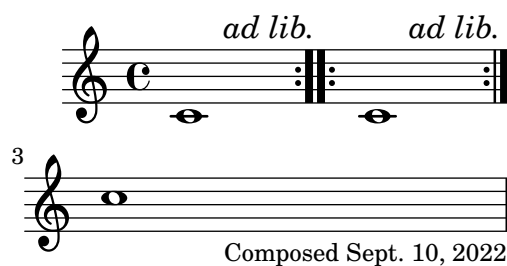
### tenuto-priority.ly

Compound articulations with `\tenuto` are stacked correctly, independent of input order.



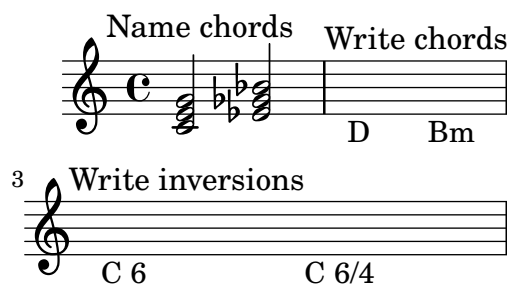
### text-end-mark-break-visibility.ly

A text mark created by `\textEndMark` is visible everywhere except at the beginning of a line.



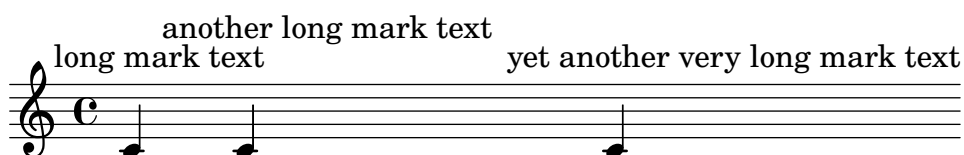
### text-mark-break-visibility.ly

A text mark created by `\textMark` is visible everywhere except at the end of a line.



### text-mark-marklengthon.ly

`\markLengthOn` also works on text marks.



### text-mark.ly

The `\textMark` and `\textEndMark` commands draw arbitrary textual indications between notes.



### text-replacement-scoping.ly

text replacement settings are scoped to the `\paper` block

good

### text-replacements-replace-with-markup.ly

Text replacements can replace strings with arbitrary markups.

2<sup>nd</sup> time

### text-replacements-smallcaps.ly

When `\smallCaps` and text replacements are used together, the result of text replacements is also written in small caps.

SECOND TIME

SECOND TIME

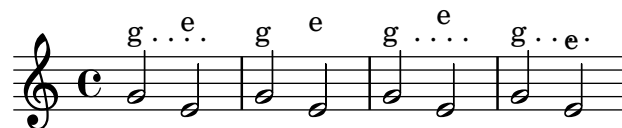
### text-replacements-unicode.ly

Text replacements can replace patterns containing non-ASCII characters. In particular, this test should also work if compiled under a non-Unicode-aware locale (e.g., `LC_ALL=C lilypond ...`).

La troisième fois

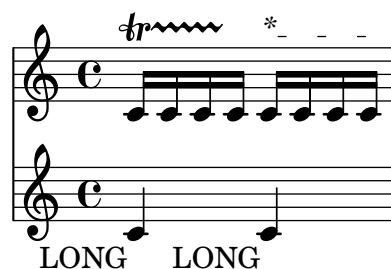
### text-script-vertical-skylines.ly

`TextScripts` are spaced closely, following outlines of the stencil. When markup commands like `pad-around` and `with-dimensions` change the extent of a stencil, these changed extents have effect in the stencil outline used to place the resulting `TextScript`.



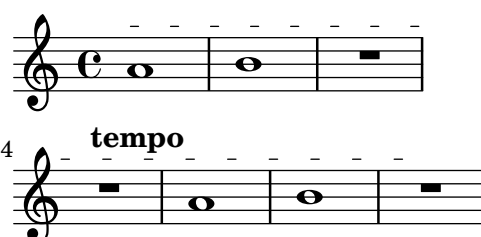
### text-spanner-attachment-alignment.ly

Text and trill spanners are attached to note columns, so attachments in other staves have no effect on them.



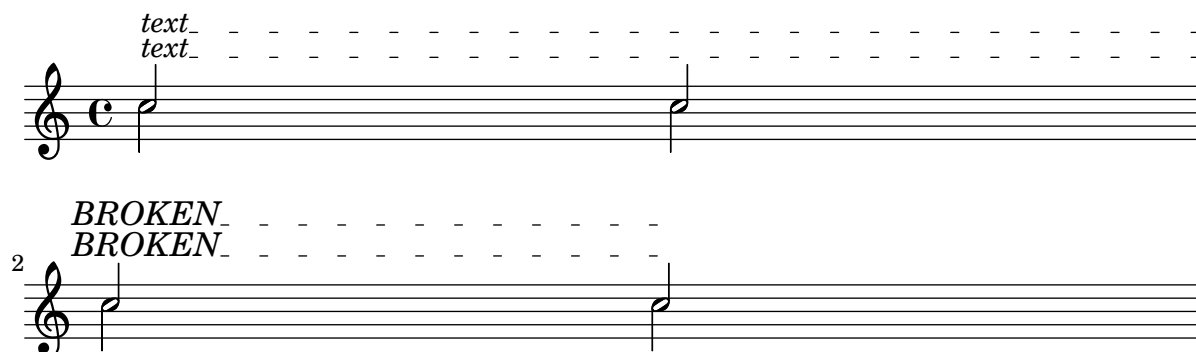
### text-spanner-full-rest.ly

Text spanners ending on, or broken across, full-measure rests extend to the rests, or over the rests, as appropriate.



## text-spanner-override-order.ly

The order of setting nested properties does not influence text spanner layout.



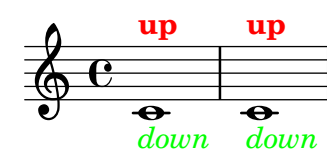
## text-spanner.ly

Text spanners should not repeat start text when broken.



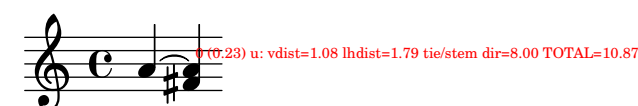
## textetc.ly

\etc can be used for constructing event functions for 'TextScript' events with sequences starting with '-', '^', or '\_'. This example should have notes all adorned in the same manner.



## tie-accidental.ly

lilypond should flip the tie's direction to avoid a collision with the sharp.



## tie-arpeggio-collision.ly

Advanced tie chord formatting also works with arpeggiated ties. Due to arpeggios, tie directions may be changed relative to the unarpeggiated case.



### tie-arpeggio.ly

when `tieWaitForNote` is set, the right-tied note does not have to follow the left-tied note directly. When `tieWaitForNote` is set to false, any tie will erase all pending ties.



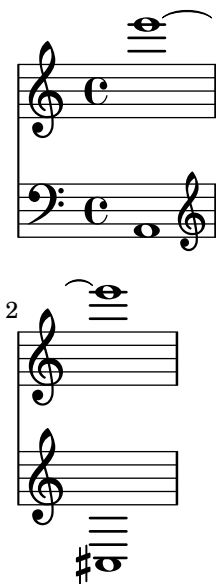
### tie-broken-minimum-length.ly

Broken ties honor `minimum-length` also. This tie has a `minimum-length` of 5.



### tie-broken-other-staff.ly

Broken tie lengths are not affected by clefs in other staves.



### tie-broken.ly

Ties behave properly at line breaks.



## tie-chord-broken-extremal.ly

Tie detail property multi-tie-region-size controls how many variations are tried for the extremal ties in a chord.

Staff 1:  $1 (0.27) u$ : line center=0.09 conf=0.09 lhdist=1.01 TOTAL=22.03  
 $-1 (0.27) d$ : line center=0.09 conf=0.09 lhdist=20.83

Staff 2:  $4 (0.00) u$ : vdist=13.70 TOTAL=39.75  
 $2 (0.23) u$ : line center=0.09 conf=0.09 vdist=4.41 TOTAL=15.00  
 $-2 (-0.23) d$ : line center=0.14 conf=0.14 vdist=4.41 lhdist=1.71 length symm=4.24  
 $-4 (0.00) d$ : vdist=13.70 length symm=12.34

Staff 3:  $1 (-0.14) u$ : minlength=0.70 conf=0.70 rhdist=79.20 TOTAL=96.56  
 $-1 (-0.14) d$ : minlength=0.70 conf=0.70 rhdist=15.97

## tie-chord-debug.ly

Switching on debug-tie-scoring annotates the tie scoring decisions made.

$5 (0.25) u$ : vdist=1.21 TOTAL=29.71  
 $4 (0.23) u$ : vdist=1.08 lhdist=12.59  
 $1 (-0.18) u$ : lhdist=1.01 rhdist=1.79  
 $-2 (-0.23) d$ : vdist=1.08 lhdist=2.19 length symm=8.52 pos symmetry=0.25

## tie-chord-partial.ly

Individual chord notes can also be tied

## tie-chord.ly

In chords, ties keep closer to the note head vertically, but never collide with heads or stems. Seconds are formatted up/down; the rest of the ties are positioned according to their vertical position.

The code does not handle all cases. Sometimes ties will be printed on top of or very close to each other. This happens in the last chords of each system.

Staff 1: Chord progression in 2/4 time.

Staff 2: Chord progression in 2/4 time, starting at measure 7.

Staff 3: Chord progression in 2/4 time, starting at measure 12.





### tie-dash.ly

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



### tie-direction-broken.ly

In the single tie case, broken ties peek across line boundaries to determine which direction to take.



### tie-direction-manual.ly

Tie directions can be set with `_` and `^`. This makes correction in complex chords easier.



**tie-dot.ly**

Ties avoid collisions with dots.

**tie-enharmonic.ly**

LilyPond should accept a tie between notes which are enharmonically identical.

**tie-grace.ly**

Tying a grace to a following grace or main note works.

**tie-manual-vertical-tune.ly**

If using exact values (this is, either integers or rational values like ‘(/ 4 5)’), `staff-position` is used to vertically tune the tie for staff line avoidance. If using an inexact value like a floating point number, it is taken as the vertical location.

**tie-manual.ly**

Tie formatting may be adjusted manually, by setting the `tie-configuration` property. The override should be placed at the second note of the chord.

You can leave a Tie alone by introducing a non-pair value (eg. `#t`) in the `tie-configuration` list.

**tie-pitched-trill.ly**

The pitch of a pitched trill should not trigger a warning for unterminated ties.



## tie-semi-single.ly

Like normal ties, single semities (`LaissezVibrerTie` or `RepeatTie`) get their direction from the stem direction, and may be tweaked with `'direction`.



## tie-single-chord.ly

Tie directions are also scored. In hairy configurations, the default rule for tie directions is overruled.



## tie-single-manual.ly

Individual ties may be formatted manually by specifying their `direction` and/or `staff-position`.



## tie-single.ly

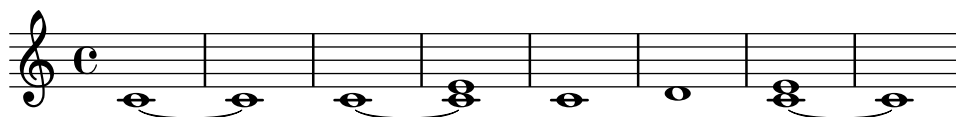
Formatting for isolated ties.

- short ties are in spaces
- long ties cross staff lines
- ties avoid flags of left stems.
- ties avoid dots of left notes.
- short ties are vertically centered in the space, as well those that otherwise don't fit in a space
- extremely short ties are put over the noteheads, instead of between.



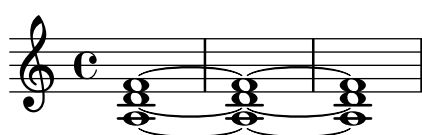
### tie-untersminated.ly

When a tie is followed only by unmatching notes and the tie cannot be created, lilypond prints out a warning unless `tieWaitForNote` is set.



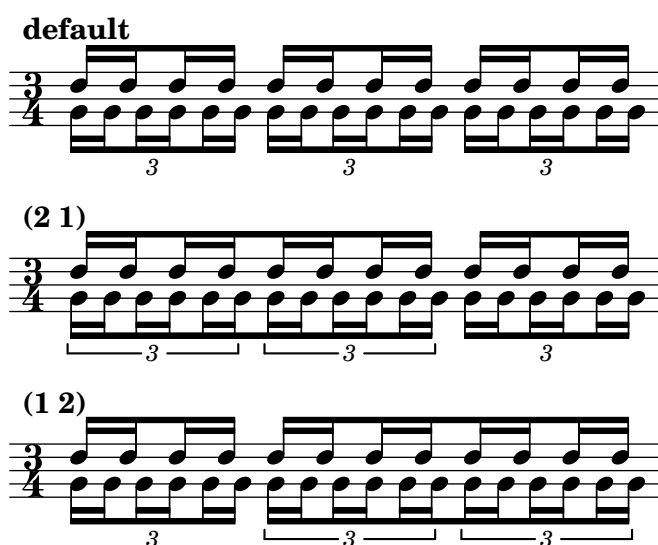
### tie-whole.ly

For whole notes, the inside ties do not cross the center of the note head, horizontally.



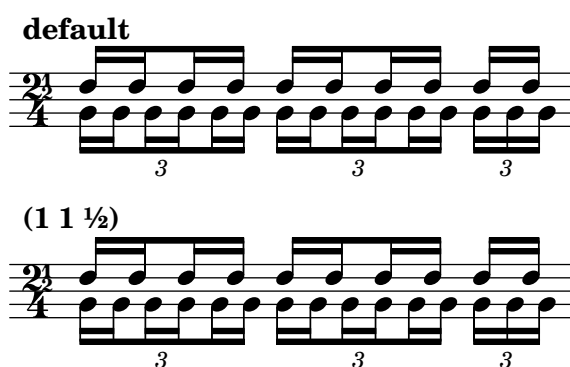
### time-beat-structure-duple.ly

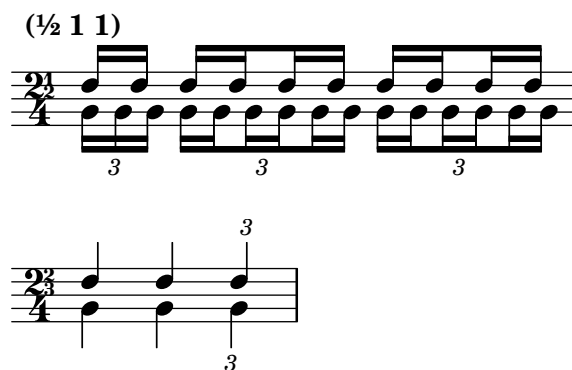
`\time` accepts an option specifying the beat structure. In this case, it is applied to a time signature with beats conventionally subdivided into duples.



### time-beat-structure-fractional.ly

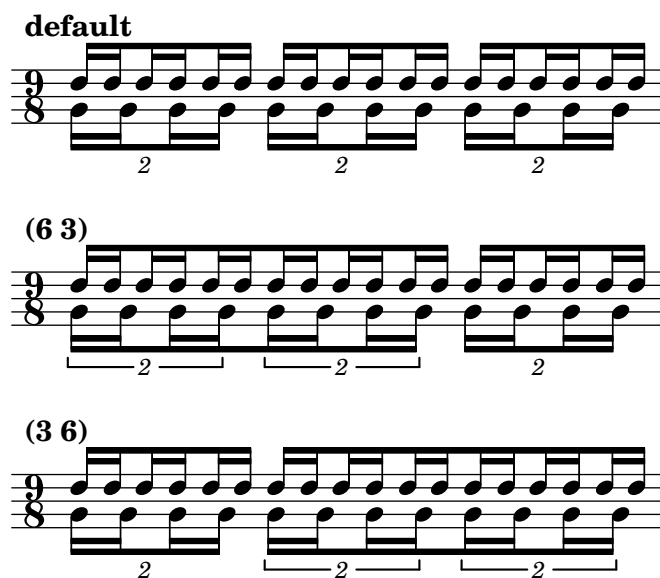
`\time` accepts an option specifying the beat structure. In this case, it is applied with fractional beats, which is unusual.





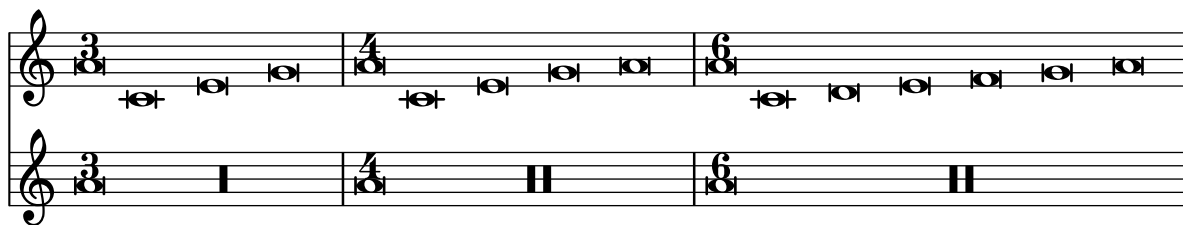
### time-beat-structure-triple.ly

`\time` accepts an option specifying the beat structure. In this case, it is applied to a time signature with beats conventionally subdivided into triples.



### time-denominator-breve.ly

`\time #'(x . 1/2)` sets timing properties using a double whole note as the beat base.



### time-denominator-zero.ly

`\time` with a zero denominator results in a warning.



## time-numerator-zero.ly

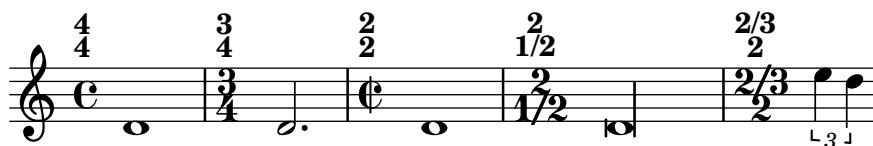
`\time` with a zero numerator results in a warning.



## time-signature-c.ly

This test covers `TimeSignature.style` set to `C`. Time signatures  $4/4$  and  $2/2$  are printed with the traditional common- and cut-time symbols. Other time signatures are printed as numbers.

The numbers above the staff show the input in each case.



## time-signature-grob-nested-fraction-mixed-default.ly

This test sweeps various `TimeSignature` grob properties controlling how fractional parts are printed. In all cases, the value of `nested-fraction-mixed` is left at the default.

	(default)	font-size -5	font-size 0
(default)	$\frac{2\frac{1}{2}}{4}$ $\frac{2}{2\frac{2}{3}}$ $\frac{1}{3\frac{1}{4}}$	$\frac{2\frac{1}{2}}{4}$ $\frac{2}{2\frac{2}{3}}$ $\frac{1}{3\frac{1}{4}}$	$2\frac{1}{2}$ $2\frac{2}{3}$ $\frac{1}{3\frac{1}{4}}$
vertical	$\frac{2\frac{1}{2}}{4}$ $\frac{2}{2\frac{2}{3}}$ $\frac{1}{3\frac{1}{4}}$	$\frac{2\frac{1}{2}}{4}$ $\frac{2}{2\frac{2}{3}}$ $\frac{1}{3\frac{1}{4}}$	$2\frac{1}{2}$ $2\frac{2}{3}$ $\frac{1}{3\frac{1}{4}}$
horizontal	$\frac{2\frac{1}{2}}{4}$ $\frac{2}{2\frac{2}{3}}$ $\frac{1}{3\frac{1}{4}}$	$\frac{2\frac{1}{2}}{4}$ $\frac{2}{2\frac{2}{3}}$ $\frac{1}{3\frac{1}{4}}$	$2\frac{1}{2}$ $2\frac{2}{3}$ $\frac{1}{3\frac{1}{4}}$

## time-signature-grob-nested-fraction-mixed-f.ly

This test sweeps various `TimeSignature` grob properties controlling how fractional parts are printed. In all cases, the value of `nested-fraction-mixed` is set to `#f`.

	(default)	font-size -5	font-size 0
(default)	$\frac{5}{2}$ $\frac{2}{8/3}$ $\frac{1}{3\frac{1}{4}}$	$\frac{5}{2}$ $\frac{2}{8/3}$ $\frac{1}{3\frac{1}{4}}$	$\frac{5}{2}$ $\frac{2}{8/3}$ $\frac{1}{3\frac{1}{4}}$
vertical	$\frac{5}{2}$ $\frac{2}{8/3}$ $\frac{1}{3\frac{1}{4}}$	$\frac{5}{2}$ $\frac{2}{8/3}$ $\frac{1}{3\frac{1}{4}}$	$\frac{5}{2}$ $\frac{2}{8/3}$ $\frac{1}{3\frac{1}{4}}$
horizontal	$\frac{5}{2}$ $\frac{2}{8/3}$ $\frac{1}{3\frac{1}{4}}$	$\frac{5}{2}$ $\frac{2}{8/3}$ $\frac{1}{3\frac{1}{4}}$	$\frac{5}{2}$ $\frac{2}{8/3}$ $\frac{1}{3\frac{1}{4}}$

### time-signature-grob-nested-fraction-mixed-t.ly

This test sweeps various `TimeSignature` grob properties controlling how fractional parts are printed. In all cases, the value of `nested-fraction-mixed` is set to `#t`.

	(default)	font-size -5	font-size 0
(default)	$\frac{2^1}{4}$ $\frac{2}{2_3}$ $\frac{1}{3/4}$	$\frac{2^1}{4}$ $\frac{2}{2_3}$ $\frac{1}{\frac{1}{2}}$	$2\frac{1}{2}$ $2\frac{2}{3}$ $\frac{1}{3/4}$
vertical	$\frac{2^1}{4}$ $\frac{2}{2_3}$ $\frac{1}{\frac{1}{2}}$	$\frac{2^1}{4}$ $\frac{2}{2_3}$ $\frac{1}{\frac{1}{2}}$	$2\frac{1}{2}$ $2\frac{2}{3}$ $\frac{1}{3/4}$
horizontal	$\frac{2^{1/2}}{4}$ $\frac{2}{2^{2/3}}$ $\frac{1}{3/4}$	$\frac{2^{1/2}}{4}$ $\frac{2}{2^{2/3}}$ $\frac{1}{\frac{1}{2}}$	$2\frac{1}{2}$ $2\frac{2}{3}$ $\frac{1}{3/4}$

### time-signature-grob-spec-override.ly

It is possible to override `TimeSignature.time-signature` to change the printed time signature without changing related context properties.

The marginal labels show the values of the `style` and `denominator-style` properties in each case.

	C	0	3.14	2/3	2+3	1+3
(default)	$\frac{0}{16/127}$	$\frac{3.14}{-4}$	$\frac{2}{0}$	$\frac{2}{8}$	$\frac{1}{2}$	$\frac{3}{4}$
numbered (default)	$\frac{2}{2}$	$\frac{0}{16/127}$	$\frac{3.14}{-4}$	$\frac{2}{0}$	$\frac{2}{8}$	$\frac{1}{2}$
numbered none	$2$	$0$	$3.14$	$2/3$	$2+3$	$1+3$
numbered note	$\frac{2}{2}$	$\frac{0}{\dots\dots\dots}$	$\frac{3.14}{-4}$	$\frac{2}{0}$	$\frac{2}{8}$	$\frac{1}{2}$
single-number (default)	$2$	$0$	$3.14$	$2/3$	$\frac{2}{8}$	$\frac{1}{2}$

### time-signature-mensural.ly

This test covers the mensural and neomensural time signature styles.

The image displays two staves of musical notation. The first staff uses mensural notation, showing various time signature symbols (C, C, C, C, O, O, O, O, O, O, 1) and their corresponding note values. The second staff uses neomensural notation, showing the same time signature symbols and note values in a different style.

## time-signature-midmeasure-warning.ly

Mid-measure time signature changes not accompanied by `\partial` generate warnings.

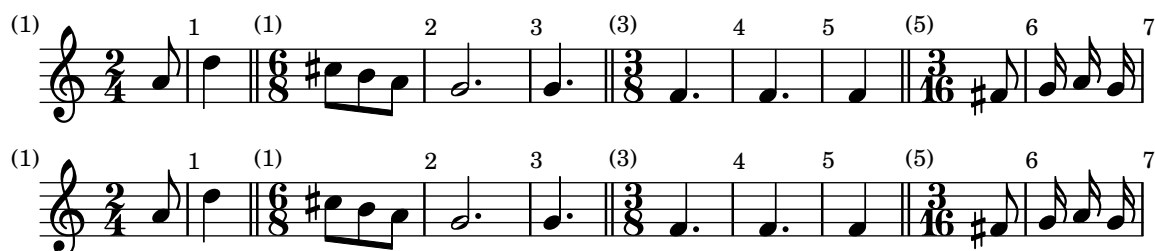


## time-signature-midmeasure.ly

Mid-measure time signature changes must be accompanied by `\partial`.

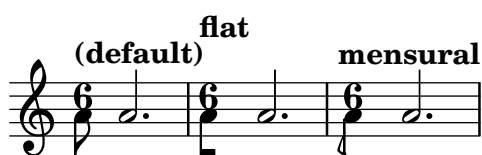
In this example, no bar numbers should be omitted or repeated, and all double bar lines should have parenthesized bar numbers consistent with the single bar lines. Both scores should look identical.

- `\time 2/4` occurs at a negative position
- `\time 6/8` occurs at a position less than the new measure length
- `\time 3/8` occurs at a position equal to the new measure length
- `\time 3/16` occurs at a position greater than the new measure length



## time-signature-note-flag-style.ly

`TimeSignature` grob property `note-flag-style` sets the flag style for number-over-note time signatures.



## time-signature-note-position.ly

`TimeSignature` grob properties `note-staff-position` and `note-dots-direction` allow adjusting the vertical position of the note and augmentation dots.



## time-signature-numbered.ly

The numbered time signature style prints a fraction.





### time-signature-numeric-and-default.ly

`\numericTimeSignature` and `\defaultTimeSignature`, like `\time`, affect all simultaneous staves.



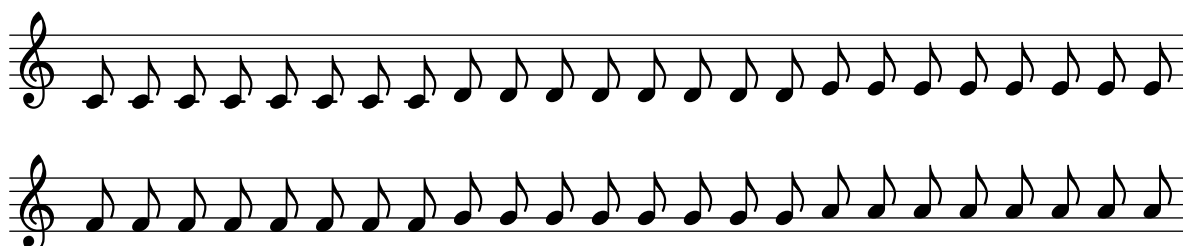
### time-signature-senza-misura-context.ly

Setting `Timing.timeSignature` to `#f` prints a special sign in place of a time signature, provided that `TimeSignature` is appropriately configured. The first and third measures should have an X-shaped sign.



### time-signature-senza-misura-initial.ly

When the `Timing` context is initialized with `timeSignature = ##f`, various derived properties are set accordingly. The output should have no time signature or bar lines.



### time-signature-senza-misura-stencil.ly

`\senzaMisuraTimeSignatureX` and `\senzaMisuraTimeSignatureOff` control the creation of an X sign when `TimeSignature.time-signature` is not set. The middle bar of the middle staff should contain an X-shaped sign and a quarter note.



### time-signature-settings-by-staff.ly

Default values for time signature settings can vary by staff if the `Timing_translator` is moved from `Score` to `Staff`. In this case, the upper staff should be beamed 3/4, 1/4. The lower staff should be beamed 1/4, 3/4.



### time-signature-settings-measure-structure.ly

The `structure` argument of `\overrideTimeSignatureSettings` may group beats into larger submeasure divisions. In this test, dotted bar lines should divide the notes of the measure into groups of 3, 4, 6, and 2.



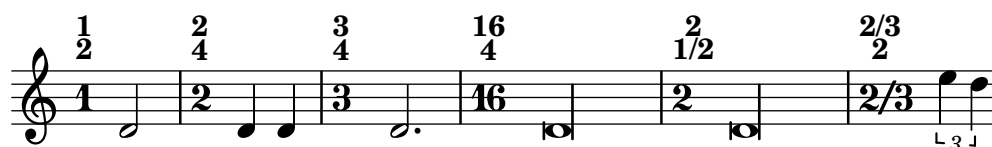
### time-signature-settings-senza-misura.ly

`\overrideTimeSignatureSettings` can set beaming properties to use when `timeSignature` is `#f`. The output should have no time signature or bar lines. The first six notes should be grouped 1,2,3, and that grouping should repeat thrice.



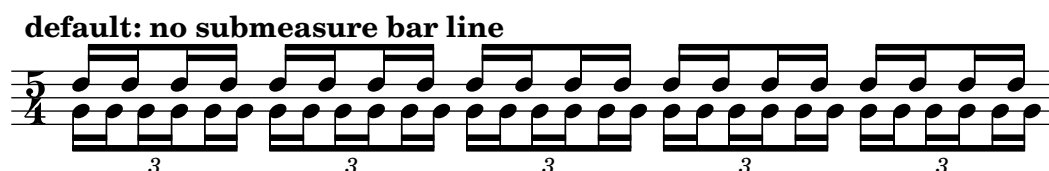
### time-signature-single-number.ly

The `single-number` time-signature style prints the numerator only. The numbers above the staff show the input in each case.



### time-submeasure-structure.ly

`\time` accepts an option specifying measure subdivision. A dotted bar line should appear between beat groups as noted above each staff.



2, 1 | 2

2 | 2, 1

titling.ly

Demonstrate all titling variables used by default.

Dedication

Title

Subtitle

Subsubtitle

Poet

Meter

Piece

Instrument

Composer

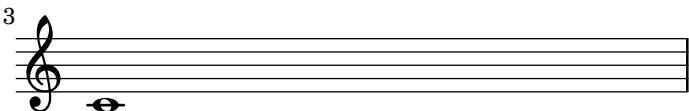
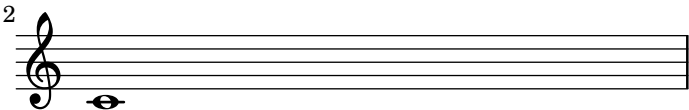
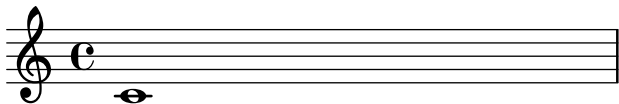
Arranger

Opus

Copyright

2Instrument

Piece 2Opus 2



3

Dedication

Title

Subtitle

Subsubtitle

PoetInstrumentComposer

MeterArranger

Dedication

Overridden title

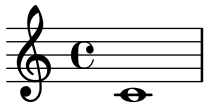
Subtitle

Subsubtitle

PoetInstrumentComposer

MeterArranger

Piece againOpus



4

Instrument

Dedication

**Title**

**Subtitle**

**Subsubtitle**

**Instrument**

Poet


Meter

Piece 2 again

Composer

Arranger

Opus 2



Tagline

**to-xml.ly**  
The input representation is generic, and may be translated to XML.



**toc-items-no-toc.ly**  
There is no error when a file contains TOC items but no TOC.



**toc-missing-node.ly**  
A missing node in a structured TOC is handled gracefully.

<b>oops</b>	<b>?</b>
<b>spam</b>	<b>?</b>
<b>oops</b>	<b>?</b>

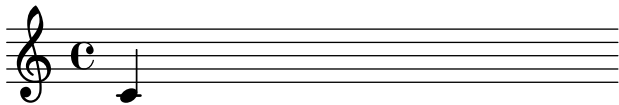


**toc-multiple-entries-on-same-page.ly**

ToC items on the same page stay in the same order as PDF bookmarks. (The order of ToC items and PDF bookmarks may differ in other documents.)

**Table of Contents**

<b>1</b>	<b>1</b>
<b>2</b>	<b>1</b>
<b>3</b>	<b>1</b>
<b>4</b>	<b>1</b>
<b>5</b>	<b>1</b>



LilyPond v2.26.0

**toc-structured-naming-conflicts.ly**

In structured tables of contents, the first path component of an entry can refer to a previously defined node anywhere in the tree. The rest of the path is directly interpreted from this initial node.

**Table of Contents**

<b>Foo</b>	<b>?</b>
Foo 2	?
Bar	?
Baz	?
<b>Spam</b>	<b>?</b>
Spam bar	?
Spam bar eggs	?
Spam bar barbar	?



toc-structured.ly

TOC labels can be explicitly specified, and structured hierarchically; they appear in PDF book- marks as well (the ‘table of contents’ panel in PDF viewers). PDF bookmarks are reordered so as to not ‘go back in time’.

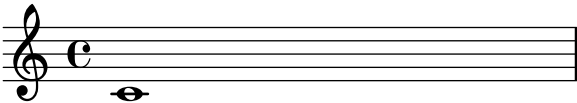
Table of Contents

<b><u>Introduction</u></b>	<b>2</b>
<b>First-level I.</b>	<b>3</b>
Second level I. a	4
Third level I. a, 1	4
<b>First-level II.</b>	<b>5</b>
The end	6
Before the end	5

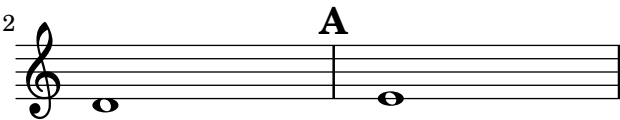
2

    Hello World.

3



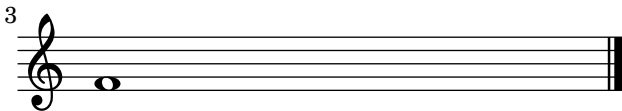
4



5



6



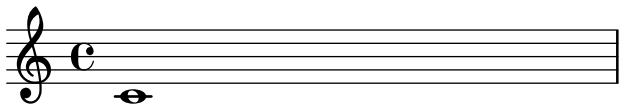
toc.ly

A table of contents is included using `\markuplist \table-of-contents`. The toc items are added with the `\tocItem` command. In the PDF backend, the toc items are linked to the corresponding pages.

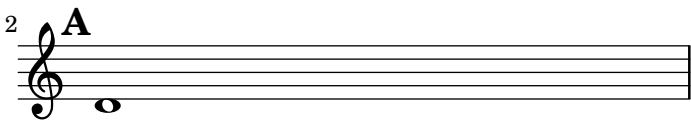
Table of Contents

<b>The first score</b>	<b>2</b>
<b>(score begins here)</b>	<b>2</b>
<b>Mark A</b>	<b>3</b>
<b>The second score</b>	<b>4</b>

2



3





4

Second score



LilyPond v2.26.0

toe-heel-substitution.ly

Toe-heel substitution commands behave similar to `\rtoe` and siblings if `Toe_heel_engraver` is enabled: They can be styled, and direction indicators have no effect.

Without `Toe_heel_engraver`

default

standard

reversed

below

circleheels

With `Toe_heel_engraver`

default

standard

reversed

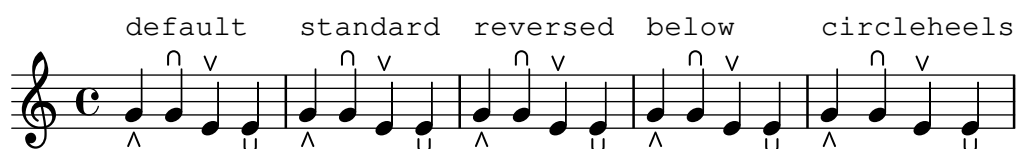
below

circleheels

## toe-heel.ly

Commands for toe and heel pedal marks can be styled using the `toeHeelStyle` context property if `Toe_heel_engraver` is enabled. If styled, direction indicators have no effect.

Without `Toe_heel_engraver`



With `Toe_heel_engraver`



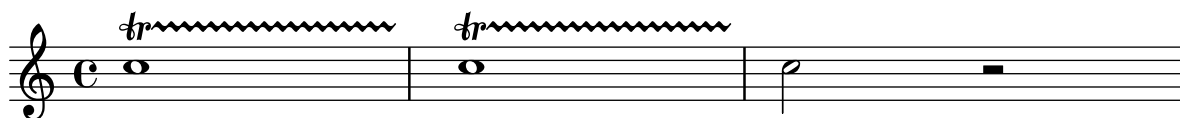
## trill-spanner-accidental.ly

Trill spanners stop before the accidental of the following note, if any.



## trill-spanner-auto-stop.ly

Consecutive trill spans work without explicit `\stopTrillSpan` commands, since successive trill spanners will automatically become the right bound of the previous trill.



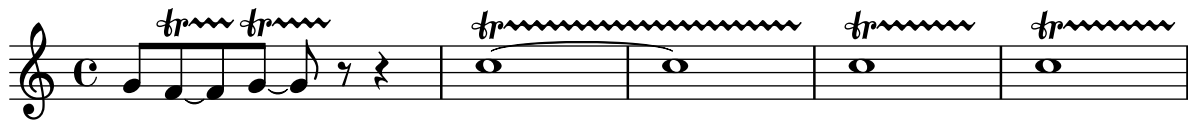
## trill-spanner-broken.ly

A `TrillSpanner` crossing a line break should restart exactly above the first note on the new line.



### trill-spanner-chained.ly

Chained trills end at the next trill or bar line. Collisions can be prevented by overriding `bound-` details.



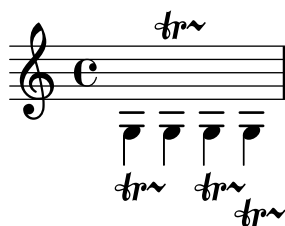
### trill-spanner-consecutive.ly

Consecutive trill spanners never overlap.



### trill-spanner-direction.ly

The direction of a trill spanner can be set with `_` and `^` indicators.



### trill-spanner-grace.ly

Trill spanner can end on a grace note



### trill-spanner-no-outside-staff-priority.ly

Trill spanners with `outside-staff-priority` turned off do not collide with notes.



### trill-spanner-pitched-consecutive.ly

Pitched trills on consecutive notes with the same name and octave should not lose accidentals; in the following example, accidentals should be visible for all trill-pitches.



### trill-spanner-pitched-forced.ly

Pitched trill accidentals can be forced.



### trill-spanner-pitched.ly

Pitched trills are denoted by a small note head in parentheses following the main note. This note head is properly ledgered, and parentheses include the accidental.



### trill-spanner-scaled.ly

The horizontal position of the beginning of a trill spanner is positioned correctly relative to the note head it is attached to, even if scaled to a smaller size.



### trill-spanner-terminated-implicitly.ly

A trill spanner can be made to run to the end of the score by never issuing a `\stopTrillSpan` command.



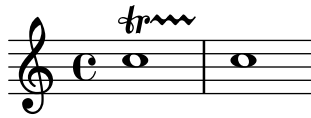
### trill-spanner-to-barline.ly

By default, a trill spanner ending on the first note on a bar extends no further than the preceding bar line.



### trill-spanner.ly

The trill symbol and the wavy line are neatly aligned: the wavy line should appear to come from the crook of the r

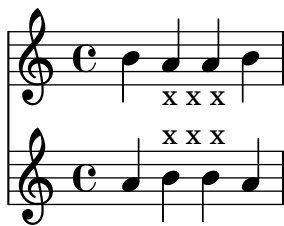


### trivial-path.ly

Paths can be empty, or contain just a `moveto` command. The extents of such a path are empty.

X X X X

X X X X



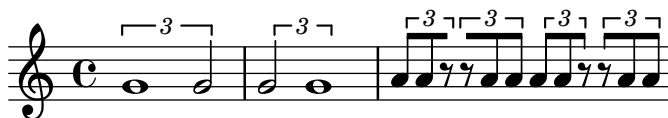
### tuplet-beam.ly

In combination with a beam, the bracket of the tuplet bracket is removed. This only happens if there is one beam, as long as the bracket.



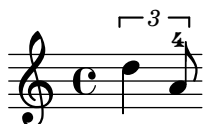
### tuplet-bracket-X-positions.ly

Tuplet brackets should align to visible or transparent stems only. For stemless notes or rests they should span the whole note width.



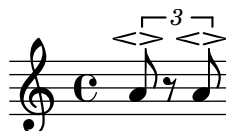
### tuplet-bracket-avoid-fingering.ly

TupletBracket grobs avoid Fingering grobs.



**tuplet-bracket-avoid-scripts.ly**

Tuplet brackets avoid scripts by default.

**tuplet-bracket-avoid-string-number.ly**

TupletBracket grobs avoid StringNumber grobs.

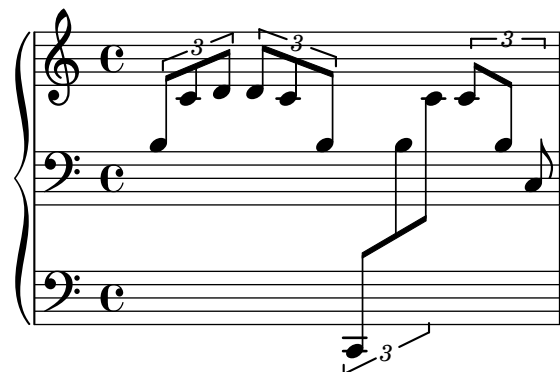
**tuplet-bracket-backwards.ly**

When the tuplet number is wider than the bracket, no tuplet bracket is printed.



**tuplet-bracket-cross-staff.ly**

Cross-staff tuplets are drawn correctly, even across multiple staves.

**tuplet-bracket-direction.ly**

The direction of tuplet brackets is the direction of the majority of the stems under the bracket, with ties going to UP.

**tuplet-bracket-max-slope.ly**

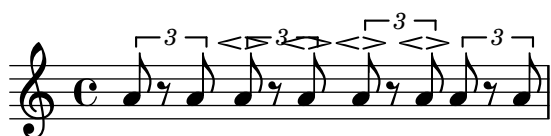
Tuplet brackets are not too steep. In groups without beams, their angle should match an equivalent beam slant when possible.





### tuplet-bracket-outside-staff-priority.ly

Tuplet brackets' outside staff priority can be set. Brackets, by default, carry their numbers with them.

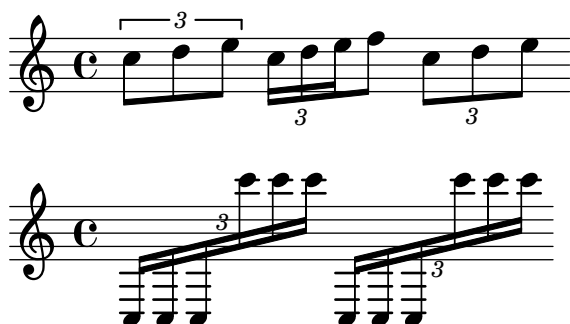


### tuplet-bracket-over-note-heads.ly

Tuplet brackets can be set to always be printed when the direction of the bracket is forced to be on the note head side. This setting doesn't have any effect on kneed tuplets.

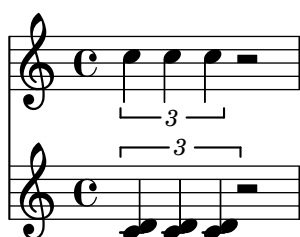
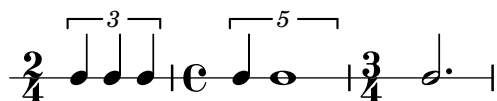
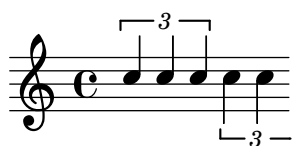






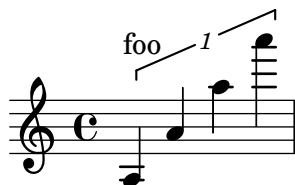
### tuplet-bracket-span-all-note-heads.ly

The option `span-all-note-heads` may be used to make triplet brackets span over all note heads (instead of stems) as done in standard typesetting practice.



## tuplet-bracket-vertical-skylines.ly

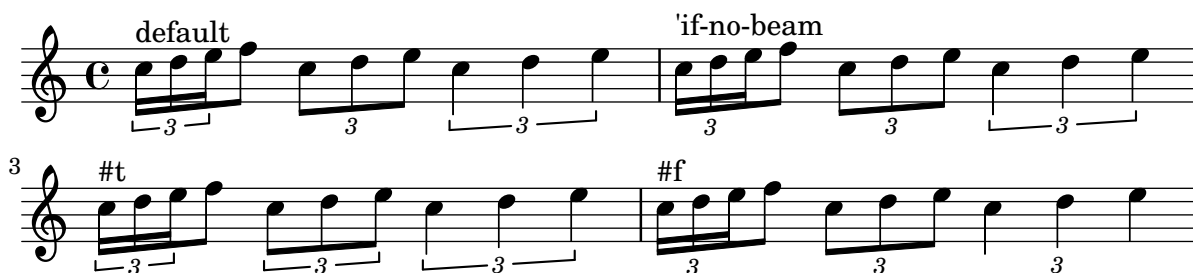
Tuplet brackets do not push objects with outside-staff-priority too high.



## tuplet-bracket-visibility.ly

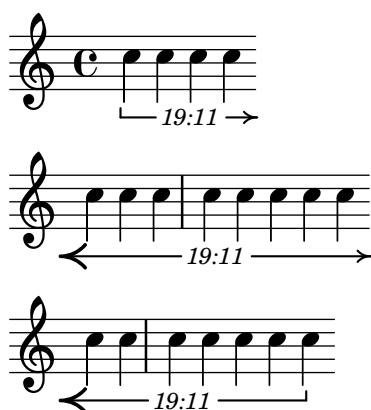
The default behavior of tuplet-bracket visibility is to print a bracket unless there is a beam of the same length as the tuplet. Overriding `'bracket-visibility` changes the bracket visibility as follows:

- `#t` (always print a bracket)
- `#f` (never print a bracket)
- `'if-no-beam` (only print a bracket if there is no beam)



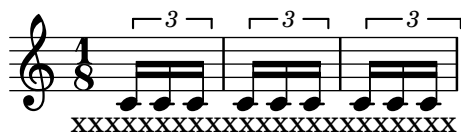
## tuplet-broken.ly

Broken tuplets are adorned with little arrows. The arrows come from the `edge-text` property, and thus be replaced with larger glyphs or other text.



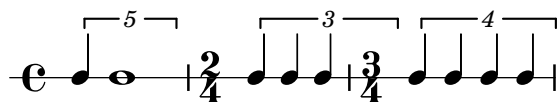
## tuplet-full-length-extent.ly

With `full-length-to-extent`, the extent of the attaching column for a full-length tuplet bracket can be ignored.

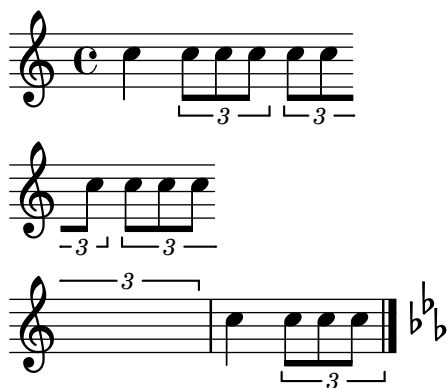


**tuplet-full-length-note.ly**

tuplet can be made to run to prefatory matter or the next note, by setting `tupletFullLengthNote`.

**tuplet-full-length.ly**

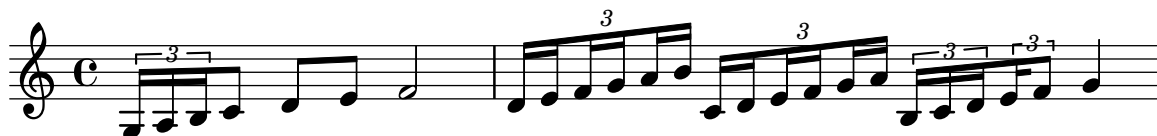
If `tupletFullLength` is set, tuplets end at the start of the next non-tuplet note.

**tuplet-gap.ly**

The size of the tuplet bracket gap is adjusted to the width of the text.

**tuplet-long-spanner.ly**

Overlong tuplet span specifications are reduced to the actual length.

**tuplet-misplaced.ly**

A misplaced tuplet (starting while a note is playing) is handled robustly.

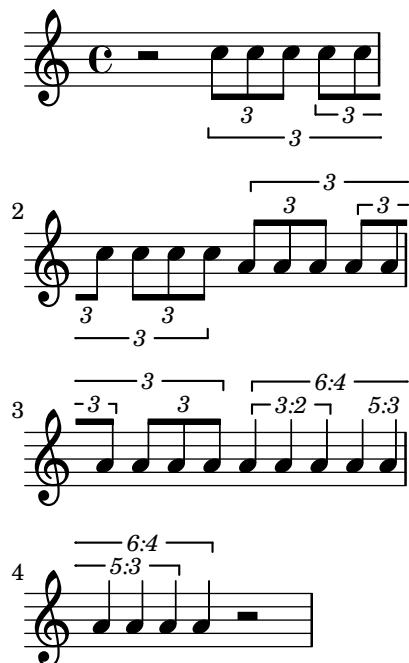
**tuplet-nest-beam.ly**

Nested tuplets do collision resolution, also when they span beams.

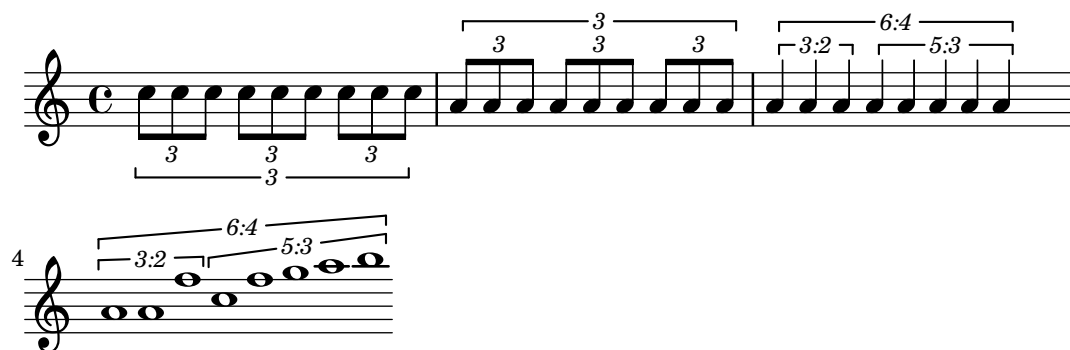


**tuplet-nest-broken.ly**

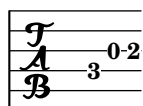
Broken nested triplets avoid each other correctly.

**tuplet-nest.ly**

Tuplets may be nested.

**tuplet-no-stems.ly**

Removing Stem\_engraver doesn't cause crashes.

**tuplet-number-alignment.ly**

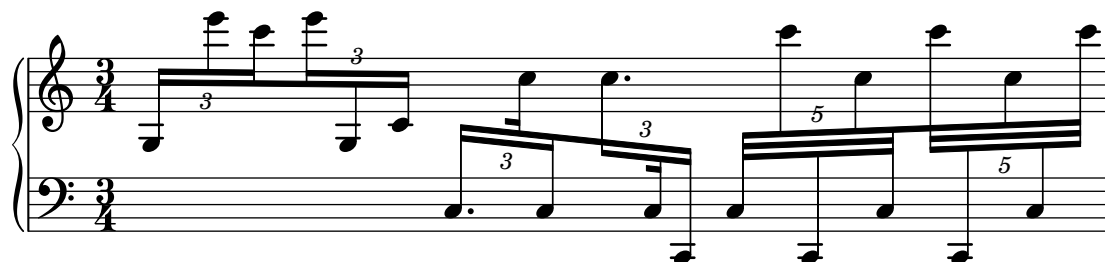
Tuplet numbers of flat beams vertically align with similar looking beams.





### tuplet-number-french-knead-beams.ly

Tuplet numbers are positioned correctly on kneaded French-style beams.



### tuplet-number-knead-beam-even-stem-count.ly

In tuplets with an even number of stems, the number may be placed on either side of the beam when the central stems point in different directions. The exception to this is when there is a fractional beam on one of the central stems, in which case the number is placed opposite the partial beam.



### tuplet-number-knead-beam-horizontal-fit.ly

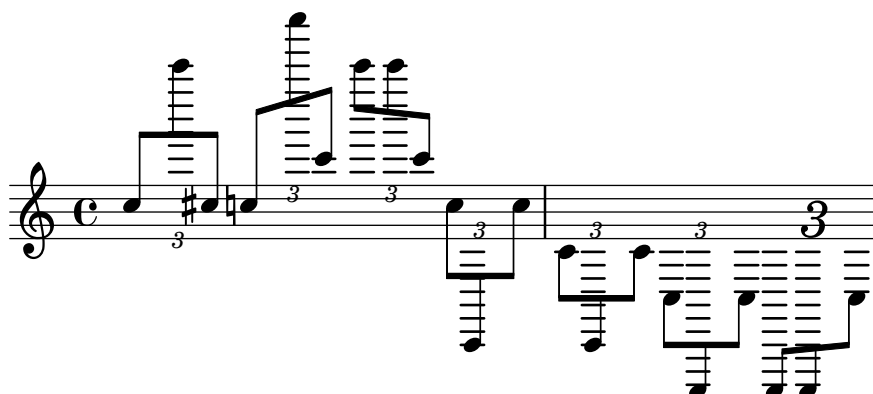
Tuplet numbers are placed next to the beam unless there is insufficient horizontal space for them, in which case bracket-based positioning is used and a programming error is issued.

The first tuplet number should be between stems; the second should be below the noteheads.



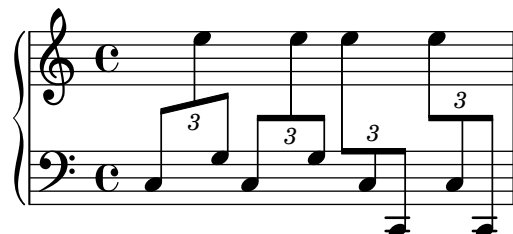
### tuplet-number-knead-beam-ledger-lines.ly

A tuplet number associated with a kneaded beam is not placed between beam and staff where it may collide with ledger lines.



### tuplet-number-kneed-beam-positions.ly

Tuplet numbers are placed next to kneed beams when `Beam.positions` is overridden.



### tuplet-number-outside-staff-positioning.ly

Grobs whose parents have `outside-staff-priority` set should figure into the vertical skyline of the `VerticalAxisGroup` such that grobs with a higher `outside-staff-priority` are correctly positioned above them.



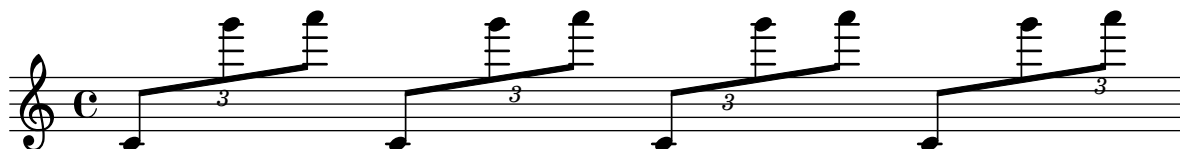
### tuplet-number-outside-staff-priority.ly

Tuplet numbers' outside staff priority can be set.



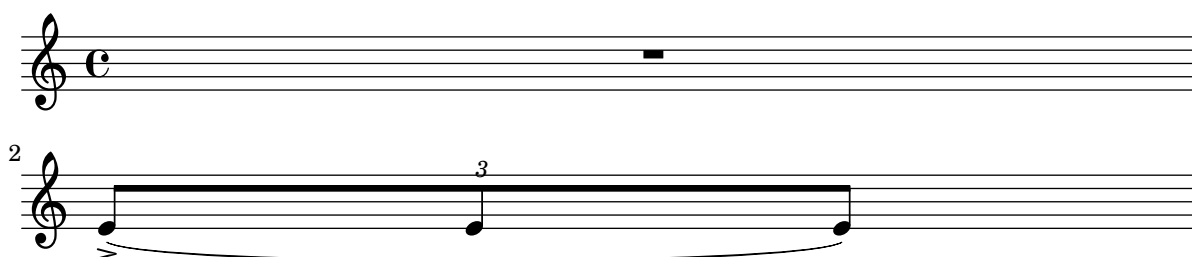
### tuplet-number-shift-along-kneed-beam.ly

Tuplet numbers will maintain a constant distance from kneed beams when offset horizontally.



### tuplet-number-slur-script.ly

Tuplet number position is correct when slurs and scripts are present.

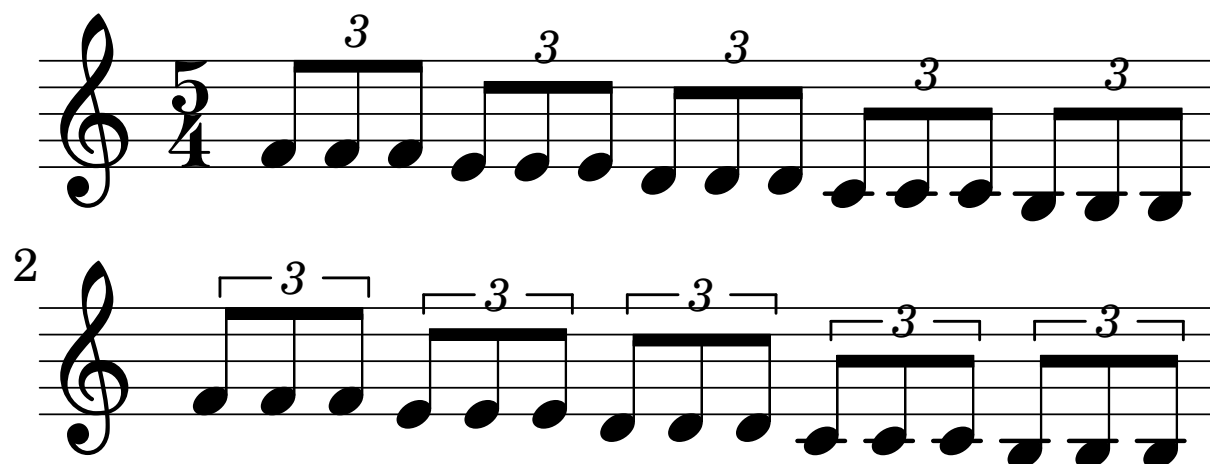


**tuplet-number-staffline-size10.ly**

Tuplet numbers that are slightly outside the staff sit on the staff line.

**tuplet-number-staffline-size40.ly**

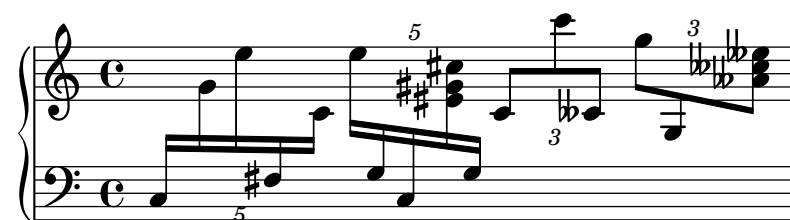
Tuplet numbers that are slightly outside the staff sit on the staff line.

**tuplet-number-staffline.ly**

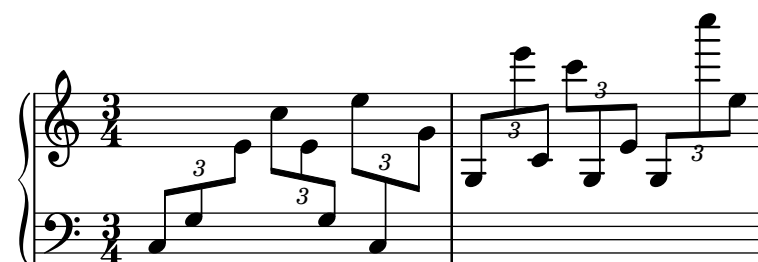
Tuplet numbers that are slightly outside the staff sit on the staff line.

**tuplet-numbers-kneed-beams-accidentals.ly**

Tuplet numbers associated with kneed beams will avoid accidentals.

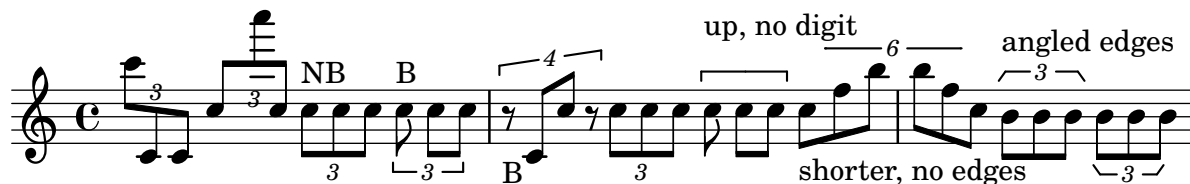
**tuplet-numbers-kneed-beams.ly**

Tuplet numbers are positioned next to kneed beams.



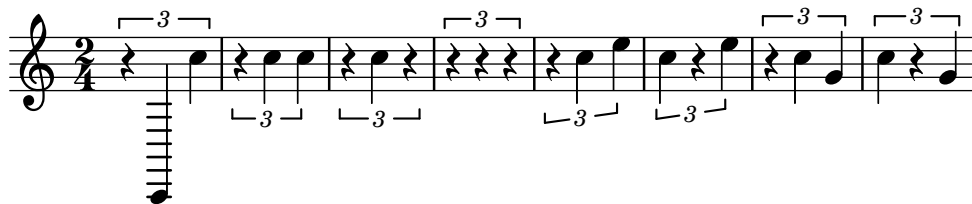
## tuplet-properties.ly

Tuplet bracket formatting supports numerous options, for instance, bracketed (B) and non-bracketed (NB).



## tuplet-rest.ly

Tuplets may contain rests.



## tuplet-set.ly

Regression test for Issue #6205. Expected output is a single staff with notes C and E.



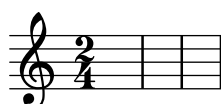
## tuplet-single-note.ly

Show tuplet numbers also on single-note tuplets (otherwise the timing would look messed up!), but don't show a bracket. Make sure that tuplets without any notes don't show any number, either.



## tuplet-skips.ly

A tuplet with only skips is silently omitted.

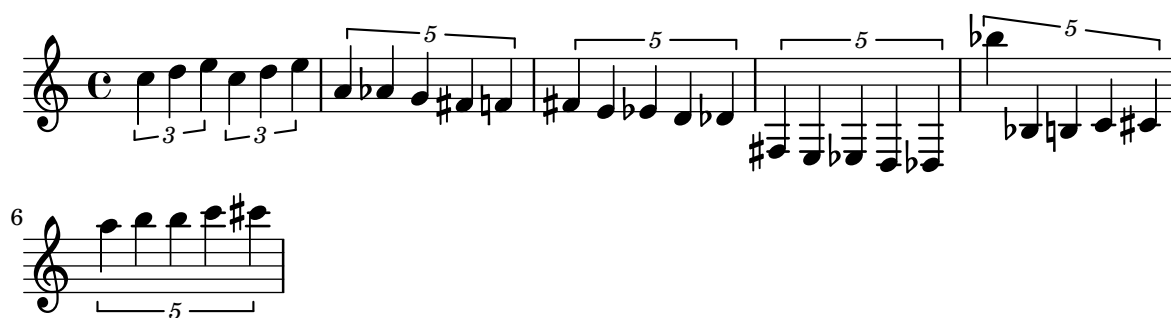


## tuplet-slope.ly

Tuplet brackets stay clear of the staff. The slope is determined by the graphical characteristic of the notes, but if the musical pattern does not follow graphical slope, then the bracket is horizontal

The bracket direction is determined by the dominating stem direction.





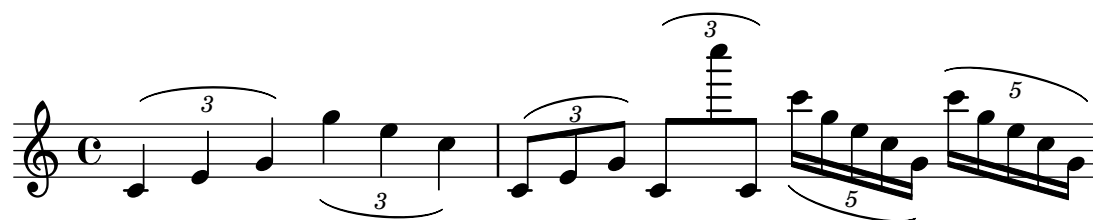
### tuplet-slur-tweaks.ly

Tuplet slurs may be tweaked through the `shorten-pair` and `dash-definition` properties.



### tuplet-slurs.ly

Slurs may be used instead of brackets for tuplets through the `tuplet-slur` property of `TupletBracket`. Rules for visibility are the same as for regular brackets, so `bracket-visibility` should be set to `#t` if the slur is desired for beamed groups.



### tuplet-staffline-collision.ly

Horizontal tuplet brackets are shifted vertically to avoid staff line collisions.



### tuplet-subdivision.ly

Subdivision works properly for tuplets.



### tuplet-text-different-numbers.ly

Non-standard tuplet texts: Printing other tuplet fractions than the ones actually assigned.



### tuplet-text-fraction-with-notes.ly

Non-standard tuplet texts: Printing a tuplet fraction with note durations assigned to both the denominator and the numerator.



### tuplet-text-note-appended.ly

Non-standard tuplet texts: Appending a note value to the normal text and to the fraction text.



### tuplets.ly

Tuplets are indicated by a bracket with a number. There should be no bracket if there is a beam exactly matching the length of the tuplet. The bracket does not interfere with the stafflines, and the number is centered in the gap in the bracket.

The bracket stops at the end of the stems, if the stems have the same direction as the bracket. The endings can be adjusted with `bracket-flare`.

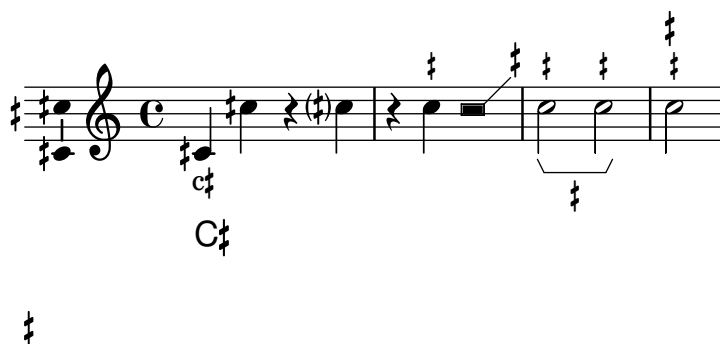


### turkish-makam-accidental-glyphs.ly

Alternative notation systems using accidentals different from the Western ones set them systematically, for standalone markups and all grobs that print accidentals.

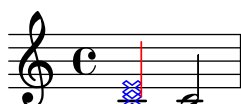
This include file provides a function to draw many accidental in different contexts. It is used by various tests.

All ‡



### tweaks-as-overrides.ly

Overrides can be the target of a `\propertyTweak`, with the tweaks accumulating as override. The main application is for stacking commands implemented in terms of `\propertyTweak`. This example should show the starting chord with blue, cross-styled note heads and a red stem.



### typography-demo.ly

heavily mutilated Edition Peters Morgenlied by Schubert

## LilyPond demo

Lieblich, etwas geschwind

1. Sü - ßes  
2. いろはに כִּיף

2.

3

Licht! Aus gol - denen Pfor - ten brichst du sie - gend durch die  
та та ほへど ちり める ЖЪЛ ДЮ ля זח いろはに כִּיף

6

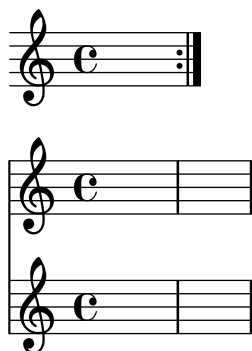
Nacht. Schöner Tag, du bist er - wacht.  
та та ほへ ちり める ЖЪЛ ДЮ ля

*cresc.* *f*

The image shows a musical score for a LilyPond demo. It consists of six measures of music. The first measure is a vocal line with the tempo marking 'Lieblich, etwas geschwind'. The second measure is a piano introduction. The third measure is a vocal line with the lyrics 'Licht! Aus gol - denen Pfor - ten brichst du sie - gend durch die' and the Japanese lyrics 'た た ほへど ちり める ЖЪЛ ДЮ ля זח いろはに כִּיף'. The fourth measure is a piano accompaniment. The fifth measure is a vocal line with the lyrics 'Nacht. Schöner Tag, du bist er - wacht.' and the Japanese lyrics 'た た ほへ ちり める ЖЪЛ ДЮ ля'. The sixth measure is a piano accompaniment. The piano part includes a crescendo and a forte dynamic marking.

## unfolded-spec.ly

`\unfolded` hides music until a repeat is unfolded. In this case, a second staff appears when the piece is unfolded.



## unpure-pure-container.ly

unpure-pure containers take two arguments: an unpure property and a pure property. The pure property is evaluated (and cached) for all pure calculations, and the unpure is evaluated for all unpure calculations. In this regtest, there are three groups of two eighth notes. In the first group, the second note should move to accommodate the flag, whereas it should not in the second group and in the third group because it registers the flag as being higher. The flag, however, remains at the Y-offset dictated by `ly:flag::calc-y-offset`. In the fourth set of two 8th notes, the flag should be pushed up to a Y-offset of 8.



## unset-once.ly

`\once \unset` should change a context property value for just one timestep and then return to the previous value.



## unspecified-music-at-top-level.ly

Top-level unspecified music expressed literally with `#{#}` or referenced by a variable is discarded. This test should show just the message, "There are no scores."

There are no scores.

## utf-8-mixed-text.ly

words in mixed font in a single string are separated by spaces as in the input string. Here a Russian word followed by a roman word.

Здравствуйте Hallo

## utf-8-scheme.ly

In Guile v2, embedded Scheme can contain UTF-8 strings and identifiers. Here, identifier `bööh` contains music with the text "bööh"



## utf-8.ly

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.



## version-compare.ly

The Scheme function `ly:version?` checks that the version of LilyPond being used satisfies a comparison predicate against a given version.

## version-seen.ly

This does not produce typeset output but checks that `\version` statements in included files do not inhibit the warning in the main file when a `\version` statement is missing there.

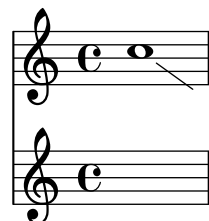
## vertical-alignment-spanner-only.ly

Score level `Vertical_align_engraver` ignore axis groups that are not spanners. In this case, the `Devnull` context has no `Axis_group_engraver`, so the `NoteColumn` appears like a parent-less axis group; even so, the Score level alignment ignores it.

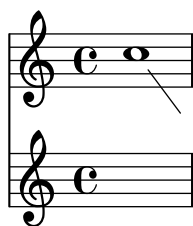


**voice-follower-broken-several-systems.ly**

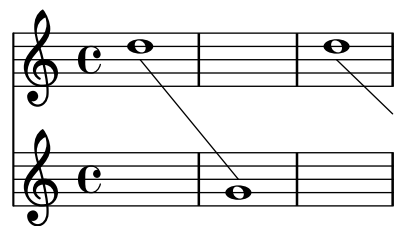
Voice followers can be broken across more than two systems.

**voice-follower-broken.ly**

Voice followers have acceptable slopes across lines breaks.

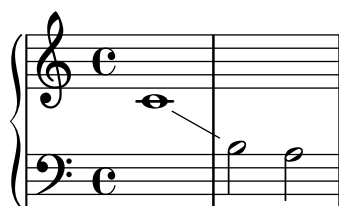
**voice-follower-y-tweaks.ly**

Adjustments to `VoiceFollower.bind-details.left.Y` are relative to the `VoiceFollower` grob's start staff. In this test, the lines should start and end at the exact middle of the respective staves.



### voice-follower.ly

Whenever a voice switches to another staff a line connecting the notes can be printed automatically. This is enabled if the property `followVoice` is set to true.



### voices-command.ly

The `\voices` command can be used for continuing voices and changing the order of `\voiceOne...``\voiceFour` style overrides.



### voided-music-at-top-level.ly

Top-level music with the `void` property set is discarded. This test should show just the message, "There are no scores."

There are no scores.

### volta-bracket-add-volta-hook.ly

Volta bracket end hooks can be added for other bar line types.





### volta-bracket-grace-synchronization-negative.ly

Volta brackets for alternatives beginning with different lengths of grace notes are not merged if they pertain to different volte.

In the shared staff, the brackets created for the grace notes of part B should end prematurely where part A enters.

Part A: Treble clef, common time. Alternatives 1, 2, and 3 are shown with a single note and a grace note. The first alternative is marked with a bracket labeled '1.', the second with '2.', and the third with '3.'.

Part B: Treble clef, common time. Alternatives 1, 2, and 3 are shown with a single note and a grace note. The first alternative is marked with a bracket labeled '1.2.', the second with '3.4.', and the third with '5.6.'.

Shared staff: Treble clef, common time. Alternatives 1, 2, and 3 are shown with a single note and a grace note. The first alternative is marked with a bracket labeled '1.2.', the second with '1.', the third with '3.4.', the fourth with '2.', the fifth with '5.6.', and the sixth with '3.'.

### volta-bracket-grace-synchronization.ly

Volta brackets correctly span alternatives when multiple voices begin with different lengths of grace notes. The brackets in the shared staff should look like the brackets in the part staves.

Part A: Treble clef, common time. Alternatives 1, 2, and 3 are shown with a single note and a grace note. The first alternative is marked with a bracket labeled '1.', the second with '2.', and the third with '3.'.

Part B: Treble clef, common time. Alternatives 1, 2, and 3 are shown with a single note and a grace note. The first alternative is marked with a bracket labeled '1.', the second with '2.', and the third with '3.'.

Part C: Treble clef, common time. Alternatives 1, 2, and 3 are shown with a single note and a grace note. The first alternative is marked with a bracket labeled '1.', the second with '2.', and the third with '3.'.

Shared staff: Treble clef, common time. Alternatives 1, 2, and 3 are shown with a single note and a grace note. The first alternative is marked with a bracket labeled '1.', the second with '2.', and the third with '3.'.

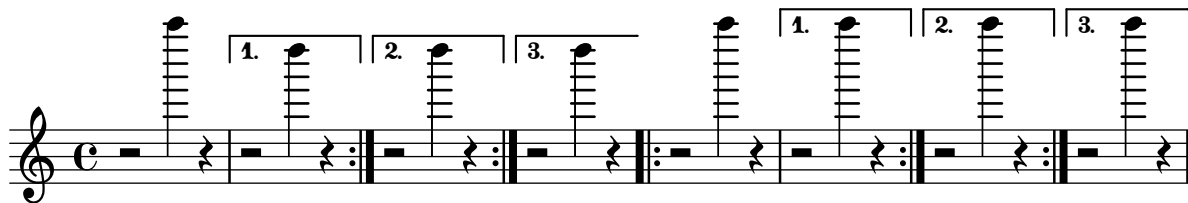
### volta-bracket-nest.ly

When alternatives are nested, volta brackets stack with the outermost alternative on top. In this case, alternatives for volte 2-5 and 6 are nested inside an alternative for volte 2-6.

Single staff: Treble clef, common time. Alternatives 1, 2-6, 2-5, and 6 are shown with a single note and a grace note. The first alternative is marked with a bracket labeled '1.', the second with '2.-6.', the third with '2.-5.', and the fourth with '6.'.

### volta-bracket-vertical-skylines.ly

Volta brackets are vertically fit to objects below them.



### volta-bracket-warning-end-prematurely.ly

When a new volta bracket interrupts one that is already in progress, a warning is issued. In this case, two voices differ in the extent of the first alternative, although they agree on the extent of the second alternative and they even unfold to the same length.

A

B

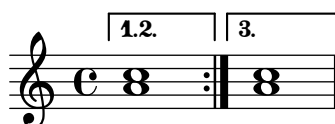
A

B

unfolded

### volta-bracket-warning-start-conflicting-numbers.ly

A warning is issued when simultaneous `\volta` passages have a different list of numbers.



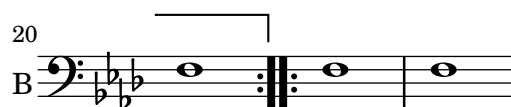
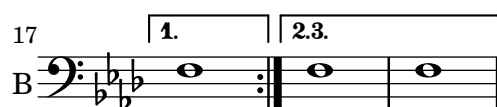
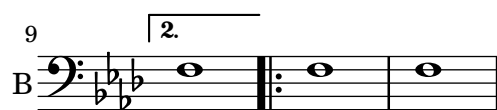
### volta-broken-left-edge.ly

Broken volta spanners behave correctly at their left edge in all cases.

Bass

3

6



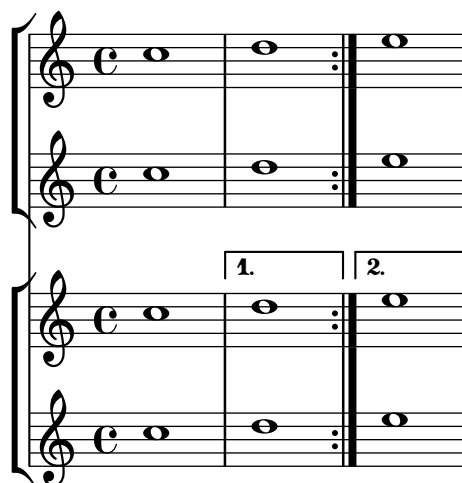
### volta-markup-text.ly

Volte using `repeatCommands` can have markup text.



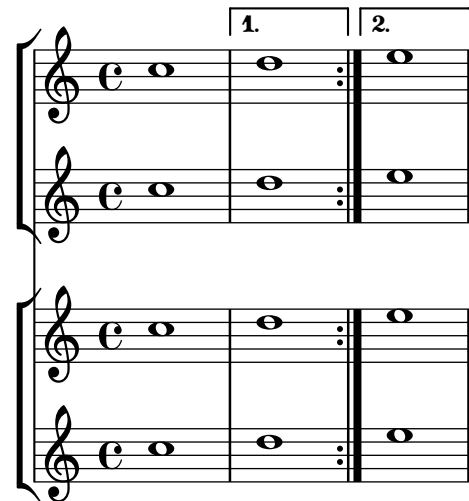
### volta-multi-staff-inner-staff.ly

By putting `Volta_engraver` in a staff context, one can get volta brackets on staves other than the topmost one.



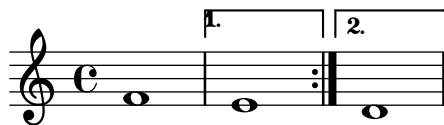
### volta-multi-staff.ly

By default, the volta brackets appear only in the topmost staff.



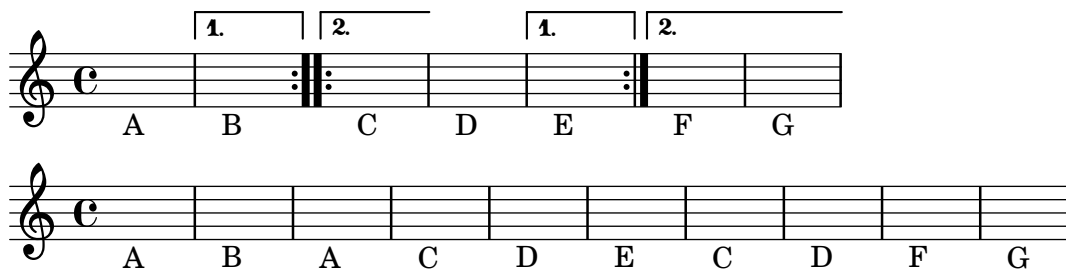
### volta-number-offset.ly

The offset of the volta number can be controlled with the property `volta-number-offset`.



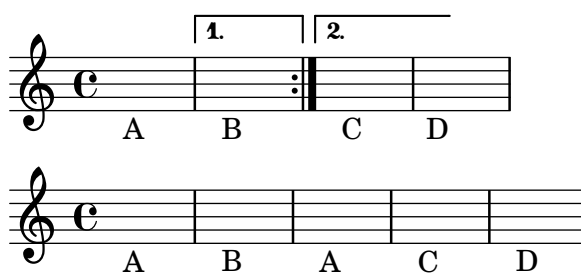
### volta-overhang-manual.ly

A final volta bracket overhanging the next section can be achieved manually with the `repeatCommands` property and the deprecated `voltaSpannerDuration` property.



### volta-overhang.ly

A final volta bracket overhanging the next section can be achieved by overriding `Score.VoltaBracket.musical-length` in a zero-duration alternative. The bracket for volta 2 should end 1/3 of the way into the final measure.



volta-spec-after-grace.ly

`\volta` can add volta-specific grace notes.



volta-spec-dynamic.ly

`\volta` can add a volta-specific dynamic.



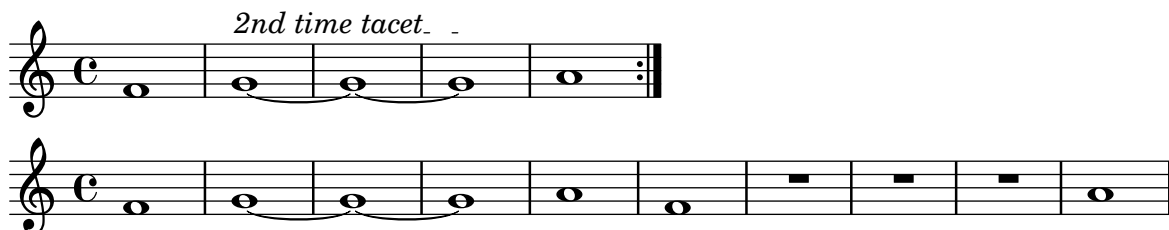
volta-spec-in-alternative.ly

Simultaneous alternatives can appear as elements of sequential alternatives. The simultaneous alternatives are used in order as the sequential alternative is unfolded.



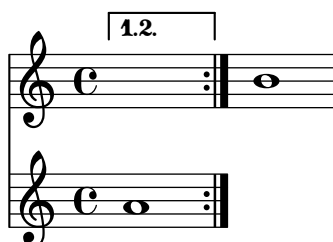
volta-spec-once.ly

`\volta` is useful for nth-time-only music. Desired explanatory text must be added manually.



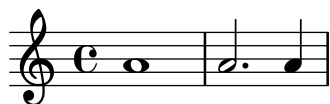
volta-spec-ossia.ly

A new context inside `\volta` ends at the proper time. The staff with an A note should have only one measure.



**volta-spec-rhythm.ly**

`\volta` is useful for volta-specific rhythms.

**volta-spec-set.ly**

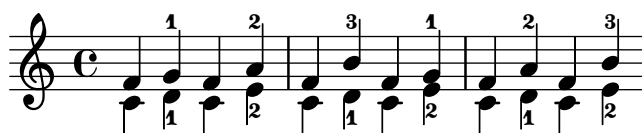
Regression test for Issue #6207. Expected output is a single staff with notes C and E.

**volta-spec-tie.ly**

`\volta` can add a volta-specific tie.

**volta-spec-unfold-in-unfold.ly**

Simultaneous alternatives in nested repeats are unfolded according to the innermost repeat. In this test, the upper voice has two groups of three and the lower voice has three groups of two.

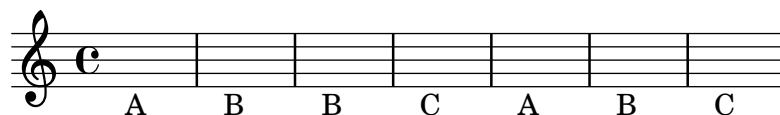
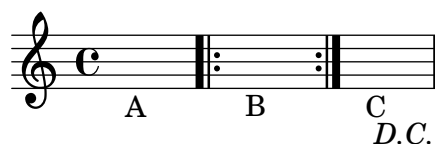
**volta-spec-unused.ly**

When unfolding volta-specific music, music marked for an out-of-range volta is ignored. In this case, four notes marked 1-4 should appear.



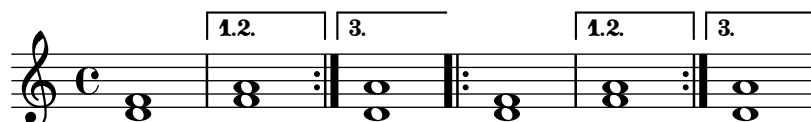
### volta-spec-volta-in-segno.ly

`\volta` and `\unfold` can remove/add music in the main body of a repeated section even if they change the length. In this case, a repeat is skipped after *D.C.*



### volta-spec-volta-in-unfold.ly

`\volta` pertains to the innermost repeat. In this case, alternative notes are inside a volta repeat, so they are engraved as chords even though the volta repeat is inside an unfolded repeat.



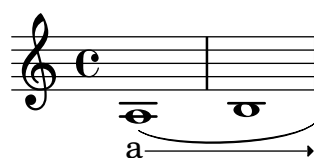
### volta-unused.ly

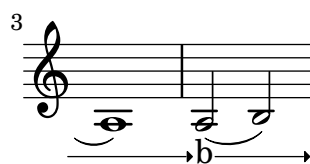
`\volta` can remove arbitrary music from the main body of a repeated section. In each staff, a rest between those marked 1 and 2 has been removed.



### vowel-transition-broken.ly

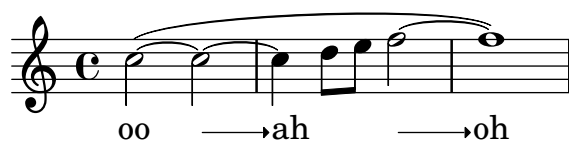
A vowel transition runs to the end of the line if it continues on the next line, or if the next lyric syllable is at the first note on the next line. Transition arrows are printed at the beginning of the line only when they go past the first note, or when property `after-line-breaking` is `#t`.





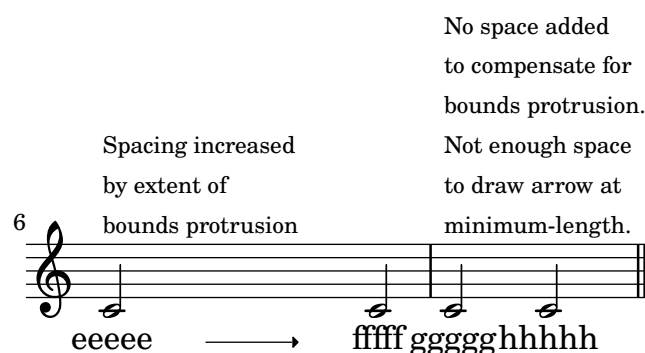
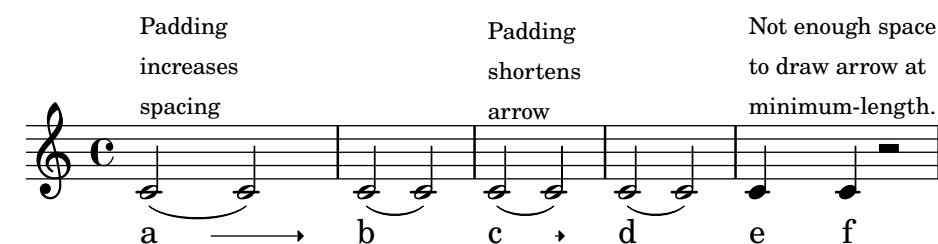
### vowel-transition-delayed-start.ly

The length of the transition between one syllable and the next is indicated by the length of the arrow, which may not start immediately after a new syllable.



### vowel-transition-minimum-length.ly

For vowel transitions, **minimum-length** refers to the drawn length of the arrow. The protrusion of the syllables and padding is in effect added to **minimum-length** for spacing. This default behavior can be changed by overriding **springs-and-rods**, which may cause the transition arrow not to be drawn if there is insufficient space (rather than adding the space necessary to draw it at **minimum-length**). **minimum-length-after-break** controls the minimum length of the segment following a system break.





8      minimum-length-after-break only applies...

10      ...after a system break.

Diagram illustrating syllable alignment and system breaks. The first staff shows a syllable 'i' followed by a system break and then a series of 'j' characters. The second staff shows a series of 'k' characters after a system break.

### vowel-transition-offset-syllable.ly

When a syllable is horizontally offset, the arrow should adjust accordingly.

2

3

Diagram illustrating syllable alignment and system breaks. The first staff shows a syllable 'a' followed by a system break and then a series of 'b' and 'c' characters. The second staff shows a syllable 'd' followed by a system break and then a series of 'd' characters. The third staff shows a syllable 'e' followed by a system break and then a series of 'e' characters.

### vowel-transition-padding-broken.ly

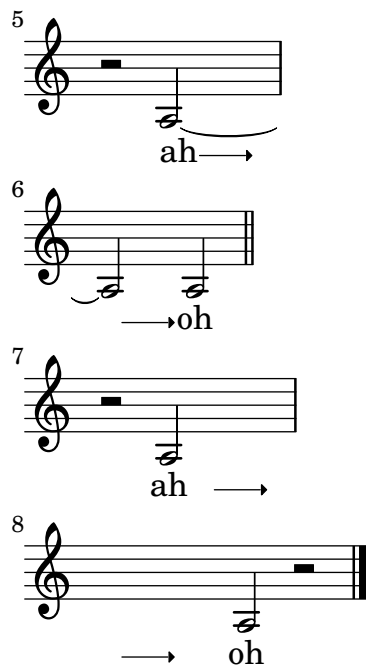
For vowel transitions, left/right padding are independent of left-broken/right-broken padding.

2

3

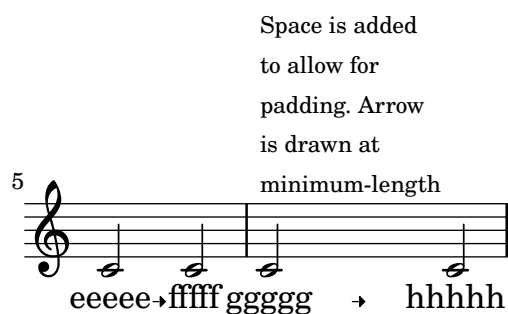
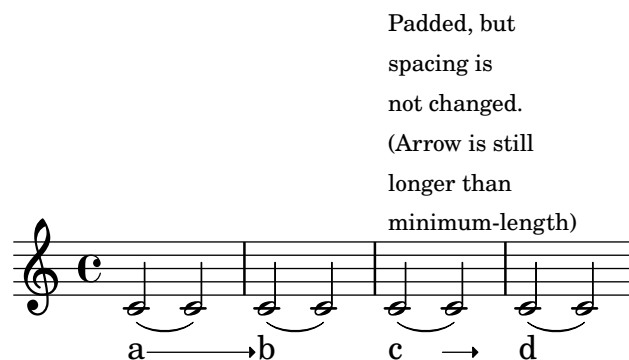
4

Diagram illustrating syllable alignment and system breaks. The first staff shows a syllable 'ah' followed by a system break and then a series of 'ah' characters. The second staff shows a syllable 'oh' followed by a system break and then a series of 'oh' characters. The third staff shows a syllable 'ah' followed by a system break and then a series of 'ah' characters. The fourth staff shows a syllable 'oh' followed by a system break and then a series of 'oh' characters.



### vowel-transition-padding.ly

Padding does not cause `VowelTransitions` to become shorter than `minimum-length`. Instead, space is added if necessary leaving the arrow at `minimum-length`.



### vowel-transition-right-margin.ly

Vowel transition arrows are always drawn, but they do not protrude into the margin. Instead, space is added so that the arrow can be drawn at `minimum-length`.





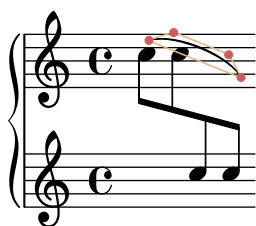
### vowel-transition.ly

A vowel transition arrow may span several notes. The arrow may extend past a rest, but not past the next lyric syllable.



### vshape-cross-staff.ly

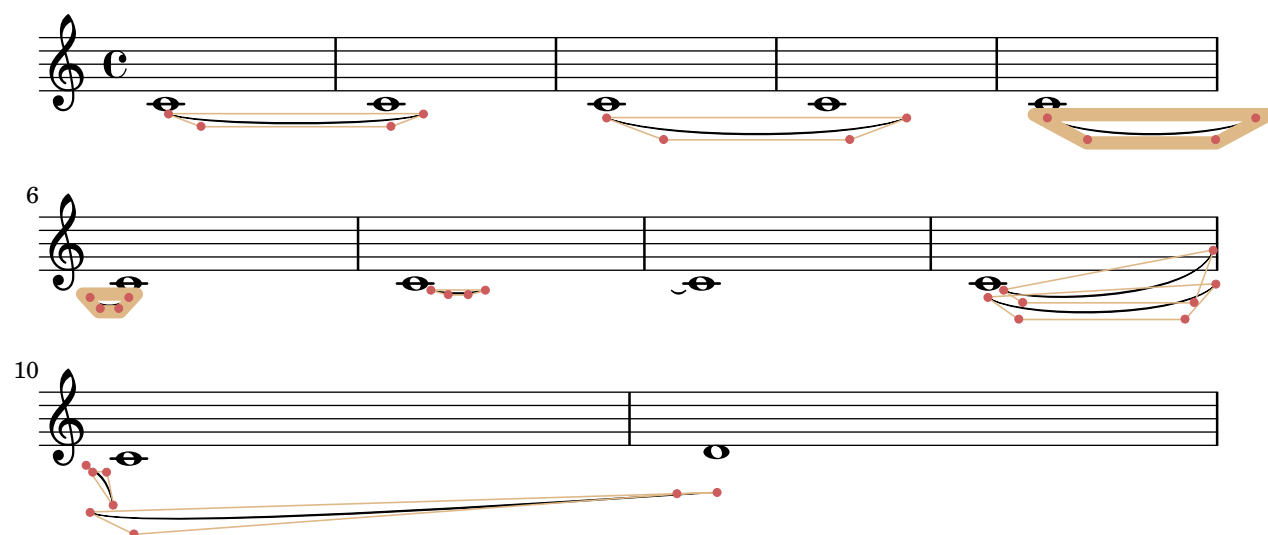
`\vshape` works on cross-staff slurs.



### vshape.ly

The `\vshape` command acts like the `\shape` command, and additionally displays control points and polygons for easier tweaking of the values.

The polygons are drawn on top of other notation, and the points on top of the polygons.



### warn-conflicting-key-signatures.ly

If you specify two different key signatures at one point, a warning is printed.



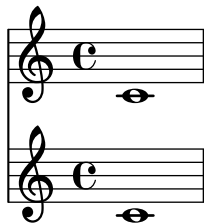
### warn-expected-warning-missing.ly

If a warning is expected, but not triggered, print out a warning about this fact. This will be used to detect missing warnings in our regtests.



### warn-unterspanned-span-dynamic.ly

A warning is printed if a dynamic spanner is unterminated.



### whiteout-lower-layers.ly

If the 'whiteout' property of a grob is set to a number or #t, that part of all objects in lower layers which falls under the extent of the grob's whiteout area is whited out. Here the TimeSignature whites out the Tie but not the StaffSymbol.



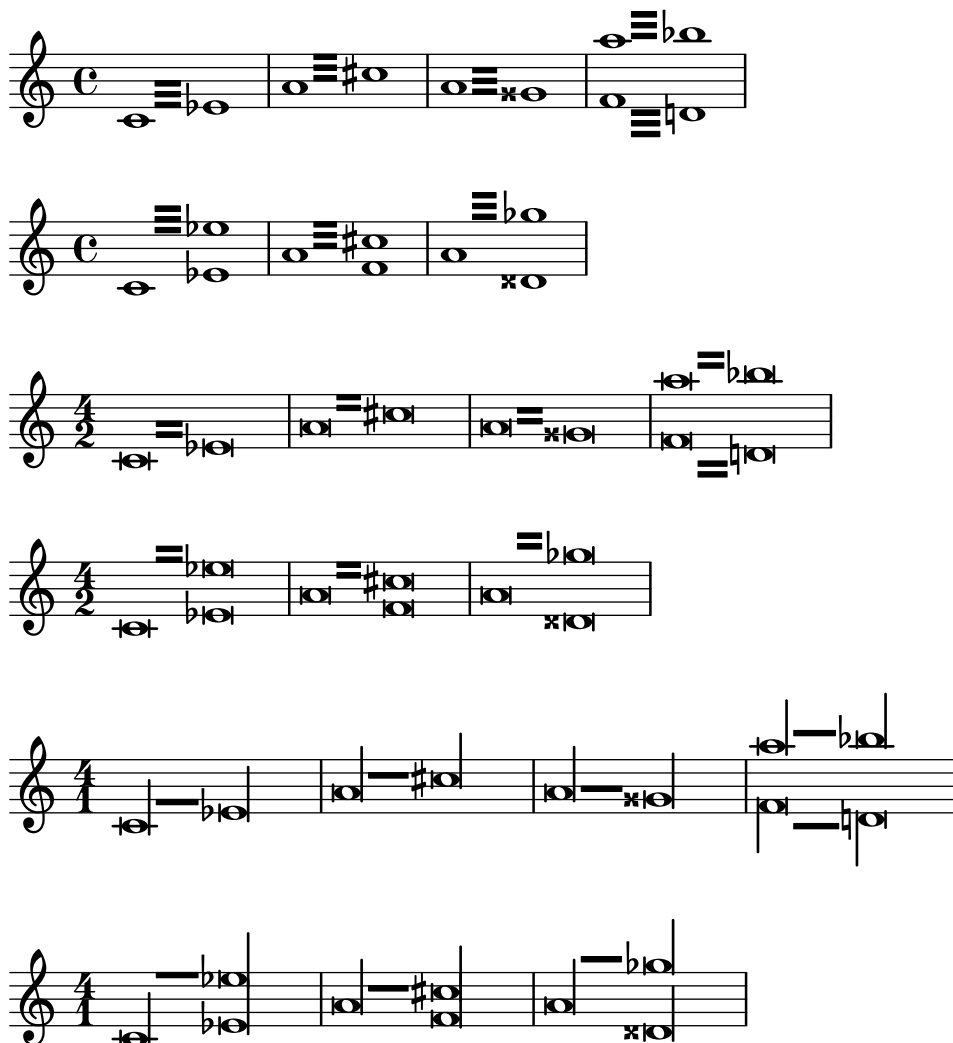
### whiteout.ly

The `\whiteout` command underlays a white background under a markup. The shape is determined by `whiteout-style`; the default is `box`, which produces a rectangle. `rounded-box` produces a rounded rectangle, `outline` approximates the outline of the markup.



**whole-note-tremolo-accidentals.ly**

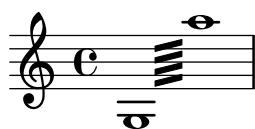
Whole note tremolos (and longer) don't collide with accidentals.

**whole-note-tremolo-direction.ly**

Whole note tremolos that begin on the third line of the staff should have a direction similar to their beamed counterparts.

**whole\_note\_weird\_stem.ly**

This doesn't produce a warning regarding weird stem size.



## with-link-test.ly

The first two pages are numbered in Roman format. On page 1 you should see ‘Roman one’, on page 2 ‘Roman two’ and the corresponding Roman style page number. From page 3 to the end the page numbers are formatted with Arabic numbers. On page 3 you see ‘Arabic one’ and on page 4 ‘Arabic two’ together with the corresponding Arabic style page number. On the last page, you should see a kind of a table of contents with four rows showing the page numbers in their respective formats “I II 1 2”. Each of the four rows should have a link to the corresponding page, so clicking on ‘I’ should jump to page 1 and so on.

roman one

II

roman two

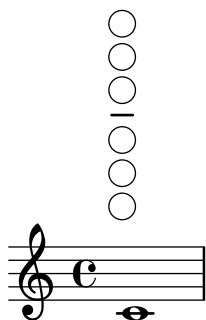
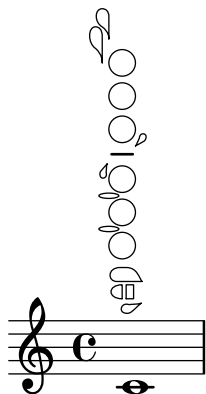
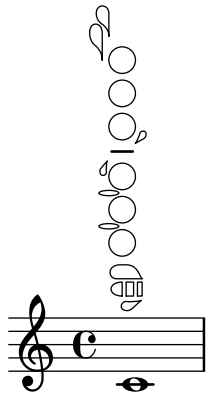
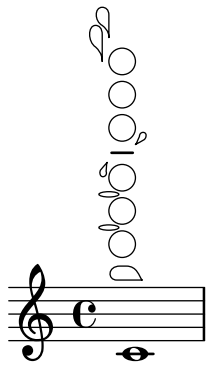
arabic one

2  
arabic two

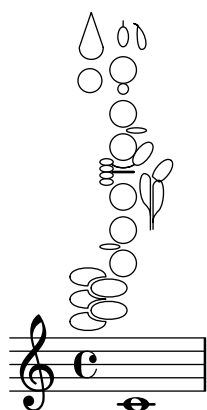
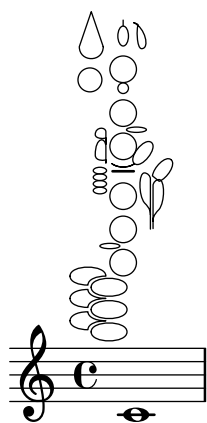
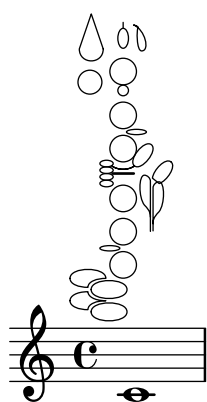
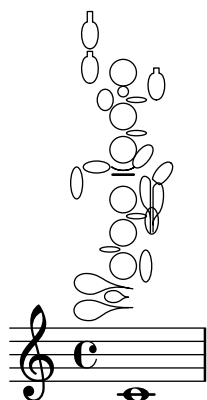
I  
II  
1  
2

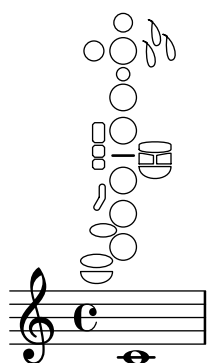
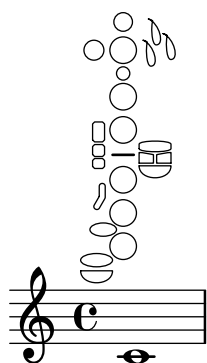
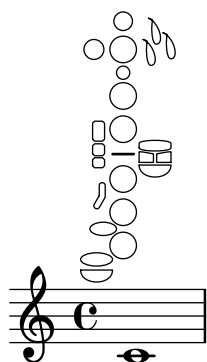
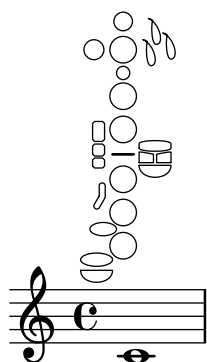
**woodwind-diagrams-empty.ly**

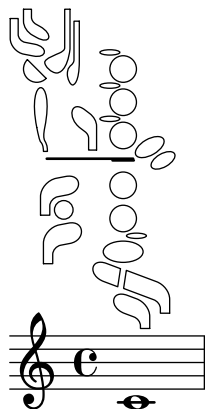
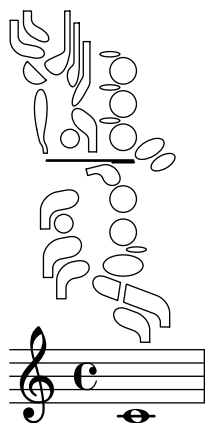
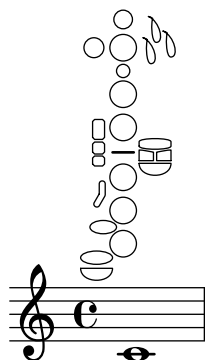
Empty woodwind diagrams for all instruments in woodwind-diagrams.scm.











### woodwind-diagrams-fill-and-trill.ly

Woodwind diagram with partial fill and trills.

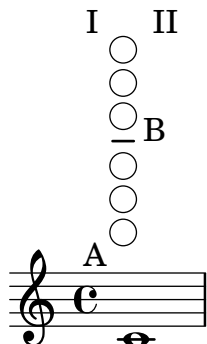
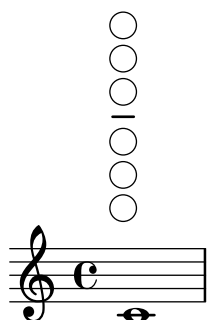
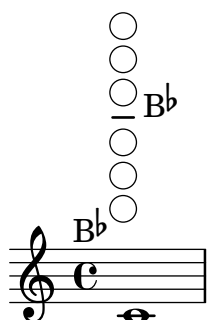
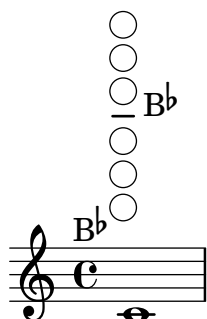
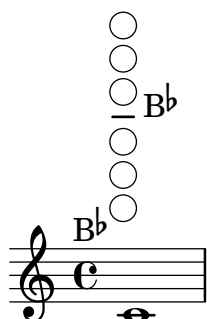
- one1q
- ◐◑ two1h
- ◑◑ three3q
- ◑ four1qT
- ◐◑ five1qT3q
- ◑◑ sixT

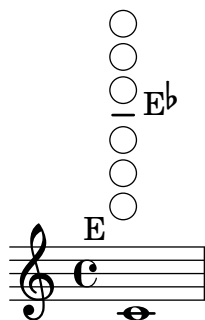
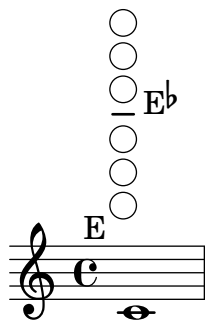
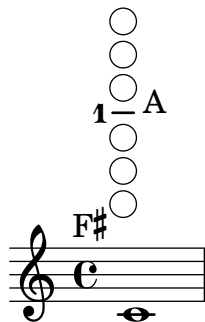
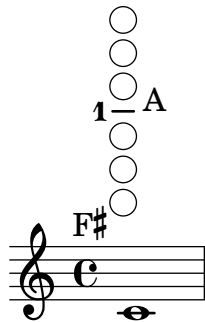
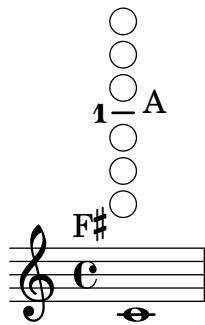
### woodwind-diagrams-key-lists.ly

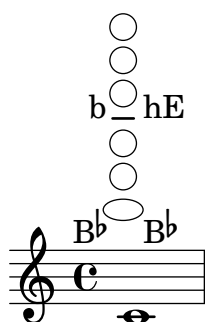
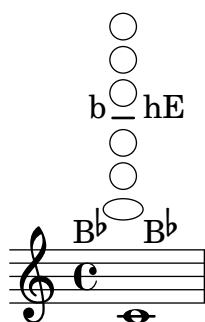
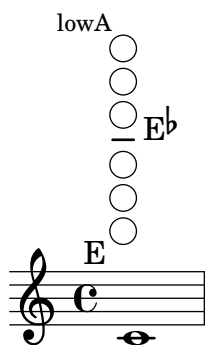
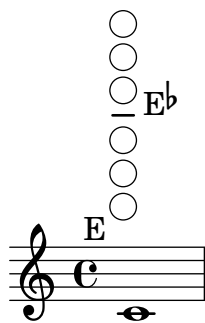
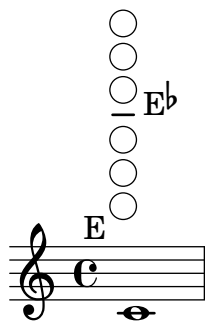
Lists all possible keys for all instruments in woodwind-diagrams.scm

## woodwind-diagrams-key-names.ly

Woodwind diagrams for all instruments in woodwind-diagrams.scm with key names, one pressed per text stencil.

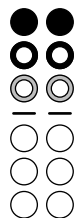






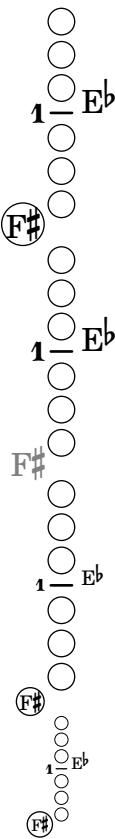
**woodwind-diagrams-ring-keys.ly**

Woodwind diagram with ring key and ring trill.



**woodwind-diagrams-text.ly**

Woodwind diagrams with text.



**zero-staff-space.ly**

Setting staff-space to 0 does not cause a segmentation fault.

