

LilyPond

The music typesetter

MIDI test suite

The LilyPond development team

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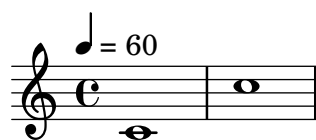
Introduction

This document presents regression tests for LilyPond development that are related to MIDI output and thus do not contain visually significant output in most cases; it mainly exists for completeness and to make the test documentation better available.

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

Regression test cases

ambitus-after-midi.ly



articulate-accel-midi.ly

A musical score snippet in treble clef, common time (C), labeled 'ew:'. It consists of five staves, each with a measure number (1, 3, 5, 7, 9) at the beginning. Each staff contains a sequence of eighth notes with repeat signs (double bar lines with dots). The tempo markings above the notes are: Staff 1: ♩ = 60, ♩ = 100, ♩ = 60, ♩ = 100, ♩ = 60; Staff 2: ♩ = 100, ♩ = 60, ♩ = 66.75, ♩ = 60; Staff 3: ♩ = 36, ♩ = 60, ♩ = 36, ♩ = 60; Staff 4: ♩ = 36, ♩ = 60, ♩ = 36, ♩ = 60; Staff 5: ♩ = 54, ♩ = 60, ♩ = 54, ♩ = 60.

articulate-repeat-midi.ly

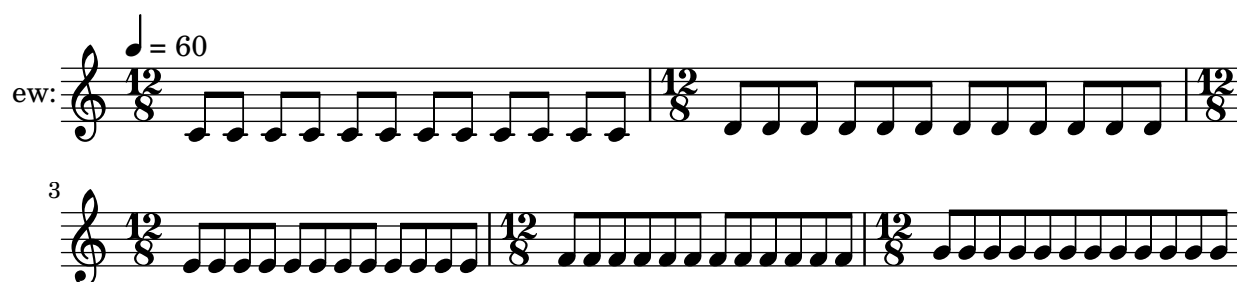
`\articulate` correctly handles repeats with alternatives. They are played in the same order as their visual rendition suggests.

A musical score snippet in bass clef, common time (C). It consists of four measures. The first measure contains a quarter note on F#3 with a tempo marking of ♩ = 60. The subsequent measures contain eighth notes and rests, with repeat signs indicating repeated patterns.

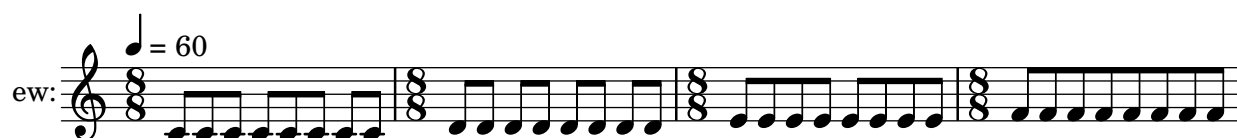
articulate-trill-midi.ly

A musical score snippet in bass clef, common time (C). The first staff (measure 1) contains a continuous trill on G3, marked with a tempo of ♩ = 60. The second staff (measure 2) contains a whole rest, followed by a quarter note on G3, a quarter rest, and a quarter note on G3.

beat-structure-by-metronome-12-8-midi.ly



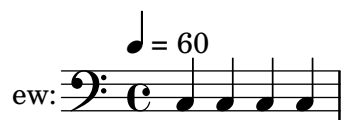
beat-structure-by-metronome-8-8-midi.ly



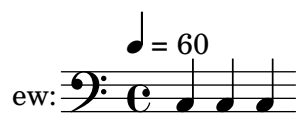
crescendo-gap-compatible-target-midi.ly



crescendo-return-crescendo-midi.ly



crescendo-return-louder-target-midi.ly



crescendo-return-soften-target-midi.ly



crescendo-return-unspecified-target-midi.ly



crescendo-single-compatible-target-midi.ly



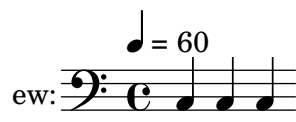
crescendo-single-unspecified-target-midi.ly



decrescendo-multiple-compatible-target-midi.ly



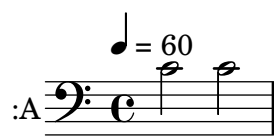
decrescendo-single-contrary-target-midi.ly



dynamic-initial-midi.ly



dynamic-voices-sequential-midi.ly



dynamic-voices-simultaneous-midi.ly



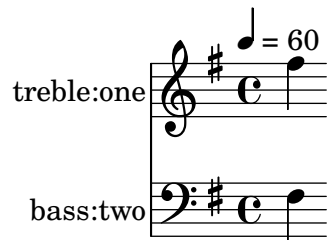
key-initial-midi.ly

keys work in MIDI, this is d-minor



key-option-all-staves-midi.ly

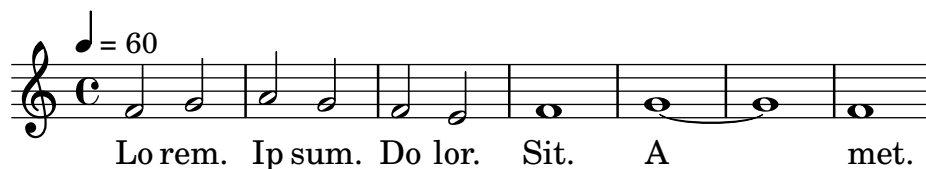
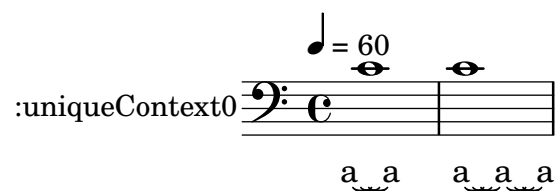
Midi2ly `-key` works on all staves, this is G major (`-key=1`)

**key-option-midi.ly**

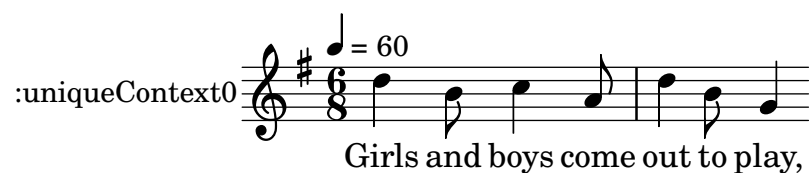
midi2ly's option `--key` works, this is F major.

**lyric-combine-switch-voice-midi.ly**

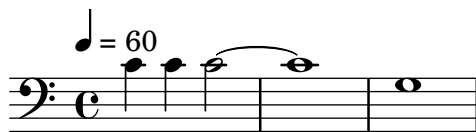
It is possible to switch the voice that `\lyricsto` follows.

**lyric-repeat-count-midi.ly****lyric-tie-midi.ly****lyrics-addlyrics-midi.ly**

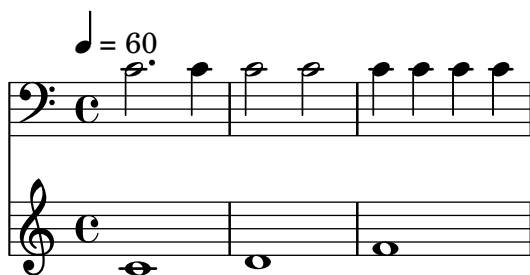
Lyrics are preserved



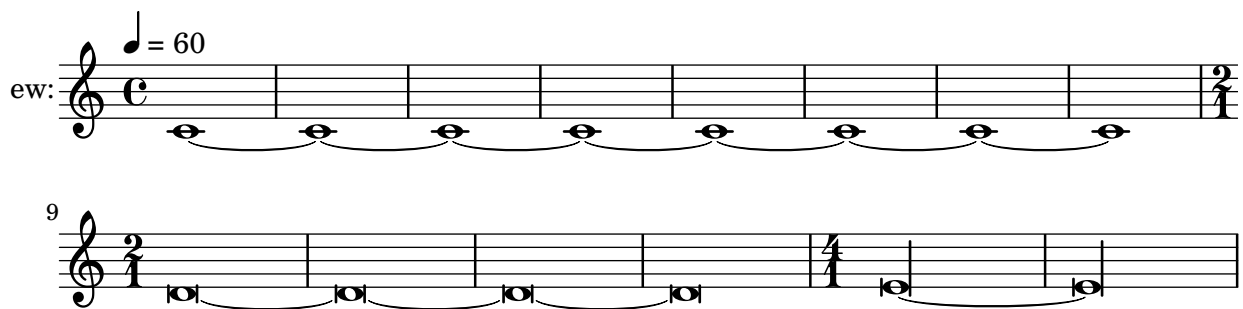
midi-overlapping-notes-midi.ly



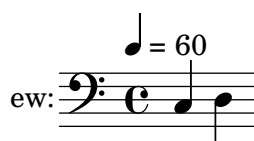
midi-polymeter-midi.ly



midi2ly-long-notes-midi.ly



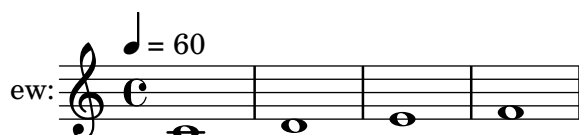
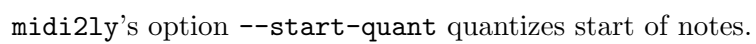
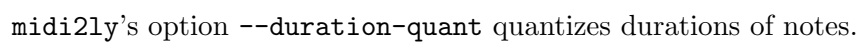
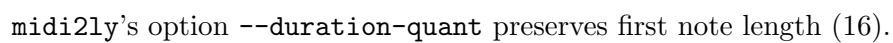
music-after-fine-warning-midi.ly

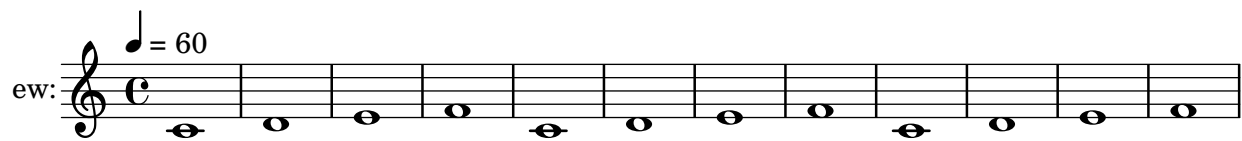


pan-position-midi.ly



PartCombined music is preserved



repeat-segno-midi.ly**rest-dynamic-midi.ly**

LilyPond respects rests, also when there are dynamics

**rest-midi.ly**

midi2ly identifies rests

**satb-template-on-two-staves-with-verses-midi.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.

A musical score for a SATB ensemble and piano accompaniment. The score is written for six staves: SopranoVoice:SopranoVoice, AltoVoice:AltoVoice, TenorVoice:TenorVoice, BassVoice:BassVoice, PianoRHStaff:PianoRHVoice, and PianoLHStaff:PianoLHVoice. The tempo marking is a quarter note equal to 60 (♩ = 60). The Soprano, Alto, Tenor, and Bass parts each have a melody consisting of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Piano RH and LH parts each have a melody consisting of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The text "First stanza" is written below the AltoVoice staff.

satb-template-with-keyboard-reduction-midi.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.

A musical score for SATB voices and keyboard reduction. The score is written for four staves: SopranoStaff:SopranoVoice, AltoStaff:AltoVoice, TenorStaff:TenorVoice, and BassStaff:BassVoice. The tempo is marked as ♩ = 60. The Soprano staff has the lyrics "Ah ah ah ah". The Alto, Tenor, and Bass staves have corresponding notes. The keyboard reduction is shown as a single staff at the bottom, with notes corresponding to the vocal parts.

section-label-midi.ly

A musical score for section-label-midi.ly. The score is written for a single staff. The tempo is marked as ♩ = 60. The score starts with a treble clef and a common time signature. The first measure contains a whole note, and the second measure contains a whole rest.

sequence-name-midi.ly

The MIDI sequence generated from a score should get its name from the title defined in the score's `\header` block (if any). The title used for layout can be overridden for MIDI output by specifying a separate `midititle` in the `\header` block. If the score does not define a title of its own, and has no enclosing `\bookpart`, `\book`, or top-level scope with a `\header` block that defines a title, either, the MIDI sequence should get the default name.

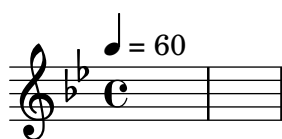
A musical score for sequence-name-midi.ly. The score is written for a single staff. The tempo is marked as ♩ = 60. The score starts with a bass clef and a common time signature. The first measure contains a whole note, and the second measure contains a whole rest.

sequence-name-scoping-midi.ly

If a score has a `\header` block which defines a title, this title should override any title defined in a `\header` block of the score's enclosing `\bookpart` or `\book` (or a title defined in a top-level `\header` block) when naming the MIDI sequence generated from the score. Otherwise, if the score has no title defined, the MIDI sequence generated from the score should get named using the title defined in the `\header` block of the nearest enclosing `\bookpart`, `\book`, or top-level scope that contains a title definition.

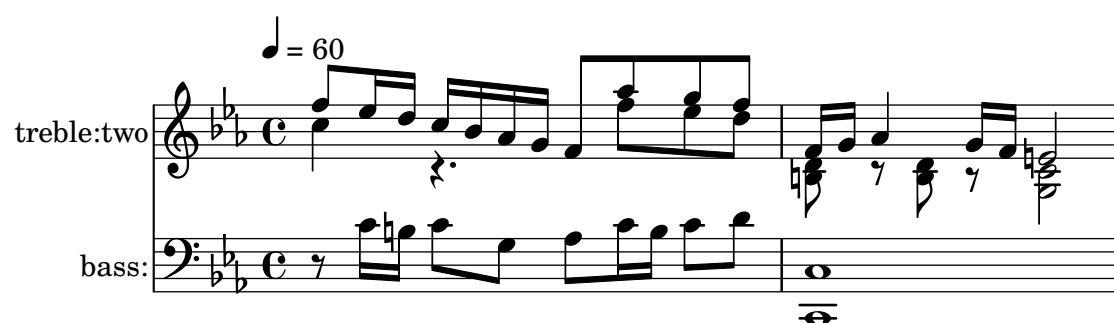
A musical score for sequence-name-scoping-midi.ly. The score is written for a single staff. The tempo is marked as ♩ = 60. The score starts with a bass clef and a common time signature. The first measure contains a whole note, and the second measure contains a whole rest.

spacer-no-notes-midi.ly



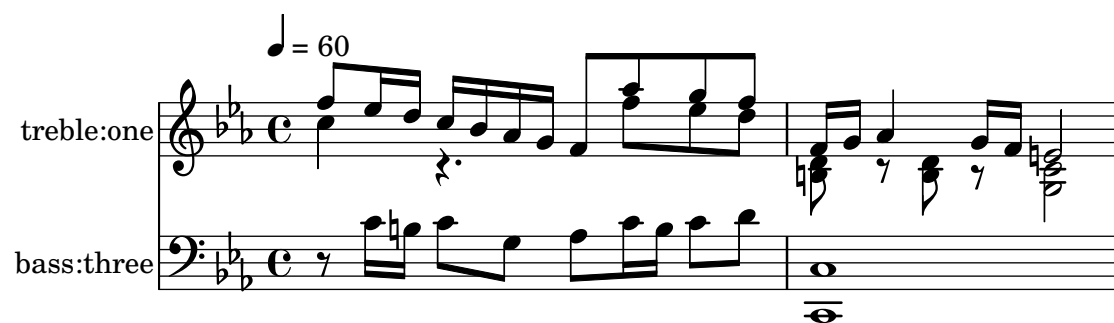
staff-map-instrument-midi.ly

Midi2ly remaps voices correctly to staves in MIDI-files that use instrument<->channel mapping when combined with voice<->track mapping. TODO: pianostaff

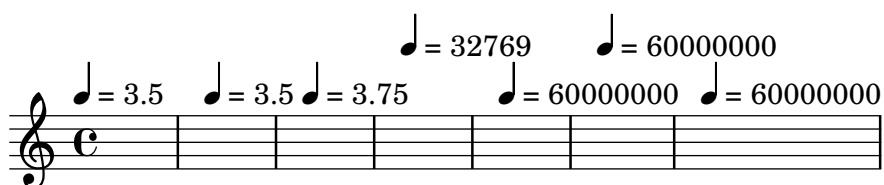


staff-map-voice-midi.ly

Midi2ly remaps voices correctly to staves in MIDI-files that use voice<->channel mapping when combined with staff<->track mapping. TODO: pianostaff



tempo-midi.ly



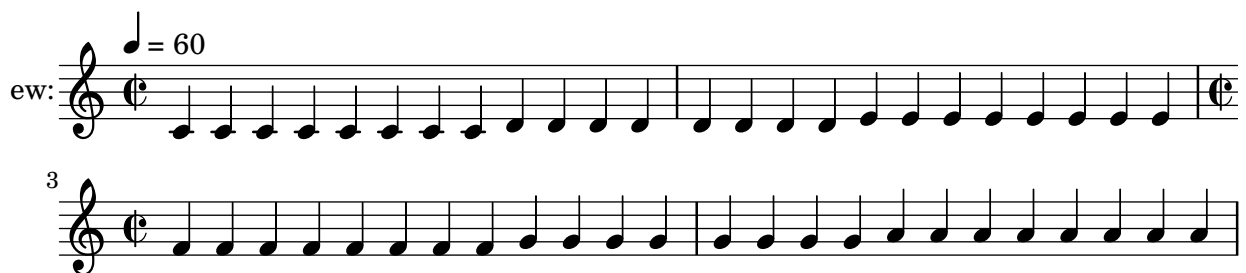
time-signature-alternating-fraction-midi.ly



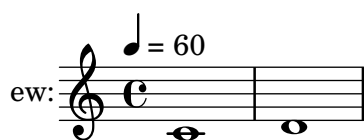
time-signature-midi.ly



time-signature-unsupported-midi.ly



varcoda-midi.ly



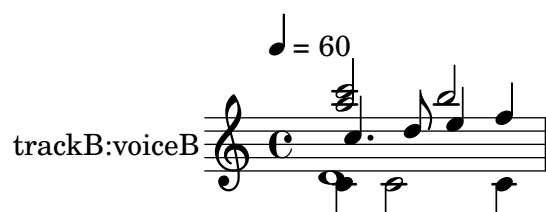
voice-2-midi.ly

midi2ly maps two voices nicely on one staff as `\voiceOne`, `\voiceTwo`



voice-4-midi.ly

midi2ly maps four voices nicely on one staff as `\voiceOne`, `\voiceTwo`, `\voiceThree`, `\voiceFour`



voice-5-midi.ly

midi2ly still produces output for a staff with five voices. However, in such cases, most probably the the correct `\voiceOne`, `\voiceX...` mapping is lost.

