LilyPond

Il compositore tipografico per la musica

Frammenti

Il team di sviluppo di LilyPond

Questo documento contiene una selezione di frammenti LilyPond tratti dal LilyPond Snippet Repository (`https://lsr.di.unimi.it`) (LSR). I frammenti sono nel pubblico dominio.

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Questo documento non è un sottoinsieme esatto dell'LSR: alcuni frammenti vengono dalla directory `input/new` dei sorgenti di LilyPond; i frammenti tratti dall'LSR vengono convertiti con `convert-ly`, perché l'LSR usa una versione stabile di LilyPond, mentre questo manuale è valido per la versione 2.27.4.

I frammenti sono raggruppati per categorie; le categorie elencate nell'indice corrispondono a una sezione del manuale di notazione di LilyPond. Un frammento potrebbe avere più di una categoria, e non tutte le categorie dell'LSR saranno presenti in questo documento.

Nella versione HTML di questo manuale, si può fare clic sul nome del file o sull'immagine di ciascun esempio per vedere il corrispondente file di input.

Questo manuale è disponibile in altri formati ed è integrato col resto della documentazione. Maggiori informazioni in Sezione "Manuali" in *Informazioni generali*.

La documentazione completa si trova all'indirizzo `https://lilypond.org/`.

Questo documento è stato posto nel pubblico dominio.

Per la versione di LilyPond 2.27.4

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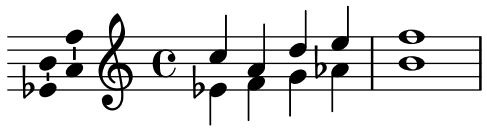
1 Pitches

See also Sezione “Pitches” in *Guida alla Notazione*.

Un ambitus per voce

L’ambitus può essere specificato per voce. In tal caso occorre spostarlo manualmente per evitare collisioni.

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

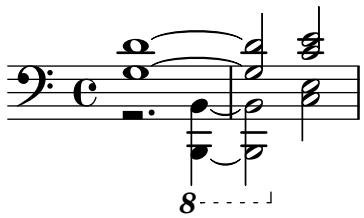


Aggiungere un segno di ottava a una sola voce

Se il rigo ha più di una voce, l’ottavazione in una voce trasporrà la posizione delle note in tutte le voci per la durata della parentesi dell’ottava. Se si intende applicare l’ottavazione a una sola voce, occorre spostare l’incisore `Ottava_spanner_engraver` nel contesto `Voice`.

```
\layout {
  \context {
    \Staff
    \remove Ottava_spanner_engraver
  }
  \context {
    \Voice
    \consists Ottava_spanner_engraver
  }
}

{
  \clef bass
  << { <g d'>1~ q2 <c' e'> }
  \\
    {
      r2.
```

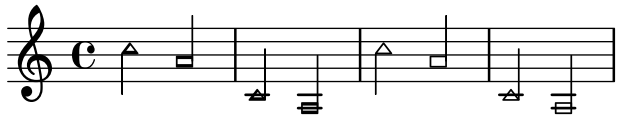
```
      \ottava -1
      <b,,, b,,>4 ~ |
      q2
      \ottava 0
      <c e>2
    }
  >>
}
```



Teste di nota Aiken variante sottile

Le teste di nota Aiken bianche sono più difficili da leggere a dimensioni del rigo più piccole, specialmente coi tagli addizionali. Perdendo lo spazio bianco interno le fa apparire come note di un quarto.

```
\score {
  {
    \aikenHeads
    c''2 a' c' a

    % Switch to thin-variant noteheads
    \set shapeNoteStyles = ##(doThin reThin miThin
                              faThin sol laThin tiThin)
    c'' a' c' a
  }
}
```

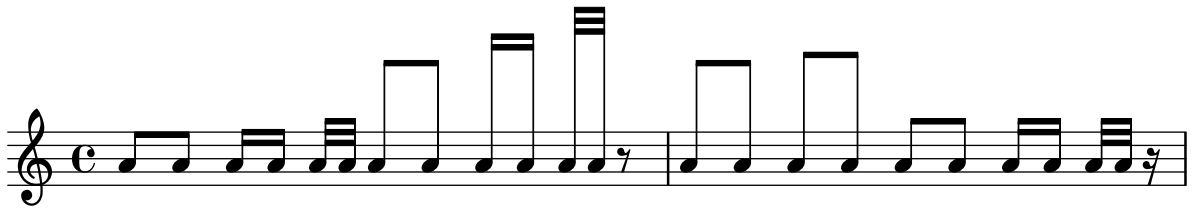


Altering the length of beamed stems

Stem lengths on beamed notes can be varied by overriding the `beamed-lengths` property of the `details` of the `Stem`. If a single value is used as an argument, the length applies to all stems. When multiple arguments are used, the first applies to eighth notes, the second to sixteenth notes and so on. The final argument also applies to all notes shorter than the note length of the final argument. Non-integer arguments may also be used.

```
\relative c'' {
  \override Stem.details.beamed-lengths = #'(2)
    a8[ a] a16[ a] a32[ a]
    \override Stem.details.beamed-lengths = #'(8 10 12)
    a8[ a] a16[ a] a32[ a] r8 |
  \override Stem.details.beamed-lengths = #'(8)
    a8[ a]
    \override Stem.details.beamed-lengths = #'(8.5)
    a8[ a]
```

```
    \revert Stem.details.beamed-lengths
    a8[ a] a16[ a] a32[ a] r16 |
}
```

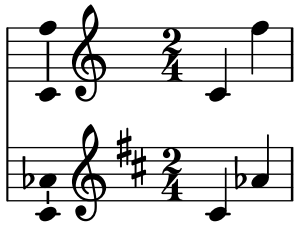


Ambitus

Ambitus indicate pitch ranges for voices.

Accidentals only show up if they are not part of the key signature. AmbitusNoteHead grobs also have ledger lines.

```
\layout {
  \context {
    \Voice
    \consists "Ambitus_engraver"
  }
}

<<
  \new Staff {
    \relative c' {
      \time 2/4
      c4 f'
    }
  }
  \new Staff {
    \relative c' {
      \time  2/4
      \key d \major
      cis4 as'
    }
  }
>>
```

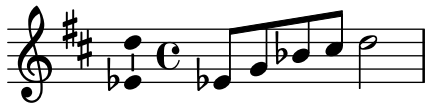


Ambitus dopo armatura di chiave

Per impostazione predefinita, gli ambitus sono posizionati a sinistra della chiave. La funzione \ambitusAfter permette di cambiare questo posizionamento. La sintassi è \ambitusAfter grob-interface (vedi Graphical Object Interfaces (http://lilypond.org/doc/v2.22/Documentation/internals/graphical-object-interfaces) per un elenco dei possibili valori per grob-interface.)

Un caso d'uso comune è il posizionamento dell'ambitus tra l'armatura di chiave e l'indicazione di tempo.

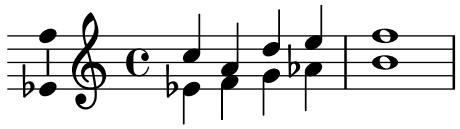
```
\new Staff \with {
  \consists Ambitus_engraver
} \relative {
  \ambitusAfter key-signature
  \key d \major
  es'8 g bes cis d2
}
```



Ambitus su più voci

Se si aggiunge l'incisore `Ambitus_engraver` al contesto `Staff` viene creato un solo ambitus per il rigo, anche nel caso di righi che hanno più voci.

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



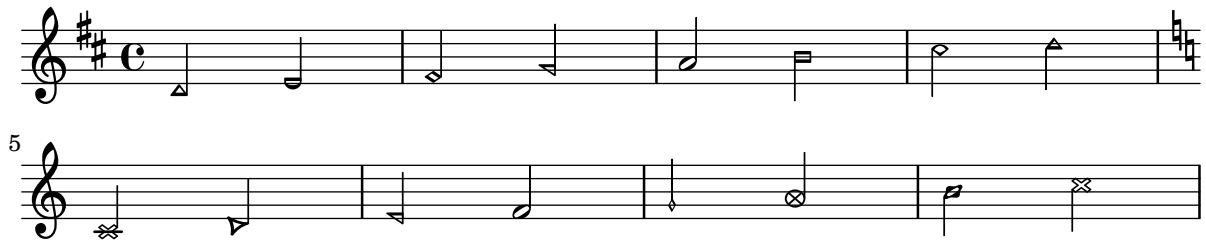
Applicazione degli stili delle teste di nota in base al grado della scala

La proprietà `shapeNoteStyles` può essere usata per definire vari stili di teste di nota per ogni grado della scala (definita dall'armatura di chiave o dalla proprietà `tonic`). Questa proprietà richiede un insieme di simboli, che può essere puramente arbitrario (sono permesse espressioni geometriche come `triangle`, `cross` e `xcircle`) o basato sull'antica tradizione tipografica americana (sono consentiti anche alcuni nomi di nota latini).

Detto questo, per imitare gli antichi canzionieri americani, ci sono vari stili predefiniti disponibili attraverso dei comodi comandi come `\aikenHeads` o `\sacredHarpHeads`.

Questo esempio mostra modi diversi di ottenere teste di nota di varie forme e illustra la possibilità di trasporre una melodia senza perdere la corrispondenza tra le funzioni armoniche e gli stili delle teste.

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

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

  \break

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



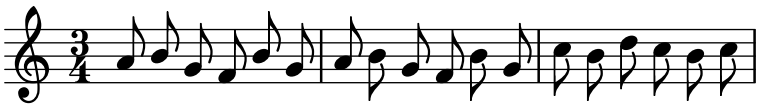
Cambiare automaticamente la direzione del gambo della nota centrale in base alla melodia

LilyPond può modificare la direzione del gambo della nota centrale di un rigo in modo che segua la melodia: occorre aggiungere l'incisore `Melody_engraver` al contesto `Voice`.

La proprietà di contesto `suspendMelodyDecisions` può essere usata per disattivare questo comportamento localmente.

```
\relative c'' {
  \time 3/4
  a8 b g f b g |
  \set suspendMelodyDecisions = ##t
  a  b g f b g |
  \unset suspendMelodyDecisions
  c  b d c b c |
}

\layout {
  \context {
    \Voice
```

```
    \consists "Melody_engraver"
    \autoBeamOff
  }
}
```

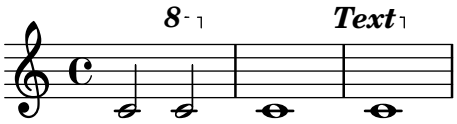


Changing ottava text

Internally, \ottava sets the properties ottavation (for example, to 8va or 8vb) and middleCPosition. To override the text of the bracket, set ottavation after invoking \ottava.

Short text is especially useful when a brief ottava is used.

```
{
  c'2
  \ottava 1
  \set Staff.ottavation = "8"
  c''2
  \ottava 0
  c'1
  \ottava 1
  \set Staff.ottavation = "Text"
  c''1
}
```

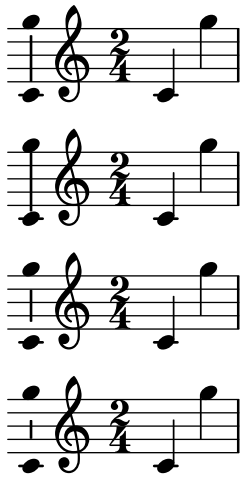


Modifica dell'intervallo dell'ambitus

È possibile cambiare le impostazioni predefinite dell'intervallo tra le teste di nota dell'ambitus e la linea che le collega.

```
\layout {
  \context {
    \Voice
    \consists "Ambitus_engraver"
  }
}

\new Staff {
  \time 2/4
  % Default setting
  c'4 g''
}

\new Staff {
  \time 2/4
  \override AmbitusLine.gap = 0
  c'4 g''
}
```

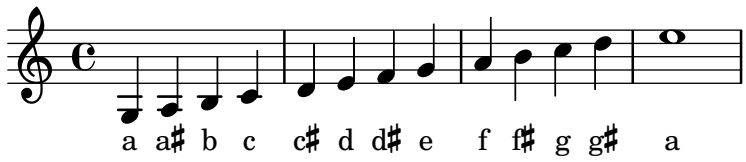
```
\new Staff {
  \time 2/4
  \override AmbitusLine.gap = 1
  c'4 g''
}

\new Staff {
  \time 2/4
  \override AmbitusLine.gap = 1.5
  c'4 g''
}
```



Changing the interval of lines on the stave

`staffLineLayoutFunction` is used to change the position of notes. This snippet shows setting its value to `ly:pitch-semitones` in order to produce a chromatic scale with the distance between each space and line of the stave equal to one semitone.

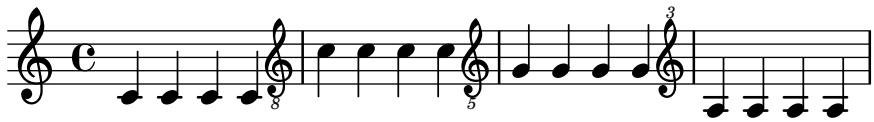
```
scale = \relative c' {
  a4 ais b c
  cis4 d dis e
  f4 fis g gis
  a1
}

\new Staff \with {
  \remove "Accidental_engraver"
  staffLineLayoutFunction = #ly:pitch-semitones
}
{
  <<
    \scale
    \context NoteNames {
      \set printOctaveNames = ##f
      \scale
    }
  >>
}
```



Clefs can be transposed by arbitrary amounts

Clefs can be transposed by arbitrary amounts, not just by octaves.

```
\relative c' {
  \clef treble
  c4 c c c
  \clef "treble_8"
  c4 c c c
  \clef "treble_5"
  c4 c c c
  \clef "treble^3"
  c4 c c c
}
```

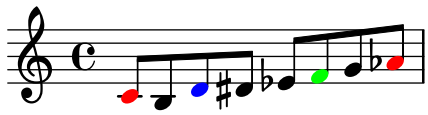


Coloring notes depending on their pitch

It is possible to color note heads depending on their pitch and/or their names: the function used in this example even makes it possible to distinguish enharmonics.

```
% Association list of pitches to colors.
#(define color-mapping
   (list
    (cons (ly:make-pitch 0 0 NATURAL) (x11-color 'red))
    (cons (ly:make-pitch 0 0 SHARP) (x11-color 'green))
    (cons (ly:make-pitch 0 1 FLAT) (x11-color 'green))
    (cons (ly:make-pitch 0 2 NATURAL) (x11-color 'red))
    (cons (ly:make-pitch 0 2 SHARP) (x11-color 'green))
    (cons (ly:make-pitch 0 3 FLAT) (x11-color 'red))
    (cons (ly:make-pitch 0 3 NATURAL) (x11-color 'green))
    (cons (ly:make-pitch 0 4 SHARP) (x11-color 'red))
    (cons (ly:make-pitch 0 5 NATURAL) (x11-color 'green))
    (cons (ly:make-pitch 0 5 FLAT) (x11-color 'red))
    (cons (ly:make-pitch 0 6 SHARP) (x11-color 'red))
    (cons (ly:make-pitch 0 1 NATURAL) (x11-color 'blue))
    (cons (ly:make-pitch 0 3 SHARP) (x11-color 'blue))
    (cons (ly:make-pitch 0 4 FLAT) (x11-color 'blue))
    (cons (ly:make-pitch 0 5 SHARP) (x11-color 'blue))
    (cons (ly:make-pitch 0 6 FLAT) (x11-color 'blue))))

% Compare pitch and alteration (not octave).
#(define (pitch-equals? p1 p2)
   (and
    (= (ly:pitch-alteration p1) (ly:pitch-alteration p2))
    (= (ly:pitch-notename p1) (ly:pitch-notename p2))))
```

```
#(define (pitch-to-color pitch)
   (let ((color (assoc pitch color-mapping pitch-equals?)))
     (if color
         (cdr color))))

#(define (color-notehead grob)
   (pitch-to-color
    (ly:event-property (event-cause grob) 'pitch)))

\score {
  \new Staff \relative c' {
    \override NoteHead.color = #color-notehead
    c8 b d dis ees f g aes
  }
}
```

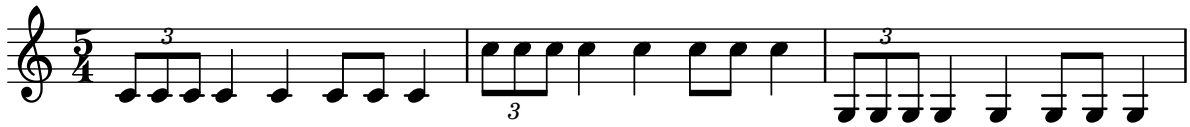


Creating a sequence of notes on various pitches

In music that contains many occurrences of the same sequence of notes at different pitches, the following music function may prove useful. It takes a note, of which only the pitch is used.

This example creates the rhythm used throughout *Mars*, from Gustav Holst's *The Planets*.

```
rhythm =
#(define-music-function (p) (ly:pitch?)
   "Make the rhythm in Mars (the Planets) at the given pitch"
  #{ \tuplet 3/2 { $p 8 8 8 } 4 4 8 8 4 #})

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

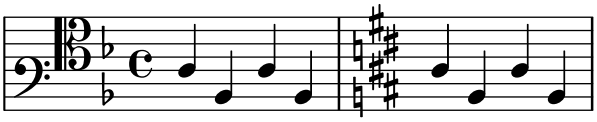


Creating custom key signatures

LilyPond supports custom key signatures. In this example, print for D minor and D major with an extended range of shown flats.

```
\new Staff \with {
  \override StaffSymbol.line-count = #8
  \override KeySignature.flat-positions = #'((-7 . 6))
  \override KeyCancellation.flat-positions = #'((-7 . 6))
  \override KeySignature.sharp-positions = #'((-6 . 7))
  \override KeyCancellation.sharp-positions = #'((-6 . 7))
```

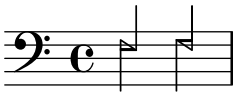
```
  \override Clef.stencil =
    #(lambda (grob)
        (grob-interpret-markup grob
           #{ \markup\combine
                \musicglyph "clefs.C"
                \translate #'(-3 . -2)
                  \musicglyph "clefs.F"
           #}))
    clefPosition = #3
    middleCPosition = #3
    middleCClefPosition = #3
}

{
  \key d\minor f bes, f bes, |
  \key d\major fis b, fis b, |
}
```



Direction of merged 'fa' shape note heads

Using property `NoteCollision.fa-merge-direction`, the direction of "fa" shape note heads ("fa", "faThin", etc.) can be controlled independently of the stem direction if two voices with the same pitch and different stem directions are merged. If this property is not set, the "down" glyph variant is used.

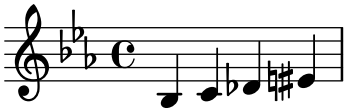
```
{
  \clef bass

  << { \aikenHeads
       f2
       \override Staff.NoteCollision.fa-merge-direction = #UP
       f2 }
  \\ { \aikenHeads
       f2
       f2 }
  >>
}
```



Force a cancellation natural before accidentals

The following example shows how to force a natural sign before an accidental.

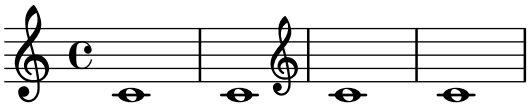
```
\relative c' {
  \key es \major
  bes c des
  \tweak Accidental.restore-first ##t
  eis
}
```



Forcing a clef symbol to be displayed

When a clef sign has already been displayed and it has not been changed to a different clef, then repeating the `\clef` command will be ignored by LilyPond, since it is not a change of clef. It is possible to force the clef to be redisplayed using the command `\set Staff.forceClef = ##t`.

```
\relative c' {
  \clef treble
  c1
  \clef treble
  c1
  \set Staff.forceClef = ##t
  c1
  \clef treble
  c1
}
```



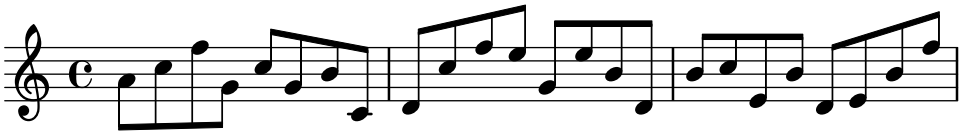
Generating random notes

This Scheme-based snippet generates random notes. Use as

`\randomNotes` *n from to dur*

to generate *n* random notes between pitches *from* and *to*, with duration *dur*.

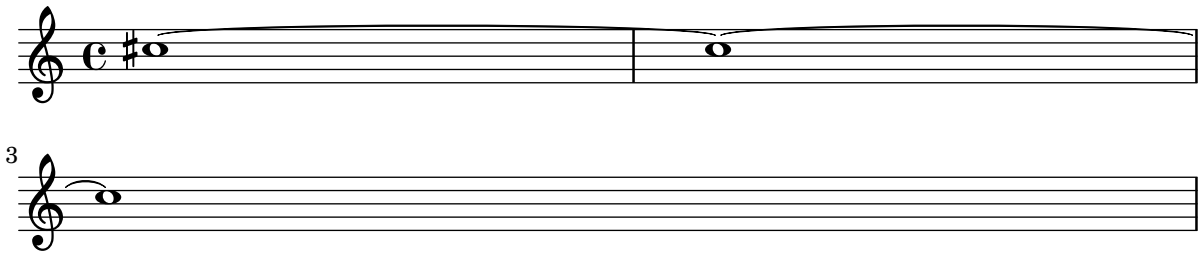
```
randomNotes =
#(define-music-function (n from to dur)
   (integer? ly:pitch? ly:pitch? ly:duration?)
   (let ((from-step (ly:pitch-steps from))
         (to-step (ly:pitch-steps to)))
     (make-sequential-music
      (map (lambda (_)
             (let* ((step (+ from-step
                             (random (- to-step from-step))))
                    (pitch (ly:make-pitch 0 step 0)))
               #{ $pitch $dur #}))
           (iota n)))))

\randomNotes 24 c' g'' 8
```



Nascondere le alterazioni delle note con legatura di valore all'inizio di un nuovo sistema

Questo frammento mostra come nascondere le alterazioni delle note unite alla figura precedente mediante una legatura di valore all'inizio di un nuovo sistema

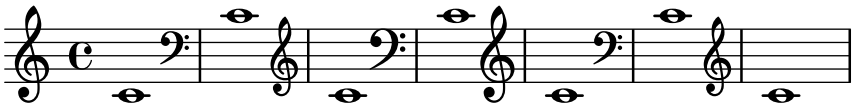
```
\relative c'' {
  \override Accidental.hide-tied-accidental-after-break = ##t
  cis1~ cis~
  \break
  cis
}
```



Keep change clefs full-sized

When a clef changes, the clef sign displayed is smaller than the initial clef. This can be overridden by setting the context property `full-size-change` to `#t`.

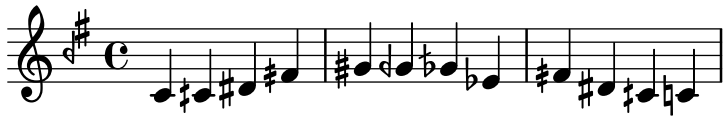
```
\relative c' {
  \clef "treble"
  c1
  \clef "bass"
  c1
  \clef "treble"
  c1
  \override Staff.Clef.full-size-change = ##t
  \clef "bass"
  c1
  \clef "treble"
  c1
  \revert Staff.Clef.full-size-change
  \clef "bass"
  c1
  \clef "treble"
  c1
}
```



Esempio di makam

Makam è un tipo di melodia proveniente dalla Turchia che usa alterazioni microtonali di 1/9. Consultare il file di inizializzazione '`ly/makam.ly`' per vedere come sono definiti i nomi delle altezze e le alterazioni.

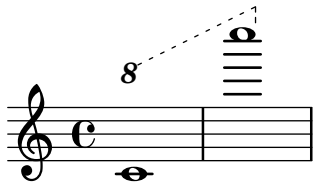
```
\include "makam.ly"

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



Modificare l'inclinazione dell'estensore dell'ottava

È possibile cambiare l'inclinazione dell'estensore dell'ottava.

```
\relative c'' {
  \override Staff.OttavaBracket.stencil = #ly:line-spanner::print
  \override Staff.OttavaBracket.bound-details =
    #`((left . ((Y . 0)
                (attach-dir . ,LEFT)
                (padding . 0)
                (stencil-align-dir-y . ,CENTER)))
       (right . ((Y . 5.0) ; Change the number here
                 (padding . 0)
                 (attach-dir . ,RIGHT)
                 (text . ,(make-draw-dashed-line-markup
                           (cons 0 -1.2))))))
  \override Staff.OttavaBracket.left-bound-info =
     #ly:horizontal-line-spanner::calc-left-bound-info-and-text
  \override Staff.OttavaBracket.right-bound-info =
     #ly:horizontal-line-spanner::calc-right-bound-info
  \ottava 1
  c1
  c'''1
}
```



Armature di chiave non tradizionali

Il comando `\key` comunemente usato imposta la proprietà `keyAlterations` del contesto `Staff`. Per creare armature di chiave non standard, tale proprietà va impostata esplicitamente.

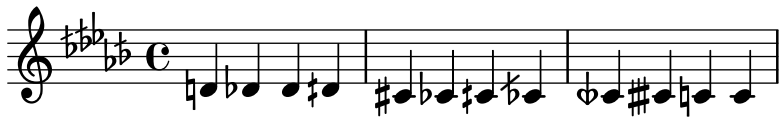
Il formato di questo comando è una lista:

`\set Staff.keyAlterations = #`(((ottava . grado) . alterazione) ((ottava . grado) . alterazione) ...)`

dove, per ogni elemento della lista, `ottava` indica l'ottava (0 è l'ottava dal Do centrale al Si precedente), `grado` indica la nota all'interno dell'ottava (0 significa Do e 6 significa Si) e `alterazione` può essere `,SHARP` `,FLAT` `,DOUBLE-SHARP` etc.

Altrimenti, usando il formato breve per ogni elemento della lista, `(grado . alterazione)`, ciò indica che la stessa alterazione deve essere presente in tutte le ottave. Per le scale microtonalidove un "diesis" non è 100 centesimi, `alterazione` si riferisce alla proporzione di un duecentesimo di tono intero.

```
\include "arabic.ly"

\relative do' {
  \set Staff.keyAlterations = #`((0 . ,SEMI-FLAT)
                                 (1 . ,SEMI-FLAT)
                                 (2 . ,FLAT)
                                 (5 . ,FLAT)
                                 (6 . ,SEMI-FLAT))
  % \set Staff.extraNatural = ##f
  re reb \dwn reb resd
  dod dob dosd \dwn dob |
  dobsb dodsd do do |
}
```



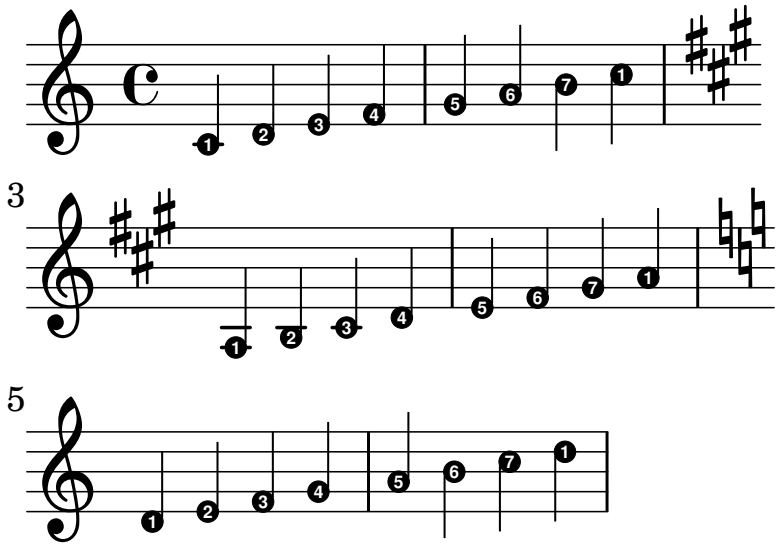
Numeri dentro le teste di nota

Le teste di nota con nome della nota usano la proprietà `note-names` dell'oggetto `NoteHead` per determinare cosa appaia all'interno della testa. È possibile sovrascrivere questa proprietà e mostrare numeri corrispondenti ai gradi della scala.

Si può creare un semplice incisore che faccia questo per ogni oggetto testa di nota che incontra.

```
#(define Ez_numbers_engraver
   (make-engraver
    (acknowledgers
     ((note-head-interface engraver grob source-engraver)
      (let* ((context (ly:translator-context engraver))
             (tonic-pitch (ly:context-property context 'tonic))
             (tonic-name (ly:pitch-notename tonic-pitch))
             (grob-pitch
              (ly:event-property (event-cause grob) 'pitch))
             (grob-name (ly:pitch-notename grob-pitch))
             (delta (modulo (- grob-name tonic-name) 7))
             (note-names
              (make-vector 7 (number->string (1+ delta)))))
        (ly:grob-set-property! grob 'note-names note-names))))))

#(set-global-staff-size 30)

\layout {
```

```
  ragged-right = ##t
  \context {
    \Voice
    \consists \Ez_numbers_engraver
  }
}

\relative c' {
  \easyHeadsOn
  c4 d e f
  g4 a b c \break

  \key a \major
  a,4 b cis d
  e4 fis gis a \break

  \key d \dorian
  d,4 e f g
  a4 b c d
}
```



Modello per orchestra, coro e pianoforte

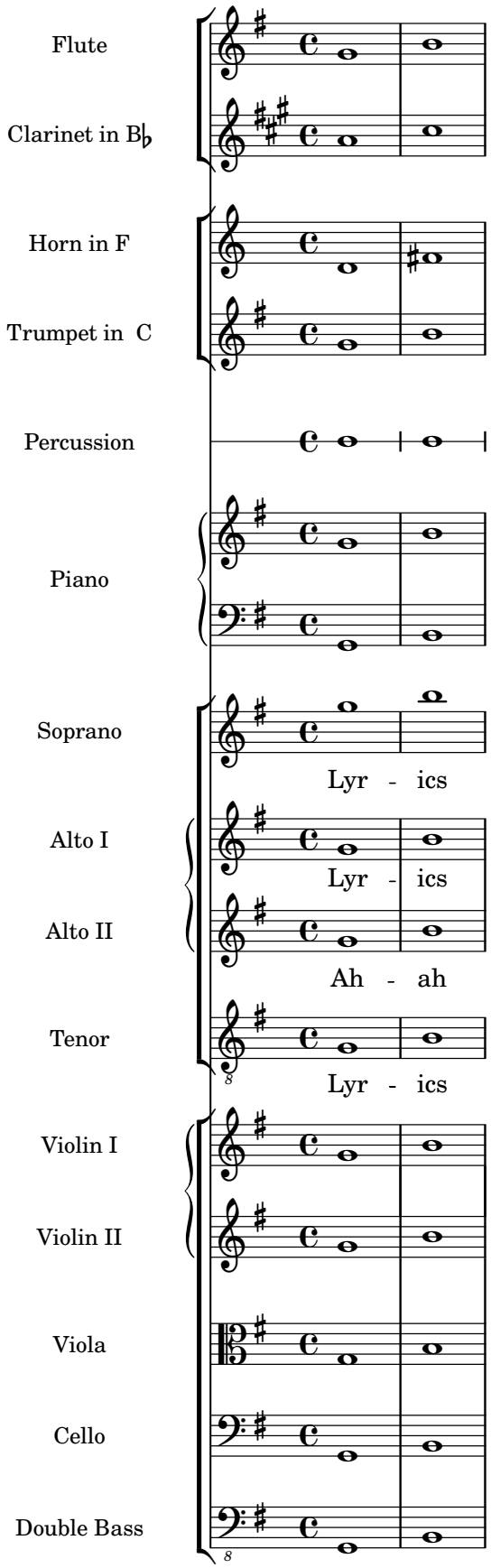
Questo modello mostra come usare i contesti annidati `StaffGroup` e `GrandStaff` per creare sottogruppi degli strumenti dello stesso tipo. Mostra anche come usare `\transpose` in modo che le variabili mantengano la musica per gli strumenti traspositori nell'intonazione reale.

```
#(set-global-staff-size 17)

\paper {
  indent = 3.0\cm  % add space for instrumentName
  short-indent = 1.5\cm  % add less space for shortInstrumentName
}

fluteMusic = \relative c' { \key g \major g'1 b }

% Pitches as written on a manuscript for Clarinet in A
```

```
% are transposed to concert pitch.
clarinetMusic = \transpose c' a
  \relative c'' { \key bes \major bes1 d }

trumpetMusic = \relative c { \key g \major g''1 b }

% Key signature is often omitted for horns
hornMusic = \transpose c' f
  \relative c { d'1 fis }

percussionMusic = \relative c { \key g \major g1 b }

sopranoMusic = \relative c'' { \key g \major g'1 b }
sopranoLyrics = \lyricmode { Lyr -- ics }

altoIMusic = \relative c' { \key g \major g'1 b }
altoILyrics = \sopranoLyrics
altoIIMusic = \relative c' { \key g \major g'1 b }
altoIILyrics = \lyricmode { Ah -- ah }

tenorMusic = \relative c' { \clef "treble_8" \key g \major g1 b }
tenorLyrics = \sopranoLyrics

pianoRHMusic = \relative c { \key g \major g''1 b }
pianoLHMusic = \relative c { \clef bass \key g \major g1 b }

violinIMusic = \relative c' { \key g \major g'1 b }
violinIIMusic = \relative c' { \key g \major g'1 b }

violaMusic = \relative c { \clef alto \key g \major g'1 b }

celloMusic = \relative c { \clef bass \key g \major g1 b }

bassMusic = \relative c { \clef "bass_8" \key g \major g,1 b }

\book {
  \score {
    <<
      \new StaffGroup = "StaffGroup_woodwinds" <<
        \new Staff = "Staff_flute" \with { instrumentName = "Flute" }
          \fluteMusic

        \new Staff = "Staff_clarinet" \with {
          instrumentName = \markup { \concat { "Clarinet in B" \flat } }
        }
          % Declare that written Middle C in the music
          % to follow sounds a concert B flat, for
          % output using sounded pitches such as MIDI.
          %\transposition bes

          % Print music for a B-flat clarinet
          \transpose bes c' \clarinetMusic
```

```
>>

\new StaffGroup = "StaffGroup_brass" <<
  \new Staff = "Staff_hornI" \with {
    instrumentName = "Horn in F"
  }
    % \transposition f
    \transpose f c' \hornMusic

  \new Staff = "Staff_trumpet" \with {
    instrumentName = "Trumpet in  C"
  }
    \trumpetMusic
>>

\new RhythmicStaff = "RhythmicStaff_percussion" \with {
  instrumentName = "Percussion"
}
  \percussionMusic

\new PianoStaff \with {
  instrumentName = "Piano"
} <<
  \new Staff { \pianoRHMusic }
  \new Staff { \pianoLHMusic }
>>

\new ChoirStaff = "ChoirStaff_choir" <<
  \new Staff = "Staff_soprano" \with {
    instrumentName = "Soprano"
  }
    \new Voice = "soprano" \sopranoMusic
    \new Lyrics \lyricsto "soprano" { \sopranoLyrics }

  \new GrandStaff = "GrandStaff_altos" \with {
    \accepts Lyrics
  } <<
    \new Staff = "Staff_altoI" \with {
      instrumentName = "Alto I"
    }
      \new Voice = "altoI"
      \altoIMusic
      \new Lyrics \lyricsto "altoI" { \altoILyrics }
    \new Staff = "Staff_altoII" \with {
      instrumentName = "Alto II"
    }
      \new Voice = "altoII"
      \altoIIMusic
      \new Lyrics \lyricsto "altoII" { \altoIILyrics }
  >>

  \new Staff = "Staff_tenor" \with {
```

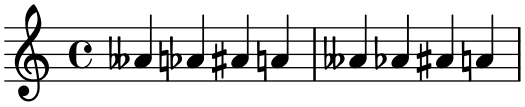
```
          instrumentName = "Tenor"
        }
          \new Voice = "tenor" \tenorMusic
          \new Lyrics \lyricsto "tenor" { \tenorLyrics }
      >>

      \new StaffGroup = "StaffGroup_strings" <<
        \new GrandStaff = "GrandStaff_violins" <<
          \new Staff = "Staff_violinI" \with {
            instrumentName = "Violin I"
          }
            \violinIMusic
          \new Staff = "Staff_violinII" \with {
            instrumentName = "Violin II"
          }
            \violinIIMusic
        >>

        \new Staff = "Staff_viola" \with {
          instrumentName = "Viola"
        }
          \violaMusic

        \new Staff = "Staff_cello" \with {
          instrumentName = "Cello"
        }
          \celloMusic

        \new Staff = "Staff_bass" \with {
          instrumentName = "Double Bass"
        }
          \bassMusic
      >>
    >>
  }
}
```


Flute
Clarinet in B♭
Horn in F
Trumpet in C
Percussion
Piano
Soprano
Lyr - ics
Alto I
Lyr - ics
Alto II
Ah - ah
Tenor
Lyr - ics
Violin I
Violin II
Viola
Cello
Double Bass

Impedire l'inserimento automatico dei bequadri supplementari

Secondo le norme tipografiche tradizionali, un segno di bequadro viene inserito prima di un diesis o di un bemolle se un precedente doppio diesis o bemolle sulla stessa nota è cancellato. Per cambiare questo comportamento e seguire la pratica contemporanea, si imposta la proprietà `extraNatural` su `f` (falso) nel contesto `Staff`.

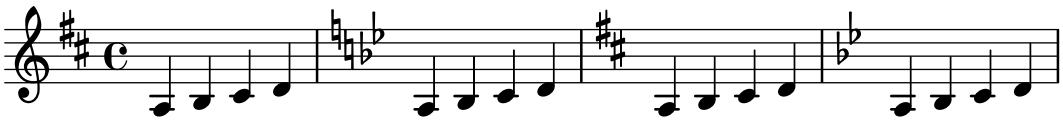
```
\relative c'' {
  aeses4 aes ais a
  \set Staff.extraNatural = ##f
  aeses4 aes ais a
}
```



Impedire l'inserimento dei segni di bequadro quando cambia l'armatura di chiave

Quando l'armatura di chiave cambia, vengono inseriti automaticamente i segni di bequadro per annulare le alterazioni di precedenti armature. Si può evitare questo comportamento impostando su `f` (falso) la proprietà `printKeyCancellation` nel contesto `Staff`.

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

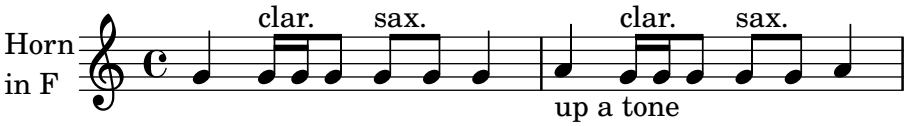


Quoting another voice with transposition

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

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

\addQuote sax {
  \transposition es'
  \*16 a8
}
```

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

{
  \new Staff \with {
    instrumentName = \markup { \column { Horn "in F" } }
  }
  \quoteTest
  \transpose c' d' << \quoteTest s4_"up a tone" >>
}
```



Separating key cancellations from key signature changes

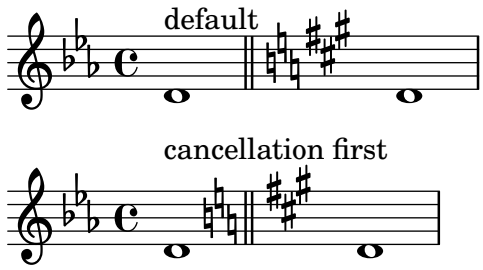
By default, the accidentals used for key cancellations are placed adjacent to those for key signature changes. This behavior can be changed by overriding the `break-align-orders` property of the `BreakAlignment` grob.

If you look up the definition of the `break-alignment-interface` in LilyPond's Internals Reference (`https://lilypond.org/doc/v2.24/Documentation/internals/break_002dalignment_002dinterface`), you get the following list of available break-align symbols:

```
ambitus
breathing-sign
clef
cue-clef
cue-end-clef
custos
key-cancellation
key-signature
left-edge
signum-repetitionis
staff-bar
staff-ellipsis
time-signature
```

From this list, we find that we want to move `key-cancellation` so that it comes before `staff-bar`. This is accomplished with the `\breakAlignInsert` function.

```
music = { \key es \major d'1 \bar "||"
          \key a \major d'1 }

{ <>^\markup "default"
  \music }

{ <>^\markup "cancellation first"
  \breakAlignInsert key-cancellation before staff-bar
  \music }
```



Transposing pitches with minimum accidentals ("smart" transpose)

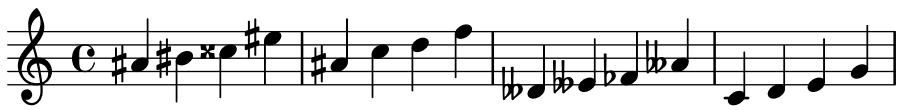
This example uses some Scheme code to enforce enharmonic modifications for notes in order to have the minimum number of accidentals. In this case, the following rules apply:

- double accidentals should be removed
- b sharp → c
- e sharp → f
- c flat → b
- f flat → e

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

```
#(define (naturalize-pitch p)
   (let ((o (ly:pitch-octave p))
         ;; `ly:pitch-alteration` returns quarter tone steps.
         (a (* 4 (ly:pitch-alteration p)))
         (n (ly:pitch-notename p)))
     (cond
      ((and (> a 1)
            (or (eqv? n 6) (eqv? n 2)))
       (set! a (- a 2))
       (set! n (+ n 1)))
      ((and (< a -1)
            (or (eqv? n 0) (eqv? n 3)))
       (set! a (+ a 2))
       (set! n (- n 1))))
     (cond
      ((> a 2)
       (set! a (- a 4))
       (set! n (+ n 1)))
      ((< a -2)
       (set! a (+ a 4))
       (set! n (- n 1))))
```

```
     (when (< n 0)
       (set! o (- o 1))
       (set! n (+ n 7)))
     (when (> n 6)
       (set! o (+ o 1))
       (set! n (- n 7)))
     (ly:make-pitch o n (/ a 4))))

#(define (naturalize music)
   (let ((es (ly:music-property music 'elements))
         (e (ly:music-property music 'element))
         (p (ly:music-property music 'pitch)))
     (when (pair? es)
       (ly:music-set-property! music 'elements
                               (map naturalize es)))
     (when (ly:music? e)
       (ly:music-set-property! music 'element
                               (naturalize e)))
     (when (ly:pitch? p)
       (set! p (naturalize-pitch p))
       (ly:music-set-property! music 'pitch p))
     music))

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

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

\new Staff {
  \transpose c ais { \music }
  \naturalizeMusic \transpose c ais { \music }
  \transpose c deses { \music }
  \naturalizeMusic \transpose c deses { \music }
}
```

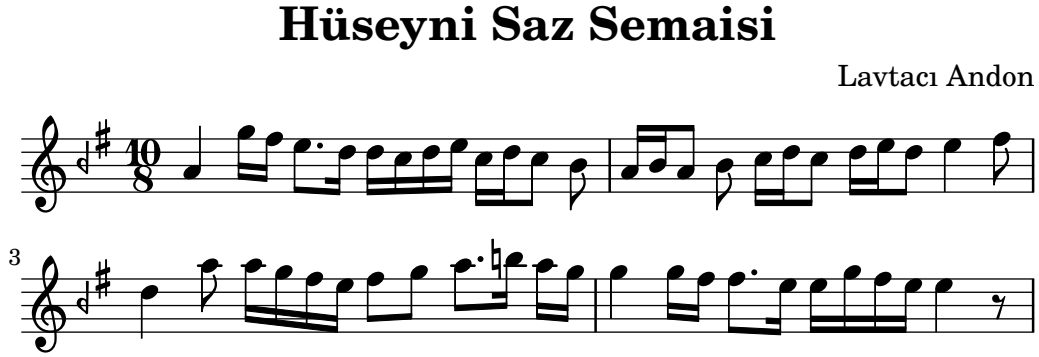


Turkish Makam example

This template uses the start of a well-known Turkish *Saz Semai* that is familiar in the repertoire in order to illustrate some of the elements of Turkish music notation.

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

\include "turkish-makam.ly"

\header {
  title = "Hüseyni Saz Semaisi"
  composer = "Lavtacı Andon"
  tagline = ##f
```

```
}

\relative {
  \set Staff.extraNatural = ##f
  \set Staff.autoBeaming = ##f

  \key a \huseyni
  \time 10/8

  a'4 g'16[ fb] e8.[ d16] d[ c d e] c[ d c8] bfc |
  a16[ bfc a8] bfc c16[ d c8] d16[ e d8] e4 fb8 |
  d4 a'8 a16[ g fb e] fb8[ g] a8.[ b16] a16[ g] |
  g4 g16[ fb] fb8.[ e16] e[ g fb e] e4 r8 |
}

\layout {
  indent = 0
}
```



Modifiche manuali della proprietà della chiave

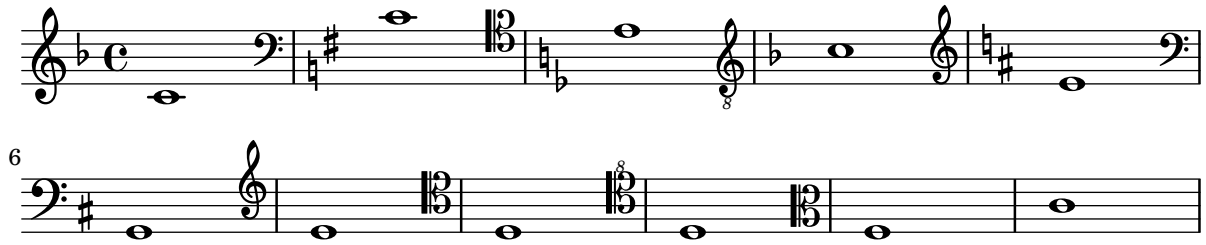
Cambiando il glifo della chiave, la sua posizione o l'ottavazione non cambia la posizione delle note successive nel rigo. Per far sì che le armature di chiave si trovino sulle linee del rigo corrette, bisogna specificare anche `middleCPosition`, con valori positivi o negativi che spostano il `Do centrale` rispettivamente su o giù in senso relativo alla linea centrale del rigo.

Per esempio, `\clef "treble_8"` equivale a impostare `clefGlyph`, `clefPosition` (che regola la posizione verticale della chiave), `middleCPosition` e `clefTransposition`. Viene stampata una chiave quando cambia una di queste proprietà, eccetto `middleCPosition`.

Gli esempi seguenti mostrano le possibilità date dall'impostazione manuale di tali proprietà. Sulla prima linea le modifiche manuali preservano il posizionamento relativo standard di chiavi e note, mentre sulla seconda linea non lo fanno.

```
{
  % The default treble clef.
  \key f \major
  c'1
  % The standard bass clef
  \set Staff.clefGlyph = "clefs.F"
  \set Staff.clefPosition = 2
  \set Staff.middleCPosition = 6
  \set Staff.middleCClefPosition = 6
  \key g \major
```

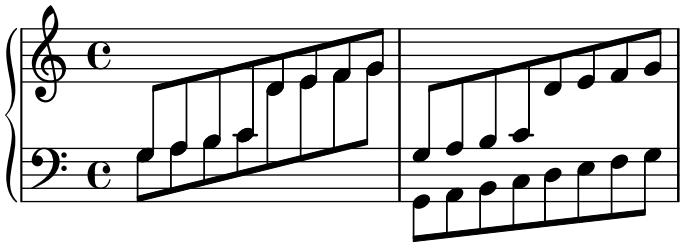
```
  c'1
  % The baritone clef.
  \set Staff.clefGlyph = "clefs.C"
  \set Staff.clefPosition = 4
  \set Staff.middleCPosition = 4
  \set Staff.middleCClefPosition = 4
  \key f \major
  c'1
  % The standard choral tenor clef.
  \set Staff.clefGlyph = "clefs.G"
  \set Staff.clefPosition = -2
  \set Staff.clefTransposition = -7
  \set Staff.middleCPosition = 1
  \set Staff.middleCClefPosition = 1
  \key f \major
  c'1
  % A non-standard clef.
  \set Staff.clefPosition = 0
  \set Staff.clefTransposition = 0
  \set Staff.middleCPosition = -4
  \set Staff.middleCClefPosition = -4
  \key g \major
  c'1 \break

  % The following clef changes do not preserve
  % the normal relationship between notes, key signatures
  % and clefs.
  \set Staff.clefGlyph = "clefs.F"
  \set Staff.clefPosition = 2
  c'1
  \set Staff.clefGlyph = "clefs.G"
  c'1
  \set Staff.clefGlyph = "clefs.C"
  c'1
  \set Staff.clefTransposition = 7
  c'1
  \set Staff.clefTransposition = 0
  \set Staff.clefPosition = 0
  c'1

  % Return to the normal clef.
  \set Staff.middleCPosition = 0
  c'1
}
```



Using \autoChange with more than one voice

Here is a demonstration of how to use \autoChange with more than one voice.

```
\score {
  \new PianoStaff
  <<
    \new Staff = "up" {
      <<
        \set Timing.beamExceptions = #'()
        \set Timing.beatStructure = #'(4)
        \new Voice {
          \voiceOne
          \autoChange
          \relative c' {
            g8 a b c d e f g
            g,8 a b c d e f g
          }
        }

        \new Voice {
          \voiceTwo
          \autoChange
          \relative c' {
            g8 a b c d e f g
            g,,8 a b c d e f g
          }
        }
      >>
    }

    \new Staff = "down" {
      \clef bass
    }
  >>
}
```



2 Rhythms

See also Sezione “Rhythms” in *Guida alla Notazione*.

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

LilyPond primarily uses postfix syntax for inputting parentheses, brackets, etc., which might feel unintuitive for novices.

For example, when entering a manual beam, the left square bracket has to be placed *after* the starting note and its duration, not before. Similarly, the right square bracket should directly follow the note which is to be at the end of the requested beaming, even if this note happens to be inside a tuplet section.

This snippet demonstrates how to combine manual beaming, manual slurs, ties, and phrasing slurs with tuplet sections (enclosed within curly braces).

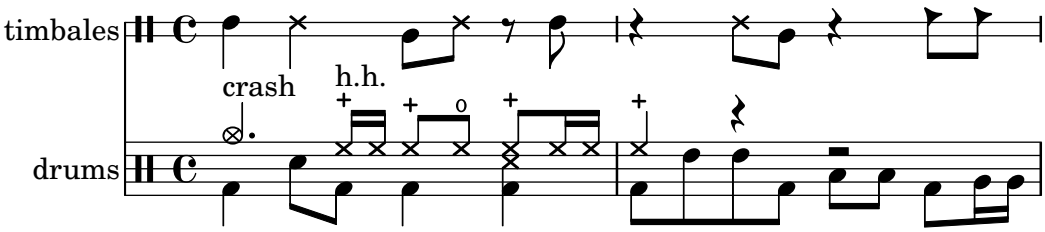
```
{
  r16[ g16 \tuplet 3/2 { r16 e'8] }
  g16( a \tuplet 3/2 { b d' e') }
  g8[( a \tuplet 3/2 { b d') e']\( ~ }
  \time 2/4
  \tuplet 5/4 { e'32 a b d' e' } a'4.\)
}
```

Adding drum parts

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

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

\score {
  <<
    \new DrumStaff \with {
      instrumentName = "timbales"
      drumStyleTable = #timbales-style
```

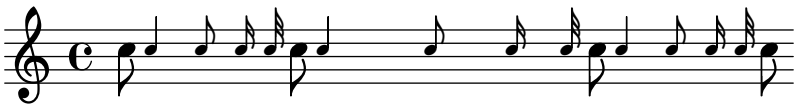
```
      \override StaffSymbol.line-count = #2
      \override BarLine.bar-extent = #'(-1 . 1)
    }
    <<
      \timb
    >>
    \new DrumStaff \with { instrumentName = "drums" }
    <<
      \new DrumVoice { \stemUp \drh }
      \new DrumVoice { \stemDown \drl }
    >>
  >>
  \layout { }
  \midi { \tempo 4 = 120 }
}
```



Adjusting grace note spacing

The space given to grace notes can be adjusted using the `spacing-increment` property of `Score.GraceSpacing`.

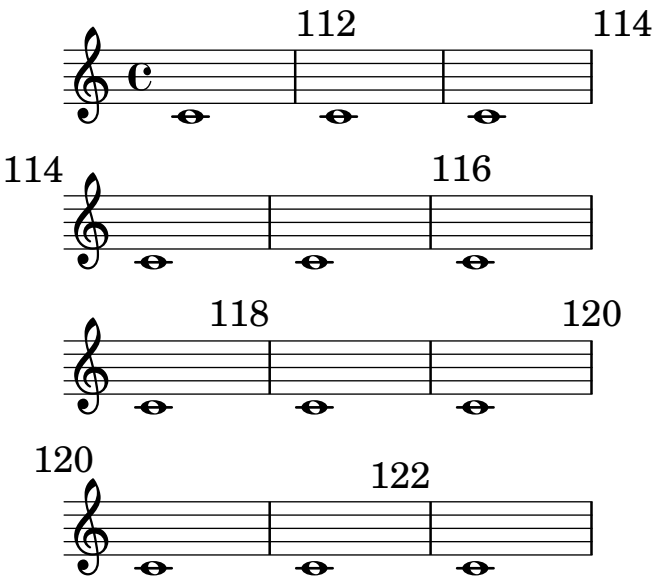
```
graceNotes = {
  \grace { c4 c8 c16 c32 }
  c8
}

\relative c'' {
  c8
  \graceNotes
  \override Score.GraceSpacing.spacing-increment = #2.0
  \graceNotes
  \revert Score.GraceSpacing.spacing-increment
  \graceNotes
}
```



Allineare i numeri di battuta

Per impostazione predefinita i numeri di battuta sono allineati a destra rispetto al loro oggetto genitore. Di solito si tratta del margine sinistro della linea oppure, se i numeri appaiono all'interno della linea, del lato sinistro della stanghetta. I numeri possono essere posizionati anche direttamente sopra la stanghetta oppure allineati a sinistra della stanghetta.

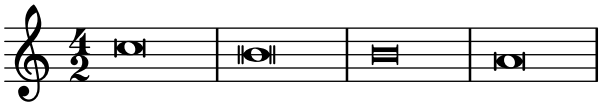
```
\relative c' {
  \set Score.currentBarNumber = 111
  \override Score.BarNumber.break-visibility = #all-visible
  % Increase the size of the bar number by 2
  \override Score.BarNumber.font-size = 2
  % Print a bar number every second measure
  \set Score.barNumberVisibility = #(every-nth-bar-number-visible 2)

  c1 | c1 | c1 | \break
  c1 | c1 | c1 | \break

  \override Score.BarNumber.self-alignment-X =
    #(break-alignment-list CENTER RIGHT CENTER)
  c1 | c1 | c1 | \break
  c1 | c1 | c1 |
}

\paper {
  line-width = 70\mm
}
```



Note brevi alternative

Le note brevi sono disponibili anche con due linee verticali su ciascun lato della testa invece di una sola e in stile barocco.

```
\relative c'' {
  \time 4/2
  c\breve |
  \override Staff.NoteHead.style = #'altdefault
  b\breve
  \override Staff.NoteHead.style = #'baroque
  b\breve
  \revert Staff.NoteHead.style
  a\breve
}
```

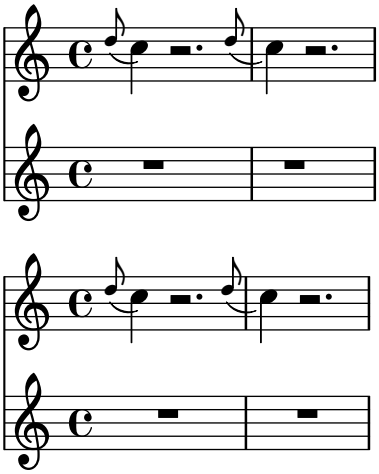


Appoggiatura or grace note before a bar line

By default, appoggiaturas and grace notes that occur on the first beat of a measure are printed after the bar line. A possible solution for single staves to print it before the bar line is to add an invisible bar line and then the visible one.

In multi-staff systems, however, adding an invisible bar line distorts the positioning of full-bar rests in other staves; they are no longer centered but slightly shifted to the left. A better solution for such situations is to use the `\afterGrace` command with setting `afterGraceFraction` appropriately.

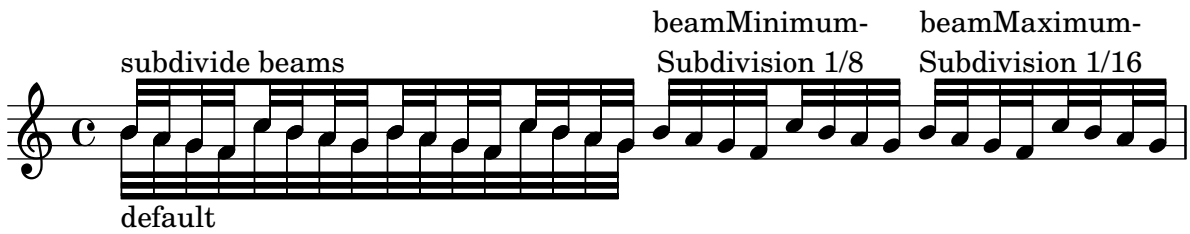
```
<<
  {
    \appoggiatura d''8 c''4 r2. |
    \appoggiatura { \bar "" d''8 \bar "|" } |
    c''4 r2.
  }
  { R1 | R1 }
>>

afterGraceFraction = 15/16

<<
  {
    \appoggiatura d''8 c''4 \afterGrace r2. d''8( |
    c''4) r2.
  }
  { R1 | R1 }
>>
```



Automatic beam subdivisions

Beams can be subdivided automatically. By setting the property `subdivideBeams`, beams are subdivided whenever possible. The intervals and depth of subdivision can be limited with properties `beamMinimumSubdivision` and `beamMaximumSubdivision`, respectively.

```
\new Staff {
  \relative c'' {
    <<
      {
        \voiceOne
        \set subdivideBeams = ##t
        b32[^"subdivide beams" a g f c' b a g
        b32 a g f c' b a g]
      }
      \new Voice {
        \voiceTwo
        b32_"default"[ a g f c' b a g
        b32 a g f c' b a g]
      }
    >>
    \oneVoice
    \once \set beamMinimumSubdivision = #1/8
    b32^\markup \center-column { "beamMinimum-"
                                 "Subdivision 1/8" } [ a g f c' b a g]
    \once \set beamMaximumSubdivision = #1/16
    b32^\markup \center-column { "beamMaximum-"
                                 "Subdivision 1/16" } [ a g f c' b a g]
  }
}
```



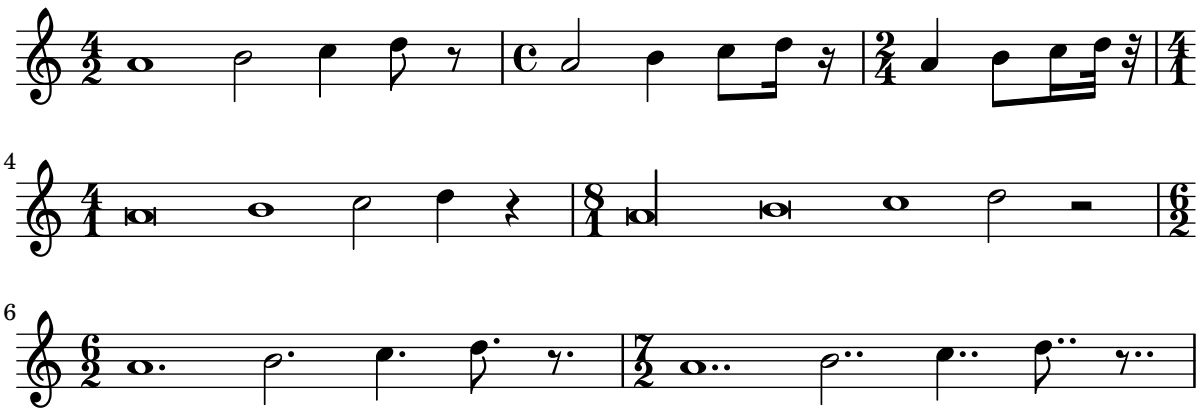
Automatically change durations

`shiftDurations` can be used to change the note lengths of a piece of music.

It takes two arguments – the scaling factor as a power of two, and the number of dots to be added as a positive integer.

```
music = \relative c'' { a1 b2 c4 d8 r }

{
  \time 4/2
  \music
  \time 4/4
  \shiftDurations 1 0 \music
  \time 2/4
  \shiftDurations 2 0 \music
  \time 4/1
  \shiftDurations -1 0 \music
  \time 8/1
  \shiftDurations -2 0 \music
  \time 6/2
  \shiftDurations 0 1 \music
```

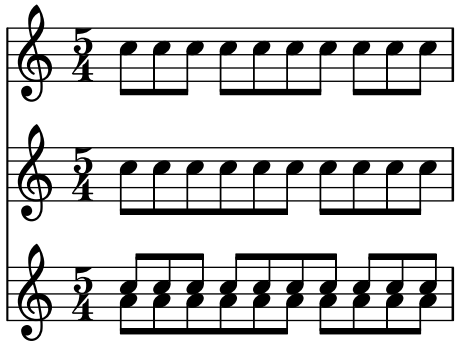
```
  \time 7/2
  \shiftDurations 0 2 \music
}
```



Estremità delle travature nel contesto Score

Le regole relative alle estremità delle travature definite nel contesto `Score` si applicano a tutti i righi, ma possono essere modificate anche ai livelli `Staff` e `Voice`:

```
\relative c'' {
  \time 5/4
  % Set default beaming for all staves
  \set Score.beatBase = #1/8
  \set Score.beatStructure = 3,4,3
  <<
    \new Staff {
      c8 c c c c c c c c c
    }
    \new Staff {
      % Modify beaming for just this staff
      \set Staff.beatStructure = 6,4
      c8 c c c c c c c c c
    }
    \new Staff {
      % Inherit beaming from Score context
      <<
        {
          \voiceOne
          c8 c c c c c c c c c
        }
        % Modify beaming for this voice only
        \new Voice {
          \voiceTwo
          \set Voice.beatStructure = 6,4
          a8 a a a a a a a a a
        }
      >>
    }
  >>
}
```



Beam nibs

Beam nibs at the start and end of beams together with beams attached to solitary notes that look like flat flags are possible with a combination of `stemLeftBeamCount`, `stemRightBeamCount`, and paired `[]` beam indicators.

For imitating right-pointing flat flags on lone notes, use paired `[]` beam indicators and set `stemLeftBeamCount` to zero. For imitating left-pointing flat flags on lone notes, set `stemRightBeamCount` to zero instead (line one).

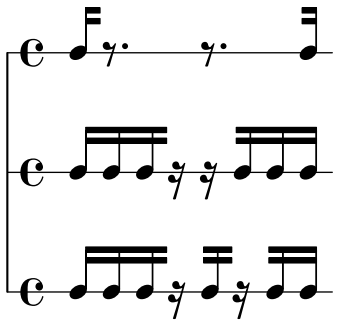
For right-pointing nibs at the end of a run of beamed notes, set `stemRightBeamCount` to a positive value. For left-pointing nibs at the start of a run of beamed notes, set `stemLeftBeamCount` instead (line two).

Sometimes it may make sense for a lone note surrounded by rests to carry both a left- and right-pointing nib. Do this with paired `[]` beam indicators alone (line three).

Note that `\set stemLeftBeamCount` is always equivalent to `\once \set`. In other words, the beam count settings are not "sticky", so the pair of nibs attached to the lone 16th note in the last example has nothing to do with the `\set` command for the beam before.

```
\score {
  <<
    \new RhythmicStaff {
      \set stemLeftBeamCount = 0
      c16[] r8.
      r8.
      \set stemRightBeamCount = 0
      16[]
    }
    \new RhythmicStaff {
      16 16
      \set stemRightBeamCount = 2
      16 r r
      \set stemLeftBeamCount = 2
      16 16 16
    }
    \new RhythmicStaff {
      16 16
      \set stemRightBeamCount = 2
      16 r16
      16[] r16
      \set stemLeftBeamCount = 2
      16 16
    }
```

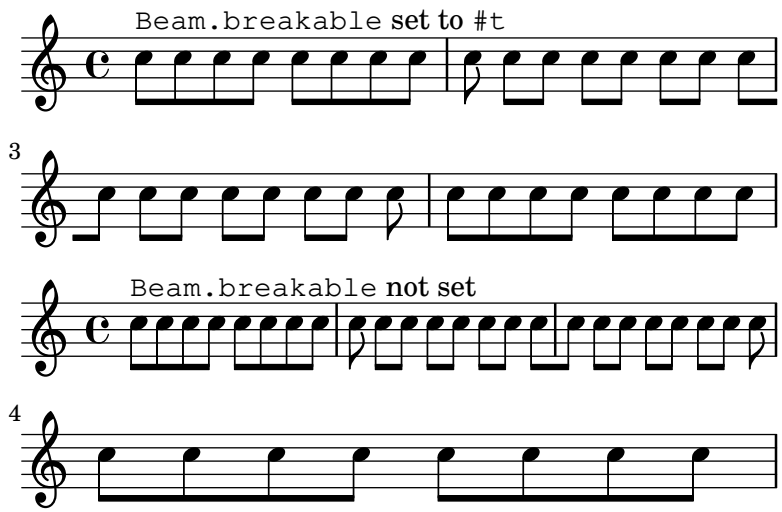
```
  >>
}
```



Travature che attraversano le interruzioni di linea

Le interruzioni di linea sono di norma proibite quando le travature attraversano la stanghetta di una battuta. Si può cambiare questo comportamento nel modo seguente:

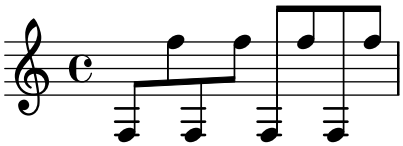
```
music = {
  \*8 c8
  c8 \*7 { c[ c] }  c
  \*8 c8
}

\relative c'' {
  <>^\markup { \typewriter Beam.breakable set to \typewriter "#t" }
  \override Beam.breakable = ##t
  \music
}

\relative c'' {
  <>^\markup { \typewriter Beam.breakable not set }
  \music
}

\paper {
  line-width = 100\mm
}
```



Modificare la distanza delle travature angolari

Le travature angolari vengono inserite automaticamente quando viene rilevata un'ampia distanza tra le teste di nota. Questo comportamento può essere regolato attraverso la proprietà `auto-knee-gap`. Viene disegnata una travatura angolare se la distanza è più grande del valore di `auto-knee-gap` più la larghezza della travatura (che dipende dalla durata delle note e dall'inclinazione della travatura). Il valore predefinito di `auto-knee-gap` è 5.5 spazi rigo.

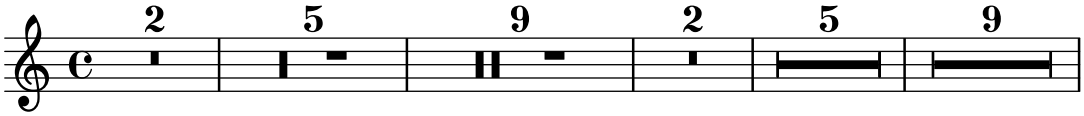
```
{
  f8 f''8 f8 f''8
  \override Beam.auto-knee-gap = #6
  f8 f''8 f8 f''8
}
```



Modificare la forma delle pause multiple

Se la pausa multipla dura dieci misure o un numero inferiore a dieci, nel rigo apparirà una serie di pause di longa e di breve (chiamate in tedesco "Kirchenpausen" - pause ecclesiastiche); altrimenti apparirà una semplice linea. Il numero predefinito di dieci può essere cambiato sovrascrivendo la proprietà `expand-limit`..

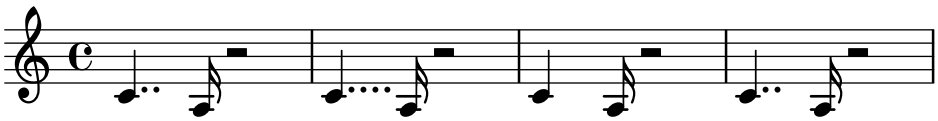
```
\relative c'' {
  \compressMMRests {
    R1*2 | R1*5 | R1*9
    \override MultiMeasureRest.expand-limit = 3
    R1*2 | R1*5 | R1*9
  }
}
```



Modifica del numero di punti di aumentazione per nota

Il numero di punti di aumentazione su una singola nota può essere modificato in modo indipendente dai punti posizionati dopo la nota.

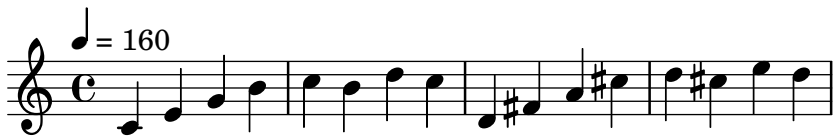
```
\relative c' {
  c4.. a16 r2 |
  \override Dots.dot-count = 4
  c4.. a16 r2 |
  \override Dots.dot-count = 0
  c4.. a16 r2 |
  \revert Dots.dot-count
  c4.. a16 r2 |
}
```



Modificare il tempo senza mostrare l'indicazione metronomica

Per cambiare il tempo del file MIDI senza che appaia l'indicazione metronomica, basta renderla invisibile.

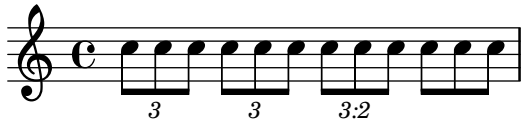
```
\score {
  \new Staff \relative c' {
    \tempo 4 = 160
    c4 e g b
    c4 b d c
    \set Score.tempoHideNote = ##t
    \tempo 4 = 96
    d,4 fis a cis
    d4 cis e d
  }
  \layout { }
  \midi { }
}
```



Modifica del numero del gruppo irregolare

Di norma compare sulla parentesi del gruppo irregolare solo il numeratore del numero del gruppo irregolare, ovvero il numeratore dell'argomento del comando `\tuplet`. Ma è possibile mostrare la frazione *num*:*den* del numero del gruppo irregolare oppure nascondere del tutto il numero.

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



Changing time signatures inside a polymetric section using \scaleDurations

Flexible polymeter with unaligned measures

To support explicit creation of independently measured contexts, remove the `Timing_translator` from `Score` context and define a `TimingStaffGroup` context that has `Timing_translator`. This makes `Timing` an alias for `TimingStaffGroup`, targeting `\time` commands to the enclosing `TimingStaffGroup`.

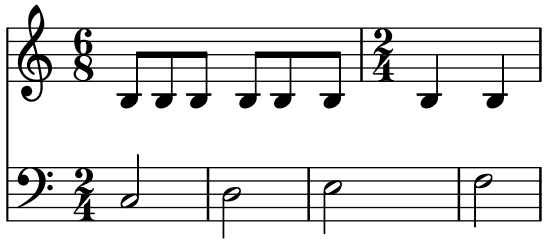
Unlike LilyPond's built-in `\enablePerStaffTiming` command, this approach requires the explicit creation of `TimingStaffGroup` contexts; in exchange, it allows creating multiple `Staff` contexts that jointly follow the measure defined in their enclosing `TimingStaffGroup`.

Locally scaled time signatures

Use the unscalable `\time` command to establish a measure of the desired length in `Timing`, a.k.a. `TimingStaffGroup`. In this snippet, all staves below `TimingStaffGroup` use a scaled time signature, so any time signature with the desired measure length is as good as any other. If there were an enclosed context that did not use a scaled time signature, the choice of time signature to set in `Timing` would matter in that context.

Use the `\polymetric \time` command to set scalable metric properties in contexts below `Timing`, and use the `\scaleDurations` command to scale both the local meter and the notes to fit the measure.

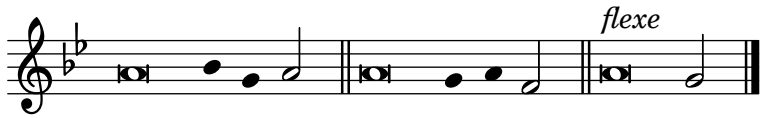
```
\layout {
  \context {
    \Score
    \remove "Timing_translator"
    \accepts TimingStaffGroup
  }
  \context {
    \StaffGroup
    \name TimingStaffGroup
    \alias StaffGroup
    \consists "Timing_translator"
  }
}

<<
  \new TimingStaffGroup <<
    \new Staff {
      \scaleDurations 8/5 {
        \time 6/5 % to set measure length in Timing
        \context Staff \polymetric \time 6/8
        b8 b b b b b
        \time 4/5 % to set measure length in Timing
        \context Staff \polymetric \time 2/4
        b4 b
      }
    }
  >>
  \new TimingStaffGroup <<
    \new Staff {
      \clef bass
      \time 2/4
      c2 d e f
    }
  >>
>>
```



Chant or psalm notation

This form of notation is used for psalm chant, where verses are not always of the same length.

```
stemOff = \hide Staff.Stem
stemOn  = \undo \stemOff

\score {
  \new Staff \with { \remove "Time_signature_engraver" }
  {
    \key g \minor
    \cadenzaOn
    \stemOff a'\breve bes'4 g'4
    \stemOn a'2 \section
    \stemOff a'\breve g'4 a'4
    \stemOn f'2 \section
    \stemOff a'\breve^\markup { \italic flexe }
    \stemOn g'2 \fine
  }
}
```

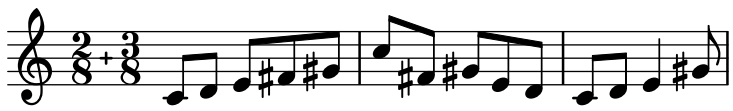


Complex time signatures

Odd time signatures (such as “5/8”) can often be played as complex time signatures (e.g. “3/8 + 2/8”), which combine two or more inequal metrics.

LilyPond can make such music quite easy to read and play, by explicitly printing the time signatures and adapting the automatic beaming behavior.

```
\relative c' {
  \time #'((2 . 8) (3 . 8))
  c8 d e fis gis
  c8 fis, gis e d
  c8 d e4 gis8
}
```



Segni per la conduzione, segni di raggruppamento della misura

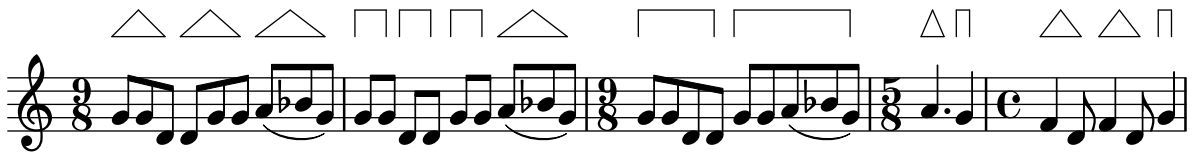
Il raggruppamento delle pulsazioni all’interno della misura è regolato dalla proprietà di contesto `beatStructure`. I valori di `beatStructure` per varie indicazioni di tempo vengono stabiliti in

scm/time-signature-settings.scm. Questi valori possono essere impostati o modificati con \set. Altrimenti, si può usare \time per impostare sia l'indicazione di tempo che la struttura delle pulsazioni. Per farlo si specifica il raggruppamento interno delle pulsazioni in una misura in una lista di numeri (nella sintassi di Scheme) prima dell'indicazione di tempo.

\time agisce nel contesto Timing, dunque non reimposterà i i valori di beatStructure e beatBase che sono impostati in altri contesti di più basso livello, come Voice.

Se si include l'incisore Measure_grouping_engraver in uno dei contesti che regolano l'aspetto, appariranno i segni di raggruppamento della misura. Tali segni facilitano la lettura di musica moderna ritmicamente complessa. Nell'esempio la misura di 9/8 è raggruppata in due diversi schemi usando due metodi differenti, mentre la misura di 5/8 è raggruppata in base alle impostazioni predefinite in scm/time-signature-settings.scm:

```
\score {
  \new Voice \relative c'' {
    \time 9/8
    g8 g d d g g a( bes g) |
    \set Timing.beatStructure = 2,2,2,3
    g8 g d d g g a( bes g) |
    \time 4,5 9/8
    g8 g d d g g a( bes g) |
    \time 5/8
    a4. g4 |
    \time 3,3,2 4/4
    \set Timing.beatBase = #1/8
    f4 d8 f4 d8 g4
  }
  \layout {
    \context {
      \Staff
      \consists "Measure_grouping_engraver"
    }
  }
}
```

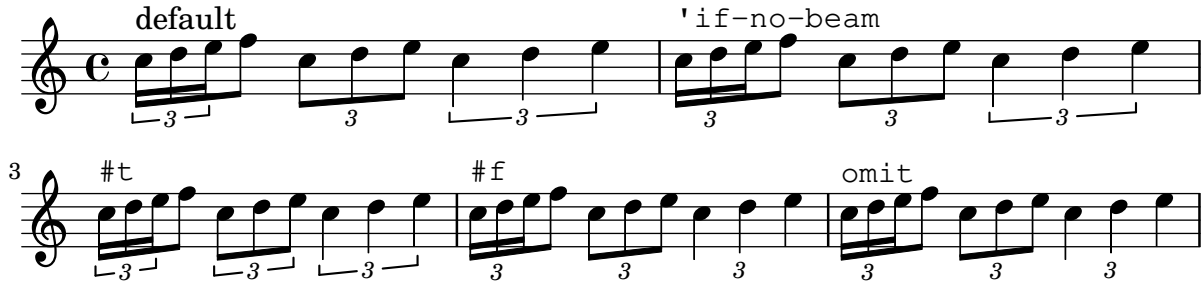


Controllare la visibilità della parentesi del gruppo irregolare

Il comportamento predefinito relativo alla visibilità della parentesi quadra del gruppo irregolare è di mostrare una parentesi a meno che non ci sia una travatura della stessa lunghezza del gruppo.

Per controllare la visibilità di tale parentesi, si imposta la proprietà 'bracket-visibility su #t (mostra sempre la parentesi), #'if-no-beam (mostra la parentesi solo se non c'è una travatura, che è il comportamento predefinito) o #f (non mostrare mai la parentesi). L'ultima opzione equivale a omettere l'oggetto @code{TupletBracket} dall'output.

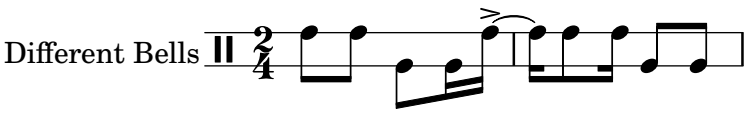
```
music = \relative c'' {
  \tuplet 3/2 { c16[ d e } f8]
  \tuplet 3/2 { c8 d e }
  \tuplet 3/2 { c4 d e }
}

\new Voice {
  \relative c' {
    \override Score.TextMark.non-musical = ##f
    \textMark "default" \music
    \override TupletBracket.bracket-visibility = #'if-no-beam
    \textMark \markup \typewriter "'if-no-beam" \music
    \override TupletBracket.bracket-visibility = ##t
    \textMark \markup \typewriter "#t" \music
    \override TupletBracket.bracket-visibility = ##f
    \textMark \markup \typewriter "#f" \music
    \omit TupletBracket
    \textMark \markup \typewriter "omit" \music
  }
}
```



Cow and ride bell example

Two different bells, entered with ‘cb’ (cow bell) and ‘rb’ (ride bell).

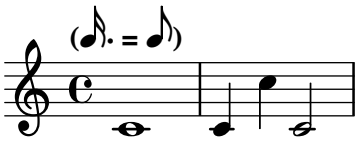
```
#(define mydrums '((ridebell default #f  3)
                   (cowbell  default #f -2)))

\new DrumStaff \with { instrumentName = #"Different Bells" }

\drummode {
  \set DrumStaff.drumStyleTable = #(alist->hash-table mydrums)
  \set DrumStaff.clefPosition = 0.5
  \override DrumStaff.StaffSymbol.line-positions = #'(-2 3)
  \override Staff.BarLine.bar-extent = #'(-1.0 . 1.5)

  \time 2/4
  rb8 8 cb8 16 rb16-> ~ |
  16 8 16 cb8 8 |
}
```



Creare indicazioni metronomiche in modalità testuale

Si possono creare nuove indicazioni metronomiche in modalità testuale, ma non modificheranno il tempo del file MIDI.

```
\relative c' {
  \tempo \markup {
    \concat {
      (
      \smaller \general-align #Y #DOWN \note { 16. } #UP
      " = "
      \smaller \general-align #Y #DOWN \note { 8 } #UP
      )
    }
  }
  c1
  c4 c' c,2
}
```



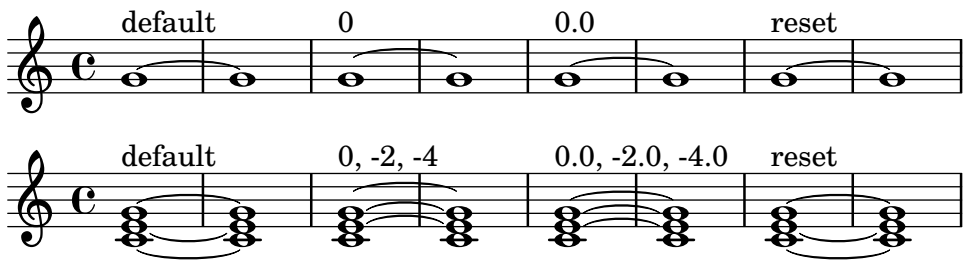
Disegnare manualmente le legature di valore

Le legature di valore possono essere disegnate a mano cambiando la proprietà `tie-configuration` dell'oggetto `TieColumn`. Il primo numero indica la distanza dal centro del rigo nell'unità di metà spazio rigo, mentre il secondo numero indica la direzione (1 = su, -1 = giù).

Si noti che LilyPond fa una distinzione tra valori precisi e imprecisi per il primo numero. Se si usa un valore preciso (ovvero un intero o una frazione come `(/ 4 5)`), il valore serve come posizione verticale approssimata che viene ulteriormente aggiustata da LilyPond per far sì che la legatura di valore eviti le linee del rigo. Se si usa un valore impreciso, come una virgola mobile, viene usato per la posizione verticale senza ulteriori regolazioni.

```
\relative c' {
  <>^"default"
  g'1 ^~ g

  <>^"0"
  \once \override Tie.staff-position = 0
  g1 ^~ g

  <>^"0.0"
  \once \override Tie.staff-position = 0.0
  g1 ^~ g

  <>^"reset"
  \revert Tie.staff-position
  g1 ^~ g
}

\relative c' {
  \override TextScript.outside-staff-priority = ##f
```

```
  \override TextScript.padding = 0

  <>^"default"
  <c e g>1~ <c e g>

  <>^"0, -2, -4"
  \override TieColumn.tie-configuration =
    #'((0 . 1) (-2 . 1) (-4 . 1))
  <c e g>1~ <c e g>

  <>^"0.0, -2.0, -4.0"
  \override TieColumn.tie-configuration =
    #'((0.0 . 1) (-2.0 . 1) (-4.0 . 1))
  <c e g>1~ <c e g>

  <>^"reset"
  \override TieColumn.tie-configuration = ##f
  <c e g>1~ <c e g>
}
```

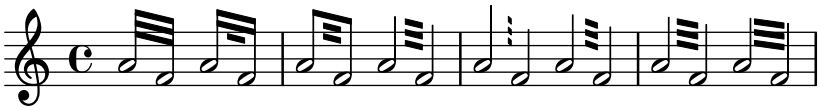


Engraving tremolos with floating beams

If a tremolo's total duration is less than a quarter-note, or exactly a half note, or between a half note and a whole note, it is normally typeset with all beams touching the stems. Certain engraving styles typeset some of these beams as centered floating beams that do not touch the stems. The number of floating beams in this type of tremolo is controlled with the `gap-count` property of the `Beam` object, and the size of the gaps between beams and stems is set with the `gap` property.

```
\relative c'' {
  \repeat tremolo 8 { a32 f }
  \override Beam.gap-count = #1
  \repeat tremolo 8 { a32 f }
  \override Beam.gap-count = #2
  \repeat tremolo 8 { a32 f }
  \override Beam.gap-count = #3
  \repeat tremolo 8 { a32 f }

  \override Beam.gap-count = #3
  \override Beam.gap = #1.33
  \repeat tremolo 8 { a32 f }
  \override Beam.gap = #1
  \repeat tremolo 8 { a32 f }
  \override Beam.gap = #0.67
  \repeat tremolo 8 { a32 f }
```

```
  \override Beam.gap = #0.33
  \repeat tremolo 8 { a32 f }
}
```

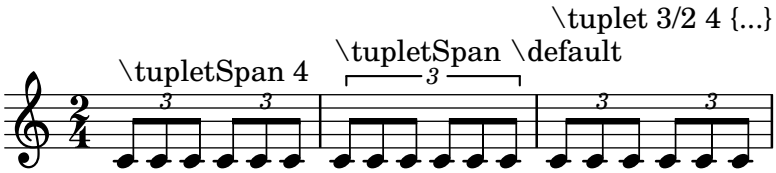


Inserire vari gruppi irregolari usando una sola volta il comando \tuplet

La proprietà `tupletSpannerDuration` imposta la durata di ognuno dei gruppi irregolari compresi tra parentesi dopo il comando `\tuplet`. In questo modo si possono inserire molti gruppi irregolari consecutivi all'interno di una singola espressione `\tuplet`, risparmiando così tempo e spazio.

Ci sono vari modi per impostare `tupletSpannerDuration`. Il comando `\tupletSpan` la imposta su una certa durata e poi la annulla quando invece di una durata viene specificato `\default`. Altrimenti si può usare un argomento opzionale con `\tuplet`.

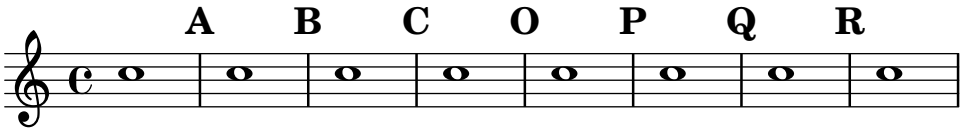
```
\relative c' {
  \time 2/4
  \tupletSpan 4
  \tuplet 3/2 { c8^"\\tupletSpan 4" c c c c c }
  \tupletSpan \default
  \tuplet 3/2 { c8^"\\tupletSpan \\default" c c c c c }
  \tuplet 3/2 4 { c8^"\\tuplet 3/2 4 {...}" c c c c c }
}
```



Forcing rehearsal marks to start from a given letter or number

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

```
\relative c'' {
  \override Score.RehearsalMark.Y-offset = #3.5

  c1 \mark \default
  c1 \mark \default
  c1 \mark \default
  c1 \mark #14
  c1 \mark \default
  c1 \mark \default
  c1 \mark \default
  c1
}
```



Generating custom flags

The `stencil` property of the `Flag` grob can be set to a custom Scheme function to generate the glyph for the flag.

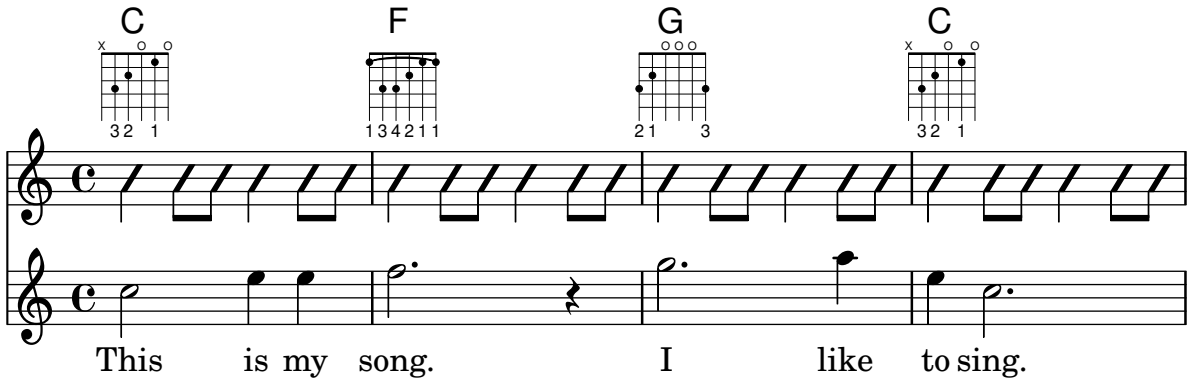
```
#(define-public (weight-flag grob)
   (let* ((stem-grob (ly:grob-parent grob X))
          (log (- (ly:grob-property stem-grob 'duration-log) 2))
          (is-up? (eqv? (ly:grob-property stem-grob 'direction) UP))
          (yext (if is-up? (cons (* log -0.8) 0) (cons 0 (* log 0.8))))
          (flag-stencil (make-filled-box-stencil '(-0.4 . 0.4) yext))
          (stroke-style (ly:grob-property grob 'stroke-style))
          (stroke-stencil (if (equal? stroke-style "grace")
                              (make-line-stencil 0.2 -0.9 -0.4 0.9 -0.4)
                              empty-stencil)))
     (ly:stencil-add flag-stencil stroke-stencil)))


% Create a flag stencil by looking up the glyph from the font
#(define (inverted-flag grob)
   (let* ((stem-grob (ly:grob-parent grob X))
          (dir (if (eqv? (ly:grob-property stem-grob 'direction) UP) "d" "u"))
          (flag (retrieve-glyph-flag "" dir "" grob))
          (line-thickness (ly:staff-symbol-line-thickness grob))
          (stem-thickness (ly:grob-property stem-grob 'thickness))
          (stem-width (* line-thickness stem-thickness))
          (stroke-style (ly:grob-property grob 'stroke-style))
          (stencil (if (null? stroke-style)
                       flag
                       (add-stroke-glyph flag stem-grob dir stroke-style "")))
          (rotated-flag (ly:stencil-rotate-absolute stencil 180 0 0)))
     (ly:stencil-translate rotated-flag (cons (- (/ stem-width 2)) 0))))

snippetexamplenotes =
{
  \autoBeamOff c'8 d'16 c'32 d'64 \acciaccatura {c'8} d'64
}

{
  \time 1/4
  <>^"Normal flags"
  \snippetexamplenotes

  <>_"Custom flag: inverted"
  \override Flag.stencil = #inverted-flag
  \snippetexamplenotes

  <>^"Custom flag: weight"
  \override Flag.stencil = #weight-flag
  \snippetexamplenotes

  <>_"Revert to normal"
  \revert Flag.stencil
```

```
  \snippetexamplenotes
}
```

Ritmi di accompagnamento per chitarra

Per la musica per chitarra, è possibile mostrare i ritmi di accompagnamento, insieme alle note della melodia e ai nomi e ai diagrammi degli accordi.

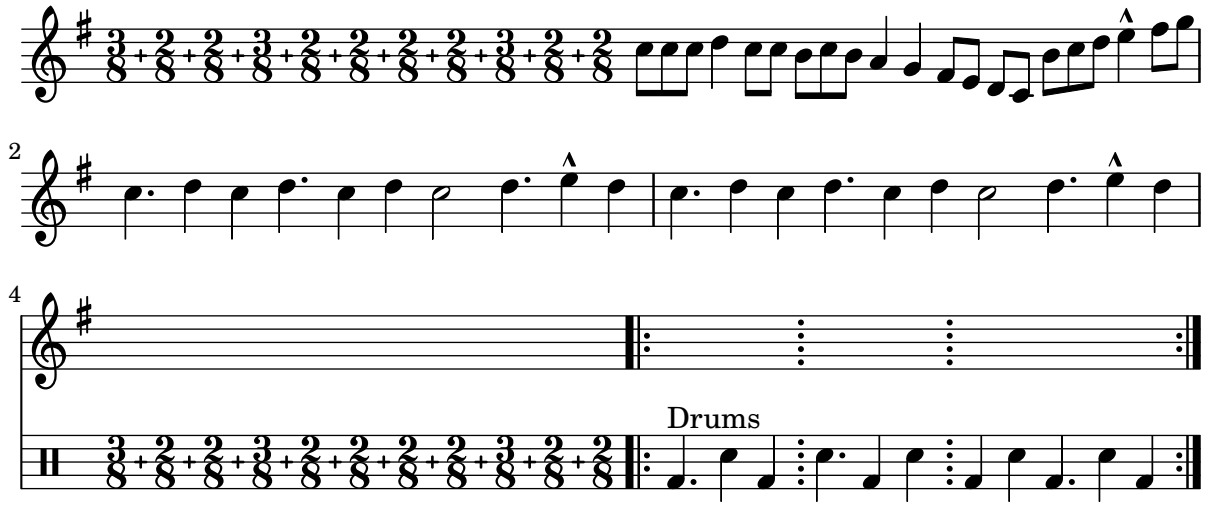
```
\include "predefined-guitar-fretboards.ly"

<<
  \new ChordNames \chordmode {
    c1 | f | g | c
  }
  \new FretBoards \chordmode {
    c1 | f | g | c
  }
  \new Voice \with {
    \consists "Pitch_squash_engraver"
  } \relative c'' {
    \improvisationOn
    c4 c8 c c4 c8 c
    f4 f8 f f4 f8 f
    g4 g8 g g4 g8 g
    c4 c8 c c4 c8 c
  }
  \new Voice = "melody" \relative c'' {
    c2 e4 e4
    f2. r4
    g2. a4
    e4 c2.
  }
  \new Lyrics \lyricsto "melody" {
    This is my song.
    I like to sing.
  }
>>
```



Heavily customized polymetric time signatures

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

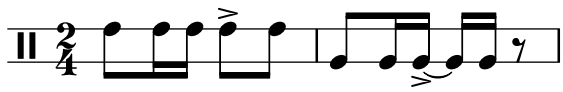
```
melody = \relative c'' {
  \key g \major
  \time #'((3 . 8) (2 . 8) (2 . 8) (3 . 8) (2 . 8) (2 . 8)
           (2 . 8) (2 . 8) (3 . 8) (2 . 8) (2 . 8))
  \set Timing.beamExceptions = #'()
  \set Timing.beatStructure = 3,2,2,3,2,2,2,2,3,2,2
  c8 c c d4 c8 c b c b a4 g fis8 e d c b' c d e4-^ fis8 g \break
  c,4. d4 c4 d4. c4 d c2 d4. e4-^ d4
  c4. d4 c4 d4. c4 d c2 d4. e4-^ d4 \break
}

drum = \new DrumStaff \drummode {
  \repeat volta 2 {
    bd4.^\markup { Drums } sn4 bd \bar ";"
    sn4. bd4 sn \bar ";"
    bd sn bd4. sn4 bd
  }
}

\new Staff {
  \melody
  \drum
}
```



High and low woodblock example

Two Woodblocks, entered with ‘wbh’ (high woodblock) and ‘wbl’ (low woodblock). The length of the bar line has been altered with an `\override` command, otherwise it would be too short. The positions of the two staff lines also have to be explicitly defined.

```
% These lines define the position of the woodblocks in the stave;
% if you like, you can change it or you can use special note heads
% for the woodblocks.
#(define mydrums '((hiwoodblock default #f  3)
                   (lowoodblock default #f -2)))

woodstaff = {
  % This defines a staff with only two lines.
  % It also defines the positions of the two lines.
  \override Staff.StaffSymbol.line-positions = #'(-2 3)

  % This is necessary; if not entered,
  % the barline would be too short!
  \override Staff.BarLine.bar-extent = #'(-1.0 . 1.5)
  % small correction for the clef:
  \set DrumStaff.clefPosition = 0.5
}

\new DrumStaff {
  % with this you load your new drum style table
  \set DrumStaff.drumStyleTable = #(alist->hash-table mydrums)

  \woodstaff

  \drummode {
    \time 2/4
    wbh8 16 16 8-> 8 |
    wbl8 16 16-> ~ 16 16 r8 |
  }
}
```



Making an object invisible using \hide

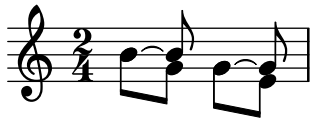
Applying `\hide` to a grob causes objects of this type to be printed with "invisible ink". They are not printed, but all of their other behavior is retained:

- the objects still take up space,
- they take part in collision resolution, and
- slurs, ties, and beams can be attached to them as usual.

This snippet demonstrates how to connect different voices using ties. Normally, ties only connect two notes in the same voice. By introducing a tie in a different voice, and blanking the first up-stem in that voice, the tie appears to cross voices.

```
\relative {
  \time 2/4
  <<
    {
      \once \hide Stem
      \once \override Stem.length = #8
      b'8 ~ 8\noBeam
```

```
      \once \hide Stem
      \once \override Stem.length = #8
      g8 ~ 8\noBeam
    }
    \\
    {
      b8 g g e
    }
  >>
}

\paper {
  line-width = 40\mm
  ragged-right = ##f
}
```

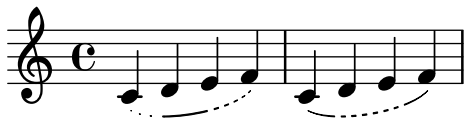


Legature di portamento con complesse strutture di tratteggio

Le legature di portamento possono avere schemi di tratteggio complessi definendo la proprietà `dash-definition`. `dash-definition` è una lista di `dash-elements`. Un `dash-element` è una lista di parametri che definiscono il comportamento del tratteggio per un segmento della legatura.

La legatura di portamento è definita come il parametro t della curva di bezier che va da 0 sul margine sinistro della legatura fino a 1 su quello destro. `dash-element` è una lista di `(inizio-t fine-t frazione-trattino punto-trattino)`. La regione della legatura di portamento che va da `inizio-t` a `fine-t` avrà una frazione `frazione-trattino` di ogni `punto-trattino` nero. `punto-trattino` viene definito in spazi rigo. `frazione-trattino` è impostato su 1 per una legatura di portamento continua.

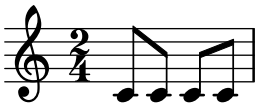
```
\relative c' {
  \once \override
    Slur.dash-definition = #'((  0  0.3  0.1 0.75)
                              (0.3  0.6  1   1   )
                              (0.65 1.0  0.4 0.75))
  c4( d e f)
  \once \override
    Slur.dash-definition = #'((0    0.25  1   1   )
                              (0.3  0.7   0.4 0.75)
                              (0.75 1.0   1   1   ))
  c4( d e f)
}
```



Manually controlling beam positions

Beam positions may be controlled manually by setting the `positions` property of the `Beam` grob.

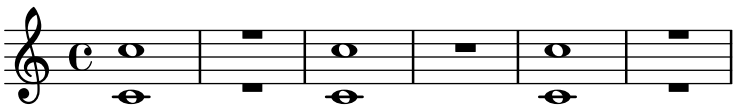
```
\relative c' {
  \time 2/4
  % from upper staff-line (position 2) to center (position 0)
  \override Beam.positions = #'(2 . 0)
  c8 c
  % from center to one above center (position 1)
  \override Beam.positions = #'(0 . 1)
  c8 c
}
```



Merging multi-measure rests in a polyphonic part

Multi-measure rests in a polyphonic staff are placed differently depending on the voice they belong to. They can be printed on the same staff line using the setting below. If you omit the `\once` keyword, the change affects all rests in that follow in the given voice.

```
normalPos = \once \revert MultiMeasureRest.direction

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

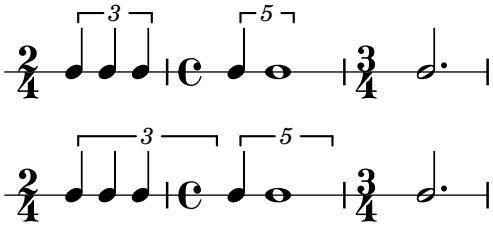


Modifying tuplet bracket length

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

```
\new RhythmicStaff {
  % Defaults.
  \time 2/4 \tuplet 3/2 { c4 4 4 }
  \time 4/4 \tuplet 5/4 { 4 1 }
  \time 3/4 2.
}

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

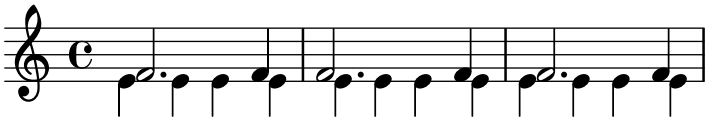
```
  \time 4/4 \tuplet 5/4 { 4 1 }
  \time 3/4 2.
}
```



Spostare le note puntate in polifonia

Quando una nota puntata della voce più alta viene spostata per evitare una collisione con una nota di un'altra voce, il comportamento predefinito è spostare la nota più alta a destra. Tale comportamento può essere modificato tramite la proprietà `prefer-dotted-right` di `NoteCollision`.

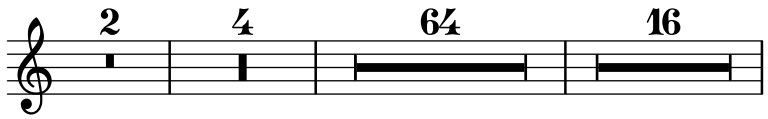
```
\new Staff \relative c' <<
  {
    f2. f4
    \override Staff.NoteCollision.prefer-dotted-right = ##f
    f2. f4
    \override Staff.NoteCollision.prefer-dotted-right = ##t
    f2. f4
  }
  \\
  { e4 e e e e e e e e e e }
>>
```

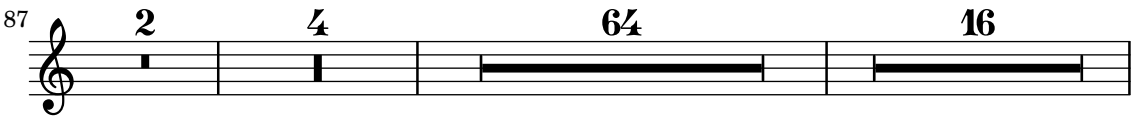


Regolazione della lunghezza delle pause multiple

Le pause multiple hanno una lunghezza che dipende dalla loro durata totale e tale lunghezza è regolata da `MultiMeasureRest.space-increment`. Nota che il valore predefinito è `2.0`.

```
\relative c' {
  \omit Staff.TimeSignature
  \compressEmptyMeasures

  R1*2 R1*4 R1*64 R1*16 \break
  \override MultiMeasureRest.space-increment = 4
  R1*2 R1*4 R1*64 R1*16
}

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



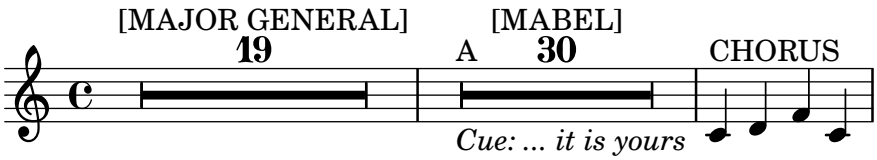


Testo a margine delle pause multiple

Il testo a margine di una pausa multipla viene centrato sopra o sotto di essa. Se il testo è lungo, la misura non si espanderà. Per espandere la pausa multipla in modo che si allinei col testo, conviene usare un accordo vuoto con del testo attaccato prima della pausa multipla.

Il testo così attaccato a una nota spaziatrice viene allineato a sinistra della posizione in cui la nota sarebbe posta nella misura, ma se la lunghezza della misura è determinata dalla lunghezza del testo, il testo verrà centrato.

```
\relative c' {
  \compressMMRests {
    \textLengthOn
    <>^\markup { [MAJOR GENERAL] }
    R1*19
    <>_\markup { \italic { Cue: ... it is yours } }
    <>^\markup { A }
    R1*30^\markup { [MABEL] }
    \textLengthOff
    c4^\markup { CHORUS } d f c
  }
}
```

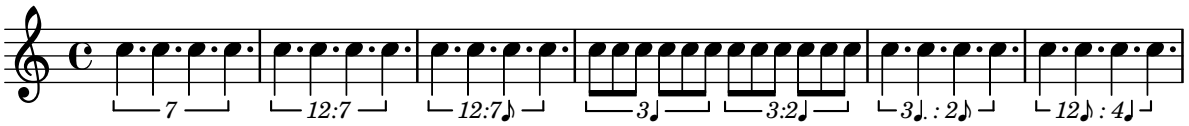


Numeri non predefiniti per i gruppi irregolari

LilyPond fornisce anche funzioni di formattazione che permettono di creare numeri di gruppi irregolari diversi dalla frazione vera e propria, così come di aggiungere un valore di nota al numero o alla frazione di un gruppo irregolare.

```
\relative c'' {
  \once \override TupletNumber.text =
    #(tuplet-number::non-default-tuplet-denominator-text 7)
  \tuplet 3/2  { c4. c4. c4. c4. }
  \once \override TupletNumber.text =
    #(tuplet-number::non-default-tuplet-fraction-text 12 7)
  \tuplet 3/2  { c4. c4. c4. c4. }
  \once \override TupletNumber.text =
    #(tuplet-number::append-note-wrapper
      (tuplet-number::non-default-tuplet-fraction-text 12 7)
      (ly:make-duration 3 0))
  \tuplet 3/2  { c4. c4. c4. c4. }
  \once \override TupletNumber.text =
    #(tuplet-number::append-note-wrapper
      tuplet-number::calc-denominator-text
      (ly:make-duration 2 0))
  \tuplet 3/2  { c8 c8 c8 c8 c8 c8 }
```

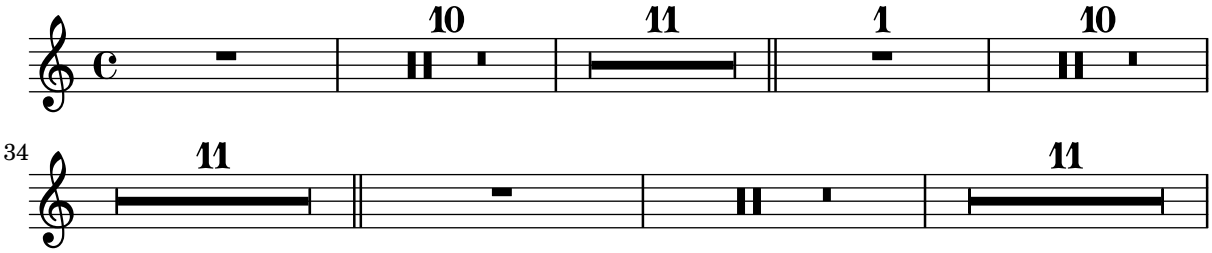
```
  \once \override TupletNumber.text =
    #(tuplet-number::append-note-wrapper
      tuplet-number::calc-fraction-text
      (ly:make-duration 2 0))
  \tuplet 3/2  { c8 c8 c8 c8 c8 c8 }
  \once \override TupletNumber.text =
    #(tuplet-number::fraction-with-notes
      (ly:make-duration 2 1) (ly:make-duration 3 0))
  \tuplet 3/2  { c4. c4. c4. c4. }
  \once \override TupletNumber.text =
    #(tuplet-number::non-default-fraction-with-notes 12
      (ly:make-duration 3 0) 4 (ly:make-duration 2 0))
  \tuplet 3/2  { c4. c4. c4. c4. }
}
```



Numbering single measure rests

Multi-measure rests show their length by a number except for single measures. This can be changed by setting `restNumberThreshold`.

```
{
  \compressEmptyMeasures
  R1 R1*10 R1*11 \bar "||"
  \set restNumberThreshold = 0
  R1 R1*10 R1*11 \bar "||"
  \set restNumberThreshold = 10
  R1 R1*10 R1*11
}
```



Partcombine and \autoBeamOff

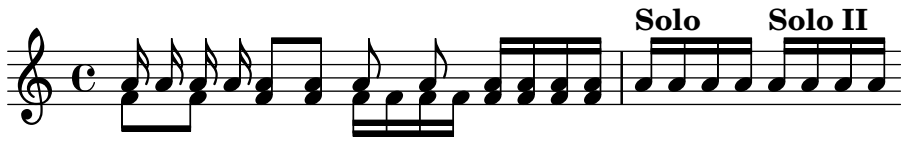
The function of `\autoBeamOff` when used with `\partCombine` can be difficult to understand. It may be preferable to use

```
\set Staff.autoBeaming = ##f
```

instead to ensure that auto-beaming is turned off for the entire staff. Use this at a spot in your score where no beam generated by the auto-beamer is still active.

Internally, `\partCombine` works with four voices – up-stem single, down-stem single, combined, and solo. In order to use `\autoBeamOff` to stop all auto-beaming when used with `\partCombine`, it is necessary to use *four* calls to `\autoBeamOff`.

```
{
  % \set Staff.autoBeaming = ##f % turns off all auto-beaming

  \partCombine {
    \autoBeamOff   % applies to split up-stems
    \*4 a'16
    % \autoBeamOff % applies to combined stems
    \*4 a'8
    \*4 a'16
    % \autoBeamOff % applies to solo
    \*4 a'16
    r4
  } {
    % \autoBeamOff % applies to split down-stems
    \*4 f'8
    \*8 f'16 |
    r4
    \*4 a'16
  }
}
```

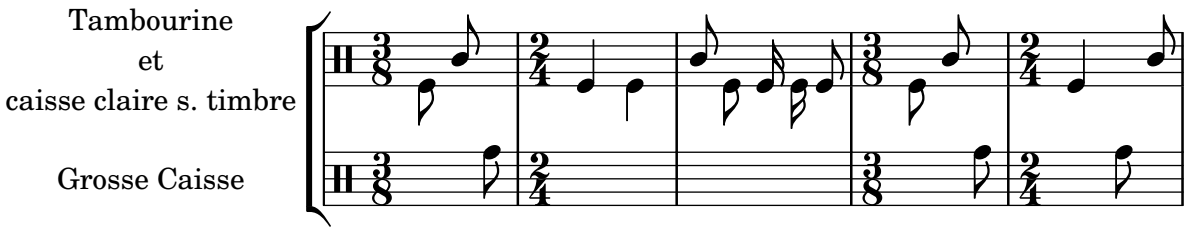


Percussion example

A short example taken from Stravinsky's *L'histoire du Soldat*.

```
#(define mydrums '((bassdrum   default #f  4)
                   (snare      default #f -4)
                   (tambourine default #f  0)))

U = \stemUp
D = \stemDown

global = {
  \time 3/8 s4.
  \time 2/4 s2*2
  \time 3/8 s4.
  \time 2/4 s2
}

drumsA = {
  \context DrumVoice <<
    \global
    \drummode {
      \autoBeamOff
      \D sn8 \U tamb s |
      sn4 \D sn4 |
      \U tamb8 \D sn \U sn16 \D sn \U sn8 |
      \D sn8 \U tamb s |
      \U sn4 s8 \U tamb
```

```
    }
  >>
}

drumsB = \drummode {
  s4 bd8 s2*2 s4 bd8 s4 bd8 s
}

\layout {
  indent = 40\mm
  \context {
    \DrumStaff
    drumStyleTable = #(alist->hash-table mydrums)
  }
}

\score {
  \new StaffGroup <<
    \new DrumStaff \with {
      instrumentName = \markup \center-column {
        "Tambourine"
        "et"
        "caisse claire s. timbre" }
    } \drumsA
    \new DrumStaff \with {
      instrumentName = "Grosse Caisse"
    }\drumsB
  >>
}
```

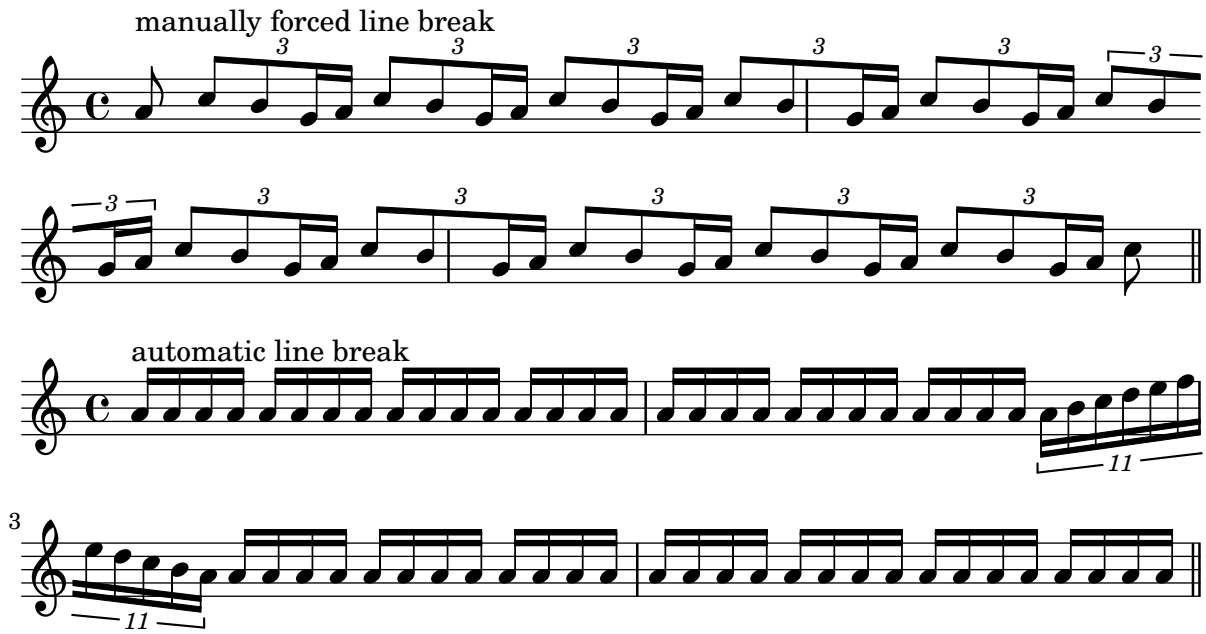


Consentire l'interruzione del rigo all'interno di gruppi irregolari con travature

Questo esempio artificioso mostra come permettere interruzioni del rigo sia manuali che automatiche all'interno di un gruppo irregolare con travature. Si noti che le travature di questi gruppi irregolari fuori dal ritmo devono essere disposte manualmente.

```
\layout {
  \context {
    \Voice
    % Permit automatic line breaks within tuplets.
    \remove "Forbid_line_break_engraver"
    % Allow beams to be broken at line breaks.
    \override Beam.breakable = ##t
  }
}
```

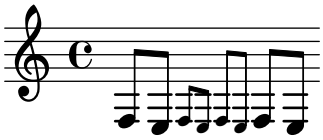
```
\relative c'' {
  <>^"manually forced line break"
  a8
  \*5 { \tuplet 3/2 { c8[ b g16 a] } }
  \tuplet 3/2 { c8[ b \break g16 a] }
  \*5 { \tuplet 3/2 { c8[ b g16 a] } }
  c8 \bar "||"
}

\relative c'' {
  <>^"automatic line break"
  \*28 a16
  \tuplet 11/8 { a16[ b c d e f e d c b a] }
  \*28 a16 \bar "||"
}
```



Positioning grace note beams at the height of normal note beams

When notes are placed on ledger lines, their beams are usually centred on the stave. Grace notes beams are shorter and grace notes on ledger lines may well have beams outside the stave. You can override this beaming for grace notes.

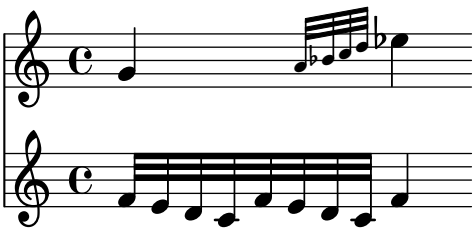
```
\relative c {
  f8[ e]
  \grace {
    f8[ e]
    \override Stem.no-stem-extend = ##f
    f8[ e]
    \revert Stem.no-stem-extend
  }
  f8[ e]
}
```



Posizionare gli abbellimenti con dello spazio fluttuante

Se si imposta la proprietà `'strict-grace-spacing`, le colonne musicali degli abbellimenti 'fluttuano', ovvero si scollegano dalle note normali: prima vengono spaziate le note normali, poi le colonne musicali degli abbellimenti vengono messe a sinistra delle colonne delle note principali.

```
shiftedGrace =
#(define-music-function (offset music) (number? ly:music?)
   #{
     \override NoteHead.X-offset = #(- offset 0.85)
     \override Stem.X-offset = #offset
     \grace { $music }
     \revert NoteHead.X-offset
     \revert Stem.X-offset
   #})

\relative c'' <<
  { g4 \shiftedGrace #-1.3 a32 \shiftedGrace #-0.5 { bes c d } es4 }
  { f,32 e d c f e d c f4 }
>>

\layout {
  \context {
    \Score
    \override SpacingSpanner.strict-grace-spacing = ##t
  }
}
```

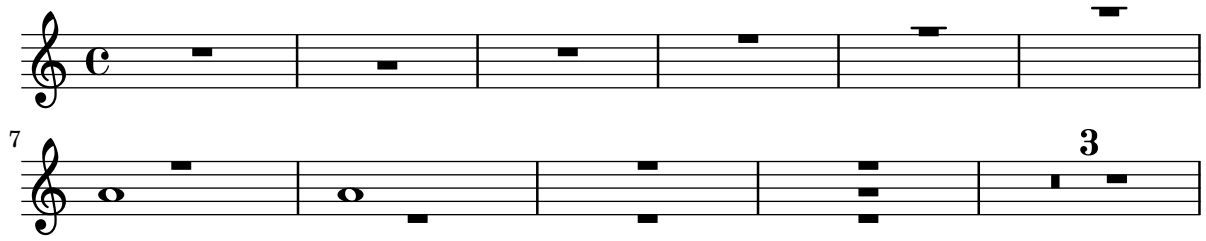


Posizionamento delle pause multiple

Diversamente dalle pause normali, non esiste un comando predefinito per cambiare la posizione sul rigo di un simbolo di pausa multipla di qualsiasi tipo connettendolo a una nota. Tuttavia, nella musica polifonica le pause multiple nelle voci dispari e pari sono separate verticalmente. Il posizionamento delle pause multiple si controlla nel modo seguente:

```
\relative c'' {
  % Multi-measure rests by default are set under the fourth line.
  R1
  % They can be moved using an override or tweak.
  \tweak staff-position -2 R1
  \tweak staff-position 0 R1
  \tweak staff-position 2 R1
```

```
  \override MultiMeasureRest.staff-position = 3 R1
  \override MultiMeasureRest.staff-position = 6 R1
  \revert MultiMeasureRest.staff-position
  \break

  % Odd-numbered voices are under the top line.
  << { R1 } \\ { a1 } >>
  % Even-numbered voices are under the bottom line.
  << { a1 } \\ { R1 } >>
  % Multi-measure rests in both voices remain separate.
  << { R1 } \\ { R1 } >>

  % Separating multi-measure rests in more than two voices
  % requires an override or tweak.
  << { R1 } \\ { R1 } \\ { \tweak staff-position -2 R1 } >>

  % Using compressed bars in multiple voices requires another override
  % in all voices to avoid multiple instances being printed.
  \compressMMRests
  <<
    \revert MultiMeasureRest.direction
    { R1*3 } \\
    \revert MultiMeasureRest.direction
    { R1*3 }
  >>
}
```

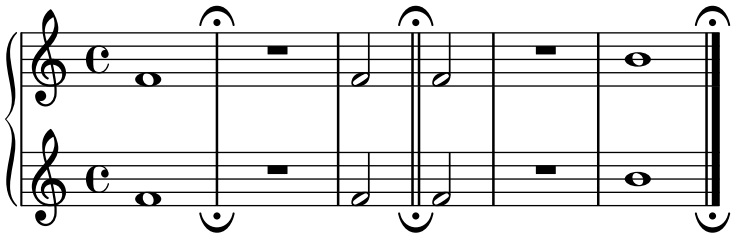


Positioning opposing fermatas on a bar line

This snippet demonstrates a command that prints fermatas both above and below a bar line. If there would not otherwise be a bar line, it adds a double bar line. Semantically, the command codes a longer-than-normal caesura, which might be considered misuse depending on the situation.

```
twoWayFermata = {
  \once \set Staff.caesuraType = #'((underlying-bar-line . "||"))
  \once \set Staff.caesuraTypeTransform = ##f
  \caesura ^\fermata _\fermata
}

music = {
  f'1 \twoWayFermata
  R1
  f'2 \twoWayFermata f'2
  R1
  b'1 \twoWayFermata \fine
```

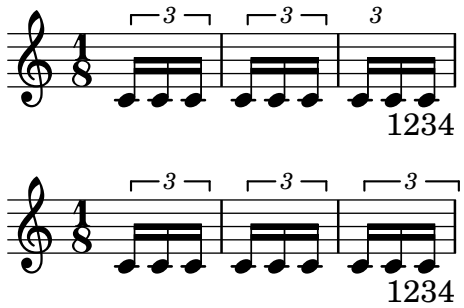
```
}

\new GrandStaff <<
  \new Staff \music
  \new Staff \music
>>
```



Preventing final mark from removing final tuplet

Due to Issue #2362 (https://gitlab.com/lilypond/lilypond/-/issues/2362) the addition of a final mark can result in the loss of a final tuplet marking. This can be overcome by setting TupletBracket.full-length-to-extent to #f.

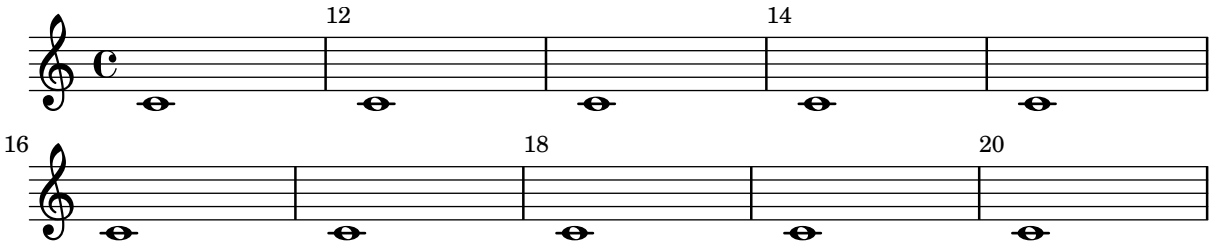
```
\new Staff {
  \set tupletFullLength = ##t
  \time 1/8
  \tuplet 3/2 8 { c'16 c' c' c' c' c' c' c' c' }
  \tweak direction #DOWN \textEndMark "1234"
}

\new Staff {
  \set tupletFullLength = ##t
  \override TupletBracket.full-length-to-extent = ##f

  \time 1/8
  \tuplet 3/2 8 { c'16 c' c' c' c' c' c' c' c' }
  \tweak direction #DOWN \textEndMark "1234"
}
```



Mostrare i numeri di battuta a intervalli regolari

Impostando la proprietà barNumberVisibility si possono far apparire i numeri di battuta a intervalli regolari. In questo esempio vengono mostrati ogni due misure eccetto alla fine della linea.

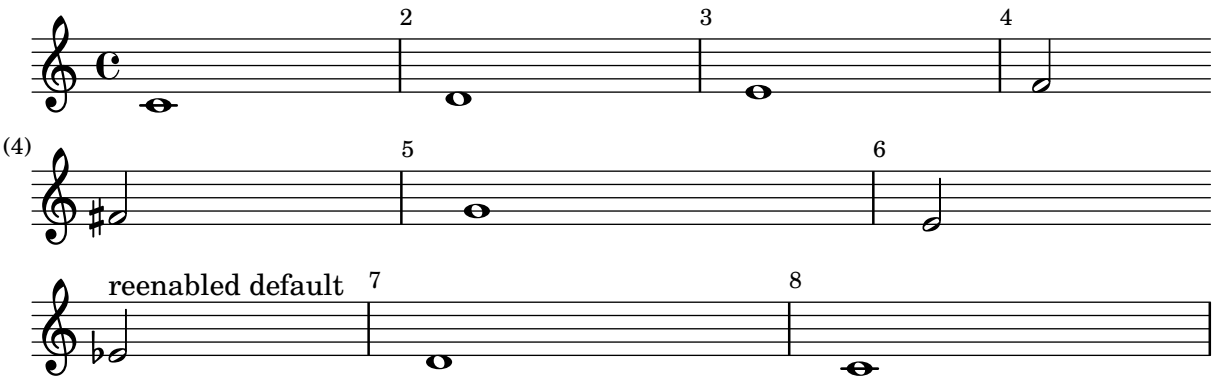
```
\relative c' {
  \override Score.BarNumber.break-visibility = #end-of-line-invisible
  \set Score.currentBarNumber = 11
  % Print a bar number every second measure
  \set Score.barNumberVisibility = #(every-nth-bar-number-visible 2)
  c1 | c | c | c | c
  \break
  c1 | c | c | c | c
}
```



Printing bar numbers for broken measures

By default, a bar number of a broken measure is not repeated at the beginning of the new line. Use `first-bar-number-invisible-save-broken-bars` for `barNumberVisibility` to get a parenthesized `BarNumber` there.

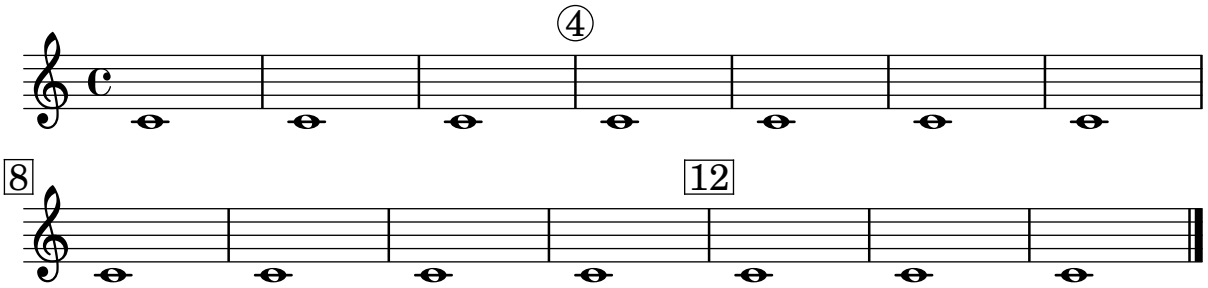
```
\layout {
  \context {
    \Score
    barNumberVisibility = #first-bar-number-invisible-save-broken-bars
    \override BarNumber.break-visibility = ##(#f #t #t)
  }
}

\relative c' {
  c1 | d | e | f2 \break
  fis2 | g1 | e2 \break
  <>^"reenabled default"
  % back to default -
  % \unset Score.barNumberVisibility would do so as well
  \set Score.barNumberVisibility =
    #first-bar-number-invisible-and-no-parenthesized-bar-numbers
  es2 | d1 | c
}
```



Numeri di battuta racchiusi in rettangoli o cerchi

I numeri di battuta possono apparire anche all'interno di rettangoli o cerchi.

```
\relative c' {
  % Center bar numbers except at the beginning of a staff.
  \override Score.BarNumber.self-alignment-X =
    #(break-alignment-list CENTER CENTER 0.3)

  % Prevent bar numbers at the end of a line and permit them elsewhere.
  \override Score.BarNumber.break-visibility = #end-of-line-invisible

  \set Score.barNumberVisibility = #(every-nth-bar-number-visible 4)

  % Increase the size of the bar number by 2.
  \override Score.BarNumber.font-size = 2

  % Draw a circle round the following bar number(s).
  \override Score.BarNumber.stencil
    = #(make-stencil-circler 0.1 0.25 ly:text-interface::print)
  \*7 c1 \break

  % Draw a box round the following bar number(s).
  \override Score.BarNumber.stencil
    = #(make-stencil-boxer 0.1 0.25 ly:text-interface::print)
  \*7 c1 \bar "|."
}
```



Printing bar numbers using modulo-bar-number-visible

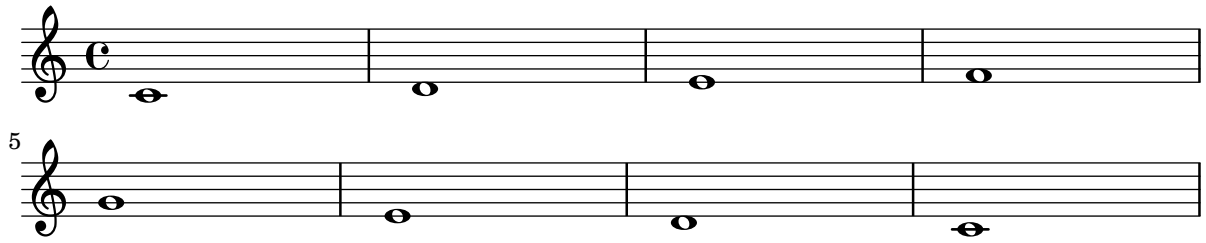
If the remainder of the division of the current bar number by the first argument of `modulo-bar-number-visible` equals its second argument, print a bar number.

This is useful to print the bar number at certain distances. Some examples:

- `(modulo-bar-number-visible 3 2)` → prints 2, 5, 8, ...
- `(modulo-bar-number-visible 4 2)` → prints 2, 6, 10, ...
- `(modulo-bar-number-visible 2 1)` → prints 3, 5, 7, ...
- `(modulo-bar-number-visible 5 0)` → prints 5, 10, 15, ...

```
\layout {
  \context {
    \Score
    \override BarNumber.break-visibility = ##(#f #t #t)
    barNumberVisibility = #(modulo-bar-number-visible 5 0)
  }
```

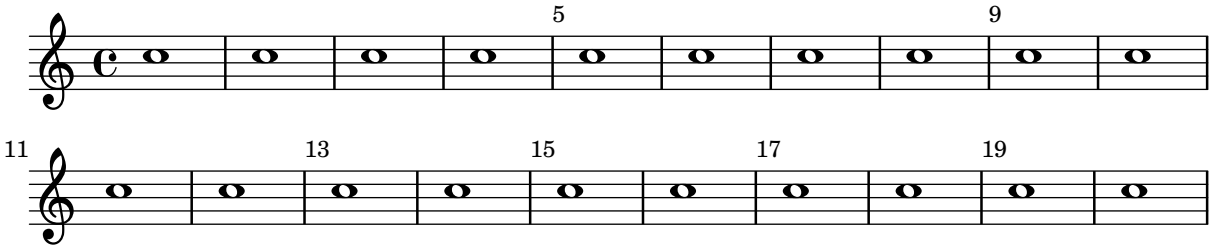
```
}

\relative c' {
  c1 | d | e | f \break
  g1 | e | d | c
}
```



Stampare i numeri di battuta a intervalli regolari variabili

Tramite la funzione di contesto {set-bar-number-visibility} si possono modificare gli intervalli dei numeri di battuta.

```
\relative c' {
  \override Score.BarNumber.break-visibility = #end-of-line-invisible
  \context Score \applyContext #(set-bar-number-visibility 4)
  \*10 c'1
  \context Score \applyContext #(set-bar-number-visibility 2)
  \*10 c
}
```

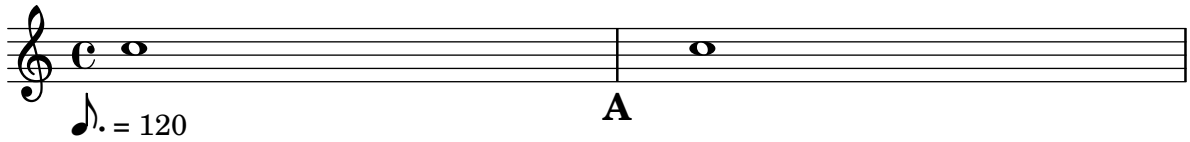


Posizionare il metronomo e i numeri di chiamata sotto il rigo

Di norma, il metronomo e i numeri di chiamata vengono posizionati sopra il rigo. Per metterli sotto il rigo basta impostare correttamente la proprietà direction di MetronomeMark o RehearsalMark.

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

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

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

```
  c''1
}
```



Printing music with different time signatures

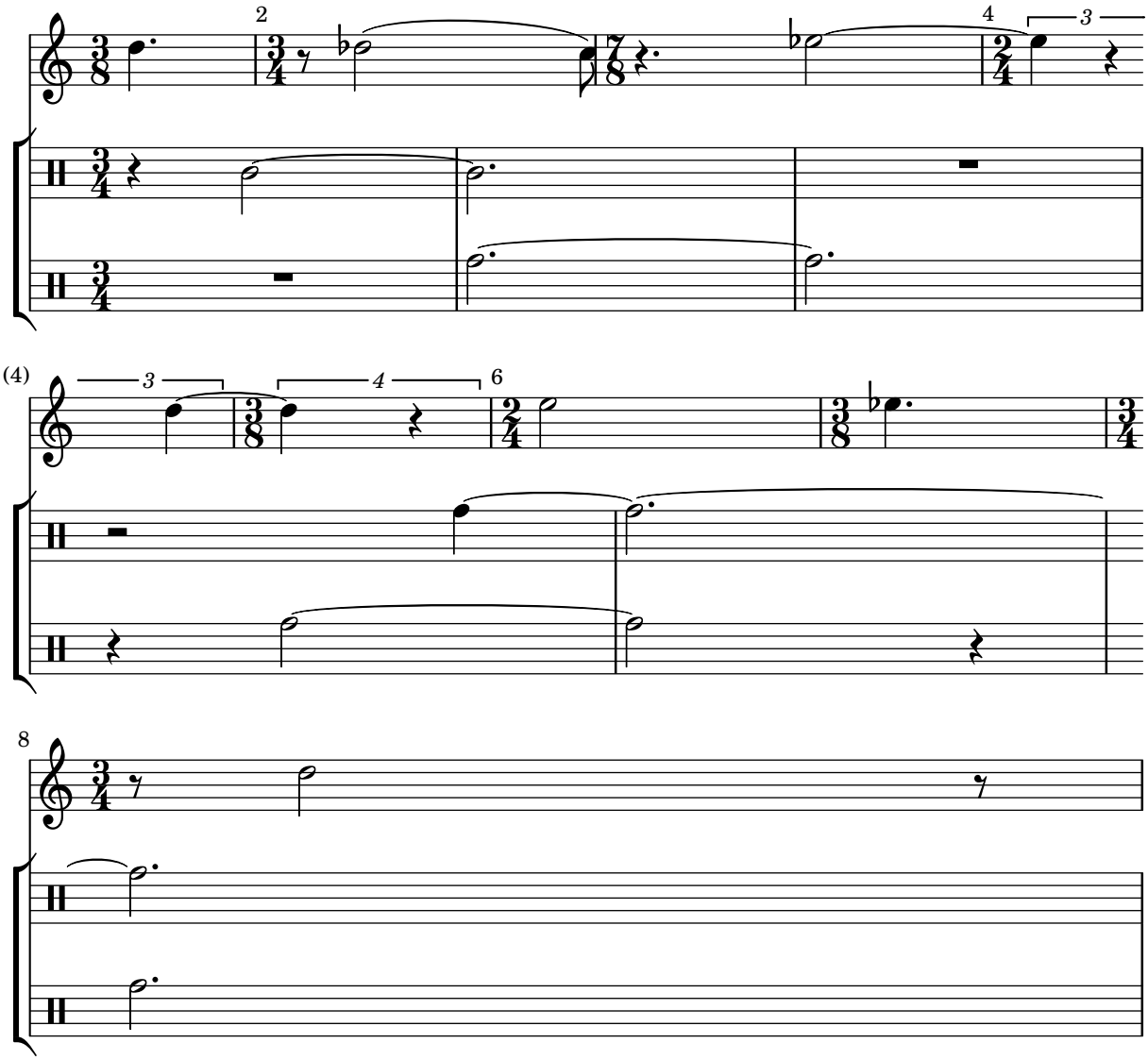
In the following snippet, two parts have a completely different time signature, yet remain synchronized.

The bar lines can no longer be printed at the `Score` level; to allow independent bar lines in each part, the `Default_barline_engraver` and `Timing_translator` are moved from the `Score` context to the `Staff` context.

If bar numbers are required, the `Bar_number_engraver` should also be moved, since it relies on properties set by the `Timing_translator`; a `\with` block can be used to add bar numbers to the relevant staff.

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

\layout {
  \context {
    \Score
    \remove "Timing_translator"
    \remove "Bar_number_engraver"
    \override SpacingSpanner.uniform-stretching = ##t
    \override SpacingSpanner.strict-note-spacing = ##t
    proportionalNotationDuration = #1/64
  }
  \context {
    \Staff
    \consists "Timing_translator"
  }
  \context {
    \Voice
    \remove "Forbid_line_break_engraver"
    tupletFullLength = ##t
  }
}

Bassklarinette = \new Staff \with {
  \consists "Bar_number_engraver"
  barNumberVisibility = #(every-nth-bar-number-visible 2)
  \override BarNumber.break-visibility = #end-of-line-invisible
} <<
  \global
  {
    \clef treble
    \time 3/8 d''4. |
```

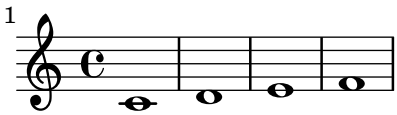
```
    \time 3/4 r8 des''2( c''8) |
    \time 7/8 r4. ees''2 ~ |
    \time 2/4 \tupletUp \tuplet 3/2 { ees''4 r4 d''4 ~ } |
    \time 3/8 \tupletUp \tuplet 4/3 { d''4 r4 } |
    \time 2/4 e''2 |
    \time 3/8 es''4. |
    \time 3/4 r8 d''2 r8 |
  }
>>

Perkussion = \new StaffGroup <<
  \new Staff <<
    \global
    {
      \clef percussion
      \time 3/4 r4 c'2 ~ |
      c'2. |
      R2. |
      r2 g'4 ~ |
      g'2. ~ |
      g'2. |
    }
  >>
  \new Staff <<
    \global {
      \clef percussion
      \time 3/4 R2. |
      g'2. ~ |
      g'2. |
      r4 g'2 ~ |
      g'2 r4 |
      g'2. |
    }
  >>
>>

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

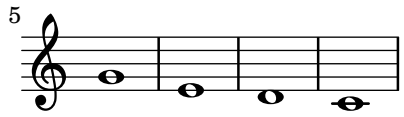


Mostrare il numero di battuta nella prima misura

Il primo numero di battuta di una partitura viene soppresso se è inferiore o uguale a '1'. Se si imposta `barNumberVisibility` su `all-bar-numbers-visible`, verrà mostrato il numero di battuta della prima misura e di tutte quelle successive. Si noti che perché funzioni è necessario inserire una stanghetta invisibile prima della prima nota.

```
\paper {
  line-width = 50\mm
}

\relative c' {
  \set Score.barNumberVisibility = #all-bar-numbers-visible
  c1 | d | e | f \break
  g1 | e | d | c
}
```

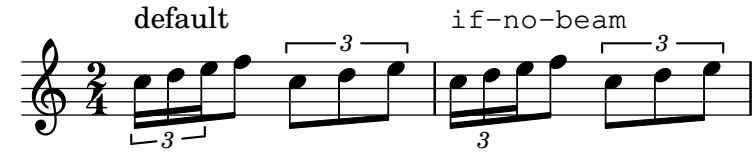




Printing tuplet brackets on the note head side

Whichever option you choose for controlling the tuplet bracket visibility, it will show or hide the tuplet bracket irrespectively of tuplet bracket placement (stem side or note head side). However, when placing the tuplet bracket on the note head side some authors recommend always printing the tuplet bracket. The option `visible-over-note-heads` can be used to achieve this.

```
music = \relative c'' {
  \tupletNeutral \tuplet 3/2 { c16[ d e } f8]
  \tupletUp \tuplet 3/2 { c8 d e }
}

\new Voice {
  \relative c' {
    \override TextScript.staff-padding = #2.5

    \time 2/4
    \override TupletBracket.visible-over-note-heads = ##t
    \override Score.TextMark.non-musical = ##f
    <>^\markup "default" \music
    \override TupletBracket.bracket-visibility = #'if-no-beam
    <>^\markup \typewriter "if-no-beam" \music
  }
}
```



Ridefinire le impostazioni predefinite globali degli abbellimenti

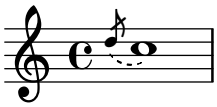
Le impostazioni globali predefinite degli abbellimenti sono salvate ni seguenti identificatori:

```
startGraceMusic
stopGraceMusic
startAcciaccaturaMusic
stopAcciaccaturaMusic
startAppoggiaturaMusic
stopAppoggiaturaMusic
```

Sono definiti nel file `ly/grace-init.ly`. Ridefinendoli si possono ottenere effetti diversi.

```
startAcciaccaturaMusic = {
  <>(
  \override Flag.stroke-style = "grace"
  \slurDashed
}

stopAcciaccaturaMusic = {
  \revert Flag.stroke-style
  \slurSolid
```

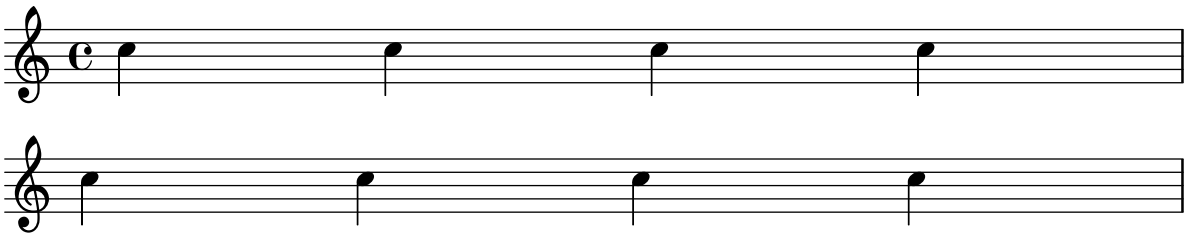
```
  <>)
}

\relative c'' {
  \acciaccatura d8 c1
}
```



Togliere i numeri di battuta da uno spartito

I numeri di battuta possono essere tolti rimuovendo l'incisore `Bar_number_engraver` dal contesto `Score`.

```
\layout {
  \context {
    \Score
    \omit BarNumber
    % or:
    % \remove "Bar_number_engraver"
  }
}

\relative c'' {
  c4 c c c \break
  c4 c c c
}
```

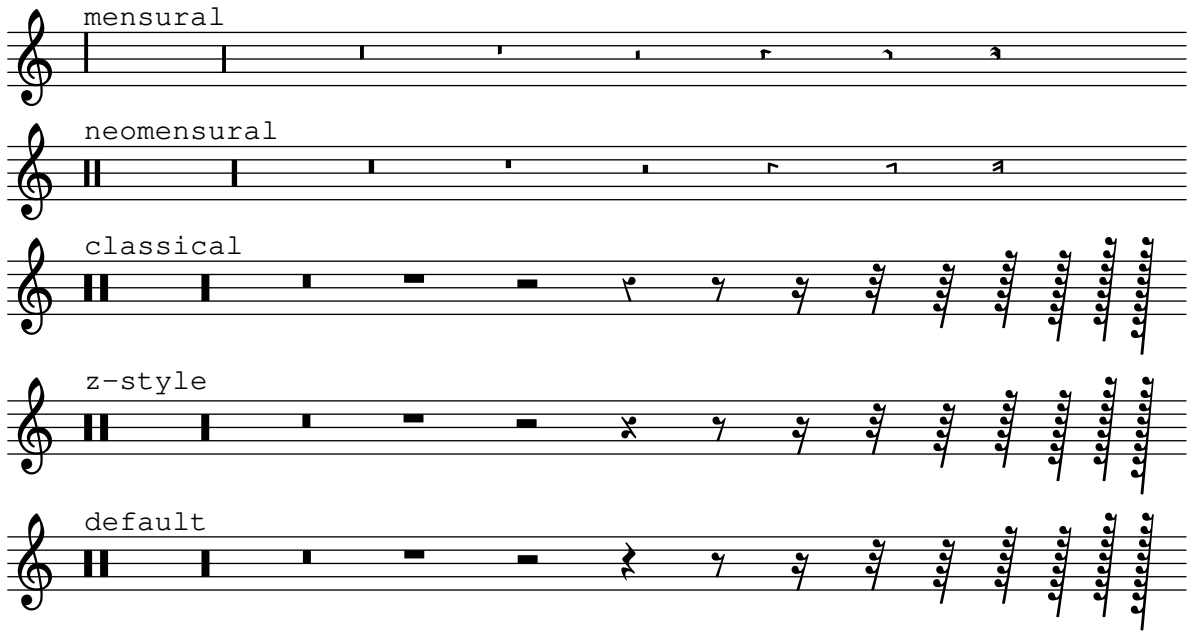


Stili di pausa

Esistono vari stili di pausa.

```
restsA = {
  r\maxima r\longa r\breve r1 r2 r4 r8 r16 s32
  s64 s128 s256 s512 s1024 s1024
}
restsB = {
  r\maxima r\longa r\breve r1 r2 r4 r8 r16 r32
  r64 r128 r256 r512 r1024 s1024
}

\new Staff \relative c {
  \omit Score.TimeSignature
  \cadenzaOn
```

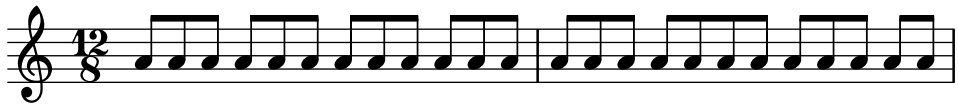
```
  \override Staff.Rest.style = #'mensural
  <>^\markup \typewriter { mensural } \restsA \bar "" \break

  \override Staff.Rest.style = #'neomensural
  <>^\markup \typewriter { neomensural } \restsA \bar "" \break

  \override Staff.Rest.style = #'classical
  <>^\markup \typewriter { classical } \restsB \bar "" \break

  \override Staff.Rest.style = #'z
  <>^\markup \typewriter { z-style } \restsB \bar "" \break

  \override Staff.Rest.style = #'default
  <>^\markup \typewriter { default } \restsB \bar "" \break
}
```



Reverting default beam endings

To typeset beams grouped 3-4-3-2 in 12/8 it is necessary first to override the default beam endings in 12/8, and then to set up the new beaming endings:

```
\relative c'' {
  \time 12/8

  % Default beaming
  a8 a a a a a a a a a a

  % Set new values for beam endings
  \set Score.beatStructure = 3,4,3,2
  a8 a a a a a a a a a a
}
```



Rhythmic slashes

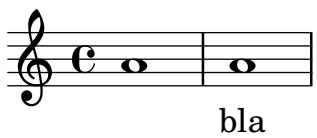
In “simple” lead-sheets, sometimes no actual notes are written. Instead, only “rhythmic patterns” and chords above the measures are notated to represent the structure of a song. Such a feature can be useful while creating or transcribing the structure of a song, or when sharing lead sheets with guitarists or jazz musicians.

```
startPat = {
  \improvisationOn
  \omit Stem
}
stopPat = {
  \improvisationOff
  \undo \omit Stem
}

\new Voice \with {
  \consists Pitch_squash_engraver
} {
  c'4 d' e' f' |
  \startPat
  4 4 4 4 |
  \stopPat
  f'4 e' d' c'
}
```

Skips in lyric mode

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

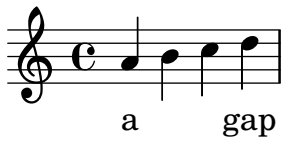
```
<<
  \relative c'' { a1 | a }
  \new Lyrics \lyricmode { \skip1 bla1 }
>>
```



Skips in lyric mode (2)

Although ‘s’ skips cannot be used in `\lyricmode` (it is taken to be a literal “s”, not a space), double quotes (`""`) or underscores (`_`) are available.

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



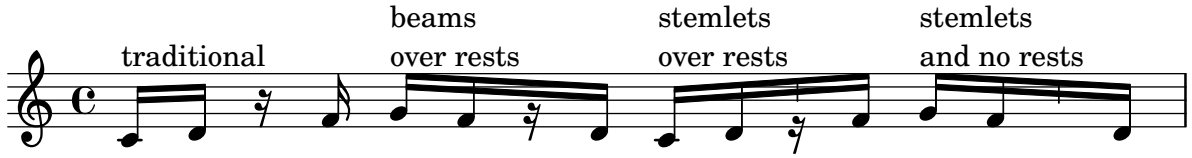
Stemlets

In some notational conventions beams are allowed to extend over rests. Depending on preference, these beams may drop 'stemlets' to help the eye appreciate the rhythm better, and in some modern music the rest itself is omitted and only the stemlet remains.

This snippet shows a progression from traditional notation, to beams over the rest, to stemlets over the rest, to stemlets alone. Stemlets are generated by overriding the `stemlet-length` property of `Stem`, and rests are hidden by using `\hide`.

Some `\markup` elements are included in the source to highlight the different notations.

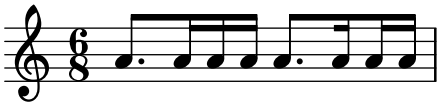
```
\paper {
  ragged-right = ##f
}

{
  c'16^\markup { traditional } d' r f'
  g'16[^\markup \column { "beams" "over rests" } f' r d']

  % N.B. use Score.Stem to set for the whole score.
  \override Staff.Stem.stemlet-length = #0.75

  c'16[^\markup \column { "stemlets" "over rests" } d' r f']
  g'16[^\markup \column { "stemlets" "and no rests" } f'
  \once \hide Rest
  r16 d']
}
```



Travatura che segue strettamente il battito

Si possono impostare i tratti di suddivisione della travatura in modo che siano rivolti verso la relativa pulsazione. La prima travatura fa sì che non spuntino i tratti di suddivisione (comportamento predefinito); la seconda travatura è orientata verso la pulsazione.

```
\relative c'' {
  \time 6/8
  a8. a16 a a
  \set strictBeatBeaming = ##t
  a8. a16 a a
}
```

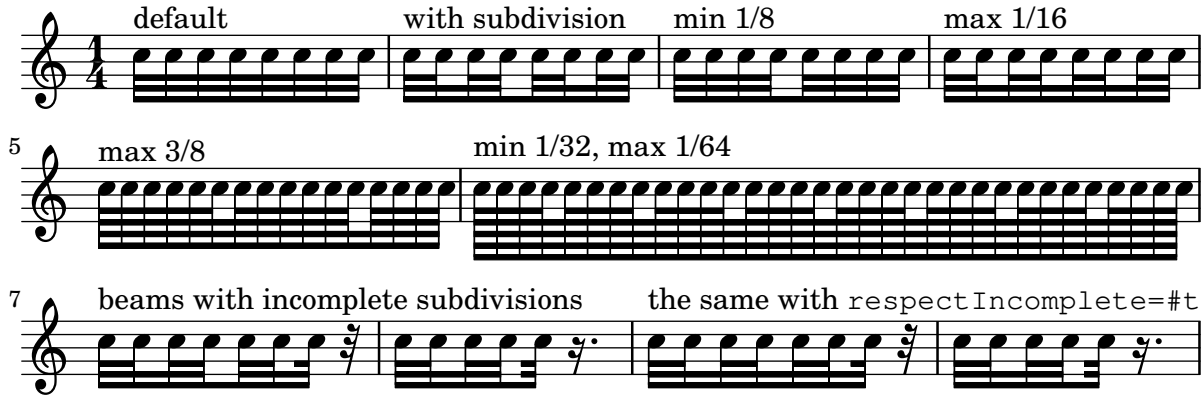


Suddividere le travature

Le travature di note consecutive di un sedicesimo (o più brevi) non vengono suddivise, ovvero i tre (o più) tratti della travatura si estendono, senza spezzarsi, sugli interi gruppi di note. Questo comportamento può essere modificato in modo da suddividere le travature in sottogruppi attraverso la proprietà `subdivideBeams`. Se impostata, le travature che comprendono più sottogruppi verranno suddivise a intervalli definiti dal valore attuale di `beatBase`, riducendo le travature multiple al numero di travature che indica il valore metrico della suddivisione. Se il gruppo successivo alla suddivisione è più breve del valore metrico corrente (di solito perché la travatura è incompleta), il numero di travature riflette il gruppo di suddivisione più lungo possibile. Tuttavia, se rimane una sola nota dopo la divisione, questa restrizione non viene applicata. Si noti che `beatBase`, se non impostata esplicitamente, equivale a uno fratto il denominatore dell'attuale indicazione di tempo. Deve quindi essere impostata su una frazione che stabilisca la durata del sottogruppo di travature; lo si può fare usando la funzione `ly:make-moment`, come è mostrato in questo frammento di codice. Inoltre quando `beatBase` cambia, anche `beatStructure` deve essere modificato per accordarsi con `beatBase`:

```
\relative c'' {
  \time 1/4

  <>^"default"
  c32 c c c c c c c

  <>^"with subdivision"
  \set subdivideBeams = ##t
  c32 c c c c c c c

  <>^"min 1/8"
  \once \set beamMinimumSubdivision = #1/8
  c32 c c c c c c c

  <>^"max 1/16"
  \once \set beamMaximumSubdivision = #1/16
  c32 c c c c c c c

  <>^"max 3/8"
  \once \set beamMaximumSubdivision = #3/8
  \*16 c64

  <>^"min 1/32, max 1/64"
  % Set maximum beam subdivision interval to 1/64 to limit
  % subdivision depth, despite not being metrically correct.
  \once \set beamMinimumSubdivision = #1/32
  \once \set beamMaximumSubdivision = #1/64
  \*32 c128
  \break

  <>^"beams with incomplete subdivisions"
  c32 c c c c c c r32
```

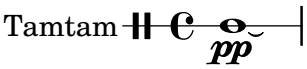
```
  c32 c c c c r16.

  <>^\markup { "the same with"
               \typewriter { "respectIncomplete=#t" } }
  \set respectIncompleteBeams = ##t
  % The incomplete subgroup extends the completed subgroup.
  c32 c c c c c c r32
  % No visual change since we have only two stems in the
  % incomplete subgroup.
  c32 c c c c r16.
}
```



Tam-tam example

A tam-tam example, entered with 'tt'.

```
#(define mydrums '((tamtam default #f 0)))

\new DrumStaff \with { instrumentName = #"Tamtam" }

\drummode {
  \set DrumStaff.drumStyleTable = #(alist->hash-table mydrums)
  \override Staff.StaffSymbol.line-positions = #'( 0 )
  \override Staff.BarLine.bar-extent = #'(-1.5 . 1.5)

  tt 1 \pp \laissezVibrer
}
```

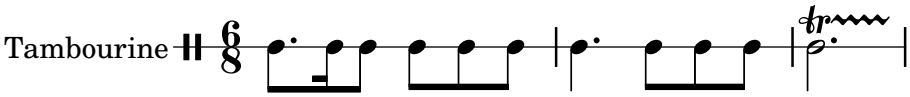


Tambourine example

A tambourine example, entered with 'tamb'.

```
#(define mydrums '((tambourine default #f 0)))

\new DrumStaff \with { instrumentName = #"Tambourine" }

\drummode {
  \set DrumStaff.drumStyleTable = #(alist->hash-table mydrums)
  \override Staff.StaffSymbol.line-positions = #'( 0 )
  \override Staff.BarLine.bar-extent = #'(-1.5 . 1.5)
```

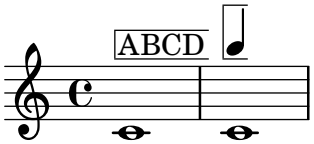
```
  \time 6/8
  tamb8. 16 8 8 8 8 |
  tamb4. 8 8 8 |
  % The trick with the scaled duration and the shorter rest
  % is neccessary for the correct ending of the trill-span!
  tamb2.*5/6 \startTrillSpan s8 \stopTrillSpan |
}
```



Three-sided box

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

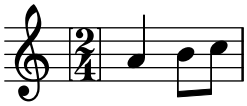
```
% New command to add a three-sided box, with sides north, west, and south.
% Based on the `box-stencil` command defined in `scm/stencil.scm`.
% Note that ";;" is used to comment a line in Scheme.
#(define-public (NWS-box-stencil stencil thickness padding)
   "Add a box around STENCIL, producing a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

% The corresponding markup command, based on the `\box` command defined
% in `scm/define-markup-commands.scm`.
#(define-markup-command (NWS-box layout props arg) (markup?)
   #:properties ((thickness 0.1) (font-size 0) (box-padding 0.2))
   "Draw a box round ARG.

Look at THICKNESS, BOX-PADDING, and FONT-SIZE properties to determine
line thickness and padding around the markup."
   (let ((pad (* (magstep font-size) box-padding))
         (m (interpret-markup layout props arg)))
     (NWS-box-stencil m thickness pad)))


\relative c' {
  c1^\markup { \NWS-box ABCD }
  c1^\markup { \NWS-box \note {4} #1.0 }
}
```



Time signature in brackets

The time signature can be enclosed within brackets.

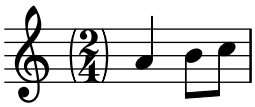
```
\relative c'' {
  \override Staff.TimeSignature.stencil = #(lambda (grob)
    (bracketify-stencil (ly:time-signature::print grob) Y 0.1 0.2 0.1))
  \time 2/4
  a4 b8 c
}
```



Time signature in parentheses

The time signature can be enclosed within parentheses.

```
\relative c'' {
  \override Staff.TimeSignature.stencil = #(lambda (grob)
    (parenthesize-stencil (ly:time-signature::print grob) 0.1 0.4 0.4 0.1))
  \time 2/4
  a4 b8 c
}
```

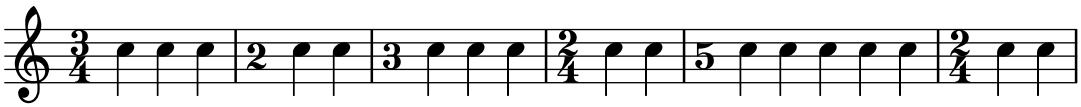


Indicazione di tempo che mostra solo il numeratore (invece della frazione)

Talvolta un'indicazione di tempo non deve mostrare la frazione intera (ad esempio 7/4), ma solo il numeratore (numero 7 in questo caso). Si può ottenere facilmente con `\override Staff.TimeSignature.style = #'single-number`, che cambia lo stile in modo permanente. Con `\revert Staff.TimeSignature.style`, questa impostazione può essere annullata. Per applicare lo stile a cifra singola (`single-number`) a una sola indicazione di tempo, si usa il comando `\override` preceduto da `\once`.

```
\relative c'' {
  \time 3/4
  c4 c c
  % Change the style permanently
  \override Staff.TimeSignature.style = #'single-number
  \time 2/4
  c4 c
  \time 3/4
  c4 c c
  % Revert to default style:
  \revert Staff.TimeSignature.style
```

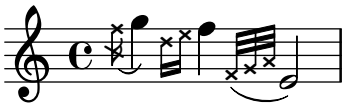
```
  \time 2/4
  c4 c
  % single-number style only for the next time signature
  \tweak style #'single-number \time 5/4
  c4 c c c c
  \time 2/4
  c4 c
}
```



Modificare l'aspetto degli abbellimenti di un intero brano

L'aspetto di tutte le espressioni contenute nei blocchi \grace di un brano può essere modificato con le funzioni `add-grace-property` e `remove-grace-property`. L'esempio seguente toglie la definizione della direzione di `Stem` nell'abbellimento, in modo che gli abbellimenti non siano sempre rivolti in su, e barra le teste di nota.

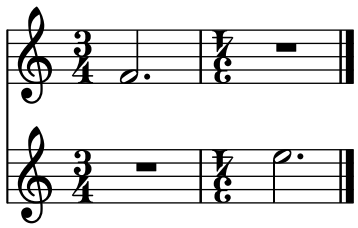
```
\relative c'' {
  \new Staff {
    $(remove-grace-property 'Voice 'Stem 'direction)
    $(add-grace-property 'Voice 'NoteHead 'style 'cross)
    \new Voice {
       \acciaccatura { f16 } g4
       \grace { d16 e } f4
       \appoggiatura { f,32 g a } e2
    }
  }
}
```



User-defined time signatures

New time signature styles can be defined. The time signature in the second measure is printed upside down in both staves.

```
#(add-simple-time-signature-style 'topsy-turvy
   (lambda (fraction)
     (make-rotate-markup 180 (make-compound-meter-markup fraction))))

<<
  \new Staff {
    \time 3/4 f'2.
    \override Score.TimeSignature.style = #'topsy-turvy
    \time 3/4 R2. \bar "|."
  }
  \new Staff {
    R2. e''
  }
>>
```



Using alternative flag styles

Alternative shapes for flags on eighth and shorter notes can be displayed by overriding the `stencil` property of `Flag`. LilyPond provides the following functions: `modern-straight-flag`, `old-straight-flag`, and `flat-flag`. Use `\revert` to restore the default shape.

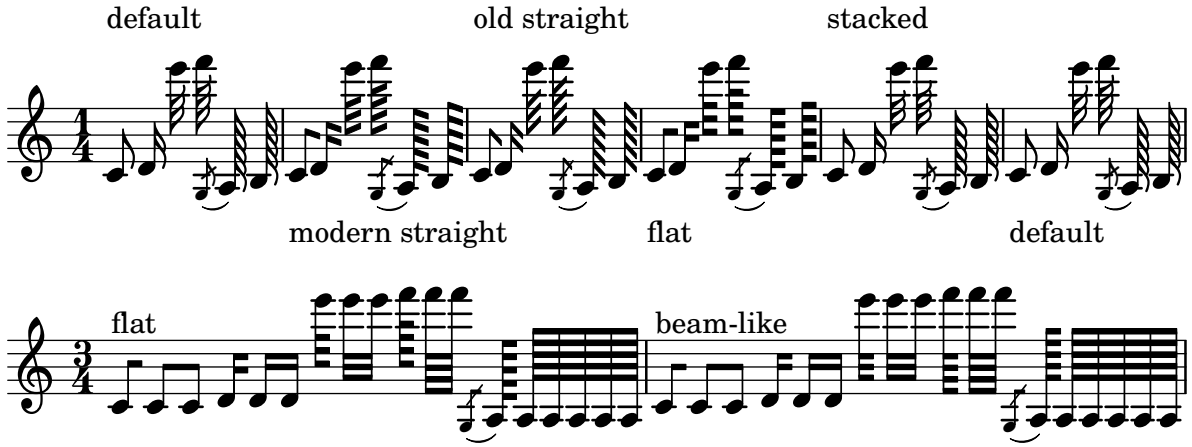
To get stacked (i.e., vertically more compact) flags, call the command `\flagStyleStacked`, which can be reset with `\flagStyleDefault`.

Overriding the `Flag` stencil does not change how flag elements are positioned vertically. This is especially noticeable for flat flags: LilyPond doesn't dynamically adjust the vertical gaps between flag elements in the same way as it does for beams. A possible solution to harmonize the appearance is to replace flat flags with half beams, as shown in the second staff; however, this can't be done automatically. In the code of this snippet, such half beams are entered with `@` as a prefix, for example `@c8`.

Be aware that half beams are *not* `Flag` grobs. This means in particular that modifying `Flag` properties won't have any effect on them (you have to use `Beam` properties instead), and properties for their associated `Stem` grob will also behave beam-like.

```
"@" =
#(define-music-function (music) (ly:music?)
  #{ \set stemLeftBeamCount = 0 $music [] #})

testnotes = {
  \autoBeamOff
  c8 d16 e''32 f64 \acciaccatura { g,,,8 } a128 b
}

\relative c' {
  \override TextScript.staff-padding = 6
  \time 1/4
    <>^"default" \testnotes
  \override Flag.stencil = #modern-straight-flag
    <>_"modern straight" \testnotes
  \override Flag.stencil = #old-straight-flag
    <>^"old straight" \testnotes
  \override Flag.stencil = #flat-flag
    <>_"flat" \testnotes
  \revert Flag.stencil

  \flagStyleStacked
    <>^"stacked" \testnotes
  \flagStyleDefault
    <>_"default" \testnotes
}

\relative c' {
```

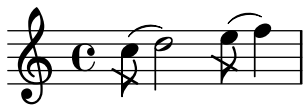
```
  \time 3/4
  \override Flag.stencil = #flat-flag

  <>^"flat" c8 c[ c] d16 d[ d] e''32 e[ e] f64 f[ f]
    \acciaccatura { g,,,8 } a128 a[ a a a a]
  <>^"beam-like" @c8 c[ c] @d16 d[ d] @e''32 e[ e] @f64 f[ f]
    \acciaccatura { g,,,8 } @a128 a[ a a a a]
}

\layout {
  indent = 0
  \context {
    \Score
    \override NonMusicalPaperColumn.line-break-permission = ##f
  }
}
```



Usare il gambo barrato degli abbellimenti con le teste normali

Il gambo barrato presente nelle acciaccature può essere applicato in altre situazioni.

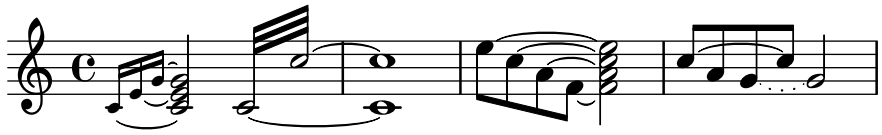
```
\relative c'' {
  \override Flag.stroke-style = "grace"
  c8( d2) e8( f4)
}
```



Usare le legature di valore con un arpeggio

Le legature di valore vengono usate talvolta per scrivere un arpeggio. In questo caso, le due note da legare devono non essere consecutive. Per ottenere tale risultato occorre impostare la proprietà `tieWaitForNote` su `#t`. Questa funzionalità serve anche a legare un tremolo a un accordo e in generale qualsiasi coppia di note consecutive.

```
\relative c' {
  \set tieWaitForNote = ##t
  \grace { c16[ ~ e ~ g] ~ } <c, e g>2
  \repeat tremolo 8 { c32 ~ c' ~ } <c c,>1
  e8 ~ c ~ a ~ f ~ <e' c a f>2
  \tieUp
  c8 ~ a
  \tieDown
  \tieDotted
  g8 ~ c g2
}
```



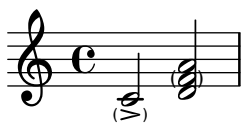
3 Expressive marks

See also Sezione “Expressive marks” in *Guida alla Notazione*.

Adding parentheses around an expressive mark or chordal note

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

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

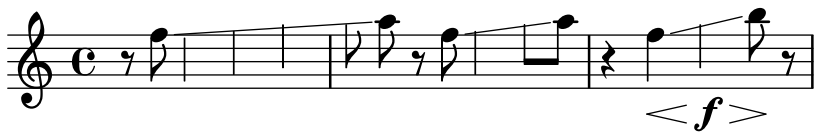


Aggiungere i segni di tempo per i glissandi lunghi

I battiti saltati nei glissandi molto lunghi vengono talvolta segnalati con delle indicazioni di tempo, che consistono solitamente in dei gambi privi di teste di nota. Questi gambi possono essere usati anche per contenere segni di espressione intermedi.

Se i gambi non si allineano bene al glissando, può essere necessario riposizionarli leggermente.

```
glissandoSkipOn = {
  \override NoteColumn.glissando-skip = ##t
  \hide NoteHead
  \override NoteHead.no-ledgers = ##t
}

glissandoSkipOff = {
  \revert NoteColumn.glissando-skip
  \undo \hide NoteHead
  \revert NoteHead.no-ledgers
}

\relative c'' {
  r8 f8\glissando \glissandoSkipOn f4 g a |
  a8\noBeam \glissandoSkipOff a8
    r8 f8\glissando \glissandoSkipOn g4 a8 \glissandoSkipOff a8 |
  r4 f\glissando\< \glissandoSkipOn a4\f\> \glissandoSkipOff b8\! r |
}
```



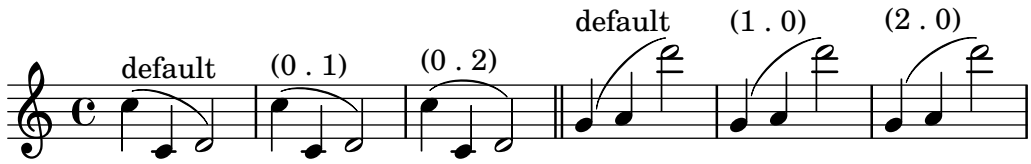
Adjusting slur positions vertically

Using `\override Slur.positions` it is possible to set the vertical position of the start and end points of a slur to absolute values (or rather, forcing LilyPond's slur algorithm to consider these values as desired). In many cases, this means a lot of trial and error until good values are found. You probably have tried the `\offset` command next just to find out that it doesn't work for slurs, emitting a warning instead.

The code in this snippet allows you to tweak the vertical start and end positions by specifying *relative* changes, similar to `\offset`.

Syntax: `\offsetPositions #'(`*dy1 . dy2*`)`

```
offsetPositions =
#(define-music-function (offsets) (number-pair?)
  #{
     \once \override Slur.control-points =
       #(lambda (grob)
          (match-let ((((_ . y1) _ _ (_ . y2))
                       (ly:slur::calc-control-points grob))
                      ((off1 . off2) offsets))
            (set! (ly:grob-property grob 'positions)
                  (cons (+ y1 off1) (+ y2 off2)))
            (ly:slur::calc-control-points grob)))
  #})

\relative c'' {
  c4(^"default" c, d2)
  \offsetPositions #'(0 . 1)
  c'4(^"(0 . 1)" c, d2)
  \offsetPositions #'(0 . 2)
  c'4(^"(0 . 2)" c, d2)
  \bar "||"
  g4(^"default" a d'2)
  \offsetPositions #'(1 . 0)
  g,,4(^"(1 . 0)" a d'2)
  \offsetPositions #'(2 . 0)
  g,,4(^"(2 . 0)" a d'2)
}
```



Cambiare la forma dei portamenti indeterminati verso il basso o verso l'alto

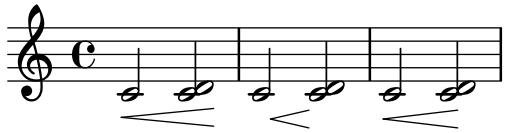
La proprietà `shortest-duration-space` può essere modificata per cambiare la forma dei portamenti indeterminati verso il basso o verso l'alto.

```
\relative c'' {
  \override Score.SpacingSpanner.shortest-duration-space = 4.0
  c2-\bendAfter 5
  c2-\bendAfter -4.75
  c2-\bendAfter 8.5
  c2-\bendAfter -6
}
```

Allineare le estremità delle forcelle alle direzioni di NoteColumn

Le estremità delle forcelle possono essere allineate alle direzioni `LEFT`, `CENTER` o `RIGHT` dei grob `NoteColumn` modificando la proprietà `endpoint-alignments`, che è costituita da una coppia di numeri che rappresentano le estremità sinistra e destra della forcella. `endpoint-alignments` devono essere direzioni (-1, 0 o 1). Valori diversi verranno trasformati emettendo un avviso. Non ha effetto quando l'estremità destra di una forcella termina su una pausa; in questo caso termina sempre sul margine sinistro della pausa.

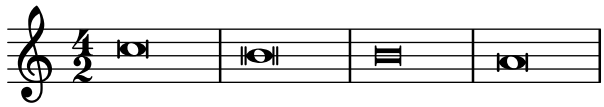
```
{
  c'2\< <c' d'>\! |
  \override Hairpin.endpoint-alignments = #'(1 . -1)
  c'2\< <c' d'>\! |
  \override Hairpin.endpoint-alignments = #`(,LEFT . ,CENTER)
  c'2\< <c' d'>\! |
}
```



Note brevi alternative

Le note brevi sono disponibili anche con due linee verticali su ciascun lato della testa invece di una sola e in stile barocco.

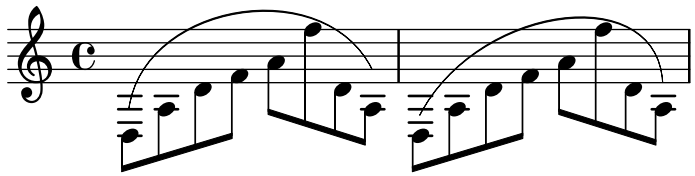
```
\relative c'' {
  \time 4/2
  c\breve |
  \override Staff.NoteHead.style = #'altdefault
  b\breve
  \override Staff.NoteHead.style = #'baroque
  b\breve
  \revert Staff.NoteHead.style
  a\breve
}
```



Asymmetric slurs

Slurs can be made asymmetric to match an asymmetric pattern of notes better.

```
slurNotes = { d,8( a' d f a f' d, a) }

\relative c' {
  \stemDown
  \slurUp
  \slurNotes
  \once \override Slur.eccentricity = #3.0
  \slurNotes
}
```

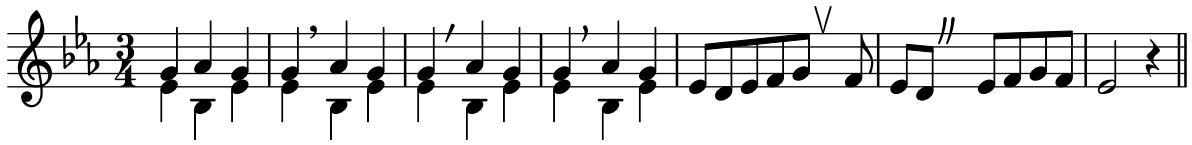


Breathing signs

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

```
\new Staff \relative c'' {
  \key es \major
  \time 3/4
  % this bar contains no \breathe
  << { g4 as g } \\ { es4 bes es } >> |
  % Modern notation:
  % by default, \breathe uses the rcomma, just as if saying:
  % \override BreathingSign.text =
  %   #(make-musicglyph-markup "scripts.rcomma")
  << { g4 as g } \\ { es4 \breathe bes es } >> |

  % rvarcomma and lvarcomma are variations of the default rcomma
  % and lcomma
  % N.B.: must use Staff context here, since we start a Voice below
  \override Staff.BreathingSign.text =
    \markup { \musicglyph "scripts.rvarcomma" }
  << { g4 as g } \\ { es4 \breathe bes es } >> |

  % raltcomma and laltcomma are alternative variations of the
  % default rcomma and lcomma
  \override Staff.BreathingSign.text =
    \markup { \musicglyph "scripts.raltcomma" }
  << { g4 as g } \\ { es4 \breathe bes es } >> |

  % vee
  \override BreathingSign.text =
    \markup { \musicglyph "scripts.uupbow" }
  es8[ d es f g] \breathe f |

  % caesura
```

```
  \override BreathingSign.text =
    \markup { \musicglyph "scripts.caesura.curved" }
  es8[ d] \breathe es[ f g f] |
  es2 r4 \bar "||"
}
```



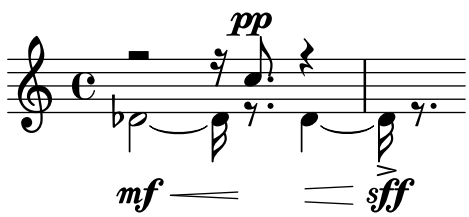
Broken crescendo hairpin

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

The markup command `with-dimensions` tells LilyPond to consider only the bottom edge of the rectangle when spacing it against the hairpin. The property `staff-padding` prevents the rectangle from fitting between the hairpin and staff.

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

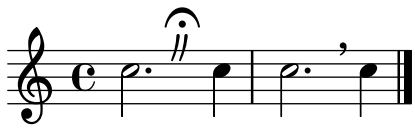
```
\relative c' {
  <<
    {
      \dynamicUp
      r2 r16 c'8.\pp r4
    }
    \\
    {
      \override DynamicLineSpanner.layer = #0
      des,2\mf\< ~
      \override TextScript.layer = #2
      \once\override TextScript.staff-padding = #6
      \once\override TextScript.vertical-skylines = #'()
      des16_\markup \with-dimensions #'(2 . 7) #'(0 . 0)
                    \with-color #white
                    \filled-box #'(2 . 7) #'(0 . 2) #0
      r8. des4 ~ des16->\sff r8.
    }
  >>
}
```



Caesura ("railtracks") with fermata

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

```
\relative c'' {
  c2.
  % construct the symbol
  \override BreathingSign.text = \markup {
    \override #'(direction . 1)
    \override #'(baseline-skip . 1.8)
    \dir-column {
      \translate #'(0.155 . 0)
        \center-align \musicglyph "scripts.caesura.curved"
      \center-align \musicglyph "scripts.ufermata"
    }
  }
  \breathe c4
  % set the breath mark back to normal
  \revert BreathingSign.text
  c2. \breathe c4
  \bar "|."
}
```



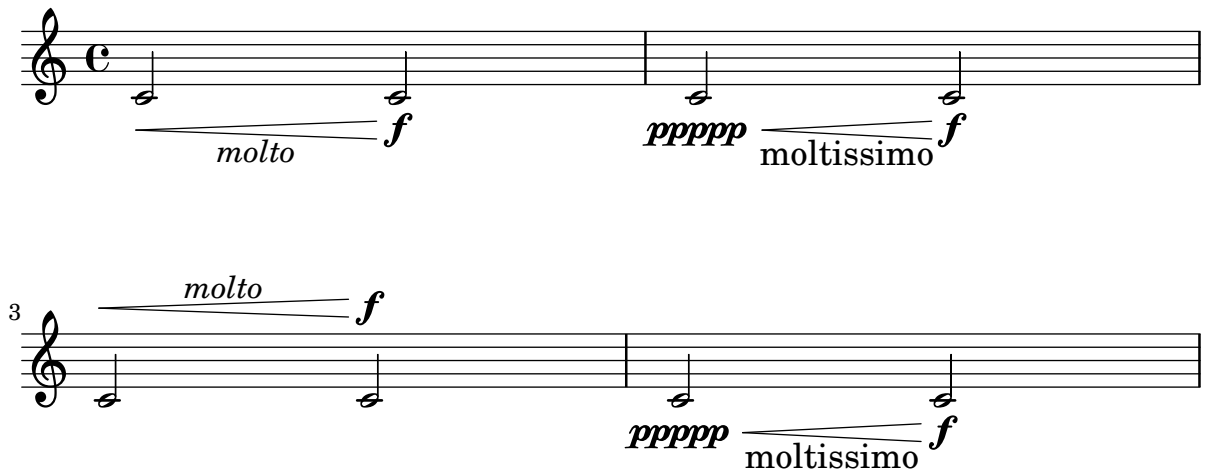
Center text below hairpin dynamics

This example provides a function to typeset a hairpin (de)crescendo with some additional text below it, such as “molto” or “poco”. The added text will change the direction according to the direction of the hairpin. The Hairpin is aligned to a `DynamicText` grob.

The example also illustrates how to modify the way an object is normally printed, using some Scheme code.

```
hairpinWithCenteredText =
#(define-music-function (text) (markup?)
  #{
    \once \override Voice.Hairpin.after-line-breaking =
      #(lambda (grob)
         (let* ((stencil (ly:hairpin::print grob))
                (par-y (ly:grob-parent grob Y))
                (dir (ly:grob-property par-y 'direction))
                (staff-line-thickness
                 (ly:output-def-lookup (ly:grob-layout grob)
                                       'line-thickness))
                (new-stencil
                 (ly:stencil-aligned-to
                  (ly:stencil-combine-at-edge
                   (ly:stencil-aligned-to stencil X CENTER)
                   Y dir
                   (ly:stencil-aligned-to
                    (grob-interpret-markup
                     grob
                     (make-fontsize-markup
                      (magnification->font-size
                       (+ (ly:staff-symbol-staff-space grob)
```

```
                    (/ staff-line-thickness 2)))
                  text))
                X CENTER))
              X LEFT))
            (staff-space (ly:output-def-lookup
             (ly:grob-layout grob) 'staff-space))
            (par-x (ly:grob-parent grob X))
            (dyn-text (grob::has-interface par-x
                                           'dynamic-text-interface))
            (dyn-text-stencil-x-length
             (if dyn-text
                 (interval-length
                  (ly:stencil-extent
                   (ly:grob-property par-x 'stencil) X))
                 0))
            (x-shift
             (if dyn-text (- (+ staff-space dyn-text-stencil-x-length)
                             (* 0.5 staff-line-thickness))
                 0)))
        (ly:grob-set-property! grob 'Y-offset 0)
        (ly:grob-set-property! grob
                               'stencil (ly:stencil-translate-axis
                                         new-stencil
                                         x-shift X))))
  #})

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

\relative c' {
  \hairpinMolto c2\< c\f
  \hairpinMore c2\ppppp\< c\f
  \break
  \hairpinMolto c2^\< c\f
  \hairpinMore c2\ppppp\< c\f
}
```

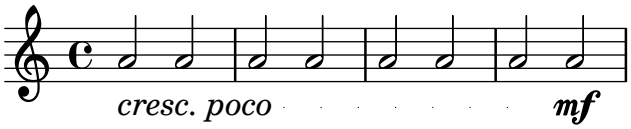


Cambiare gli stili del testo e degli estensori per le dinamiche testuali

Il testo usato per i *crescendo* e i *decrescendo* può essere cambiato modificando le proprietà di contesto `crescendoText` e `decrescendoText`.

Lo stile della linea dell'estensore può essere cambiato modificando la proprietà `'style` di `DynamicTextSpanner`. Il valore predefinito è `'dashed-line`; gli altri valori possibili sono `'line`, `'dotted-line` e `'none`.

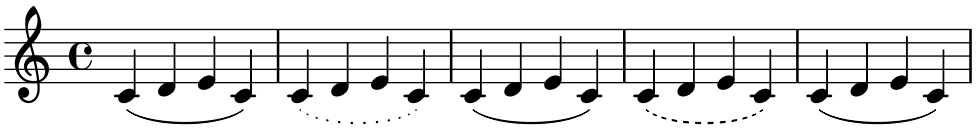
```
\relative c'' {
  \set crescendoText = \markup { \italic { cresc. poco } }
  \set crescendoSpanner = #'text
  \override DynamicTextSpanner.style = #'dotted-line
  a2\< a
  a2 a
  a2 a
  a2 a\mf
}
```



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

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

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



Cambiare il simbolo del segno di respiro

Il glifo del respiro può essere modificato sovrascrivendo la proprietà `text` dell'oggetto di formattazione `BreathingSign` con qualsiasi testo incluso in un blocco markup.

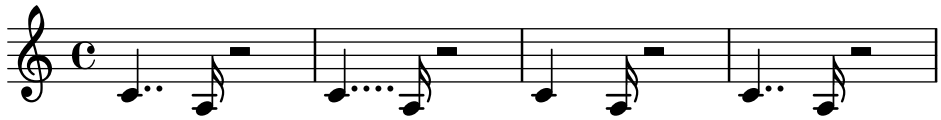
```
\relative c'' {
  c2
  \override BreathingSign.text =
    \markup { \musicglyph "scripts.rvarcomma" }
  \breathe
  d2
```

```
}
```

Modifica del numero di punti di aumentazione per nota

Il numero di punti di aumentazione su una singola nota può essere modificato in modo indipendente dai punti posizionati dopo la nota.

```
\relative c' {
  c4.. a16 r2 |
  \override Dots.dot-count = 4
  c4.. a16 r2 |
  \override Dots.dot-count = 0
  c4.. a16 r2 |
  \revert Dots.dot-count
  c4.. a16 r2 |
}
```

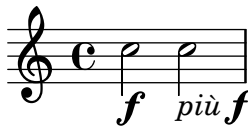


Combining dynamics with markup texts

Some dynamics may involve text indications (such as "più *f*" or "*p* subito"). These can be produced using a `\markup` block; the resulting object behaves like a `TextScript` grob.

See also "Combining dynamics with markup texts (2)".

```
piuF = \markup { \italic più \dynamic f }

\score {
  \relative c'' {
    c2\f c-\piuF
  }
}
```

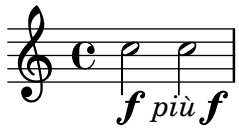


Combining dynamics with markup texts (2)

Some dynamics may involve text indications (such as "più *f*" or "*p* subito"). These can be produced using the `make-dynamic-script` Scheme function; the resulting object behaves like a `DynamicText` grob.

See also "Combining dynamics with markup texts".

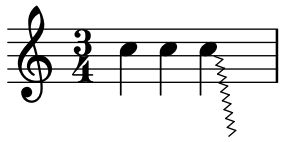
```
piuF = #(make-dynamic-script
          #{ \markup { \normal-text \italic più \dynamic f } #})

\score {
  \relative c'' {
    c2\f c\piuF
  }
}
```



Glissando contemporaneo

Un glissando contemporaneo senza una nota finale può essere creato usando una nota nascosta e un tempo di cadenza.

```
\relative c'' {
  \time 3/4
  \override Glissando.style = #'zigzag
  c4 c
  \cadenzaOn
  c4\glissando
  \hideNotes
  c,,4
  \unHideNotes
  \cadenzaOff
  \bar "|"
}
```



Controlling spanner visibility after a line break

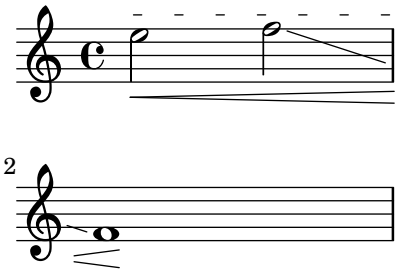
The visibility of spanners which end on the first note following a line break is controlled by the `after-line-breaking` callback `ly:spanner::kill-zero-spanned-time`.

For objects such as glissandos and hairpins, the default behaviour is to hide the spanner after a break; disabling the callback will allow the left-broken span to be shown.

Conversely, spanners which are usually visible, such as text spans, can be hidden by enabling the callback.

```
\paper {
  line-width = 50\mm
}

\relative c'' {
  \override Hairpin.to-barline = ##f
  \override Glissando.breakable = ##t
  % show hairpin
  \override Hairpin.after-line-breaking = ##t
```

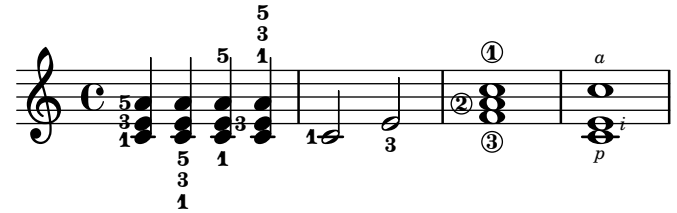
```
  % hide text span
  \override TextSpanner.after-line-breaking =
    #ly:spanner::kill-zero-spanned-time
  e2\<\startTextSpan
  % show glissando
  \override Glissando.after-line-breaking = ##t
  f2\glissando
  \break
  f,1\!\stopTextSpan
}
```



Controllare il posizionamento delle diteggiature di un accordo

Il posizionamento dei numeri della diteggiatura può essere regolato in modo preciso. Perché l'orientamento funzioni, occorre usare il costrutto per gli accordi <> anche per le note singole. Si può impostare in modo simile l'orientamento dei numeri di corda e delle diteggiature della mano destra.

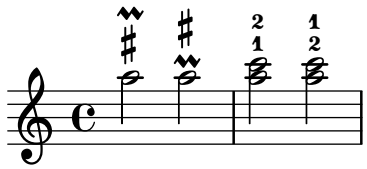
```
\relative c' {
  \set fingeringOrientations = #'(left)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(down)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(down right up)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(up)
  <c-1 e-3 a-5>4
  \set fingeringOrientations = #'(left)
  <c-1>2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



Controllo dell'ordine verticale degli script

L'ordine verticale degli script è determinato dalla proprietà `'script-priority`. Più il numero è piccolo, più sarà posto vicino alla nota. In questo esempio, il simbolo di *diesis* (oggetto `TextScript`) ha prima la priorità più bassa, dunque è posto più in basso nel primo esempio. Nel secondo, il *trillo* (oggetto `Script`) ha la priorità più bassa, quindi si trova all'interno. Quando due oggetti hanno la stessa priorità, l'ordine in cui sono inseriti determina quale viene prima.

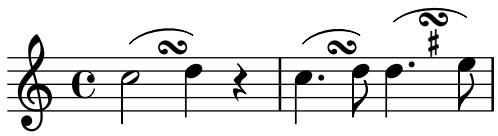
```
\relative c''' {
  \once \override TextScript.script-priority = -100
  a2^\prall^\markup { \sharp }

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

  \set fingeringOrientations = #'(up)
  <c-2 a-1>2
  <a-1 c\tweak script-priority -100 -2>2
}
```



Creare un gruppetto ritardato

Creare un gruppetto ritardato, dove la nota più bassa del gruppetto usa l'alterazione, richiede vari \override. La proprietà `outside-staff-priority` deve essere impostata su `#f`, perché altrimenti questa avrebbe la precedenza sulla proprietà `avoid-slur`. Cambiando la frazione `2/3` si aggiusta la posizione orizzontale.

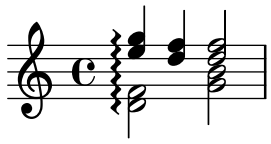
```
\relative c'' {
  \after 2*2/3 \turn c2( d4) r |
  \after 4 \turn c4.( d8)
  \after 4
  {
    \once \set suggestAccidentals = ##t
    \once \override AccidentalSuggestion.outside-staff-priority = ##f
    \once \override AccidentalSuggestion.avoid-slur = #'inside
    \once \override AccidentalSuggestion.font-size = -3
    \once \override AccidentalSuggestion.script-priority = -1
    \once \hideNotes
    cis8\turn \noBeam
  }
  d4.( e8)
}
```



Creare degli arpeggi che attraversano note appartenenti a voci diverse

Si può disegnare un *arpeggio* che attraversa delle note in voci diverse dello stesso rigo se si aggiunge l'incisore Span_arpeggio_engraver nel contesto Staff:

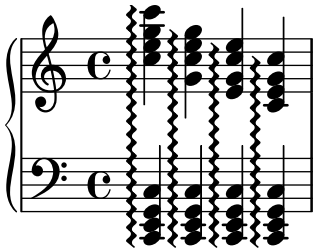
```
\new Staff \with {
  \consists "Span_arpeggio_engraver"
}
\relative c' {
  \set Staff.connectArpeggios = ##t
  <<
    { <e' g>4\arpeggio <d f> <d f>2 }
    \\
    { <d, f>2\arpeggio <g b>2 }
  >>
}
```



Creare degli arpeggi che attraversano il rigo del pianoforte

In un rigo per pianoforte (PianoStaff), è possibile far sì che un *arpeggio* attraversi i righi impostando la proprietà PianoStaff.connectArpeggios.

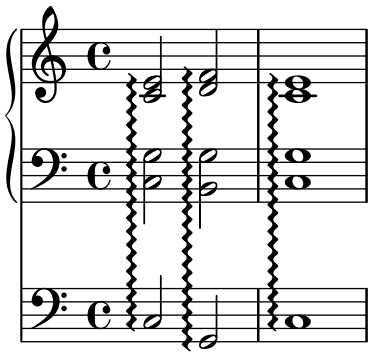
```
\new PianoStaff \relative c'' <<
  \set PianoStaff.connectArpeggios = ##t
  \new Staff {
    <c e g c>4\arpeggio
    <g c e g>4\arpeggio
    <e g c e>4\arpeggio
    <c e g c>4\arpeggio
  }
  \new Staff {
    \clef bass
    \*4 <c,, e g c>4\arpeggio
  }
>>
```



Creare degli arpeggi che attraversano i righi in altri contesti

Si possono creare *arpeggi* che attraversano i righi in contesti diversi da GrandStaff, PianoStaff e StaffGroup se l'incisore Span_arpeggio_engraver è incluso nel contesto Score.

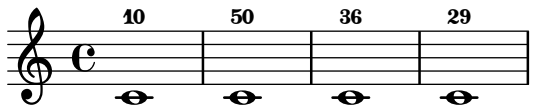
```
<<
  \new PianoStaff <<
    \new Voice \relative c' {
      <c e>2\arpeggio <d f>2\arpeggio
      <c e>1\arpeggio
    }
    \new Voice \relative c {
      \clef bass
      <c g'>2\arpeggio <b g'>2\arpeggio
      <c g'>1\arpeggio
    }
  >>

  \new Staff \relative c {
    \set Score.connectArpeggios = ##t
    \clef bass
    c2\arpeggio g\arpeggio
    c1\arpeggio
  }
>>

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



Creating double-digit fingerings

Creating fingerings larger than 5 is possible.

```
\relative c' {
  c1-10
  c1-50
  c1-36
  c1-29
}
```

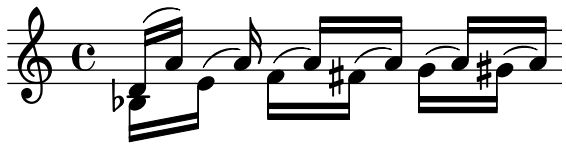


Creating slurs across voices

In some situations it is necessary to create slurs between notes from different voices. The solution is to add invisible notes to one of the voices, using `\hideNotes`.

This example is measure 235 of the Ciaconna from Bach's second partita for solo violin, BWV 1004.

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

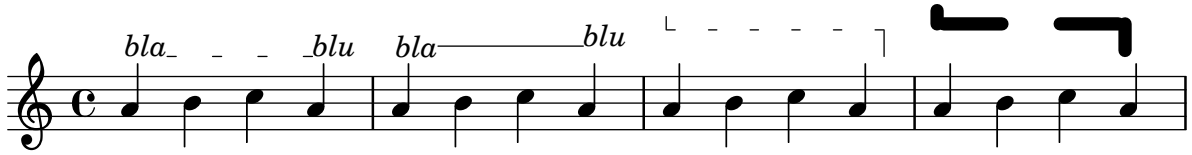


Creating text spanners

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

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

\relative c'' {
  \override TextSpanner.bound-details.left.text = #"bla"
  \override TextSpanner.bound-details.right.text = #"blu"
  a4 \startTextSpan
  b4 c
  a4 \stopTextSpan

  \override TextSpanner.style = #'line
  \once \override TextSpanner.bound-details.left.stencil-align-dir-y = #CENTER
  a4 \startTextSpan
  b4 c
  a4 \stopTextSpan
```

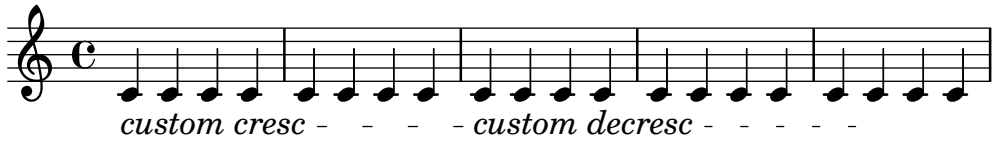
```
  \override TextSpanner.style = #'dashed-line
  \override TextSpanner.bound-details.left.text =
    \markup { \draw-line #'(0 . 1) }
  \override TextSpanner.bound-details.right.text =
    \markup { \draw-line #'(0 . -2) }
  \once \override TextSpanner.bound-details.right.padding = #-2
  a4 \startTextSpan
  b4 c
  a4 \stopTextSpan

  \override TextSpanner.dash-period = #10
  \override TextSpanner.dash-fraction = #0.5
  \override TextSpanner.thickness = #10
  a4 \startTextSpan
  b4 c
  a4 \stopTextSpan
}
```



Dynamics spanner with custom text

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.

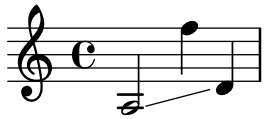
```
% Two functions for (de)crescendo spanners where you can explicitly
% give the spanner text.
mycresc =
#(define-music-function (mymarkup) (markup?)
   (make-music 'CrescendoEvent
               'span-direction START
               'span-type 'text
               'span-text mymarkup))
mydecresc =
#(define-music-function (mymarkup) (markup?)
   (make-music 'DecrescendoEvent
               'span-direction START
               'span-type 'text
               'span-text mymarkup))

\relative c' {
  c4-\mycresc "custom cresc" c4 c4 c4 |
  c4 c4 c4 c4 |
  c4-\mydecresc "custom decresc" c4 c4 c4 |
  c4 c4 c4 c4 |
  c4 c4\! c4 c4
}
```



Glissandi can skip grobs

`NoteColumn` grobs can be skipped over by glissandi.

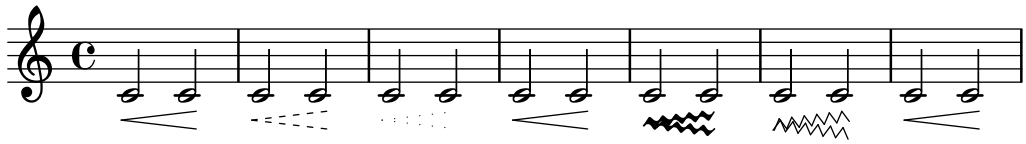
```
\relative c' {
  a2 \glissando
  \once \override NoteColumn.glissando-skip = ##t
  f''4 d,
}
```



Hairpins with different line styles

Hairpins can take any style from `line-interface`: `dashed-line`, `dotted-line`, `line`, `trill`, or `zigzag`.

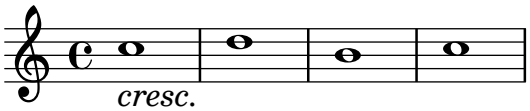
```
\relative c' {
  c2\< c\!
  \override Hairpin.style = #'dashed-line
  c2\< c\!
  \override Hairpin.style = #'dotted-line
  c2\< c\!
  \override Hairpin.style = #'line
  c2\< c\!
  \override Hairpin.style = #'trill
  c2\< c\!
  \override Hairpin.style = #'zigzag
  c2\< c\!
  \revert Hairpin.style
  c2\< c\!
}
```



Nascondere la linea di estensione per le dinamiche testuali

I cambi di dinamica in stile testuale (come *cresc.* e *dim.*) appaiono con una linea tratteggiata che mostra la loro estensione. Questa linea può essere soppressa nel modo seguente:

```
\relative c'' {
  \override DynamicTextSpanner.style = #'none
  \crescTextCresc
  c1\< | d | b | c\!
}
```



Horizontally aligning custom dynamics like "più f"

Some dynamic expressions involve additional text, like "sempre **pp**". Since dynamics are usually centered under the note, the \pp would be displayed way after the note it applies to.

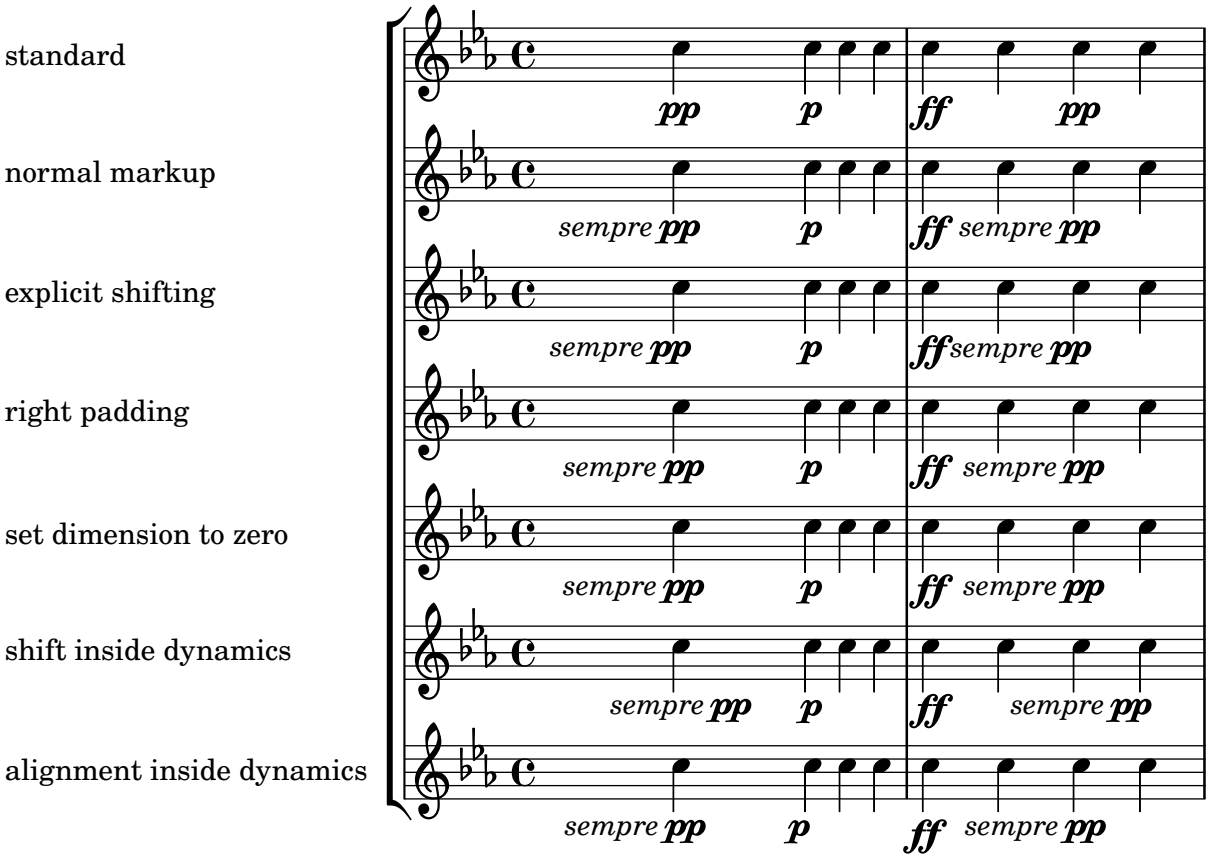
To correctly align the "sempre **pp**" horizontally so that it is aligned as if it were only the \pp, there are several approaches:

- Simply use `\once \override DynamicText.X-offset = #-9.2` before the note with the dynamics to manually shift it to the correct position. Drawback: This has to be done manually each time you use that dynamic markup...
- Add some padding (`#:hspace 7.1`) into the definition of your custom dynamic mark so that after LilyPond center-aligns it, it is already correctly aligned. Drawback: The padding really takes up that space and does not allow any other markup or dynamics to be shown in that position.
- Shift the dynamic script `\once \override ... .X-offset = ....` Drawback: `\once \override` is needed for every invocation!
- Set the dimensions of the additional text to 0 (using `#:with-dimensions '(0 . 0) '(0 . 0)`). Drawback: For LilyPond, "sempre" has no extent now. This means it might put other stuff there, causing collisions (which are not detected by LilyPond's collision detection algorithm!). There also seems to be some spacing, so it is not exactly the same alignment as without the additional text.
- Add an explicit shift directly inside the scheme function for the dynamic script.
- Set an explicit alignment inside the dynamic script. By default, this won't have any effect, only if one sets `X-offset`! Drawback: One needs to set `DynamicText.X-offset`, which will apply to all dynamic texts! Also, it is aligned at the right edge of the additional text, not at the center of \pp.

```
\paper {
  ragged-right = ##f
  indent = 5\cm
}

% Solution 1: Using a simple markup with a particular halign value
% Drawback: It's a markup, not a dynamic command, so \dynamicDown
%           etc. will have no effect
semppMarkup = \markup { \halign #1.4 \italic "sempre" \dynamic "pp" }

% Solution 2: Using a dynamic script & shifting with
%             \once \override ...X-offset = ..
% Drawback: \once \override needed for every invocation
semppK =
#(make-dynamic-script
```

```
  (markup #:line
          (#:normal-text
           #:italic "sempre"
           #:dynamic "pp")))

% Solution 3: Padding the dynamic script so the center-alignment
%             puts it at the correct position
% Drawback: the padding really reserves the space, nothing else can be there
semppT =
#(make-dynamic-script
  (markup #:line
          (#:normal-text
           #:italic "sempre"
           #:dynamic "pp"
           #:hspace 7.1)))

% Solution 4: Dynamic, setting the dimensions of the additional text to 0
% Drawback: To lilypond "sempre" has no extent, so it might put
%           other stuff there => collisions
% Drawback: Also, there seems to be some spacing, so it's not exactly the
%           same alignment as without the additional text
semppM =
#(make-dynamic-script
  (markup #:line
          (#:with-dimensions '(0 . 0) '(0 . 0)
                             #:right-align
                             #:normal-text
                             #:italic "sempre"
                             #:dynamic "pp")))

% Solution 5: Dynamic with explicit shifting inside the scheme function
semppG =
#(make-dynamic-script
  (markup #:hspace 0
          #:translate '(-18.85 . 0)
          #:line (#:normal-text
                  #:italic "sempre"
                  #:dynamic "pp")))

% Solution 6: Dynamic with explicit alignment. This has only effect
%             if one sets X-offset!
% Drawback: One needs to set DynamicText.X-offset!
% Drawback: Aligned at the right edge of the additional text,
%           not at the center of pp
semppMII =
#(make-dynamic-script
  (markup #:line (#:right-align
                  #:normal-text
                  #:italic "sempre"
                  #:dynamic "pp")))

\new StaffGroup <<
```

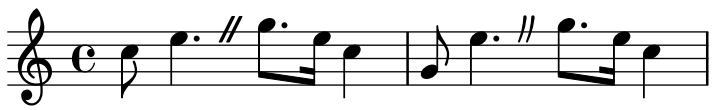
```
  \new Staff \with { instrumentName = "standard" }
    \relative c'' {
      \key es \major
      c4\pp c\p c c | c\ff c c\pp c
    }
  \new Staff \with {instrumentName = "normal markup" }
    \relative c'' {
      \key es \major
      c4-\semppMarkup c\p c c | c\ff c c-\semppMarkup c
    }
  \new Staff \with { instrumentName = "explicit shifting" }
    \relative c'' {
      \key es \major
      \once \override DynamicText.X-offset = #-9.2
      c4\semppK c\p c c
      c4\ff c
      \once \override DynamicText.X-offset = #-9.2
      c4\semppK c
    }
  \new Staff \with { instrumentName = "right padding" }
    \relative c'' {
      \key es \major
      c4\semppT c\p c c | c\ff c c\semppT c
    }
  \new Staff \with { instrumentName = "set dimension to zero" }
    \relative c'' {
      \key es \major
      c4\semppM c\p c c | c\ff c c\semppM c
    }
  \new Staff \with { instrumentName = "shift inside dynamics" }
    \relative c'' {
      \key es \major
      c4\semppG c\p c c | c\ff c c\semppG c
    }
  \new Staff \with { instrumentName = "alignment inside dynamics" }
    \relative c'' {
      \key es \major
      \override DynamicText.X-offset = #-1
      c4\semppMII c\p c c | c\ff c c\semppMII c
    }
>>

\layout { \override Staff.InstrumentName.self-alignment-X = #LEFT }
```



Inserire una cesura

I segni di cesura possono essere creati sovrascrivendo la proprietà `'text` dell'oggetto `BreathingSign`. È disponibile anche un segno di cesura curvo.

```
\relative c'' {
  \override BreathingSign.text = \markup {
    \musicglyph "scripts.caesura.straight"
  }
  c8 e4. \breathe g8. e16 c4

  \override BreathingSign.text = \markup {
    \musicglyph "scripts.caesura.curved"
  }
  g8 e'4. \breathe g8. e16 c4
}
```

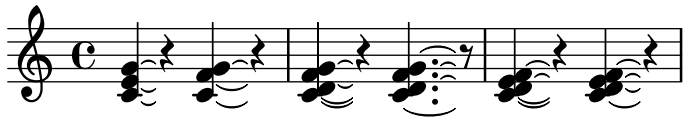


Laissez vibrer ties

Laissez vibrer ties have a fixed size. Their positioning can be tuned using the `tie-configuration` property.

See also snippet "Longer laissez vibrer ties".

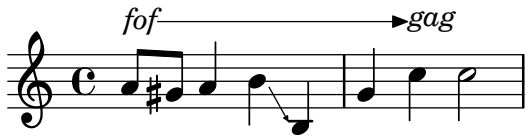
```
\relative c' {
  <c e g>4\laissezVibrer r <c f g>\laissezVibrer r
  <c d f g>4\laissezVibrer r <c d f g>4.\laissezVibrer r8

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



Line arrows

Arrows can be applied to text spanners and line spanners (such as glissandi).

```
\relative c'' {
  \override TextSpanner.bound-padding = #1.0
  \override TextSpanner.style = #'line
  \override TextSpanner.bound-details.right.arrow = ##t
  \override TextSpanner.bound-details.left.text = #"fof"
  \override TextSpanner.bound-details.right.text = #"gag"
  \override TextSpanner.bound-details.right.padding = #0.6

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

  \override Glissando.bound-details.right.arrow = ##t
  \override Glissando.arrow-length = #0.5
  \override Glissando.arrow-width = #0.25

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



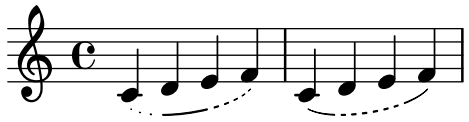
Legature di portamento con complesse strutture di tratteggio

Le legature di portamento possono avere schemi di tratteggio complessi definendo la proprietà `dash-definition`. `dash-definition` è una lista di `dash-elements`. Un `dash-element` è una lista di parametri che definiscono il comportamento del tratteggio per un segmento della legatura.

La legatura di portamento è definita come il parametro t della curva di bezier che va da 0 sul margine sinistro della legatura fino a 1 su quello destro. `dash-element` è una lista di `(inizio-t fine-t frazione-trattino punto-trattino)`. La regione della legatura di portamento che va da `inizio-t` a `fine-t` avrà una frazione `frazione-trattino` di ogni `punto-trattino` nero.

punto-trattino viene definito in spazi rigo. frazione-trattino è impostato su 1 per una legatura di portamento continua.

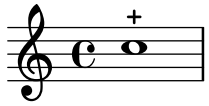
```
\relative c' {
  \once \override
    Slur.dash-definition = #'((  0  0.3  0.1 0.75)
                              (0.3  0.6  1   1   )
                              (0.65 1.0  0.4 0.75))
  c4( d e f)
  \once \override
    Slur.dash-definition = #'((0    0.25  1   1   )
                              (0.3  0.7   0.4 0.75)
                              (0.75 1.0   1   1   ))
  c4( d e f)
}
```

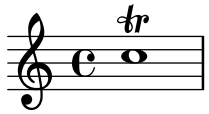


Modificare i valori predefiniti per le abbreviazioni delle articolazioni

Le abbreviazioni sono definite in 'ly/script-init.ly', dove sono assegnati valori predefiniti alle variabili dashHat, dashPlus, dashDash, dashBang, dashLarger, dashDot e dashUnderscore. Questi valori predefiniti possono essere modificati. Ad esempio, per associare l'abbreviazione -+ (dashPlus) al simbolo del *trillo* invece che al simbolo + predefinito, si assegna il valore trill alla variabile dashPlus:

```
\relative c'' { c1-+ }

dashPlus = \trill

\relative c'' { c1-+ }
```



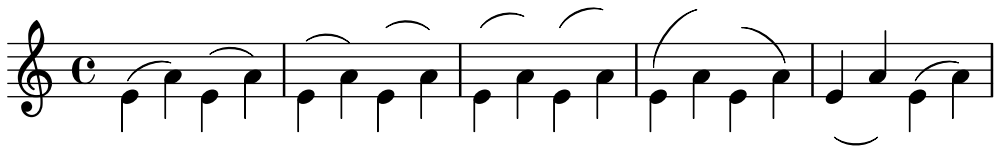


Moving slur positions vertically

The vertical position of a slur can be adjusted using the positions property of Slur. The property has 2 parameters, the first referring to the left end of the slur and the second to the right. The values of the parameters are not used by LilyPond to make an exact movement of the slur – instead it selects what placement of the slur looks best, taking into account the parameter values. Positive values move the slur up, and are appropriate for notes with stems down. Negative values move downward slurs further down.

See also snippet "Adjusting slur positions vertically".

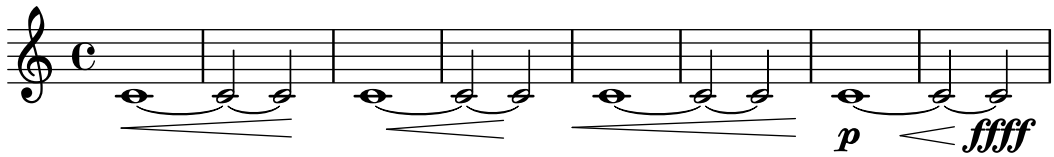
```
\relative c' {
  \stemDown
  e4( a)
  \override Slur.positions = #'(1 . 1)
  e4( a)
  \override Slur.positions = #'(2 . 2)
  e4( a)
  \override Slur.positions = #'(3 . 3)
  e4( a)
  \override Slur.positions = #'(4 . 4)
  e4( a)
  \override Slur.positions = #'(5 . 5)
  e4( a)
  \override Slur.positions = #'(0 . 5)
  e4( a)
  \override Slur.positions = #'(5 . 0)
  e4( a)
  \stemUp
  \override Slur.positions = #'(-5 . -5)
  e4( a)
  \stemDown
  \revert Slur.positions
  e4( a)
}
```



Spostare le estremità delle forcelle

Le estremità delle forcelle possono essere spostate in modo relativo alla loro posizione predefinita (offset) impostando la proprietà `shorten-pair` dell'oggetto `Hairpin`. Valori positivi spostano le estremità a destra, valori negativi le spostano a sinistra. Diversamente dalla proprietà `minimum-length`, questa proprietà modifica solo l'aspetto della forcella; non cambia la spaziatura orizzontale (inclusa la posizione delle dinamiche confinanti). Questo metodo è quindi utile per ritoccare una forcella entro lo spazio ad essa allocato.

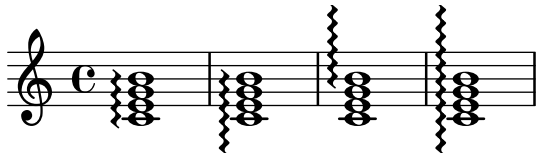
```
{
  c'1~\<
  c'2~ c'\!
  \once \override Hairpin.shorten-pair = #'(2 . 2)
  c'1~\<
  c'2~ c'\!
  \once \override Hairpin.shorten-pair = #'(-2 . -2)
  c'1~\<
  c'2~ c'\!
  c'1~\p-\tweak shorten-pair #'(2 . 0)\<
  c'2~ c'\ffff
}
```



Positioning arpeggios

If you need to extend or shorten an arpeggio, you can modify the upper and lower start positions independently.

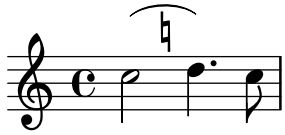
```
\relative c' {
  <c e g b>1\arpeggio
  \once \override Arpeggio.positions = #'(-5 . 0)
  <c e g b>1\arpeggio
  \once \override Arpeggio.positions = #'(0 . 5)
  <c e g b>1\arpeggio
  \once \override Arpeggio.positions = #'(-5 . 5)
  <c e g b>1\arpeggio
}
```



Posizionare il testo a margine dentro le legature di portamento

I testi a margine devono avere la proprietà `outside-staff-priority` impostata su false per poter apparire dentro le legature di portamento.

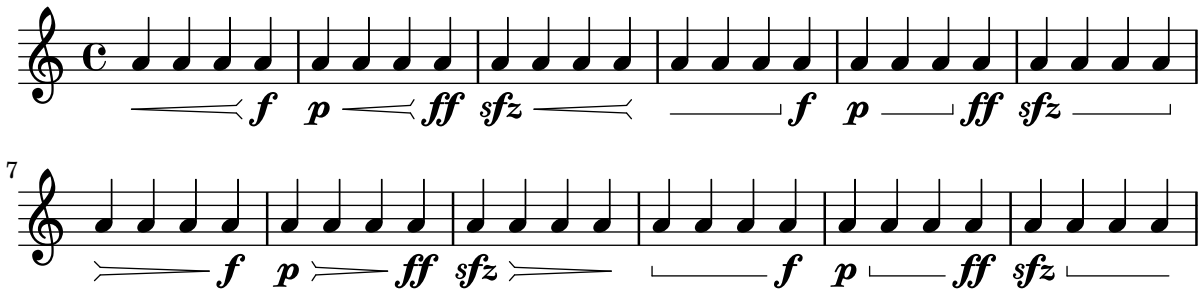
```
\relative c'' {
  \override TextScript.avoid-slur = #'inside
  \override TextScript.outside-staff-priority = ##f
  c2(^\markup { \halign #-10 \natural } d4.) c8
}
```



Stampare le forcelle in vari stili

Il segno di dinamica della forcella può avere diversi stili

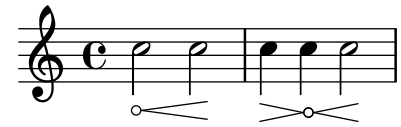
```
\relative c'' {
  \override Hairpin.stencil = #flared-hairpin
  a4\< a a a\f
  a4\p\< a a a\ff
  a4\sfz\< a a a\!
  \override Hairpin.stencil = #constante-hairpin
  a4\< a a a\f
  a4\p\< a a a\ff
  a4\sfz\< a a a\!
  \override Hairpin.stencil = #flared-hairpin
  a4\> a a a\f
  a4\p\> a a a\ff
  a4\sfz\> a a a\!
  \override Hairpin.stencil = #constante-hairpin
  a4\> a a a\f
  a4\p\> a a a\ff
  a4\sfz\> a a a\!
}
```



Forcelle con notazione al niente

Le forcelle di dinamica possono essere rappresentate con ua punta tonda (notazione “al niente”) impostando la proprietà `circled-tip` dell’oggetto `Hairpin` su `#t`.

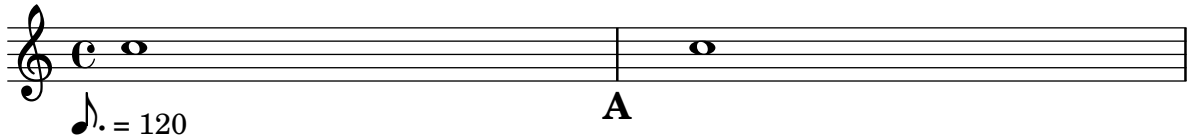
```
\relative c'' {
  \override Hairpin.circled-tip = ##t
  c2\< c\!
  c4\> c\< c2\!
}
```



Posizionare il metronomo e i numeri di chiamata sotto il rigo

Di norma, il metronomo e i numeri di chiamata vengono posizionati sopra il rigo. Per metterli sotto il rigo basta impostare correttamente la proprietà `direction` di `MetronomeMark` o `RehearsalMark`.

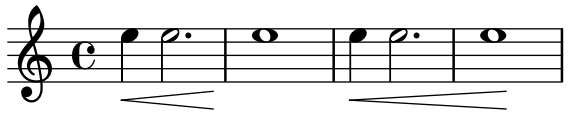
```
\layout {
  ragged-right = ##f
}

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

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



Impostare il comportamento delle forcelle sulle stanghette

Se la nota che termina una forcella si trova sul primo battito di una battuta, la forcella si ferma prima della stanghetta che precede la nota. Si può controllare questo comportamento modificando la proprietà `'to-barline`.

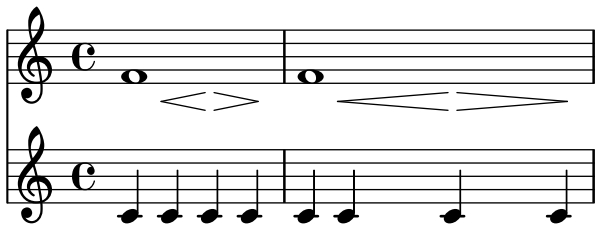
```
\relative c'' {
  e4\< e2.
  e1\!
  \override Hairpin.to-barline = ##f
  e4\< e2.
  e1\!
}
```



Impostare la lunghezza minima delle forcelle

Se le forcelle sono troppo corte, possono essere allungate modificando la proprietà `minimum-length` dell'oggetto `Hairpin`.

```
<<
  {
    \after 4 \< \after 2 \> \after 2. \! f'1
    \override Hairpin.minimum-length = 8
    \after 4 \< \after 2 \> \after 2. \! f'1
  }
  {
    \*8 c'4
  }
>>
```



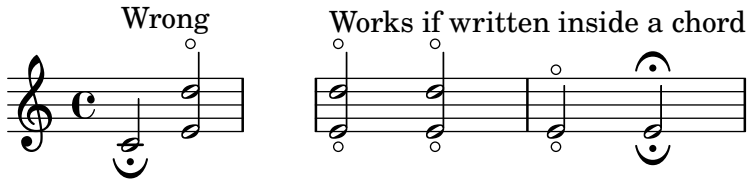
Showing the same articulation above and below a note or chord

By default, LilyPond does not allow the same articulation (an accent, a fermata, a flageolet, etc.) to be displayed above and below a note. For example, `c4_\fermata^\fermata` only shows a fermata below. The fermata above gets simply ignored.

However, one can stick scripts (just like fingerings) inside a chord, which means it is possible to have as many articulations as desired. This approach has the advantage that it ignores the stem and positions the articulation relative to the note head. This can be seen in the case of the flageolets in the snippet. To mimic the behaviour of scripts outside a chord, `add-stem-support` would be required.

The solution is thus to write the note as a chord and add the articulations inside of `<...>`, using the direction modifiers `^` and `_` as appropriate.

```
\relative c' {
  <>^"Wrong"
  c2_\fermata^\fermata % The second fermata is ignored!
  <e d'>2^\flageolet_\flageolet

  \stopStaff s1 \startStaff

  <>^"Works if written inside a chord"
  <e_\flageolet d'^\flageolet>2
  <e_\flageolet d'^\flageolet>2
  <e_\flageolet^\flageolet>2
  <e_\fermata^\fermata>2
}
```

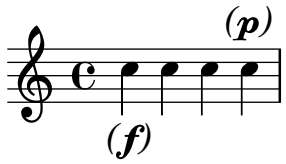


Slanted parentheses around dynamics

The easiest way to parenthesize dynamics is to use the normal `\parenthesize` command and adjust the font size, e.g., `{ c'4\tweak Parentheses.font-size 2 \parenthesize \f }`. However, this results in upright parentheses, while dynamic marks are normally slanted. This snippet gives a method to make the parentheses slanted as well.

```
paren =
#(define-event-function (dyn) (ly:event?)
   (make-dynamic-script
    #{ \markup \concat {
         \normal-text \italic \fontsize #2 (
         \pad-x #0.2 #(ly:music-property dyn 'text)
         \normal-text \italic \fontsize #2 )
```

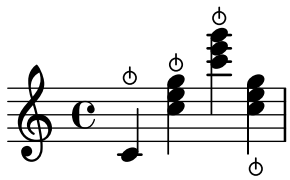
```
      }
    #}))

\relative c'' {
  c4\paren\f c c \dynamicUp c\paren\p
}
```



Snap pizzicato ("Bartok" pizzicato)

A snap pizzicato (also known as "Bartok pizzicato") is a "strong pizzicato where the string is plucked vertically by snapping and rebounds off the fingerboard of the instrument" (Wikipedia). It is denoted by a circle with a vertical line going from the center upwards outside the circle.

```
\relative c' {
  c4\snappizzicato
  <c' e g>4\snappizzicato
  <c' e g>4^\snappizzicato
  <c, e g>4_\snappizzicato
}
```

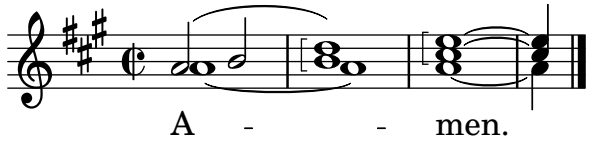


Using \arpeggioBracket to make divisi more visible

The `\arpeggioBracket` command can be used to indicate the division of voices where there are no stems to provide the information. This is often seen in choral music.

```
\include "english.ly"

\score {
  \relative c'' {
    \key a \major
    \time 2/2
    <<
      \new Voice = "upper"
      <<
        { \voiceOne \arpeggioBracket
          a2( b2
          <b d>1\arpeggio)
          <cs e>\arpeggio ~
          <cs e>4
        }
        \addlyrics { \lyricmode { A -- men. } }
      >>
      \new Voice = "lower"
```

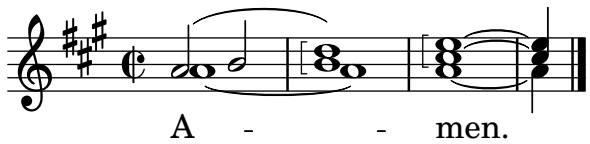
```
      { \voiceTwo
        a1 ~
        a
        a ~
        a4 \bar "|."
      }
    >>
  }
}
```



Using a bracket to clarify divisi

The \nonArpeggiato command can be used to indicate the division of voices where there are no stems to provide the information. This is often seen in choral music.

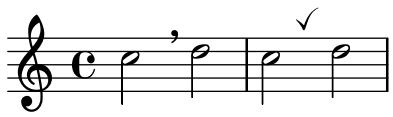
```
\include "english.ly"

\score {
  \relative c'' {
    \key a \major
    \time 2/2
    <<
      \new Voice = "upper" <<
        {
          \voiceOne
          a2( b2
          <b d>1\nonArpeggiato)
          <cs e>\nonArpeggiato ~
          <cs e>4
          \fine
        }
        \addlyrics { \lyricmode { A -- men. } }
      >>
      \new Voice = "lower" {
        \voiceTwo
        a1 ~
        a
        a ~
        a4
        \fine
      }
    >>
  }
}
```



Usare un segno di spunta come simbolo di respiro

La musica vocale e per fiati usa frequentemente il segno di spunta come segno di respiro. Questo indica un respiro che sottrae un po' di tempo alla nota precedente invece di prendere una piccola pausa, indicata dal segno di respiro rappresentato dalla virgola. Il segno può essere spostato un po' su per allontanarlo dal rigo.

```
\relative c'' {
  c2
  \breathe
  d2
  \override BreathingSign.Y-offset = #2.6
  \override BreathingSign.text =
    \markup { \musicglyph "scripts.tickmark" }
  c2
  \breathe
  d2
}
```



Uso delle doppie legature di portamento per gli accordi legati

Alcuni compositori scrivono due *legature di portamento* per indicare gli accordi legati. Si può ottenere questo risultato impostando `doubleSlurs`.

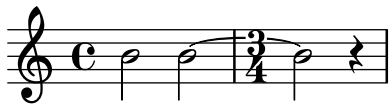
```
\relative c' {
  \set doubleSlurs = ##t
  <c e>4( <d f> <c e> <d f>)
}
```

Uso della proprietà whiteout

Qualsiasi oggetto grafico può essere posizionato sopra uno sfondo bianco per mascherare parti degli oggetti che si trovano sotto. Ciò può essere utile per migliorare l'aspetto delle collisioni in situazioni complesse in cui il riposizionamento degli oggetti è troppo difficile. Bisogna impostare esplicitamente la proprietà `layer` (livello) per controllare quali oggetti debbano essere mascherati dallo sfondo bianco.

In questo esempio la collisione della legatura di valore con l'indicazione di tempo viene migliorata mascherando la parte della legatura che incrocia l'indicazione di tempo impostando la proprietà `whiteout` di `TimeSignature`. Per farlo si sposta `TimeSignature` su un livello superiore a `Tie`, che viene lasciato al livello predefinito 1; e `StaffSymbol` viene spostato su un livello superiore a `TimeSignature` in modo che non venga mascherato.

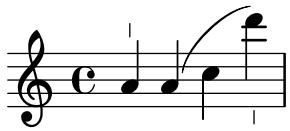
```
{
  \override Score.StaffSymbol.layer = 4
  \override Staff.TimeSignature.layer = 3
  b'2 b'~
  \once \override Staff.TimeSignature.whiteout = ##t
  \time 3/4
  b' r4
}
```



Vertical line as a baroque articulation mark

This short vertical line placed above the note is commonly used in baroque music. Its meaning can vary, but generally indicates notes that should be played with more "weight". The following example demonstrates how to achieve such a notation.

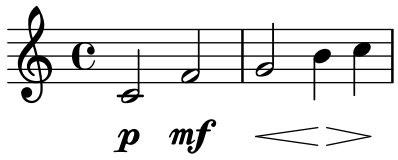
```
upline =
\tweak stencil
  #(lambda (grob)
    (grob-interpret-markup grob #{ \markup \draw-line #'(0 . 1) #}))
  \stopped

\relative c' {
  a'4^\upline a( c d')_\upline
}
```



Vertically aligning dynamics across multiple notes

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

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



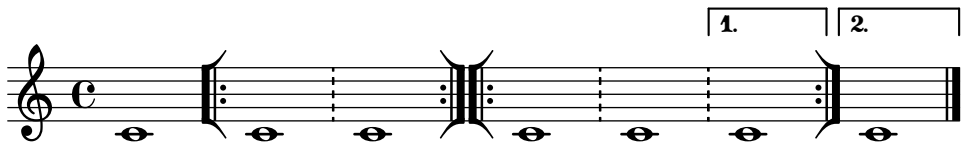
4 Repeats

See also Sezione “Repeats” in *Guida alla Notazione*.

Changing the default bar lines

Default bar lines can be changed when re-defined in a `Score` context.

```
\layout {
  \context {
    \Score
    % Changing the defaults from engraver-init.ly
    measureBarType = "!"
    startRepeatBarType = "[|:"
    endRepeatBarType = ":|]"
    doubleRepeatBarType = ":|][|:"
  }
}

{
  c'1
  \repeat volta 2 { c' c' }
  \repeat volta 2 { c' c' \alternative { \volta 1 { c' }
                                         \volta 2 { c' } } }
  \bar "|."
}
```

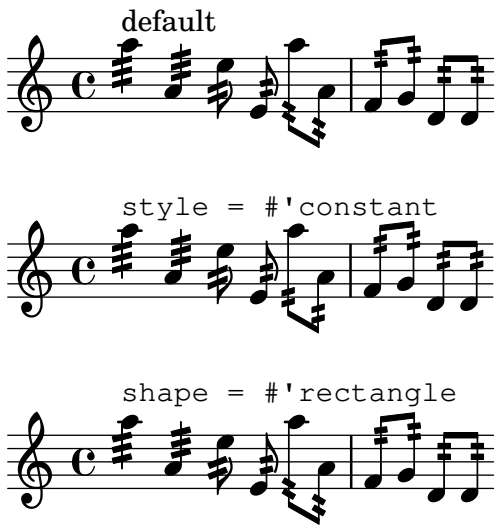


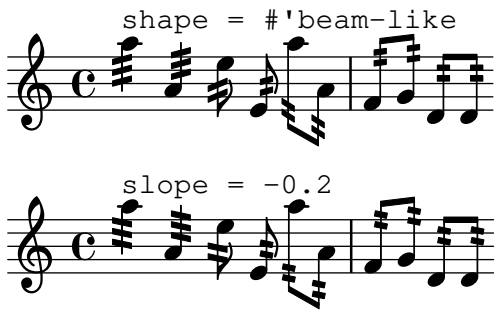
Controlling the appearance of tremolo slashes

Using various properties of the `StemTremolo` grob it is possible to control the appearance of tremolo slashes.

- Property `slope` sets the slope for tremolo slashes.
- Property `shape` determines whether tremolo slashes look like rectangles (value `rectangle`) or like very small beams (value `beam-like`).
- Property `style` sets both the slope and the shape depending on whether the note has flags, beams, or only a plain stem. This is in contrast to the previous two properties, which change the slope and shape unconditionally. There are two styles defined.
  - `default`: slashes for down-stem flags are longer and more sloped than slashes for up-stem flags; slashes on beamed notes have a rectangular shape and are parallel to the beam.
  - `constant`: all slashes are beam-like and have the same slope except for down-stem flags.

```
music = {
  a''4:32 a':
  e''8: \noBeam e':
  a'':[ a':]
  f':[ g':]
  d':[ d':]
}

\new Staff {
  <>^\markup "default"
  \music
}

\new Staff {
  <>^\markup \typewriter "style = #'constant"
  \override StemTremolo.style = #'constant
  \music
}

\new Staff {
  <>^\markup \typewriter "shape = #'rectangle"
  \override StemTremolo.shape = #'rectangle
  \music
}

\new Staff {
  <>^\markup \typewriter "shape = #'beam-like"
  \override StemTremolo.shape = #'beam-like
  \music
}

\new Staff {
  <>^\markup \typewriter "slope = -0.2"
  \override StemTremolo.slope = -0.2
  \music
}
```

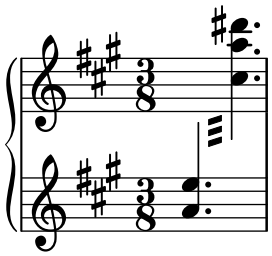




Tremoli attraverso i righi

Dato che `\repeat tremolo` si aspetta esattamente due argomenti musicali per i tremoli di accordi, la nota o l'accordo che cambiano rigo in un tremolo che attraversa i righi devono essere posti tra parentesi graffe insieme al comando `\change Staff`.

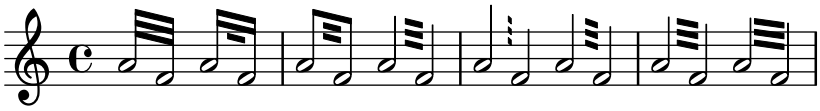
```
\new PianoStaff <<
  \new Staff = "up" \relative c'' {
    \key a \major
    \time 3/8
    s4.
  }
  \new Staff = "down" \relative c'' {
    \key a \major
    \time 3/8
    \voiceOne
    \repeat tremolo 6 {
      <a e'>32
      {
        \change Staff = "up"
        \voiceTwo
        <cis a' dis>32
      }
    }
  }
>>
```



Engraving tremolos with floating beams

If a tremolo's total duration is less than a quarter-note, or exactly a half note, or between a half note and a whole note, it is normally typeset with all beams touching the stems. Certain engraving styles typeset some of these beams as centered floating beams that do not touch the stems. The number of floating beams in this type of tremolo is controlled with the `gap-count` property of the `Beam` object, and the size of the gaps between beams and stems is set with the `gap` property.

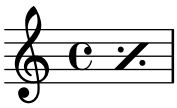
```
\relative c'' {
  \repeat tremolo 8 { a32 f }
  \override Beam.gap-count = #1
  \repeat tremolo 8 { a32 f }
  \override Beam.gap-count = #2
  \repeat tremolo 8 { a32 f }
  \override Beam.gap-count = #3
  \repeat tremolo 8 { a32 f }

  \override Beam.gap-count = #3
  \override Beam.gap = #1.33
  \repeat tremolo 8 { a32 f }
  \override Beam.gap = #1
  \repeat tremolo 8 { a32 f }
  \override Beam.gap = #0.67
  \repeat tremolo 8 { a32 f }
  \override Beam.gap = #0.33
  \repeat tremolo 8 { a32 f }
}
```



Ripetizioni con segni di percentuale isolati

Si possono stampare anche segni di percentuale isolati.

```
makePercent =
#(define-music-function (note) (ly:music?)
   "Make a percent repeat the same length as NOTE."
   (make-music 'PercentEvent
               'length (ly:music-length note)))

\relative c'' {
  \makePercent s1
}
```



Measure counters

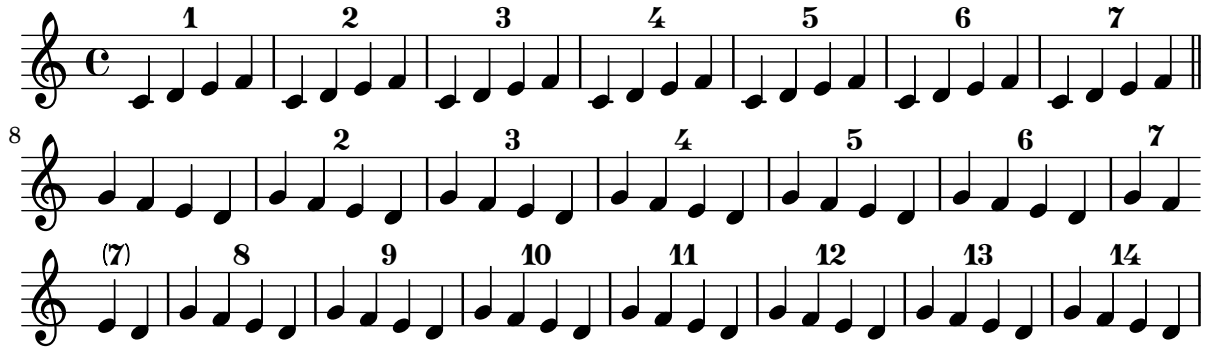
This snippet demonstrates the use of the `Measure_counter_engraver` to number groups of successive measures. Any stretch of measures may be numbered, whether consisting of repetitions or not.

The engraver must be added to the appropriate context. Here, a `Staff` context is used; another possibility is a `Dynamics` context.

The counter is begun with `\startMeasureCount` and ended with `\stopMeasureCount`. Numbering will start by default with 1, but this behavior may be modified by overriding the `count-from` property.

When a measure extends across a line break, the number will appear twice, the second time in parentheses.

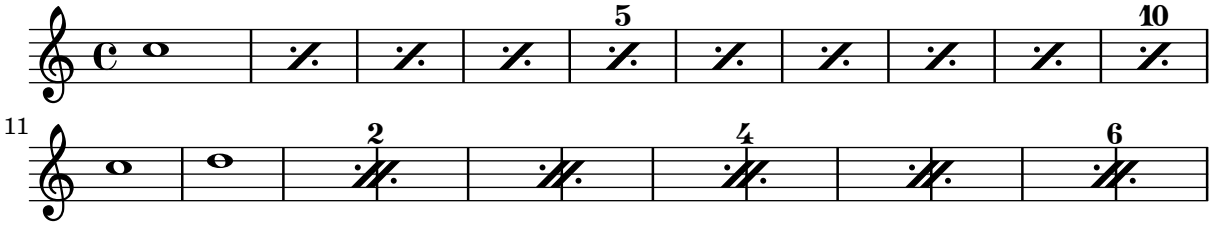
```
\layout {
  \context {
    \Staff
    \consists #Measure_counter_engraver
  }
}

\new Staff {
  \startMeasureCount
  \*7 { c'4 d' e' f' }
  \stopMeasureCount
  \bar "||"
  g'4 f' e' d'
  \override Staff.MeasureCounter.count-from = #2
  \startMeasureCount
  \*5 { g'4 f' e' d' }
  g'4 f'
  \bar ""
  \break
  e'4 d'
  \*7 { g'4 f' e' d' }
  \stopMeasureCount
}
```



Visibilità del conto della ripetizione con segno percentuale

I contatori della ripetizione con segno percentuale possono essere mostrati a intervalli regolari impostando la proprietà di contesto `repeatCountVisibility`.

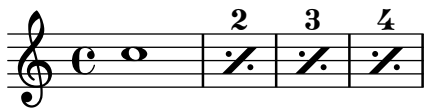
```
\relative c'' {
  \set countPercentRepeats = ##t
  \set repeatCountVisibility = #(every-nth-repeat-count-visible 5)
  \%10 c1 \break
  \set repeatCountVisibility = #(every-nth-repeat-count-visible 2)
  \%6 { c1 d1 }
}
```



Contatore della ripetizione con segno percentuale

Le ripetizioni di misura che hanno più di due ripetizioni possono avere un contatore se si cambia la proprietà opportuna, come mostra questo esempio:

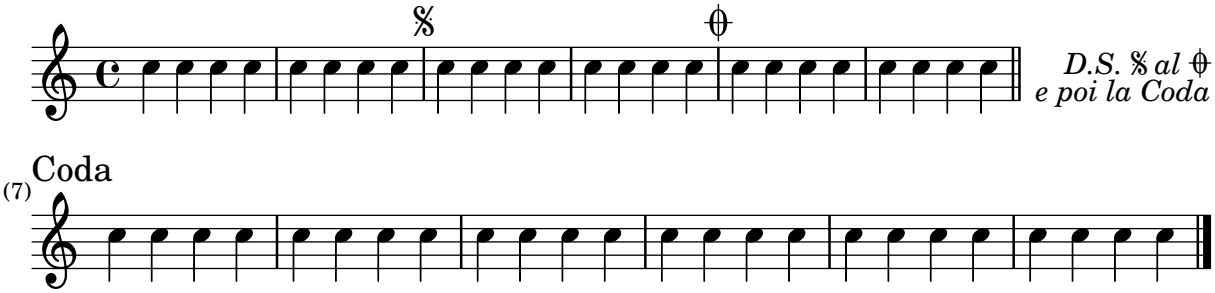
```
\relative c'' {
  \set countPercentRepeats = ##t
  \%4 c1
}
```



Positioning segno and coda (with line break)

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

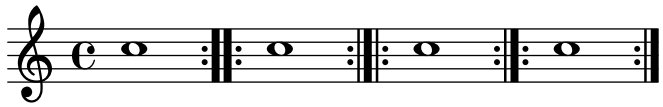
```
\relative c'' {
  c4 c c c | c c c c |
  \repeat segno 2 {
    c4 c c c | c c c c |
    \alternative {
      \volta 1 {
        c4 c c c | c c c c |
        % If you don't use \break at Coda, use \noBreak here
        % and after \bar "" below.
        \noBreak
        \section % double bar line
        \cadenzaOn % pause bar count
        \stopStaff % remove staff lines
        % Increasing the unfold counter will expand the staff-free space
        \repeat unfold 4 {
          s1
          \bar ""
        }
        % Place JumpScript where the staff would normally be.
        \once \override Score.JumpScript.outside-staff-priority = ##f
        \once \override Score.JumpScript.Y-offset = 0
        \startStaff % resume bar count
        \cadenzaOff % show staff lines again
      }
    }
  }
  \sectionLabel "Coda"
  % Show Coda on a new line
  \break
  \*6 { c4 c c c }
  \fine
}
```



Impostare la doppia ripetizione predefinita per le volte

Esistono tre diversi stili di doppie ripetizioni per le volte, che si possono impostare con `doubleRepeatBarType`.

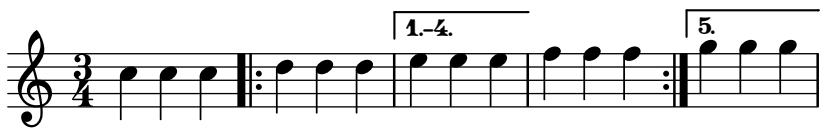
```
\relative c'' {
  \repeat volta 2 { c1 }
  \set Score.doubleRepeatBarType = ":..:"
  \repeat volta 2 { c1 }
  \set Score.doubleRepeatBarType = ":|.|:"
  \repeat volta 2 { c1 }
  \set Score.doubleRepeatBarType = ":|.:"
  \repeat volta 2 { c1 }
}
```



Accorciare le parentesi delle volte

Per impostazione predefinita, le parentesi delle volte si estendono per tutta l'alternativa, ma si possono accorciare impostando `voltaSpannerDuration`. Nell'esempio seguente, la parentesi dura una misura, che ha una durata di 3/4.

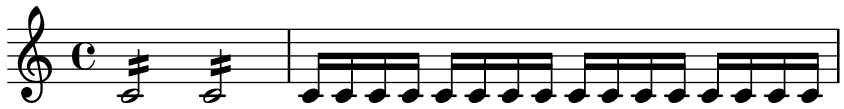
```
\fixed c'' {
  \time 3/4
  c4 c c
  \repeat volta 5 {
    d4 d d
    \alternative {
      \volta 1,2,3,4 {
        \once \override Score.VoltaBracket.musical-length =
          \musicLength 2.
        e4 e e
        f4 f f
      }
      \volta 5 {
        g4 g g } } }
}
```



Unfolding tremolo repeats

Currently, *note*:*duration*, which is more or less a shortcut for \repeat tremolo, is not unfolded by \unfoldRepeats (this is tracked in Issue #6145 (https://gitlab.com/lilypond/lilypond/-/issues/6145)). The function given in this snippet provides a workaround.

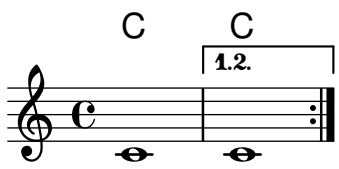
```
fixTremolos =
#(define-music-function (music) (ly:music?)
   (music-map
    (lambda (m)
      (let ((event (any (lambda (a)
                          (and (music-is-of-type? a 'tremolo-event)
                               a))
                        (ly:music-property m 'articulations))))
        (if event
            (let* ((total-tremolo-duration (ly:music-property m
                                                              'duration))
                   (tremolo-type (ly:music-property event
                                                    'tremolo-type))
                   (one-tremolo-note-duration
                    (ly:make-duration (ly:intlog2 tremolo-type)))
                   (tremolo-note-count
                    (/ tremolo-type (expt 2 (ly:duration-log
                                             total-tremolo-duration)))))
              (set! (ly:music-property m 'duration)
                    one-tremolo-note-duration)
              (set! (ly:music-property m 'articulations)
                    (delete! event (ly:music-property m 'articulations)))
              (make-music 'TremoloRepeatedMusic
                          'repeat-count tremolo-note-count
                          'element m))
            m)))
    music))

unfoldRepeats = \unfoldRepeats #'() \fixTremolos \etc

music = { \repeat tremolo 8 c'16 c'2:16 }

{
  \music
  \unfoldRepeats \music
}
```



Volta sotto gli accordi

Aggiungendo l'incisore Volta_engraver al rigo, è possibile inserire le volte sotto gli accordi.

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

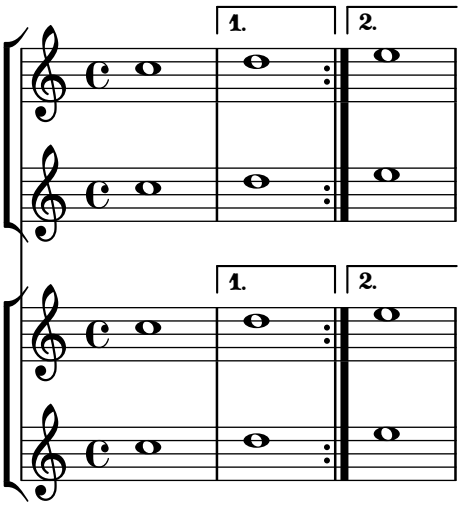


Volta brackets in multiple staves

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

`\repeat` and related commands should be present in all staves.

```
voltaMusic = \relative c'' {
  \repeat volta 2 {
    c1
    \alternative {
      \volta 1 { d1 }
      \volta 2 { e1 }
    }
  }
}

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

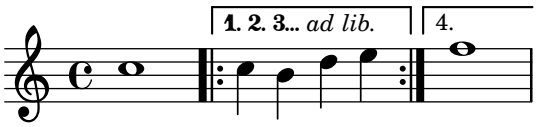


Volta text markup using repeatCommands

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

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

```
voltaAdLib = \markup { \volta-number { 1. 2. 3... } \italic { ad lib. } }

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



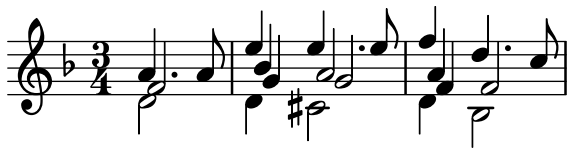
5 Simultaneous notes

See also Sezione “Simultaneous notes” in *Guida alla Notazione*.

Voci ulteriori per evitare le collisioni

In alcuni casi di musica polifonica complessa sono necessarie delle voci ulteriori per evitare le collisioni tra note. Se servono più di quattro voci parallele, si possono aggiungere altre voci definendo una variabile con la funzione Scheme function `context-spec-music`.

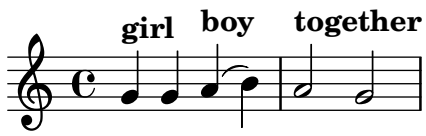
```
voiceFive = #(context-spec-music (make-voice-props-set 4) 'Voice)

\relative c'' {
  \time 3/4
  \key d \minor
  \partial 2
  <<
    \new Voice  {
      \voiceOne
      a4. a8
      e'4 e4. e8
      f4 d4. c8
    }
    \new Voice {
      \voiceTwo
      d,2
      d4 cis2
      d4 bes2
    }
    \new Voice {
      \voiceThree
      f'2
      bes4 a2
      a4 s2
    }
    \new Voice {
      \voiceFive
      s2
      g4 g2
      f4 f2
    }
  >>
}
```



Changing \partCombine texts

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

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

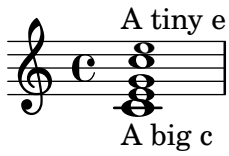


Changing a single note's size in a chord

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

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

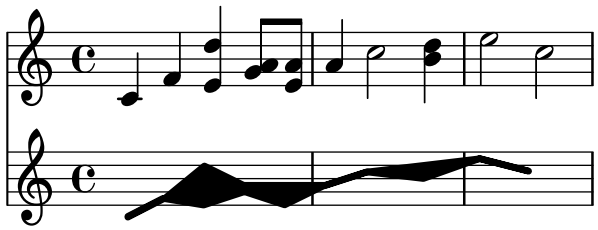
```
\relative c' {
  <\tweak font-size #+2 c e g c
   \tweak font-size #-2 e>1
   ^\markup { A tiny e }_\markup { A big c }
}
```



Clusters

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

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

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



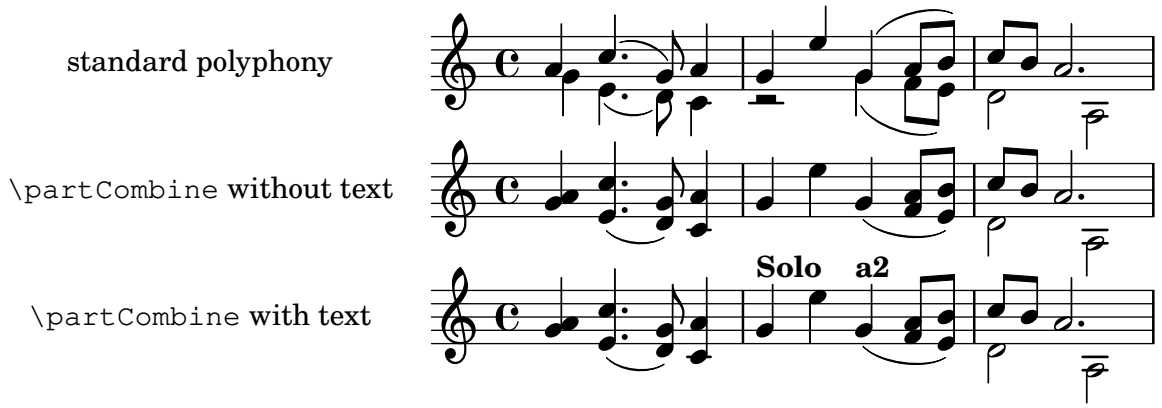
Combinare due parti sullo stesso rigo

Lo strumento di unione delle parti (il comando `\partCombine`) permette di combinare varie parti sullo stesso rigo. Indicazioni testuali come "solo" e "a2" sono aggiunte automaticamente; per toglierele basta impostare la proprietà `printPartCombineTexts` su `f`. Per le partiture vocali (inni), non c'è bisogno di aggiungere i testi "solo/a2", quindi dovrebbero essere disattivati. Tuttavia potrebbe convenire non usarlo se c'è una qualche parte solista, perché non verrebbe indicata. In tali casi è preferibile usare la notazione polifonica normale.

Questo frammento illustra i tre modi con cui due parti possono essere stampate su uno stesso rigo: normale polifonia, `\partCombine` senza testo e `\partCombine` con testo.

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

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

\score {
  <<
    \new Staff \with {
      instrumentName = "standard polyphony"
    } << \musicUp \\ \musicDown >>

    \new Staff \with {
      instrumentName =
        \markup { \typewriter "\\partCombine" without text}
      printPartCombineTexts = ##f
    } \partCombine \musicUp \musicDown

    \new Staff \with {
      instrumentName =
        \markup { \typewriter "\\partCombine" with text}
    } \partCombine \musicUp \musicDown
  >>

  \layout {
    indent = 6.0\cm
    \context {
```

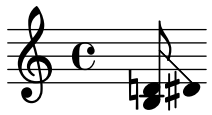
```
      \Score
      % Setting this to a large value avoids a bar line at the
      % beginning that would connect the three staves otherwise.
      \override SystemStartBar.collapse-height = 30
    }
  }
}
```



Displaying complex chords

Here is a way to display a chord where the same note is played twice with different accidentals.

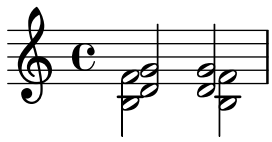
```
fixA = {
  \once \override Stem.length = #12
}

fixB = {
  \once \override NoteHead.X-offset = #1.7
  \once \override Stem.length = #7
  \once \override Stem.rotation = #'(45 0 0)
  \once \override Stem.extra-offset = #'(-0.1 . -0.2)
  \once \override Flag.style = #'no-flag
  \once \override Accidental.extra-offset = #'(4 . -.1)
}


\relative c' {
  << { \fixA <b d!>8 } \\ { \voiceThree \fixB dis } >> s
}
```



Forzare lo spostamento orizzonatale delle note

Quando il motore tipografico non riesce a risolvere una situazione, si può usare la sintassi che sovrascrive le decisioni tipografiche. L'unità di misura usata è lo spazio del rigo.

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



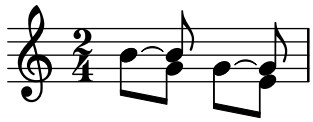
Making an object invisible using \hide

Applying `\hide` to a grob causes objects of this type to be printed with "invisible ink". They are not printed, but all of their other behavior is retained:

- the objects still take up space,
- they take part in collision resolution, and
- slurs, ties, and beams can be attached to them as usual.

This snippet demonstrates how to connect different voices using ties. Normally, ties only connect two notes in the same voice. By introducing a tie in a different voice, and blanking the first up-stem in that voice, the tie appears to cross voices.

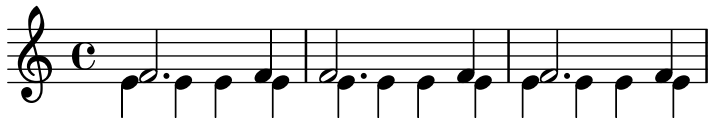
```
\relative {
  \time 2/4
  <<
    {
      \once \hide Stem
      \once \override Stem.length = #8
      b'8 ~ 8\noBeam
      \once \hide Stem
      \once \override Stem.length = #8
      g8 ~ 8\noBeam
    }
    \\
    {
      b8 g g e
    }
  >>
}

\paper {
  line-width = 40\mm
  ragged-right = ##f
}
```



Spostare le note puntate in polifonia

Quando una nota puntata della voce più alta viene spostata per evitare una collisione con una nota di un'altra voce, il comportamento predefinito è spostare la nota più alta a destra. Tale comportamento può essere modificato tramite la proprietà `prefer-dotted-right` di `NoteCollision`.

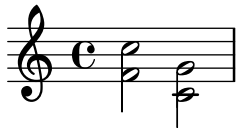
```
\new Staff \relative c' <<
  {
    f2. f4
    \override Staff.NoteCollision.prefer-dotted-right = ##f
    f2. f4
    \override Staff.NoteCollision.prefer-dotted-right = ##t
    f2. f4
  }
  \\
  { e4 e e e e e e e e e e }
>>
```



Suppressing warnings for clashing note columns

If notes from two voices with stems in the same direction are placed at the same position, and both voices have no shift or the same shift specified, the error message "warning: ignoring too many clashing note columns" appears when compiling the LilyPond file. This message can be suppressed by setting the `ignore-collision` property of the `NoteColumn` object to `#t`. Please note that this does not just suppress warnings but stops LilyPond trying to resolve collisions at all and so may have unintended results unless used with care.

```
ignore = \override NoteColumn.ignore-collision = ##t

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



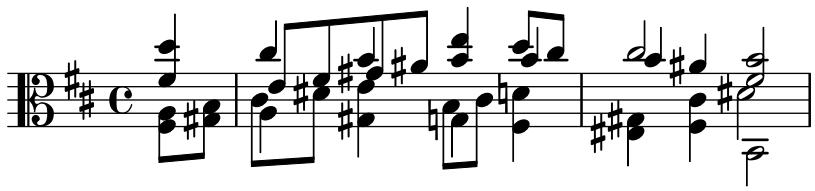
Two \partCombine pairs on one staff

The `\partCombine` function takes two music expressions, each containing a part, and distributes them among four `Voice` contexts named "one", "two", "solo", and "shared", depending on when and how the parts are merged into a common voice.

Variants of \partCombine are \partCombineUp and \partCombineDown to produce up-stem and down-stem merging of two voices, respectively. Combining them to squeeze four parts into a single staff, however, need some special setup, which this snippet defines accordingly.

```
customPartCombineUp =
#(define-music-function (part1 part2) (ly:music? ly:music?)
  "Make an up-stem `VoiceBox` context that combines PART1 and PART2.

The context is called 'Up'; internally, the function calls
`\\partCombineUp`."
  #{
    \new VoiceBox = "Up" <<
      \context Voice = "one" { \voiceOne }
      \context Voice = "two" { \voiceThree }
      \context Voice = "shared" { \voiceOne }
      \context Voice = "solo" { \voiceOne }
      \context NullVoice = "null" {}
      \partCombine #part1 #part2
    >>
  #})

customPartCombineDown =
#(define-music-function (part3 part4) (ly:music? ly:music?)
  "Make a down-stem `VoiceBox` context that combines PART3 and PART4.

The context is called 'Down'; internally, the function calls
`\\partCombineDown`."
  #{
    \new VoiceBox = "Down" <<
      \set VoiceBox.soloText = #"Solo III"
      \set VoiceBox.soloIIText = #"Solo IV"
      \context Voice ="one" { \voiceFour }
      \context Voice ="two" { \voiceTwo }
      \context Voice ="shared" { \voiceFour }
      \context Voice ="solo" { \voiceFour }
      \context NullVoice = "null" {}
      \partCombine #part3 #part4
    >>
  #})

soprano = { d'4 | cis'  b  e'  d'8 cis' | cis'2 b }
alto = { fis4 | e8 fis gis ais b4 b | b ais fis2 }
tenor = { a8 b | cis' dis' e'4 b8 cis' d'4 | gis cis' dis'2 }
bass = { fis8 gis | a4 gis g fis | eis fis b,2 }

\new Staff <<
  \key b\minor
  \clef alto
  \partial 4
  \transpose b b' \customPartCombineUp \soprano \alto
  \customPartCombineDown \tenor \bass
>>
```

```
\layout {
  \context {
    \Staff
    \accepts "VoiceBox"
  }
  \context {
    \name "VoiceBox"
    \type "Engraver_group"
    \defaultchild "Voice"
    \accepts "Voice"
    \accepts "NullVoice"
  }
}
```



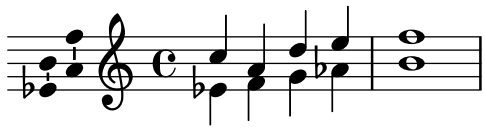
6 Staff notation

See also Sezione “Staff notation” in *Guida alla Notazione*.

Un ambitus per voce

L’ambitus può essere specificato per voce. In tal caso occorre spostarlo manualmente per evitare collisioni.

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

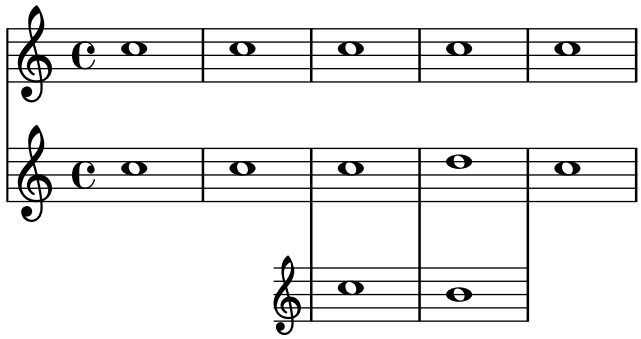


Adding an extra staff

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

```
\score {
  <<
    \new Staff \relative c'' {
      c1 | c | c | c | c
    }
    \new StaffGroup \relative c'' {
      \new Staff {
        c1 | c
        <<
          { c1 | d }
          \new Staff {
            \once \omit Staff.TimeSignature
            c1 | b
          }
        >>
        c1
      }
    }
  >>
```

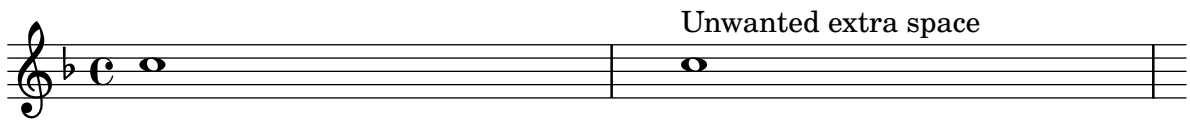
```
}
```

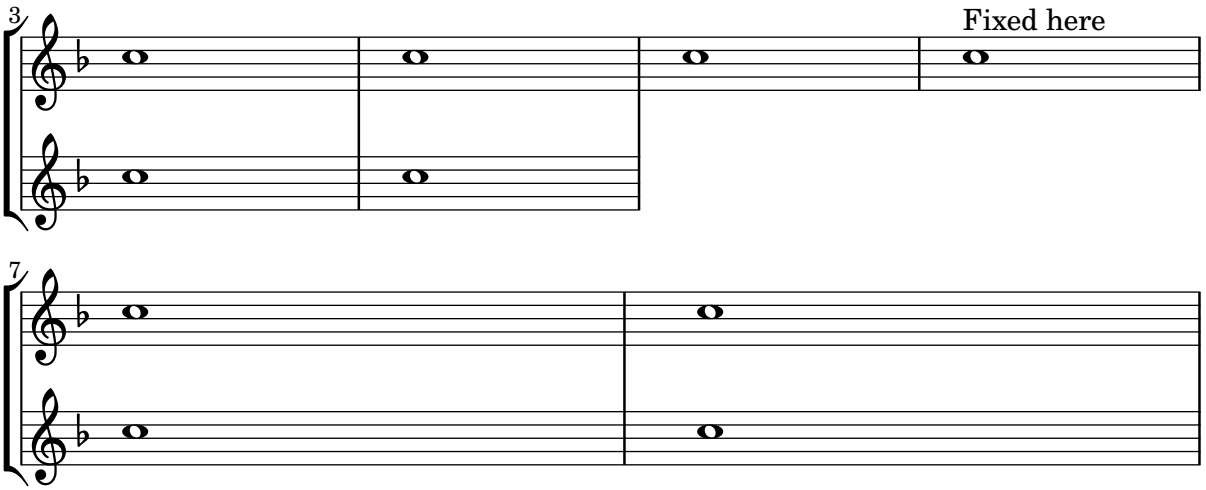


Adding an extra staff at a line break

When adding a new staff at a line break, some extra space is unfortunately added at the end of the line before the break (to fit in a key signature change, which is never printed anyway). The workaround is to set the `explicitKeySignatureVisibility` property of the `Staff` grob as is shown in the example.

```
\score {
  \new StaffGroup \relative c'' {
    \new Staff
    \key f \major
    c1 c^"Unwanted extra space" \break
    << { c1 | c }
       \new Staff {
         \key f \major
         \once \omit Staff.TimeSignature
         c1 | c
       }
    >>
    c1 | c^"Fixed here" \break
    << { c1 | c }
       \new Staff {
         \once \set Staff.explicitKeySignatureVisibility =
           #end-of-line-invisible
         \key f \major
         \once \omit Staff.TimeSignature
         c1 | c
       }
    >>
  }
}
```





Adding indicators to staves which get split after a break

This snippet defines the commands \splitStaffBarLine, \convUpStaffBarLine, and \convDownStaffBarLine. These add arrows at a bar line to denote that several voices sharing a staff will each continue on a staff of their own in the next system, or that voices split in this way recombine.

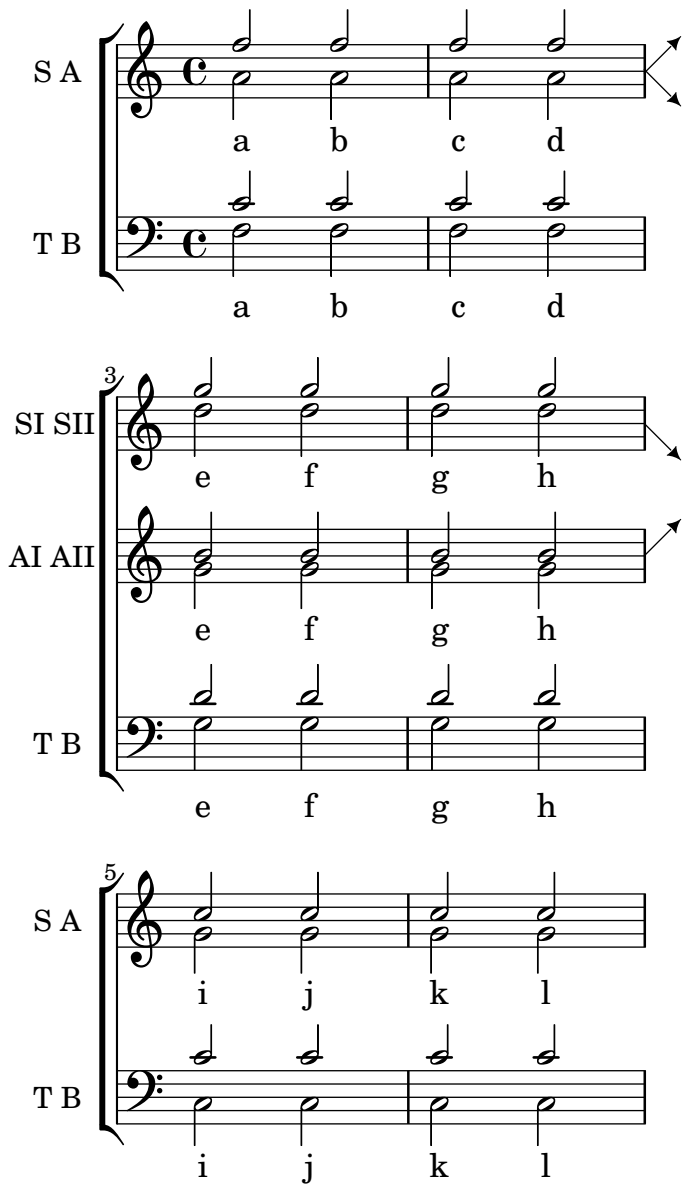
Note that the implementation in this snippet draws dimensionless arrows into the right margin. For normal printing, this doesn't cause problems. However, it is necessary to increase the bounding box horizontally if you render the code as an image to avoid cropping, as demonstrated below.

```
#(define-markup-command (arrow-at-angle layout props angle-deg length fill)
   (number? number? boolean?)
   (let* ((PI-OVER-180 (/ (atan 1 1) 34))
          (degrees->radians (lambda (degrees) (* degrees PI-OVER-180)))
          (angle-rad (degrees->radians angle-deg))
          (target-x (* length (cos angle-rad)))
          (target-y (* length (sin angle-rad))))
     (interpret-markup layout props
       (markup
        #:translate (cons (/ target-x 2) (/ target-y 2))
        #:rotate angle-deg
        #:translate (cons (/ length -2) 0)
        #:concat (#:draw-line (cons length 0)
                  #:arrow-head X RIGHT fill)))))

splitStaffBarLineMarkup = \markup \with-dimensions #'(0 . 0) #'(0 . 0) {
  \combine
  \arrow-at-angle #45 #(sqrt 8) ##t
  \arrow-at-angle #-45 #(sqrt 8) ##t
}

splitStaffBarLine = {
  \once \override Staff.BarLine.stencil =
  #(lambda (grob)
     (ly:stencil-combine-at-edge
      (ly:bar-line::print grob)
      X RIGHT
```

```
      (grob-interpret-markup grob splitStaffBarLineMarkup)
      0))
  \break
}

convDownStaffBarLine = {
  \once \override Staff.BarLine.stencil =
  #(lambda (grob)
     (ly:stencil-combine-at-edge
      (ly:bar-line::print grob)
      X RIGHT
      (grob-interpret-markup grob #{
        \markup\with-dimensions #'(0 . 0) #'(0 . 0) {
          \translate #'(0 . -.13)\arrow-at-angle #-45 #(sqrt 8) ##t
        }#})
      0))
  \break
}

convUpStaffBarLine = {
  \once \override Staff.BarLine.stencil =
  #(lambda (grob)
     (ly:stencil-combine-at-edge
      (ly:bar-line::print grob)
      X RIGHT
      (grob-interpret-markup grob #{
        \markup\with-dimensions #'(0 . 0) #'(0 . 0) {
          \translate #'(0 . .14)\arrow-at-angle #45 #(sqrt 8) ##t
        }#})
      0))
  \break
}

\paper {
  indent = 10\mm
  short-indent = 10\mm
  line-width = 8\cm
}

separateSopranos = {
  \set Staff.instrumentName = "AI AII"
  \set Staff.shortInstrumentName = "AI AII"
  \splitStaffBarLine
  \change Staff = "up"
}
convSopranos = {
  \convDownStaffBarLine
  \change Staff = "shared"
  \set Staff.instrumentName = "S A"
  \set Staff.shortInstrumentName = "S A"
}
```

```
sI = {
  \voiceOne
  \*4 f''2
  \separateSopranos
  \*4 g''2
  \convSopranos
  \*4 c''2
}
sII = {
  s1*2
  \voiceTwo
  \change Staff = "up"
  \*4 d''2
}
aI = {
  \voiceTwo
  \*4 a'2
  \voiceOne
  \*4 b'2
  \convUpStaffBarLine
  \voiceTwo
  \*4 g'2
}
aII = {
  s1*2
  \voiceTwo
  \*4 g'2
}
ten = {
  \voiceOne
  \*4 c'2
  \*4 d'2
  \*4 c'2
}
bas = {
  \voiceTwo
  \*4 f2
  \*4 g2
  \*4 c2
}

\markup \pad-x #3  % avoid cropping
  \score {
    <<
      \new ChoirStaff <<
        \new Staff = up \with {
          instrumentName = "SI SII"
          shortInstrumentName = "SI SII"
        } {
          s1*4
        }
```

```
        \new Staff = shared \with {
          instrumentName = "S A"
          shortInstrumentName = "S A"
        } <<
          \new Voice = sopI \sI
          \new Voice = sopII \sII
          \new Voice = altI \aI
          \new Voice = altII \aII
        >>
        \new Lyrics \with {
          alignBelowContext = up
        }
        \lyricsto sopII { e f g h }
        \new Lyrics \lyricsto altI { a b c d e f g h i j k l }

        \new Staff = men \with {
          instrumentName = "T B"
          shortInstrumentName = "T B"
        } <<
          \clef F
          \new Voice = ten \ten
          \new Voice = bas \bas
        >>
        \new Lyrics \lyricsto bas { a b c d e f g h i j k l }
      >>
    >>

    \layout {
      \context {
        \Staff \RemoveEmptyStaves
        \override VerticalAxisGroup.remove-first = ##t
      }
    }
}
```

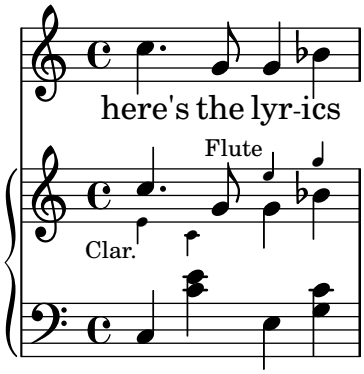


Aggiungere citazioni orchestrali a una partitura vocale

L'esempio seguente mostra un approccio per simplificare l'aggiunta di citazioni orchestrali a una riduzione per pianoforte di una partitura vocale. La funzione musicale `\cueWhile` prende quattro argomenti: la musica da cui prendere la citazione, come è definita da `\addQuote`, il nome da inserire prima delle notine, poi o `#UP` o `#DOWN` per specificare o `\voiceOne` col nome sopra il rigo o `\voiceTwo` col nome sotto il rigo, e infine la musica per pianoforte che deve apparire in parallelo alle notine. Il nome dello strumento citato è posto a sinistra delle notine. Molti passaggi possono essere citati, ma non possono sovrapporsi l'un l'altro nel tempo.

```
cueWhile =
#(define-music-function
   (instrument name dir music)
   (string? string? ly:dir? ly:music?)
   #{
     \cueDuring $instrument #dir {
       \once \override TextScript.self-alignment-X = #RIGHT
       \once \override TextScript.direction = $dir
```

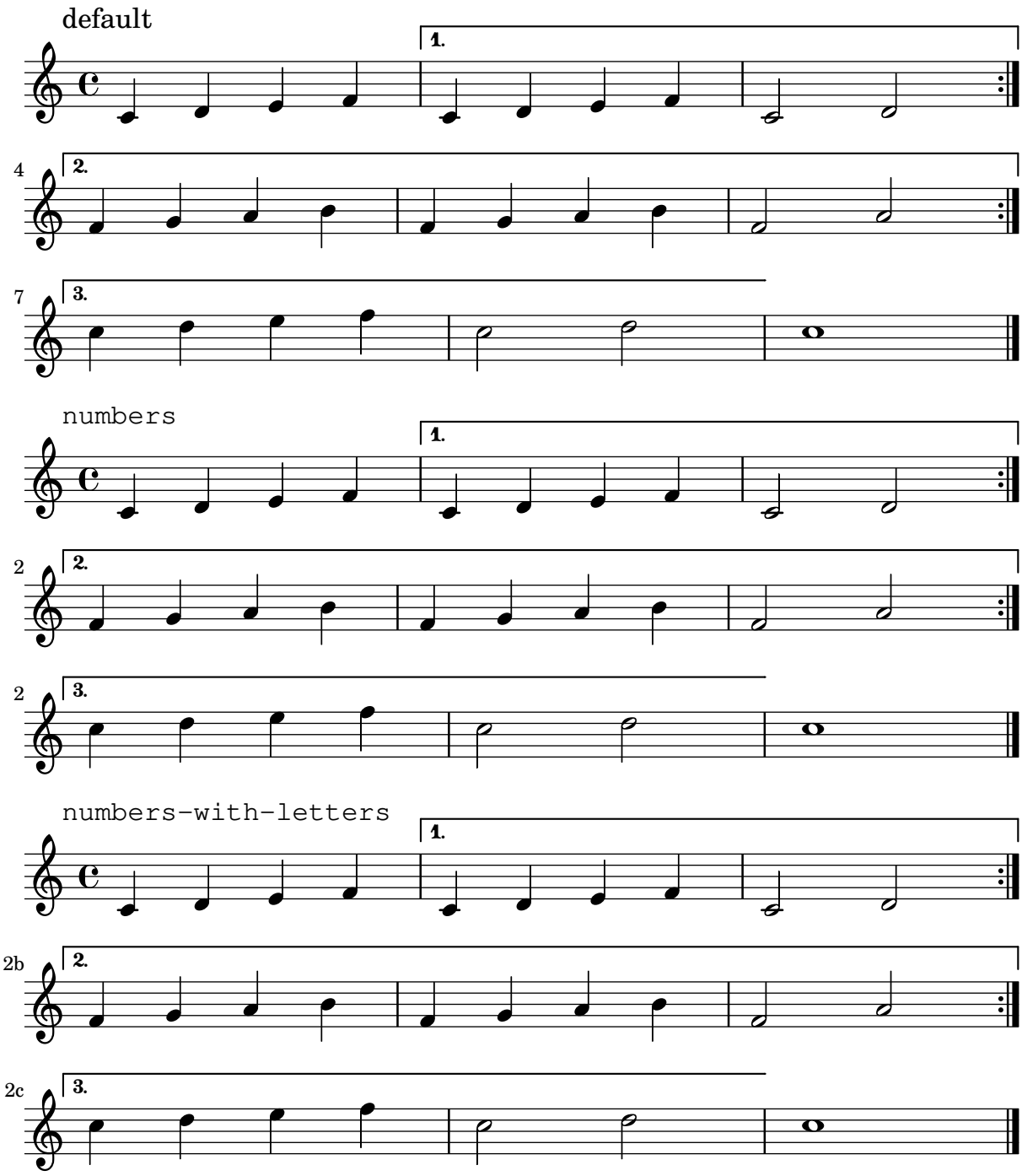
```
      <>-\markup { \tiny #name }
      $music
    }
  #})

flute = \relative c'' {
  \transposition c'
  s4 s4 e g
}
\addQuote "flute" { \flute }

clarinet = \relative c' {
  \transposition bes
  fis4 d d c
}
\addQuote "clarinet" { \clarinet }

singer = \relative c'' { c4. g8 g4 bes4 }
words = \lyricmode { here's the lyr -- ics }

pianoRH = \relative c'' {
  \transposition c'
  \cueWhile "clarinet" "Clar." #DOWN { c4. g8 }
  \cueWhile "flute" "Flute" #UP { g4 bes4 }
}
pianoLH = \relative c { c4 <c' e> e, <g c> }

\score {
  <<
    \new Staff {
      \new Voice = "singer" {
        \singer
      }
    }
    \new Lyrics {
      \lyricsto "singer"
      \words
    }
    \new PianoStaff <<
      \new Staff {
        \new Voice {
          \pianoRH
        }
      }
      \new Staff {
        \clef "bass"
        \pianoLH
      }
    >>
  >>
}
```



Numeri di battuta alternativi

Si possono impostare due metodi alternativi di numerazione della battuta, utili specialmente per le ripetizioni.

```
music = \relative c' {
  \repeat volta 3 {
    c4 d e f |
    \alternative {
      \volta 1 { c4 d e f | c2 d \break }
      \volta 2 { f4 g a b | f4 g a b | f2 a | \break }
      \volta 3 { c4 d e f | c2 d } } }
  c1 \bar "|."
}

{
  \textMark \markup \large "default"
  \music
}

{
  \textMark \markup \large \typewriter "numbers"
  \set Score.alternativeNumberingStyle = #'numbers
  \music
}

{
  \textMark \markup \large \typewriter "numbers-with-letters"
  \set Score.alternativeNumberingStyle = #'numbers-with-letters
  \music
}

\layout {
  \context {
    \Score
    \override TextMark.Y-offset = #5
  }
}
```

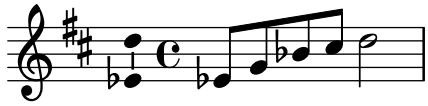


Ambitus dopo armatura di chiave

Per impostazione predefinita, gli ambitus sono posizionati a sinistra della chiave. La funzione `\ambitusAfter` permette di cambiare questo posizionamento. La sintassi è `\ambitusAfter grob-interface` (vedi Graphical Object Interfaces (`http://lilypond.org/doc/v2.22/Documentation/internals/graphical-object-interfaces`) per un elenco dei possibili valori per `grob-interface`.)

Un caso d'uso comune è il posizionamento dell'ambitus tra l'armatura di chiave e l'indicazione di tempo.

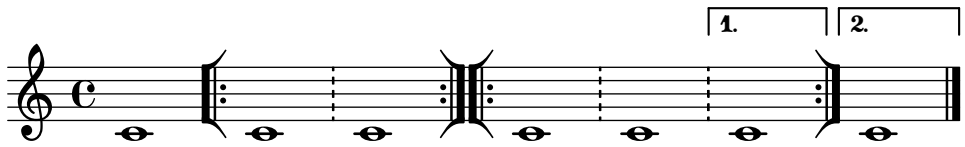
```
\new Staff \with {
  \consists Ambitus_engraver
} \relative {
  \ambitusAfter key-signature
  \key d \major
  es'8 g bes cis d2
}
```



Changing the default bar lines

Default bar lines can be changed when re-defined in a `Score` context.

```
\layout {
  \context {
    \Score
    % Changing the defaults from engraver-init.ly
    measureBarType = "!"
    startRepeatBarType = "[|:"
    endRepeatBarType = ":|]"
    doubleRepeatBarType = ":|][|:"
  }
}

{
  c'1
  \repeat volta 2 { c' c' }
  \repeat volta 2 { c' c' \alternative { \volta 1 { c' }
                                         \volta 2 { c' } } }
  \bar "|."
}
```

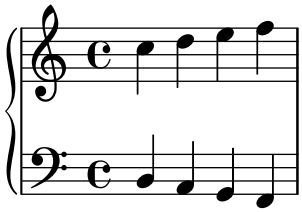


Changing the number of lines in a staff

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

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

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

\score {
  \context PianoStaff <<
```

```
    \new Staff {
      \upper
    }
    \new Staff {
      \override Staff.StaffSymbol.line-count = #4
      \lower
    }
  >>
}
```



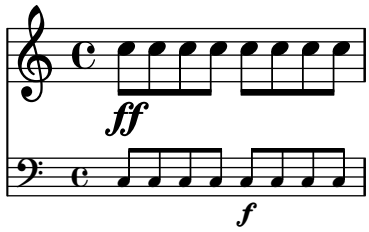
Changing the staff size

The simplest way to resize staves is to use

```
#(set-global-staff-size size)
```

To resize an individual staff's size, you can use the properties `staff-space` and `fontSize`.

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



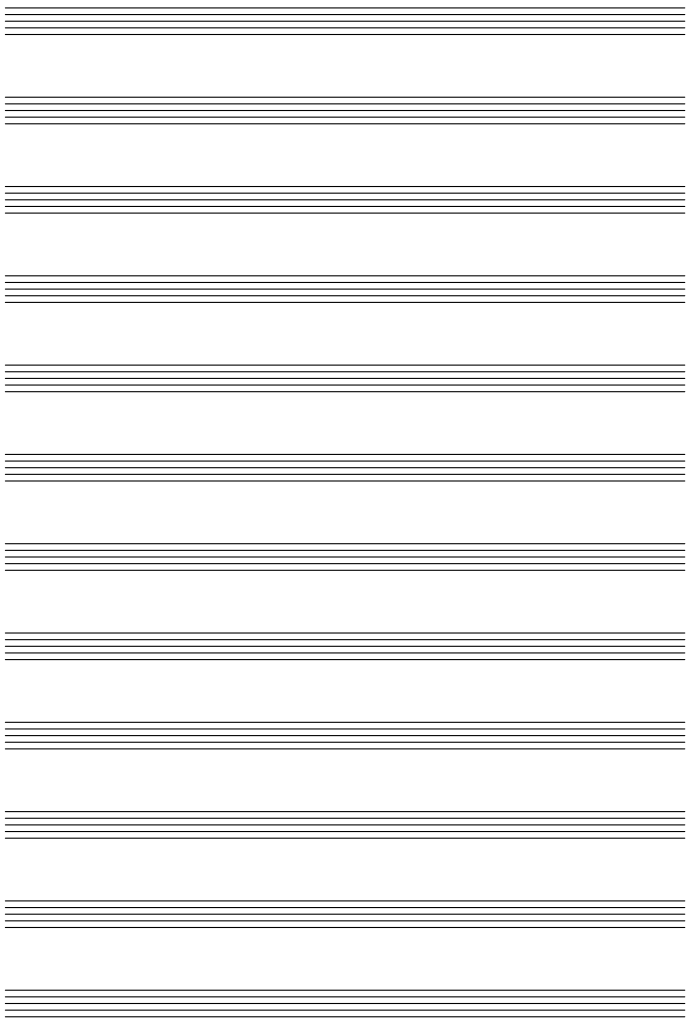
Creating blank staves

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

```
#(set-global-staff-size 10)   % for the documentation
% #(set-global-staff-size 20) % for letter and A4

\book {
  \score {
    { \*12 { s1 \break } }
```

```
  \layout {
    indent = 0
    \context {
      \Staff
      \remove "Time_signature_engraver"
      \remove "Clef_engraver"
      \remove "Bar_engraver"
    }
    \context {
      \Score
      \remove "Bar_number_engraver"
    }
  }
}

% for the documentation
\paper {
  #(set-paper-size "a6")
  ragged-last-bottom = ##f
  line-width = 90\mm
  left-margin = 7.5\mm
  bottom-margin = 5\mm
  top-margin = 5\mm
  tagline = ##f
}

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

% uncomment these lines for "A4" size
%{
\paper {
  #(set-paper-size "a4")
  ragged-last-bottom = ##f
  line-width = 180\mm
  left-margin = 15\mm
  bottom-margin = 10\mm
  top-margin = 10\mm
  tagline = ##f
}
%}
```

```
}
```

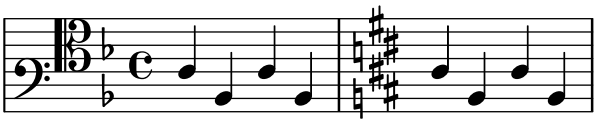


Creating custom key signatures

LilyPond supports custom key signatures. In this example, print for D minor and D major with an extended range of shown flats.

```
\new Staff \with {
  \override StaffSymbol.line-count = #8
  \override KeySignature.flat-positions = #'((-7 . 6))
  \override KeyCancellation.flat-positions = #'((-7 . 6))
  \override KeySignature.sharp-positions = #'((-6 . 7))
  \override KeyCancellation.sharp-positions = #'((-6 . 7))

  \override Clef.stencil =
    #(lambda (grob)
        (grob-interpret-markup grob
           #{ \markup\combine
                \musicglyph "clefs.C"
                \translate #'(-3 . -2)
                  \musicglyph "clefs.F"
           #}))
    clefPosition = #3
```

```
    middleCPosition = #3
    middleCClefPosition = #3
}

{
  \key d\minor f bes, f bes, |
  \key d\major fis b, fis b, |
}
```

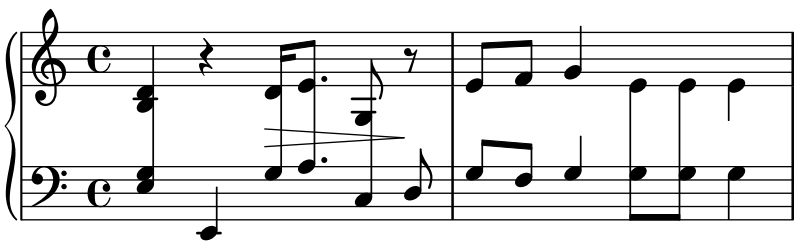


Cross-staff stems

This snippet shows how to use `Span_stem_engraver` and `\crossStaff` to connect stems across staves automatically.

The stem lengths need not be specified, as the variable distance between noteheads and staves is calculated automatically. However, it is important that `\crossStaff` is applied to the correct voice or staff (i.e., on the opposite side of where a beam is or would be positioned) to get the desired effect.

```
\layout {
  \context {
    \PianoStaff
    \consists "Span_stem_engraver"
  }
}

\new PianoStaff <<
  \new Staff {
    <b d'>4 r d'16\> e'8. g8 r\! |
    e'8 f' g'4
      \voiceTwo
      % Down to lower staff
      \crossStaff { e'8 e'8 } e'4 |
  }

  \new Staff {
    \clef bass
    \voiceOne
    % Up to upper staff
    \crossStaff { <e g>4 e, g16 a8. c8 } d |
    g8 f g4 \voiceTwo g8 g g4 |
  }
>>
```

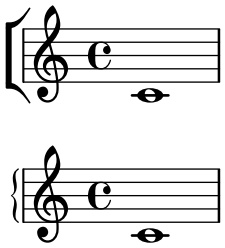


Mostrare la parentesi anche se c'è un solo rigo nel sistema

Se c'è un solo rigo in uno dei tipi di rigo `ChoirStaff` o `StaffGroup`, la parentesi e la stanghetta iniziale non appaiono. Si può modificare questo comportamento predefinito sovrascrivendo `collapse-height` e impostando un valore inferiore al numero di linee del rigo.

Nei contesti `PianoStaff` e `GrandStaff`, dove i sistemi iniziano con una parentesi graffa invece di una parentesi quadra, occorre impostare un'altra proprietà, come si vede nel secondo sistema dell'esempio.

```
\score {
  \new StaffGroup <<
    % Must be lower than the actual number of staff lines
    \override StaffGroup.SystemStartBracket.collapse-height = 4
    \override Score.SystemStartBar.collapse-height = 4
    \new Staff {
      c'1
    }
  >>
}
\score {
  \new PianoStaff <<
    \override PianoStaff.SystemStartBrace.collapse-height = 4
    \override Score.SystemStartBar.collapse-height = 4
    \new Staff {
      c'1
    }
  >>
}
```



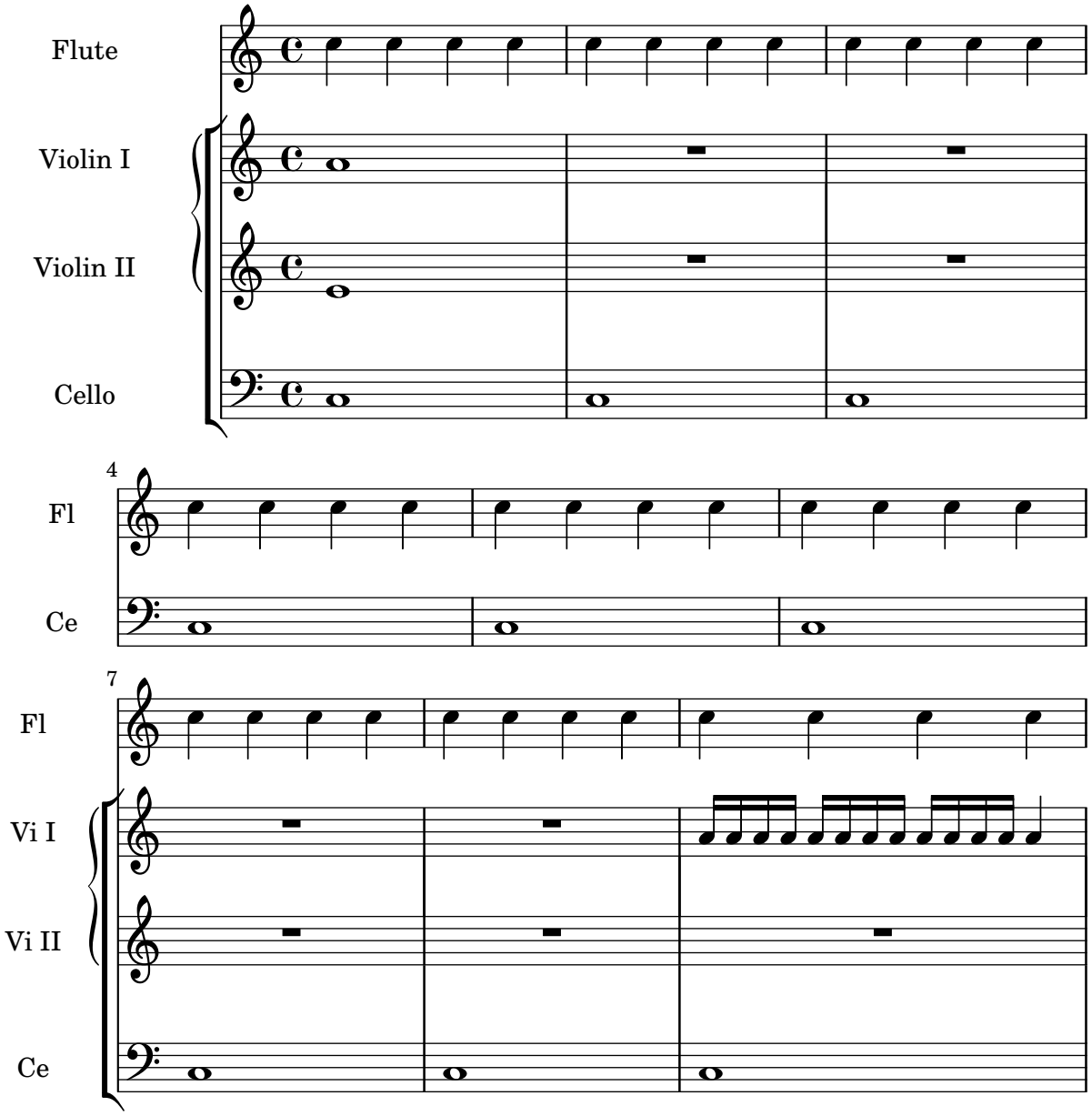
Displaying a whole GrandStaff system if only one of its staves is alive

In many orchestral scores it is custom to not show staves for instruments that are silent for a while; this is called a 'Frenched' score. LilyPond provides this functionality via the `\RemoveEmptyStaves` command.

When they play again it is often preferred to show the staves of *all instruments of such a group*. This can be done by adding the `Keep_alive_together_engraver` to the grouping context (e.g., `GrandStaff` or `StaffGroup`).

In the example below the violins are silent in the second system. Only the first violin plays the last measure in the third system but the staff of the second violin is also displayed.

```
\score {
  <<
    \new Staff = "Staff_flute" \with {
      instrumentName = "Flute"
      shortInstrumentName = "Fl"
    } \relative c' {
      \*3 { c'4 c c c | c c c c | c c c c | \break }
    }

    \new StaffGroup = "StaffGroup_Strings" <<
      \new GrandStaff = "GrandStaff_violins" <<
        \new Staff = "StaffViolinI" \with {
          instrumentName = "Violin I"
          shortInstrumentName = "Vi I"
        } \relative c'' {
          a1 | R1*7 | \*12 a16 a4 |
        }
        \new Staff = "StaffViolinII" \with {
          instrumentName = "Violin II"
          shortInstrumentName = "Vi II"
        } \relative c' {
          e1 | R1*8 |
        }
      >>

      \new Staff = "Staff_cello" \with {
        instrumentName = "Cello"
        shortInstrumentName = "Ce"
      } \relative c {
        \clef bass \*9 c1 |
      }
    >>
  >>
}

\layout {
  indent = 3.0\cm
  short-indent = 1.5\cm

  \context {
    \GrandStaff
    \consists Keep_alive_together_engraver
  }
  \context {
    \Staff
    \RemoveEmptyStaves
  }
}
```

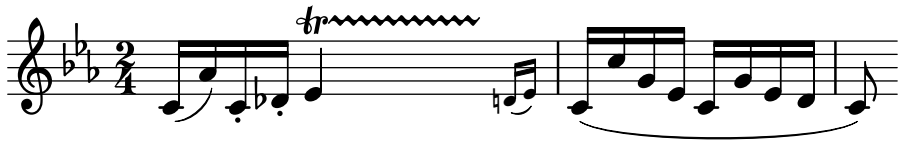


Extending a trill spanner

For `TrillSpanner` grobs, the `minimum-length` property becomes effective only if the `set-spacing-rods` procedure is called explicitly.

To do this, the `springs-and-rods` property should be set to `ly:spanner::set-spacing-rods`.

```
\relative c' {
  \key c\minor
  \time 2/4
  c16( as') c,-. des-.
  \once\override TrillSpanner.minimum-length = #15
  \once\override TrillSpanner.springs-and-rods = #ly:spanner::set-spacing-rods
  \afterGrace es4\startTrillSpan { d16[(\stopTrillSpan es)] }
  c( c' g es c g' es d
  c8)
}
```



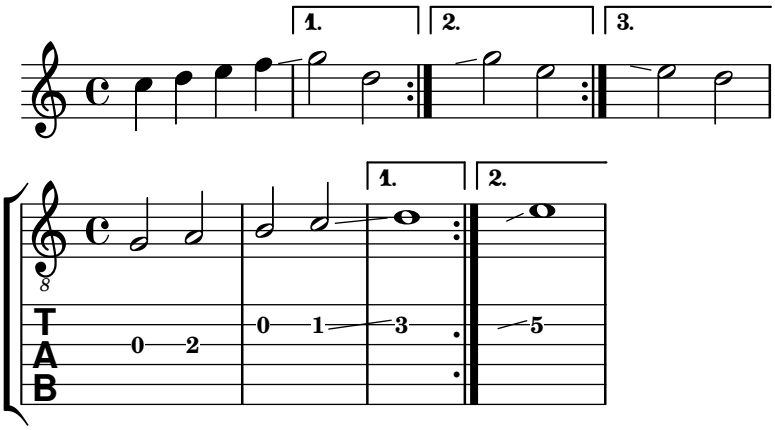
Estendere i glissandi sulle volte delle ripetizioni

Un glissando che si estende in vari blocchi \alternative può essere simulato aggiungendo all'inizio di ogni blocco \alternative una nota di abbellimento nascosta da cui inizia un glissando. La nota di abbellimento deve avere la stessa altezza della nota da cui parte il glissando iniziale. In questo frammento si usa una funzione musicale che prende come argomento l'altezza della nota di abbellimento.

Attenzione: nella musica polifonica la nota di abbellimento deve avere una nota di abbellimento corrispondente in tutte le altre voci.

```
repeatGliss = #(define-music-function (grace)
  (ly:pitch?)
  #{
    % the next two lines ensure the glissando is long enough
    % to be visible
    \once \override Glissando.springs-and-rods
      = #ly:spanner::set-spacing-rods
    \once \override Glissando.minimum-length = 3.5
    \once \hideNotes
    \grace $grace \glissando
  #})

\score {
  \relative c'' {
    \repeat volta 3 { c4 d e f\glissando }
    \alternative {
      { g2 d }
      { \repeatGliss f g2 e }
      { \repeatGliss f e2 d }
    }
  }
}

music =  \relative c' {
  \voiceOne
  \repeat volta 2 {
    g a b c\glissando
  }
  \alternative {
    { d1 }
    { \repeatGliss c \once \omit StringNumber e1\2 }
  }
}

\score {
  \new StaffGroup <<
    \new Staff <<
      \new Voice { \clef "G_8" \music }
```

```
    >>
    \new TabStaff  <<
      \new TabVoice { \clef "moderntab" \music }
    >>
  >>
}
```



Flat ties

This snippet provides a function `flared-tie` to draw a tie that consist of straight lines. It is intended as a replacement for the default tie-drawing function (i.e., a replacement argument for the `stencil` property of the `Tie` grob).

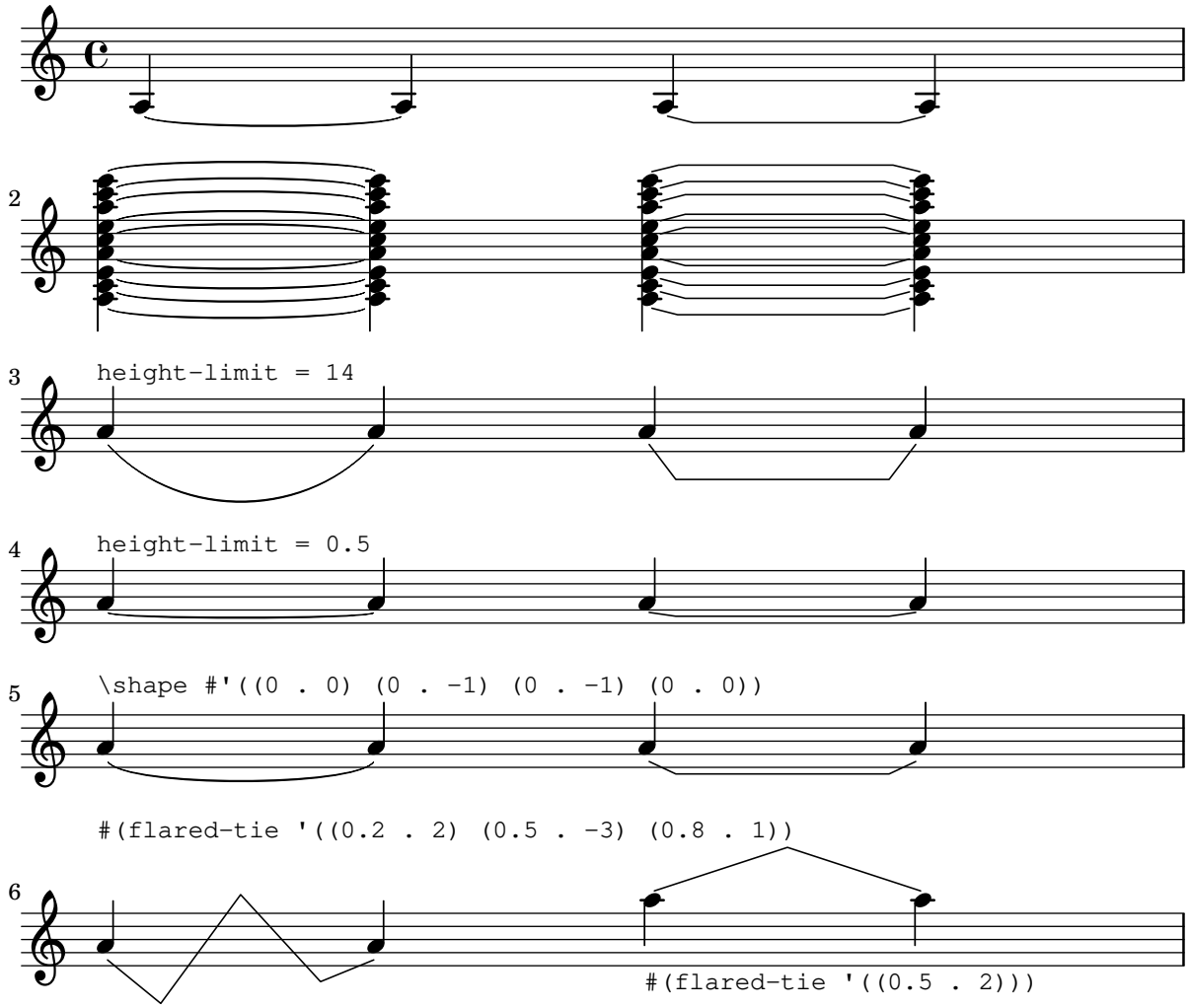
The argument of `flared-tie` is a list of coordinate pairs that specify additional points between the first and last point to span up the tie's lines. The first and last point are identical to the original tie's start and end point, respectively. The X and Y coordinate values are multiples of the bounding box length and height of the original tie (also taking care of the tie's direction); consequently, the first point has coordinates (0,0), and the last point (1,0).

The function `flare-tie` defines a shorthand for a flat tie. Further tweaking of the shape is possible by overriding `Tie.details.height-limit` or with \shape. It is also possible to change the custom definition on the fly.

```
#(define ((flared-tie coords) grob)
   (define (pair-to-list pair)
     (list (car pair) (cdr pair)))

   (define (normalize-coords goods x y dir)
     (map
      (lambda (coord)
        (cons (* x (car coord)) (* y dir (cdr coord))))
      goods))

   (define (my-c-p-s points thick)
     (make-connected-path-stencil points thick 1.0 1.0 #f #f))

   ;; Calling `ly:tie::print` and assigning its return value to a
   ;; variable in this outer `let` triggers LilyPond to position the
   ;; tie, allowing us to extract its extents.  We only proceed,
   ;; however, if the tie doesn't get discarded (for whatever reason).
   (let ((sten (ly:tie::print grob)))
     (if (grob::is-live? grob)
```

```
        (let* ((layout (ly:grob-layout grob))
               (line-thickness (ly:output-def-lookup layout
                                                     'line-thickness))
               (thickness (ly:grob-property grob 'thickness 0.1))
               (used-thick (* line-thickness thickness))
               (dir (ly:grob-property grob 'direction))
               (xex (ly:stencil-extent sten X))
               (yex (ly:stencil-extent sten Y))
               (lenx (interval-length xex))
               (leny (interval-length yex))
               (xtrans (car xex))
               (ytrans (if (> dir 0)(car yex) (cdr yex)))
               ;; Add last point.
               (coord-list (append coords '((1.0 . 0.0))))
               (uplist
                (map pair-to-list
                     (normalize-coords coord-list lenx (* leny 2) dir))))
          (ly:stencil-translate
           (my-c-p-s uplist used-thick)
           (cons xtrans ytrans)))
        '())))

% Define a default tie shape consisting of three straight lines.
#(define flare-tie
   (flared-tie '((0.1 . 0.3) (0.9 . 0.3))))

\relative c' {
  a4~ a
  \once \override Tie.stencil = #flare-tie
  a4~ a \break

  <a c e a c e a c e>~ q
  \once \override Tie.stencil = #flare-tie
  q~ q\break

  <>^\markup \small \typewriter "height-limit = 14"
  \override Tie.details.height-limit = 14
  a'4~ a
  \once \override Tie.stencil = #flare-tie
  a4~ a \break

  <>^\markup \small \typewriter "height-limit = 0.5"
  \override Tie.details.height-limit = 0.5
  a4~ a
  \once \override Tie.stencil = #flare-tie
  a4~ a \break

  \revert Tie.details.height-limit

  <>^\markup \small \typewriter
            "\\shape #'((0 . 0) (0 . -1) (0 . -1) (0 . 0))"
  \shape #'((0 . 0) (0 . -1) (0 . -1) (0 . 0)) Tie
```

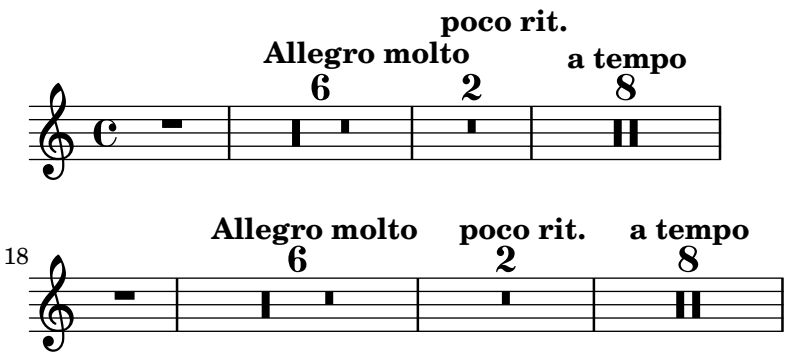
```
  a4~ a
  \once \override Tie.stencil = #flare-tie
  \shape #'((0 . 0) (0 . -1) (0 . -1) (0 . 0)) Tie
  a4~ a \break

  <>^\markup \small \typewriter
            "#(flared-tie '((0.2 . 2) (0.5 . -3) (0.8 . 1))"
  \once \override Tie.stencil =
        #(flared-tie '((0.2 . 2) (0.5 . -3) (0.8 . 1)))
  a4~ a
  <>_\markup \small \typewriter
            "#(flared-tie '((0.5 . 2)))"
  \once \override Tie.stencil = #(flared-tie '((0.5 . 2)))
  a'4~ a
}
```



Forcing measure width to adapt to a metronome mark's width

By default, metronome marks do not influence horizontal spacing. This can be solved through a simple override, as shown in the second half of the example.

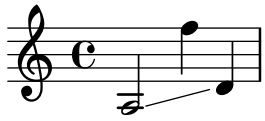
```
example = {
  R1
  \tempo "Allegro molto" R1*6
  \tempo "poco rit." R1*2
  \tempo "a tempo" R1*8 \break
}

{
  \compressMMRests {
    \example
    \override Score.MetronomeMark.extra-spacing-width = #'(-3 . 0)
    \example
  }
}

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



Glissandi can skip grobs

NoteColumn grobs can be skipped over by glissandi.

```
\relative c' {
  a2 \glissando
  \once \override NoteColumn.glissando-skip = ##t
  f''4 d,
}
```



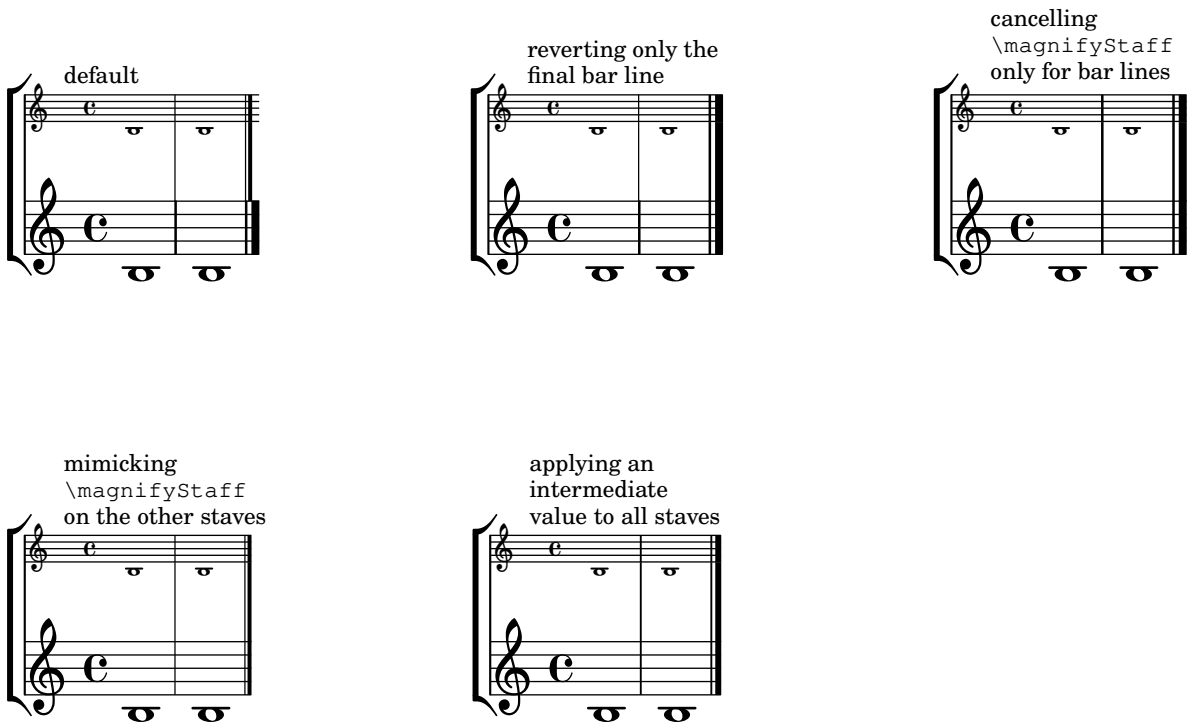
Harmonizing bar line thickness for staves with different sizes

When using \magnifyStaff only for some staves in a StaffGroup, BarLine grobs do not align any more due to its changed properties thick-thickness, hair-thickness, and kern.

To fix this, multiple workarounds are available, as demonstrated below.

```
\markuplist {
  % First row.
  \fill-line {
    \score {
      \new StaffGroup <<
        \new Staff \with { \magnifyStaff #1/2 } {
          \textMark \markup \tiny "default"
          b1 b \bar "|."
        }
        \new Staff { b b }
      >>
    }
    \score {
      \new StaffGroup <<
        \new Staff \with { \magnifyStaff #1/2 } {
          \textMark \markup \tiny \column { "reverting only the"
                                            "final bar line" }
          b1 b
          \revert Staff.BarLine.thick-thickness
          \revert Staff.BarLine.hair-thickness
          \revert Staff.BarLine.kern
          \bar "|."
        }
        \new Staff { b b }
      >>
    }
    \score {
      \new StaffGroup <<
        \new Staff \with { \magnifyStaff #1/2
                           #(revert-props 'magnifyStaff 0
                                          '((BarLine thick-thickness)
                                            (BarLine hair-thickness)
                                            (BarLine kern))) } {
          \textMark \markup \tiny \column { "cancelling"
                                            \typewriter "\\magnifyStaff"
                                            "only for bar lines" }
          b1 b \bar "|."
        }
        \new Staff { b b }
      >>
    }
  }

  \vspace #2

  % Second row.
  \fill-line {
    \score {
      \new StaffGroup <<
        \new Staff \with { \magnifyStaff #1/2 } {
          \textMark \markup \tiny \column { "mimicking"
                                            \typewriter "\\magnifyStaff"
```

```
                                        "on the other staves" }
          b1 b \bar "|." }
        \new Staff \with { #(scale-props 'magnifyStaff 1/2 #t
                                        '((BarLine thick-thickness)
                                          (BarLine hair-thickness)
                                          (BarLine kern))) } {
          b b }
      >>
    }
    \score {
      \new StaffGroup <<
        \new Staff \with { \magnifyStaff #1/2
                           #(scale-props 'magnifyStaff 3/2 #t
                                        '((BarLine thick-thickness)
                                          (BarLine hair-thickness)
                                          (BarLine kern))) } {
          \textMark \markup \tiny \column { "applying an"
                                            "intermediate"
                                            "value to all staves" }
          b1 b \bar "|." }
        \new Staff \with { #(scale-props 'magnifyStaff 3/4 #t
                                        '((BarLine thick-thickness)
                                          (BarLine hair-thickness)
                                          (BarLine kern))) } {
           b b }
      >>
    }
    ""
  }
}
```



Incipit

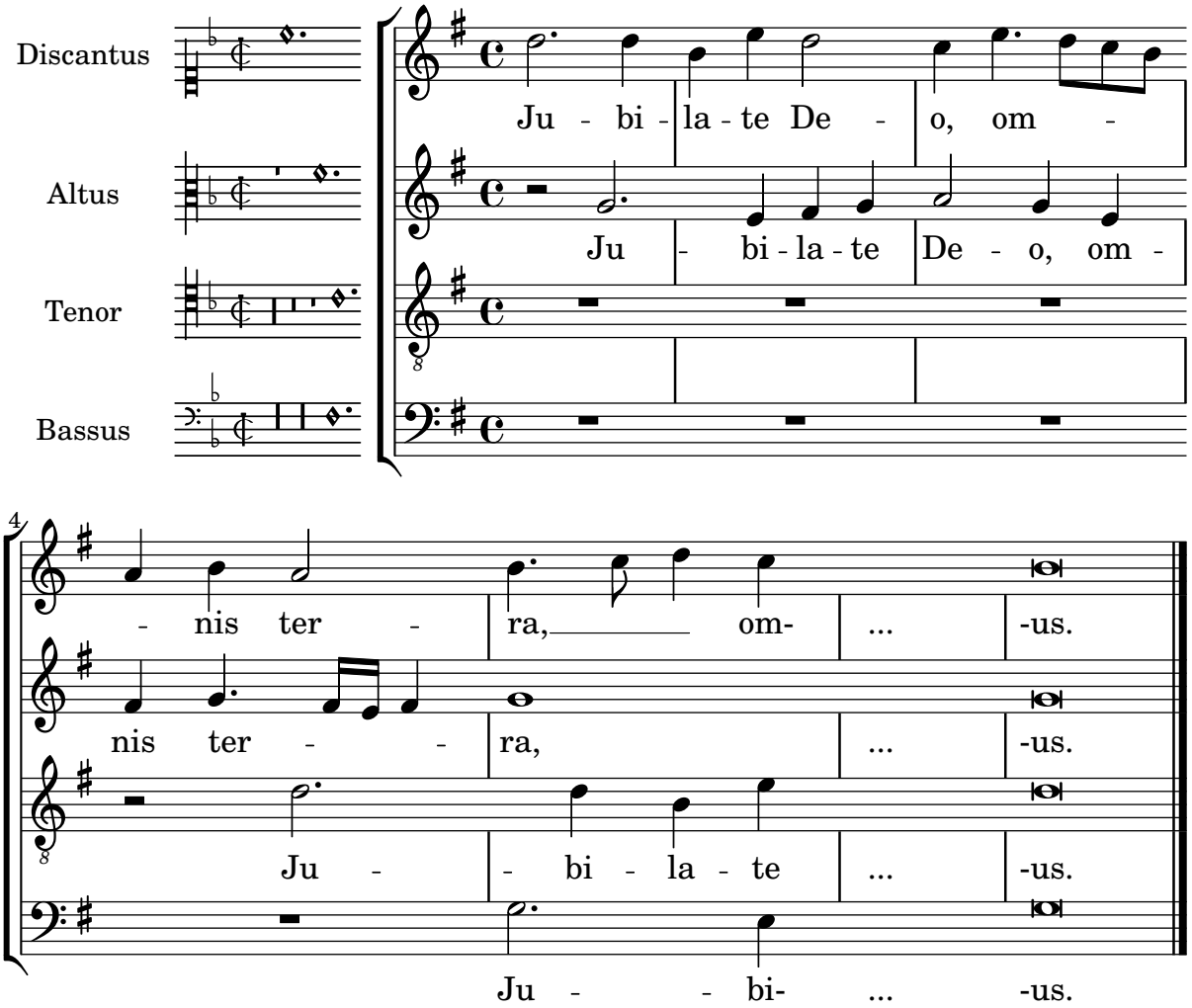
Quando si trascrive musica mensurale, un incipit all'inizio del brano è utile per indicare il tempo e l'armatura di chiave originali. I musicisti oggi sono abituati alle stanghette, ma queste non erano note all'epoca della musica mensurale. Come compromesso, spesso le stanghette vengono poste tra i righi, uno stile di formattazione chiamato mensurstriche.

```
% A short excerpt from the Jubilate Deo by Orlande de Lassus

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

  % the actual music
  \skip 1*8

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

  % finis bar
  \bar "|."
}

discantusIncipit = \new PetrucciStaff {
  \clef "petrucci-c1"
  \key f \major
  \time 2/2
  c''1.
}

discantusNotes = {
  \transpose c' c'' {
    \clef "treble"
    d'2. d'4 |
    b e' d'2 |
    c'4 e'4.( d'8 c' b |
    a4) b a2 |
    b4.( c'8 d'4) c'4 |
    \once \hide NoteHead
    c'1 |
    b\breve |
  }
}

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

altusIncipit = \new PetrucciStaff {
```

```
  \clef "petrucci-c3"
  \key f \major
  \time 2/2
  e'1\rest f'1.
}

altusNotes = {
  \transpose c' c'' {
    \clef "treble"
    r2 g2. e4 fis g |
    a2 g4 e |
    fis g4.( fis16 e fis4) |
    g1 |
    \once \hide NoteHead
    g1 |
    g\breve |
  }
}

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

tenorIncipit = \new PetrucciStaff {
  \clef "petrucci-c4"
  \key f \major
  \time 2/2
  r\longa
  r\breve
  r1 c'1.
}

tenorNotes = {
  \transpose c' c' {
    \clef "treble_8"
    R1 |
    R1 |
    R1 |
    % two measures
    r2 d'2. d'4 b e' |
    \once \hide NoteHead
    e'1 |
    d'\breve |
  }
}

tenorLyrics = \lyricmode {
  Ju -- bi -- la -- te
  "..."
```

```
  -us.
}

bassusIncipit = \new PetrucciStaff {
  % The original print shows the b flat
  % for the f major key signature twice.
  \override Staff.KeySignature.flat-positions = #'((-7 . 6))
  \clef "mensural-f"
  \key f\major
  \time 2/2
  \tweak Y-offset #1 r\longa \tweak Y-offset #1 r\longa
  f1.
}

bassusNotes = {
  \transpose c' c' {
    \clef "bass"
    R1 |
    R1 |
    R1 |
    R1 |
    g2. e4 |
    \once \hide NoteHead
    e1 |
    g\breve |
  }
}

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

\score {
  <<
    \new StaffGroup = choirStaff <<
      \new Voice = "discantusNotes" <<
        \set Staff.instrumentName = "Discantus"
        \incipit #1 \discantusIncipit
        \global
        \discantusNotes
      >>
      \new Lyrics \lyricsto discantusNotes { \discantusLyrics }
      \new Voice = "altusNotes" <<
        \set Staff.instrumentName = "Altus"
        \global
        \incipit #1 \altusIncipit
        \altusNotes
      >>
      \new Lyrics \lyricsto altusNotes { \altusLyrics }
      \new Voice = "tenorNotes" <<
```

```
        \set Staff.instrumentName = "Tenor"
        \global
        \incipit #1 \tenorIncipit
        \tenorNotes
      >>
      \new Lyrics \lyricsto tenorNotes { \tenorLyrics }
      \new Voice = "bassusNotes" <<
        \set Staff.instrumentName = "Bassus"
        \global
        \incipit #1 \bassusIncipit
        \bassusNotes
      >>
      \new Lyrics \lyricsto bassusNotes { \bassusLyrics }
    >>
  >>
  \layout {
    \context {
      \Score
      %% no bar lines in staves or lyrics
      \hide BarLine
    }
    %% the next two instructions keep the lyrics between the bar lines
    \context {
      \Lyrics
      \consists "Bar_engraver"
      \consists "Separating_line_group_engraver"
    }
    \context {
      \Voice
      %% no slurs
      \hide Slur
      %% Comment in the below "\remove" command to allow line
      %% breaking also at those bar lines where a note overlaps
      %% into the next measure.  The command is commented out in this
      %% short example score, but especially for large scores, you
      %% will typically yield better line breaking and thus improve
      %% overall spacing if you comment in the following command.
      %%\remove "Forbid_line_break_engraver"
    }
    indent = 5\cm
    incipit-width = 2.5\cm
  }
}
```

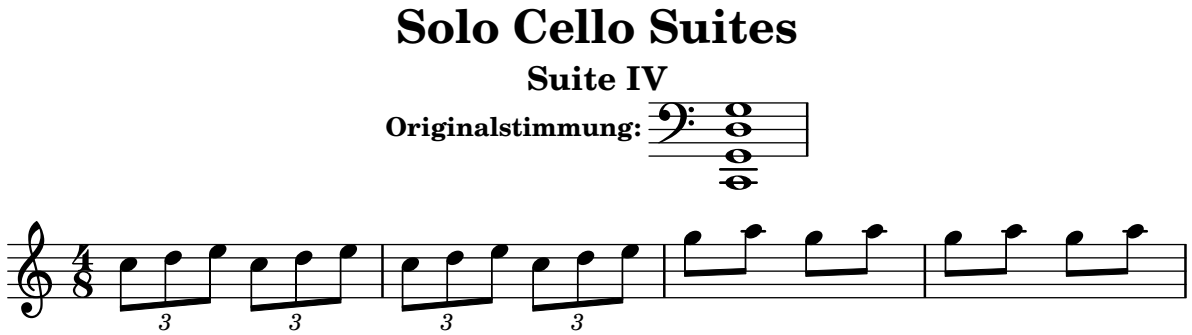


Inserting score fragments above a staff, as markups

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

```
tuning = \markup \score {
  \new Staff \with { \remove "Time_signature_engraver" }
  {
    \clef bass
    <c, g, d g>1
  }
  \layout {
    indent = 0\cm
  }
}

\header {
  title = "Solo Cello Suites"
  subtitle = "Suite IV"
  subsubtitle = \markup { Originalstimmung: \raise #0.5 \tuning }
  tagline = ##f
}
```

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

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

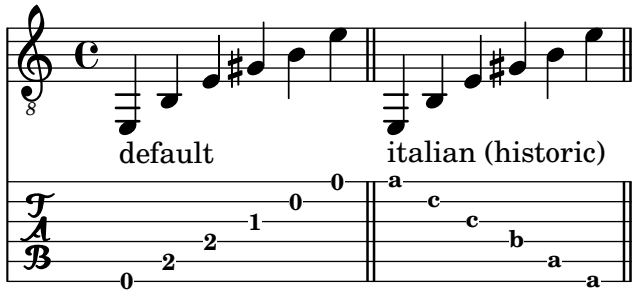


Let TabStaff print the topmost string at bottom

In tablatures, the first string is usually printed topmost. If you want to have it at the bottom, set the `stringOneTopmost` context property to `#f`. For a context-wide setting this could be done in the `\layout` block as well.

```
%\layout {
%  \context {
%    \Score
%    stringOneTopmost = ##f
%  }
%  \context {
%    \TabStaff
%    tablatureFormat = #fret-letter-tablature-format
%  }
%}

m = {
  \cadenzaOn
  e, b, e gis! b e'
  \bar "||"
}

<<
  \new Staff {
    \clef "G_8"
    <>_"default" \m
    <>_"italian (historic)"\m
  }
  \new TabStaff
  {
```

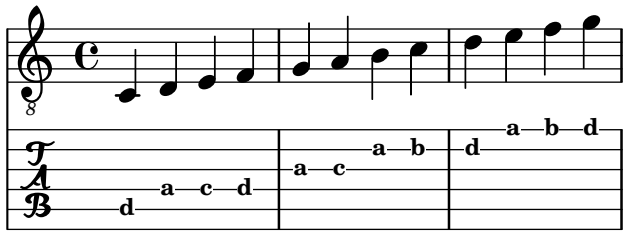
```
    \m
    \set Score.stringOneTopmost = ##f
    \set TabStaff.tablatureFormat = #fret-letter-tablature-format
    \m
  }
>>
```



Letter tablature formatting

Tablature can be formatted using letters instead of numbers.

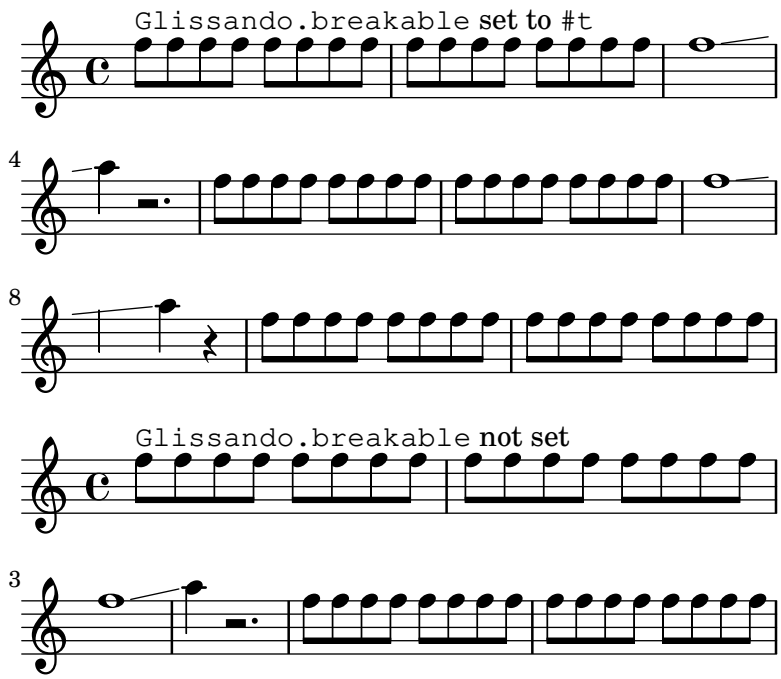
```
music = \relative c {
  c4 d e f
  g4 a b c
  d4 e f g
}

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

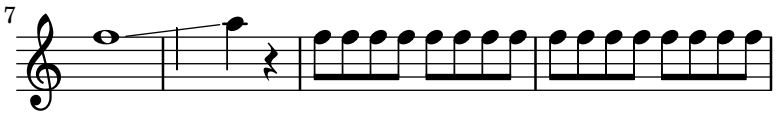


Lasciare che i glissandi vadano a capo

Per permettere a un glissando di andare a capo se capita su un'interruzione di riga, si impostano le proprietà `breakable` e `after-line-breaking` su `#t`:

```
glissandoSkipOn = {
  \override NoteColumn.glissando-skip = ##t
  \hide NoteHead
  \override NoteHead.no-ledgers = ##t
}

music = {
  \*16 f8 |
  f1\glissando |
  a4 r2. |
  \*16 f8 |
  f1\glissando \once\glissandoSkipOn |
  a2 a4 r4 |
  \*16 f8
}

\relative c'' {
  <>^\markup { \typewriter Glissando.breakable
               set to \typewriter "#t" }
  \override Glissando.breakable = ##t
  \override Glissando.after-line-breaking = ##t
  \music
}

\relative c'' {
  <>^\markup { \typewriter Glissando.breakable not set }
  \music
}

\paper {
  line-width = 100\mm
}
```

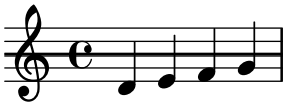




Rendere alcune linee del rigo più spesse delle altre

In ambito didattico può essere utile rendere più spesso una linea del rigo (per esempio, la linea centrale, o per sottolineare la linea della chiave di Sol). Per farlo si possono aggiungere altre linee e posizionarle molto vicino alla linea che deve essere evidenziata, usando la proprietà `line-positions` dell'oggetto `StaffSymbol`.

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



Measure counters

This snippet demonstrates the use of the `Measure_counter_engraver` to number groups of successive measures. Any stretch of measures may be numbered, whether consisting of repetitions or not.

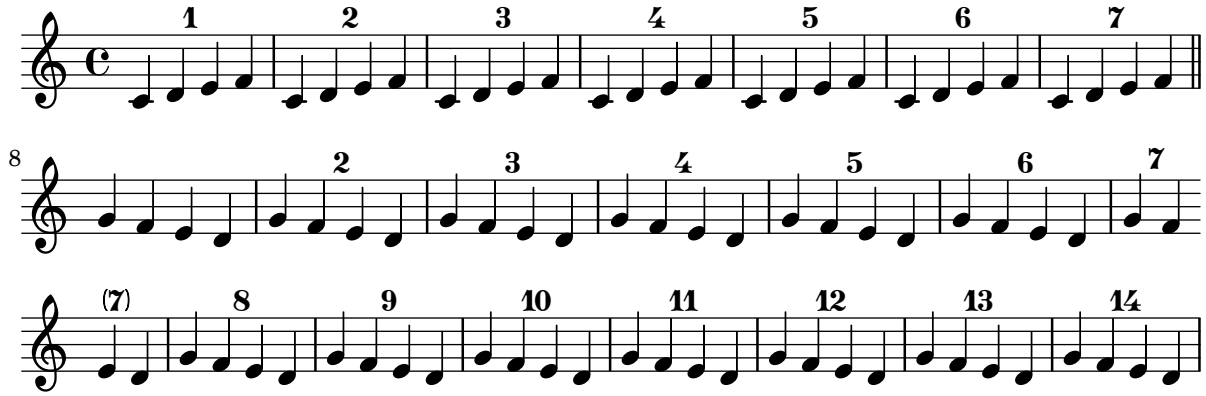
The engraver must be added to the appropriate context. Here, a `Staff` context is used; another possibility is a `Dynamics` context.

The counter is begun with `\startMeasureCount` and ended with `\stopMeasureCount`. Numbering will start by default with 1, but this behavior may be modified by overriding the `count-from` property.

When a measure extends across a line break, the number will appear twice, the second time in parentheses.

```
\layout {
  \context {
    \Staff
    \consists #Measure_counter_engraver
  }
}

\new Staff {
  \startMeasureCount
  \*7 { c'4 d' e' f' }
  \stopMeasureCount
  \bar "||"
  g'4 f' e' d'
  \override Staff.MeasureCounter.count-from = #2
  \startMeasureCount
  \*5 { g'4 f' e' d' }
  g'4 f'
  \bar ""
  \break
  e'4 d'
```

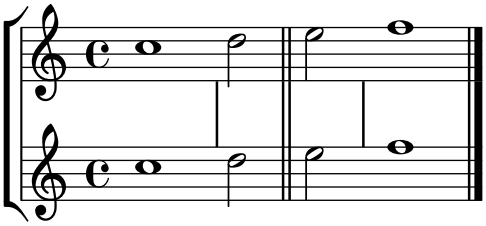
```
  \*7 { g'4 f' e' d' }
  \stopMeasureCount
}
```



Formattazione mensurale (stanghette tra i righi)

La formattazione mensurale, in cui le stanghette non appaiono sui righi ma nello spazio tra i righi, si può ottenere usando `StaffGroup` al posto di `ChoirStaff`. La stanghetta sui righi viene nascosta con `\hide`.

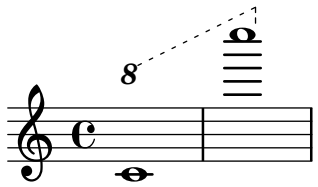
```
\layout {
  \context {
    \Staff
    measureBarType = "-span|"
  }
}

music = \fixed c'' {
  c1
  d2 \section e2
  f1 \fine
}

\new StaffGroup <<
  \new Staff \music
  \new Staff \music
>>
```



Modificare l'inclinazione dell'estensore dell'ottava

È possibile cambiare l'inclinazione dell'estensore dell'ottava.

```
\relative c'' {
  \override Staff.OttavaBracket.stencil = #ly:line-spanner::print
  \override Staff.OttavaBracket.bound-details =
    #`((left . ((Y . 0)
                (attach-dir . ,LEFT)
                (padding . 0)
                (stencil-align-dir-y . ,CENTER)))
       (right . ((Y . 5.0) ; Change the number here
                 (padding . 0)
                 (attach-dir . ,RIGHT)
                 (text . ,(make-draw-dashed-line-markup
                           (cons 0 -1.2))))))
  \override Staff.OttavaBracket.left-bound-info =
     #ly:horizontal-line-spanner::calc-left-bound-info-and-text
  \override Staff.OttavaBracket.right-bound-info =
     #ly:horizontal-line-spanner::calc-right-bound-info
  \ottava 1
  c1
  c'''1
}
```

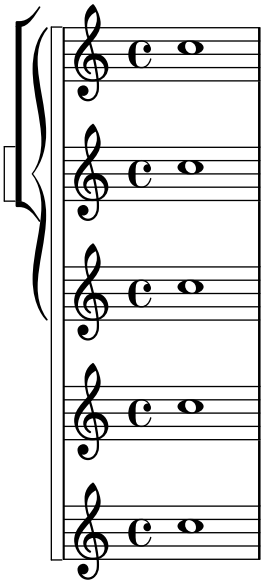


Annidare i righi

Si può usare la proprietà `systemStartDelimiterHierarchy` per creare gruppi di righi annidati più complessi. Il comando `\set StaffGroup.systemStartDelimiterHierarchy` prende come argomento una lista alfabetica dell'insieme di righi prodotti. Prima di ogni rigo si può assegnare un delimitatore di inizio del sistema. Deve essere racchiuso tra parentesi e collega tutti i righi compresi tra le parentesi. Gli elementi nella lista possono essere omessi, ma la prima parentesi quadra collega sempre tutti i righi. Le possibilità sono `SystemStartBar`, `SystemStartBracket`, `SystemStartBrace` e `SystemStartSquare`.

```
\new StaffGroup
\relative c'' <<
  \override StaffGroup.SystemStartSquare.collapse-height = 4
  \set StaffGroup.systemStartDelimiterHierarchy
    = #'(SystemStartSquare
          (SystemStartBrace
            (SystemStartBracket a
              (SystemStartSquare b))
            c)
          d)

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

>>



Armature di chiave non tradizionali

Il comando `\key` comunemente usato imposta la proprietà `keyAlterations` del contesto `Staff`. Per creare armature di chiave non standard, tale proprietà va impostata esplicitamente.

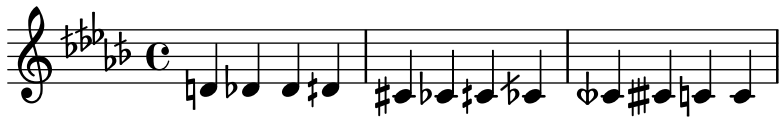
Il formato di questo comando è una lista:

`\set Staff.keyAlterations = #`(((ottava . grado) . alterazione) ((ottava . grado) . alterazione) ...)`

dove, per ogni elemento della lista, `ottava` indica l'ottava (0 è l'ottava dal Do centrale al Si precedente), `grado` indica la nota all'interno dell'ottava (0 significa Do e 6 significa Si) e `alterazione` può essere `,SHARP` `,FLAT` `,DOUBLE-SHARP` etc.

Altrimenti, usando il formato breve per ogni elemento della lista, `(grado . alterazione)`, ciò indica che la stessa alterazione deve essere presente in tutte le ottave. Per le scale microtonalidove un "diesis" non è 100 centesimi, `alterazione` si riferisce alla proporzione di un duecentesimo di tono intero.

```
\include "arabic.ly"

\relative do' {
  \set Staff.keyAlterations = #`((0 . ,SEMI-FLAT)
                                 (1 . ,SEMI-FLAT)
                                 (2 . ,FLAT)
                                 (5 . ,FLAT)
                                 (6 . ,SEMI-FLAT))
  % \set Staff.extraNatural = ##f
  re reb \dwn reb resd
  dod dob dosd \dwn dob |
  dobsb dodsd do do |
}
```



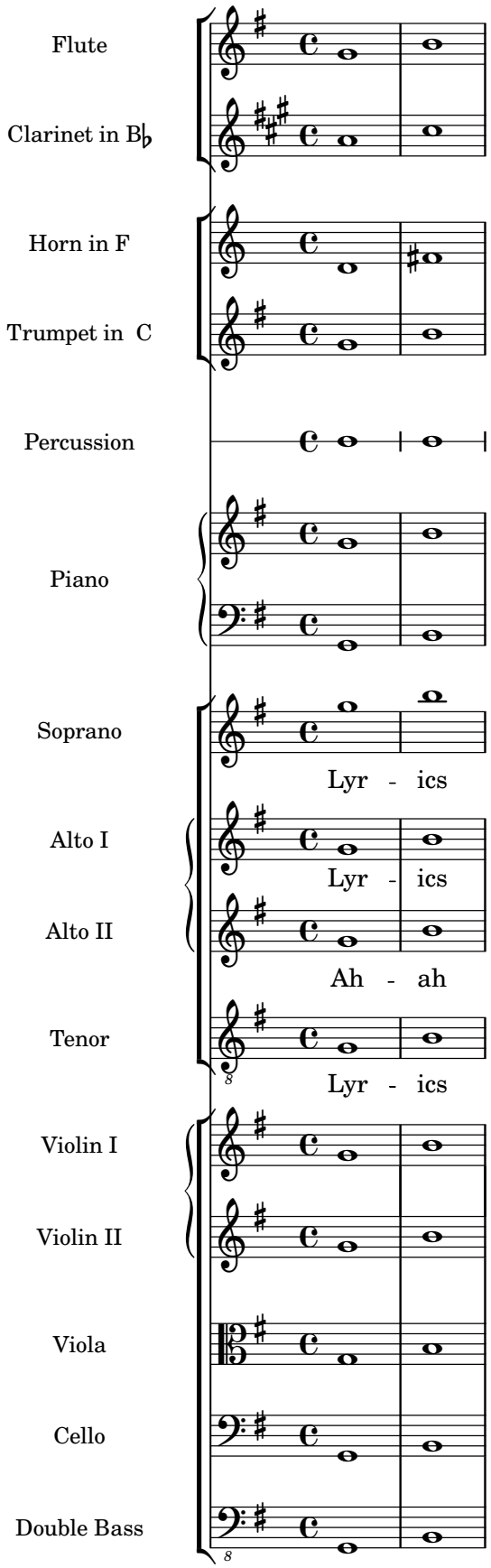
Modello per orchestra, coro e pianoforte

Questo modello mostra come usare i contesti annidati `StaffGroup` e `GrandStaff` per creare sottogruppi degli strumenti dello stesso tipo. Mostra anche come usare `\transpose` in modo che le variabili mantengano la musica per gli strumenti traspositori nell'intonazione reale.

```
#(set-global-staff-size 17)

\paper {
  indent = 3.0\cm  % add space for instrumentName
  short-indent = 1.5\cm  % add less space for shortInstrumentName
}

fluteMusic = \relative c' { \key g \major g'1 b }

% Pitches as written on a manuscript for Clarinet in A
% are transposed to concert pitch.
clarinetMusic = \transpose c' a
  \relative c'' { \key bes \major bes1 d }

trumpetMusic = \relative c { \key g \major g''1 b }

% Key signature is often omitted for horns
hornMusic = \transpose c' f
  \relative c { d'1 fis }

percussionMusic = \relative c { \key g \major g1 b }

sopranoMusic = \relative c'' { \key g \major g'1 b }
sopranoLyrics = \lyricmode { Lyr -- ics }

altoIMusic = \relative c' { \key g \major g'1 b }
altoILyrics = \sopranoLyrics
altoIIMusic = \relative c' { \key g \major g'1 b }
altoIILyrics = \lyricmode { Ah -- ah }

tenorMusic = \relative c' { \clef "treble_8" \key g \major g1 b }
tenorLyrics = \sopranoLyrics

pianoRHMusic = \relative c { \key g \major g''1 b }
pianoLHMusic = \relative c { \clef bass \key g \major g1 b }

violinIMusic = \relative c' { \key g \major g'1 b }
violinIIMusic = \relative c' { \key g \major g'1 b }

violaMusic = \relative c { \clef alto \key g \major g'1 b }

celloMusic = \relative c { \clef bass \key g \major g1 b }

bassMusic = \relative c { \clef "bass_8" \key g \major g,1 b }

\book {
  \score {
```

```
<<
  \new StaffGroup = "StaffGroup_woodwinds" <<
    \new Staff = "Staff_flute" \with { instrumentName = "Flute" }
      \fluteMusic

    \new Staff = "Staff_clarinet" \with {
      instrumentName = \markup { \concat { "Clarinet in B" \flat } }
    }
      % Declare that written Middle C in the music
      % to follow sounds a concert B flat, for
      % output using sounded pitches such as MIDI.
      %\transposition bes

      % Print music for a B-flat clarinet
      \transpose bes c' \clarinetMusic
  >>

  \new StaffGroup = "StaffGroup_brass" <<
    \new Staff = "Staff_hornI" \with {
      instrumentName = "Horn in F"
    }
      % \transposition f
      \transpose f c' \hornMusic

    \new Staff = "Staff_trumpet" \with {
      instrumentName = "Trumpet in  C"
    }
      \trumpetMusic
  >>

  \new RhythmicStaff = "RhythmicStaff_percussion" \with {
    instrumentName = "Percussion"
  }
    \percussionMusic

  \new PianoStaff \with {
    instrumentName = "Piano"
  } <<
    \new Staff { \pianoRHMusic }
    \new Staff { \pianoLHMusic }
  >>

  \new ChoirStaff = "ChoirStaff_choir" <<
    \new Staff = "Staff_soprano" \with {
      instrumentName = "Soprano"
    }
      \new Voice = "soprano" \sopranoMusic
      \new Lyrics \lyricsto "soprano" { \sopranoLyrics }

    \new GrandStaff = "GrandStaff_altos" \with {
      \accepts Lyrics
    } <<
```

```
          \new Staff = "Staff_altoI" \with {
            instrumentName = "Alto I"
          }
            \new Voice = "altoI"
            \altoIMusic
            \new Lyrics \lyricsto "altoI" { \altoILyrics }
          \new Staff = "Staff_altoII" \with {
            instrumentName = "Alto II"
          }
            \new Voice = "altoII"
            \altoIIMusic
            \new Lyrics \lyricsto "altoII" { \altoIILyrics }
        >>

        \new Staff = "Staff_tenor" \with {
          instrumentName = "Tenor"
        }
          \new Voice = "tenor" \tenorMusic
          \new Lyrics \lyricsto "tenor" { \tenorLyrics }
      >>

      \new StaffGroup = "StaffGroup_strings" <<
        \new GrandStaff = "GrandStaff_violins" <<
          \new Staff = "Staff_violinI" \with {
            instrumentName = "Violin I"
          }
            \violinIMusic
          \new Staff = "Staff_violinII" \with {
            instrumentName = "Violin II"
          }
            \violinIIMusic
        >>

        \new Staff = "Staff_viola" \with {
          instrumentName = "Viola"
        }
          \violaMusic

        \new Staff = "Staff_cello" \with {
          instrumentName = "Cello"
        }
          \celloMusic

        \new Staff = "Staff_bass" \with {
          instrumentName = "Double Bass"
        }
          \bassMusic
      >>
    >>
  }
}
```


Flute
Clarinet in B♭
Horn in F
Trumpet in C
Percussion
Piano
Soprano
Lyr - ics
Alto I
Lyr - ics
Alto II
Ah - ah
Tenor
Lyr - ics
Violin I
Violin II
Viola
Cello
Double Bass

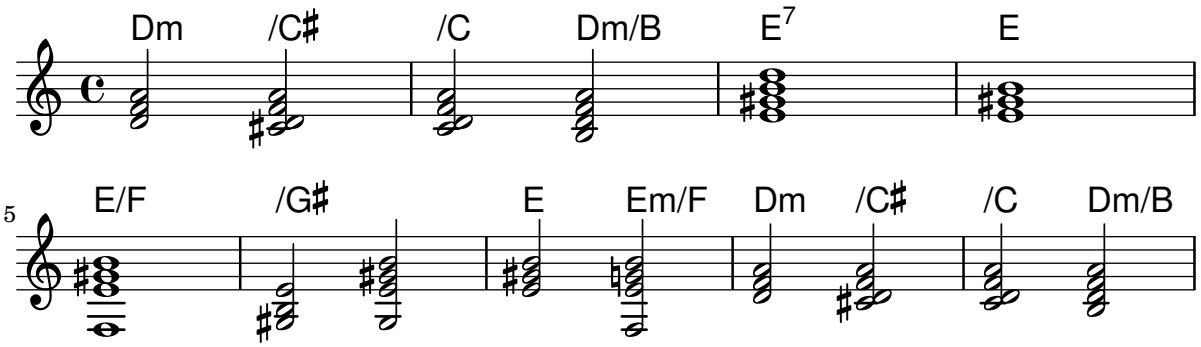
Print chord names with same root and different bass as slash and bass note

To print subsequent chord names only differing in their bass note as slash and bass note without a root symbol, use the Scheme engraver defined in this snippet. The behaviour is controlled by the chordChanges context property.

```
#(define Bass_changes_equal_root_engraver
   (lambda (ctx)
     "Drop root for follow-up chord names that differ only in bass.

In other words, the chord name sequence 'D D/C D/B' gets actually
printed as 'D /C /B'.

Set the `chordChanges` context property to `#t` to activate this
feature."
     (let ((chord-pitches '())
           (last-chord-pitches '())
           (bass-pitch #f))
       (make-engraver
        ((initialize this-engraver)
         (let ((chord-note-namer (ly:context-property ctx
                                                      'chordNoteNamer)))
           ;; Set `chordNoteNamer`, respecting user setting if already
           ;; done.
           (ly:context-set-property! ctx 'chordNoteNamer
                                     (if (procedure? chord-note-namer)
                                         chord-note-namer
                                         (chord-name:markup #f)))))

        (listeners
         ((note-event this-engraver event)
          (let* ((pitch (ly:event-property event 'pitch))
                 (pitch-name (ly:pitch-notename pitch))
                 (pitch-alt (ly:pitch-alteration pitch))
                 (bass (ly:event-property event 'bass #f))
                 (inversion (ly:event-property event 'inversion #f)))
            ;; We look at the `bass` and `inversion` event properties
            ;; to decide how to handle the current note event.  If
            ;; `inversion` is set we add the bass note to the chord as
            ;; an ordinary member so that we can compare inversed
            ;; chords; if `bass` is set the bass note is not added to
            ;; the chord.
            ;;
            ;; In the `chord-pitches` list we actually collect only
            ;; the notes' pitch names (which are integers) and pitch
            ;; alterations as pairs, ignoring the octave.
            (cond (bass (set! bass-pitch pitch))
                  (inversion
                   (set! bass-pitch pitch)
                   (set! chord-pitches
                         (cons (cons pitch-name pitch-alt)
                               chord-pitches)))
                  (else
```

```
                (set! chord-pitches
                      (cons (cons pitch-name pitch-alt)
                            chord-pitches)))))))

        (acknowledgers
         ((chord-name-interface this-engraver grob source-engraver)
          (let ((chord-changes (ly:context-property ctx
                                                    'chordChanges #f)))
            ;; If subsequent chords are equal apart from their bass,
            ;; we change the `text` property to print only the slash
            ;; and the bass note (via the formatter stored in the
            ;; `chordNoteNamer` context property).
            ;;
            ;; Equality is tested by comparing the sorted lists of
            ;; this chord's elements and the previous chord.  Sorting
            ;; is needed because inverted chords may have a different
            ;; order of pitches.  Note that we only do a simplified
            ;; sorting using the pitch name, ignoring the alteration.
            (if (and bass-pitch
                     chord-changes
                     (equal? (sort chord-pitches car<)
                             (sort last-chord-pitches car<)))
                (ly:grob-set-property!
                 grob 'text
                 (make-line-markup
                  (list
                   (ly:context-property ctx 'slashChordSeparator)
                   ((ly:context-property ctx 'chordNoteNamer)
                    bass-pitch
                    (ly:context-property ctx
                                         'chordNameLowercaseMinor))))))
            (set! last-chord-pitches chord-pitches)
            (set! chord-pitches '())
            (set! bass-pitch #f))))

        ((finalize this-engraver)
         (set! last-chord-pitches '()))))))


myChords = \chordmode {
  % \germanChords

  \set chordChanges = ##t
  d2:m d:m/cis

  d:m/c
  \set chordChanges = ##f
  d:m/b

  e1:7
  \set chordChanges = ##t
  e
```

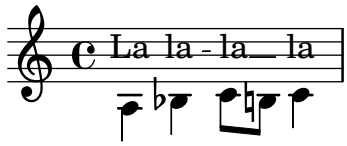
```
  \break

  \once \set chordChanges = ##f
  e1/f
  e2/gis e/+gis e e:m/f d:m d:m/cis d:m/c
  \set chordChanges = ##f
  d:m/b
}

<<
  \new ChordNames
    \with { \consists #Bass_changes_equal_root_engraver }
    \myChords
  \new Staff \myChords
>>
```



Putting lyrics inside the staff

Lyrics can be moved vertically to place them inside the staff. The lyrics are moved with `\override LyricText.extra-offset = #'(0 . dy)`, and there are similar commands to move the extenders and hyphens. A good value for *dy* must be found by trial and error.

```
<<
  \new Staff <<
    \new Voice = "voc" \relative c' { \stemDown a bes c8 b c4 }
  >>
  \new Lyrics \with {
    \override LyricText.extra-offset = #'(0 . 8.6)
    \override LyricExtender.extra-offset = #'(0 . 8.6)
    \override LyricHyphen.extra-offset = #'(0 . 8.6)
  } \lyricsto "voc" { La la -- la __ _ la }
>>
```



Quoting another voice

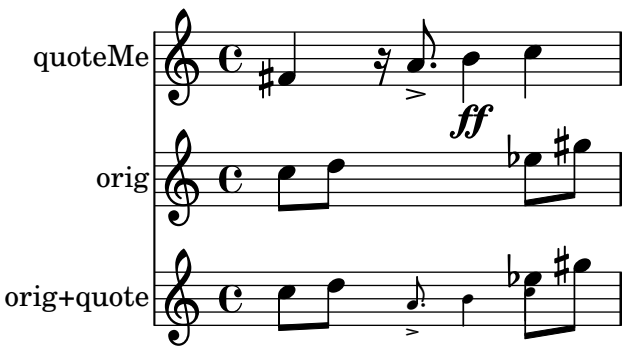
The `quotedEventTypes` context property determines which music event types should be quoted. The default value is `(note-event rest-event tie-event beam-event tuplet-span-event)`,

which means that only notes, rests, ties, beams, and tuplets of a quoted voice appear in the \quoteDuring expression.

In the following example, a 16th rest is not quoted since rest-event is not in the redefined value of quotedEventTypes.

For a list of event types, consult the "Music classes" section of the Internals Reference.

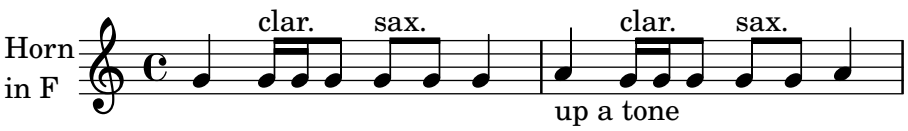
```
quoteMe = \relative c' {
  fis4 r16 a8.-> b4\ff c
}
\addQuote quoteMe \quoteMe

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

<<
  \new Staff \with { instrumentName = "quoteMe" }
  \quoteMe

  \new Staff \with { instrumentName = "orig" }
  \original

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



Quoting another voice with transposition

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

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

\addQuote sax {
  \transposition es'
  \*16 a8
}

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

{
  \new Staff \with {
    instrumentName = \markup { \column { Horn "in F" } }
  }
  \quoteTest
  \transpose c' d' << \quoteTest s4_"up a tone" >>
}
```



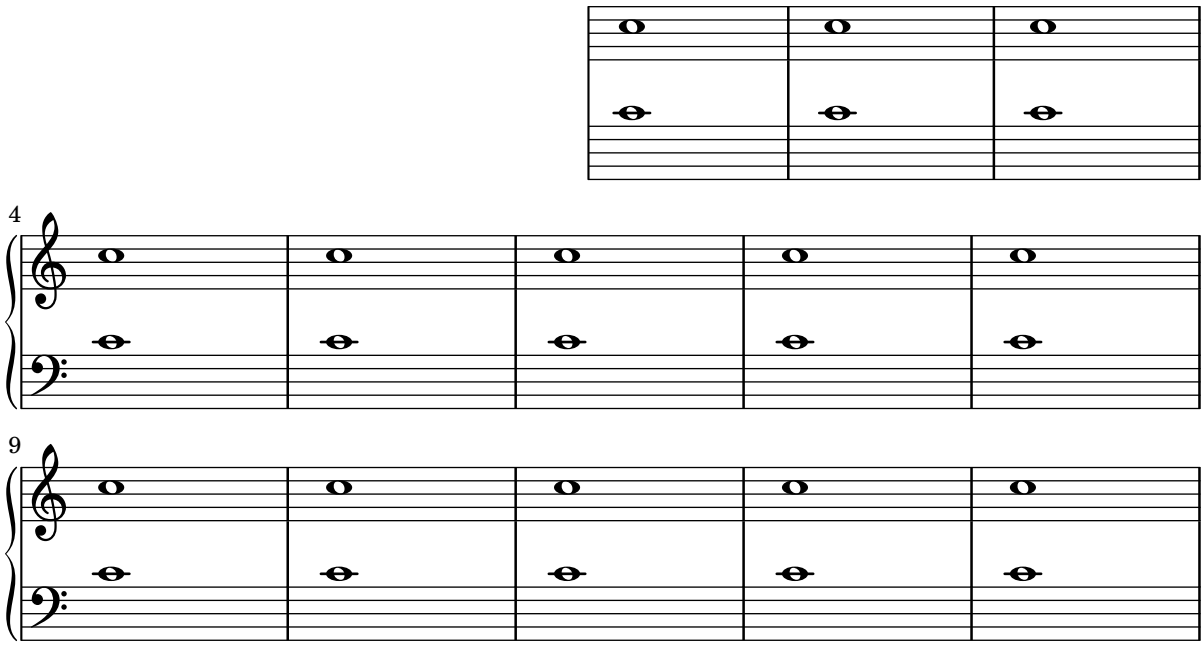
Removing brace on first line of piano score

This snippet removes the first brace from a PianoStaff or a GrandStaff, together with the clefs. It may be useful when cutting and pasting the engraved image into existing music.

The code uses \alterBroken to hide the brace delimiter at the beginning.

```
someMusic =  {
  \once \omit Staff.Clef
  \once \omit Staff.TimeSignature
  \*3 c1 \break
  \*5 c1 \break
  \*5 c1
}

\score {
  \new PianoStaff
```

```
  <<
    \new Staff = "right" \relative c'' \someMusic
    \new Staff = "left" \relative c' { \clef F \someMusic }
  >>
  \layout {
    indent=75\mm
    \context {
      \PianoStaff
      \alterBroken transparent #'(#t) SystemStartBrace
    }
  }
}
```

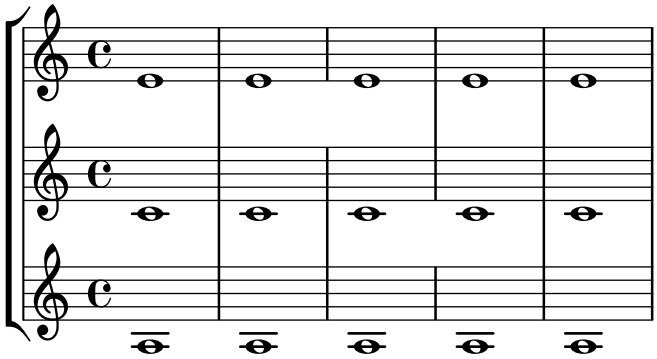


Removing connecting bar lines on StaffGroup, PianoStaff, or GrandStaff

By default, bar lines in `StaffGroup`, `PianoStaff`, or `GrandStaff` contexts are connected between the staves, i.e., a span bar is printed. This behaviour can be overridden on a staff-by-staff basis.

```
\relative c' {
  \new StaffGroup <<
    \new Staff {
      e1 | e
      \once \override Staff.BarLine.allow-span-bar = ##f
      e1 | e | e
    }
    \new Staff {
      c1 | c | c
      \once \override Staff.BarLine.allow-span-bar = ##f
      c1 | c
    }
    \new Staff {
      a1 | a | a | a | a
    }
```

```
  >>
}
```



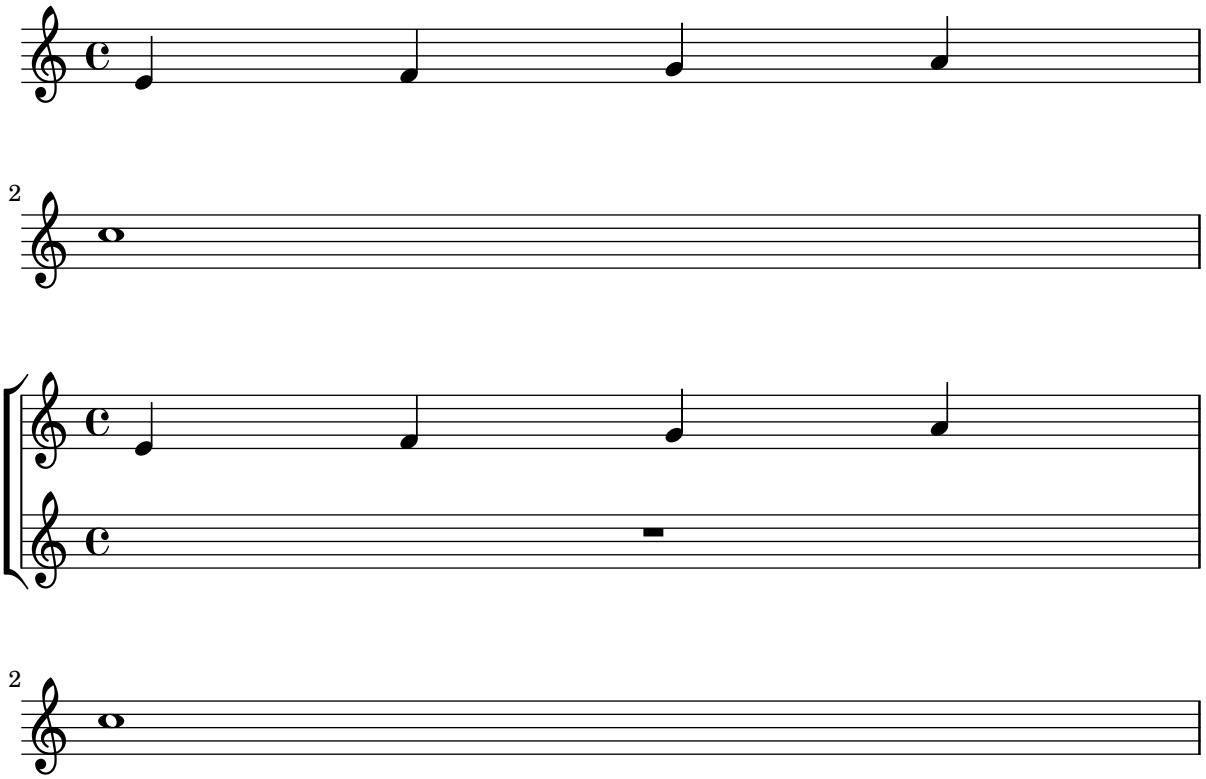
Eliminare la prima linea vuota

Il primo rigo vuoto si può togliere dalla partitura impostando la proprietà `remove-first` di `VerticalAxisGroup`. Questa impostazione agisce a livello globale se posta nel blocco `\layout`, a livello locale se posta nel rigo specifico che deve essere tolto. Nel secondo caso, si deve specificare il contesto (`Staff` si applica solo al rigo corrente) prima della proprietà.

Il rigo inferiore del secondo gruppo di righi non viene rimosso, perché l'impostazione ha effetto solo sul rigo in cui si trova.

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

\new StaffGroup <<
  \new Staff \relative c' {
    e4 f g a \break
    c1
  }
  \new Staff {
    R1 \break
    R
  }
```

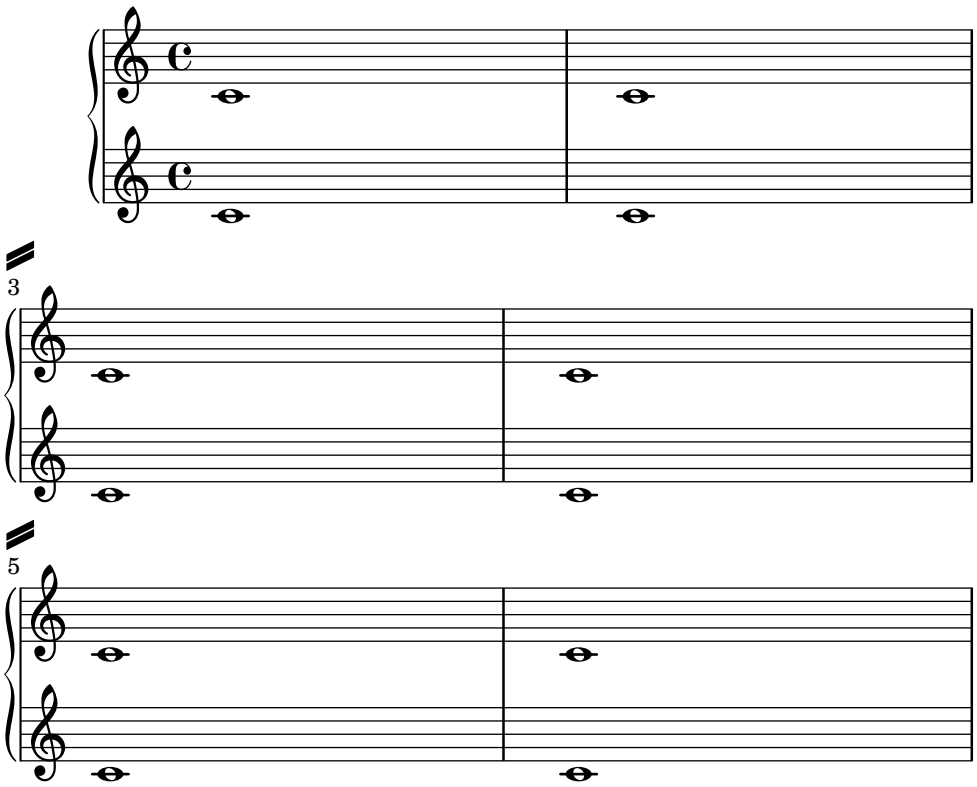
```
>>
```



Setting system separators

System separators can be inserted between systems. Any markup can be used, but `\slashSeparator` has been provided as a sensible default.

```
#(set-default-paper-size "a5")

\paper {
  system-separator-markup = \slashSeparator
  tagline = ##f
}

notes = \relative c' {
  c1 | c \break
  c1 | c \break
  c1 | c
}

\book {
  \score {
    \new GrandStaff <<
      \new Staff \notes
      \new Staff \notes
    >>
  }
}
```



Shape individual ties in chords

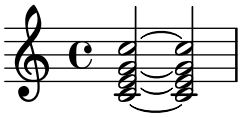
To shape individual ties in chords use the method demonstrated below.

```
{
  \textMark "Chords can be tied note by note."
  <c'~ e'~ g'~ c''~>2 q
}

{
  \textMark \markup \override #'(baseline-skip . 3) \wordwrap {
    Modifying those ties with \typewriter "\\shape" does not succeed,
    because \typewriter TieColumn positions them on its own behalf,
    ignoring \typewriter "\\shape" input more or less.  You may
    circumvent this by setting \typewriter positioning-done to
    \typewriter "#t" -- alas, \typewriter positioning-done is an
    internal property, and setting it to \typewriter "#t" means: all
    positioning is done, don't do anything further.  The next example
    demonstrates a case where the positioning is not finished: all tie
    directions are down, and the thickness is not accurate.
  }
  <c'~ e'~ g'~ c''~>2
  \once \override TieColumn.positioning-done = ##t
  q
}

{
  \textMark "To fix that, enter ties with explicit direction modifiers."
  <c'_~ e'_~ g'_~ c''^~>2
  \once \override TieColumn.positioning-done = ##t
```

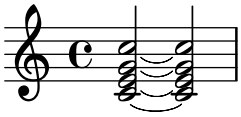
```
  q
}

{
  \textMark \markup {
    Now you can use \typewriter "\\shape" for each tie as usual. }
  <c'-\shape #'((0 . 0) (0 . -10) (0 . -10) (0 . 0)) _~
   e'-\shape #'((0 . 0) (0 . -5) (0 . -5) (0 . 0)) _~
   g'-\shape #'((0 . 0) (0 . -2) (0 . -2) (0 . 0)) _~
   c''-\shape #'((0 . 0) (0 . 5) (0 . 5) (0 . 0)) ^~
  >2
  \once \override TieColumn.positioning-done = ##t
  q
}

{
  \textMark "This also works at line breaks."
  <c'-\shape #'(((0 . 0) (0 . -10) (0 . -10) (0 . 0))
               ((0 . 0) (0 . -10) (0 . -10) (0 . 0))) _~
   e'-\shape #'(((0 . 0) (0 . -5) (0 . -5) (0 . 0))
               ((0 . 0) (0 . -5) (0 . -5) (0 . 0))) _~
   g'-\shape #'(((0 . 0) (0 . -2) (0 . -2) (0 . 0))
               ((0 . 0) (0 . -2) (0 . -2) (0 . 0))) _~
   c''-\shape #'(((0 . 0) (0 . 5) (0 . 5) (0 . 0))
                ((0 . 0) (0 . 5) (0 . 5) (0 . 0))) ^~
  >2
  \break
  \once \override TieColumn.positioning-done = ##t
  q
}

{
  \textMark \markup {
    It also works with the \typewriter tieWaitForNote property. }
  \set tieWaitForNote = ##t
  c'4-\shape #'((0 . 0) (0 . -10) (0 . -10) (0 . 0)) _~
  e'-\shape #'((0 . 0) (0 . -5) (0 . -5) (0 . 0)) _~
  g'-\shape #'((0 . 0) (0 . -2) (0 . -2) (0 . 0)) _~
  c''-\shape #'((0 . 0) (0 . 5) (0 . 5) (0 . 0)) ^~
  \once \override TieColumn.positioning-done = ##t
  <c' e' g' c''>1
}

\layout {
  indent = 0
  \context {
    \Score
    \override TextMark.padding = #4
    \override TextMark.break-align-symbols = #'(left-edge)
  }
}
```

```
\paper {
  score-system-spacing.padding = 3
}
```

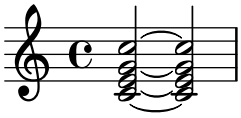
Chords can be tied note by note.



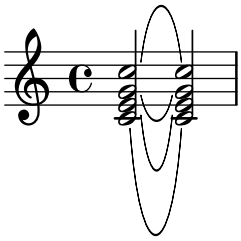
Modifying those ties with `\shape` does not succeed, because `TieColumn` positions them on its own behalf, ignoring `\shape` input more or less. You may circumvent this by setting `positioning-done` to `#t` – alas, `positioning-done` is an internal property, and setting it to `#t` means: all positioning is done, don't do anything further. The next example demonstrates a case where the positioning is not finished: all tie directions are down, and the thickness is not accurate.



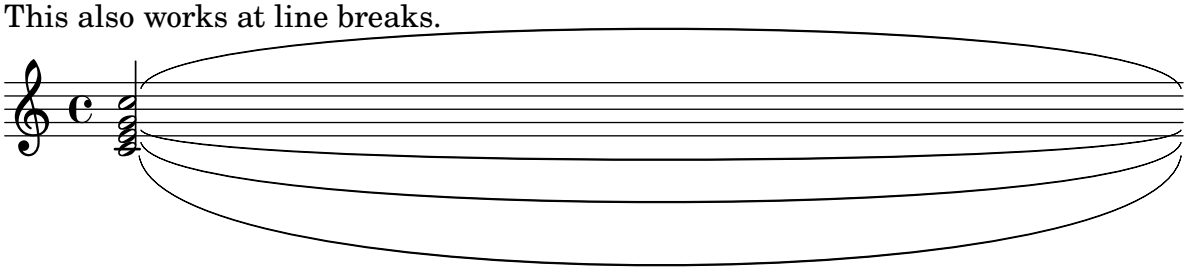
To fix that, enter ties with explicit direction modifiers.

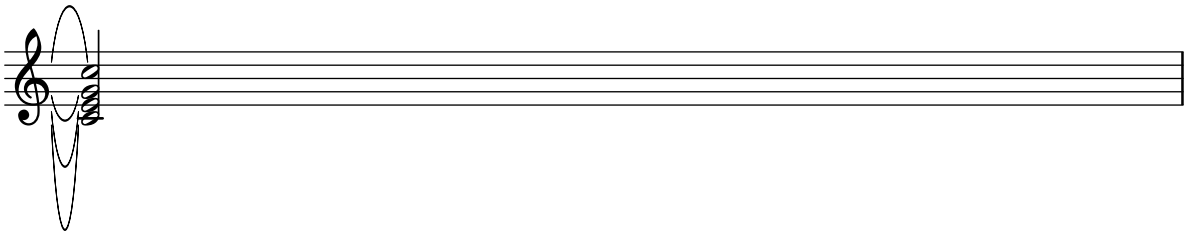


Now you can use `\shape` for each tie as usual.

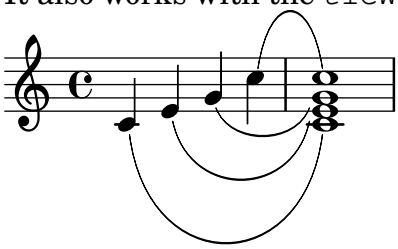


This also works at line breaks.





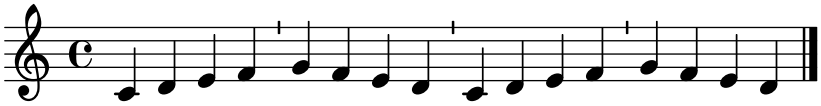
It also works with the `tieWaitForNote` property.



Tick bar lines

'Tick' bar lines are often used in music where the bar line is used only for coordination and is not meant to imply any rhythmic stress.

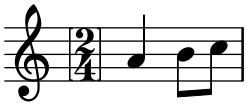
```
\relative c' {
  \set Score.measureBarType = #"'"
  c4 d e f
  g4 f e d
  c4 d e f
  g4 f e d
  \bar "|."
}
```



Time signature in brackets

The time signature can be enclosed within brackets.

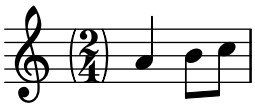
```
\relative c'' {
  \override Staff.TimeSignature.stencil = #(lambda (grob)
    (bracketify-stencil (ly:time-signature::print grob) Y 0.1 0.2 0.1))
  \time 2/4
  a4 b8 c
}
```



Time signature in parentheses

The time signature can be enclosed within parentheses.

```
\relative c'' {
  \override Staff.TimeSignature.stencil = #(lambda (grob)
    (parenthesize-stencil (ly:time-signature::print grob) 0.1 0.4 0.4 0.1))
  \time 2/4
  a4 b8 c
}
```



Modifiche manuali della proprietà della chiave

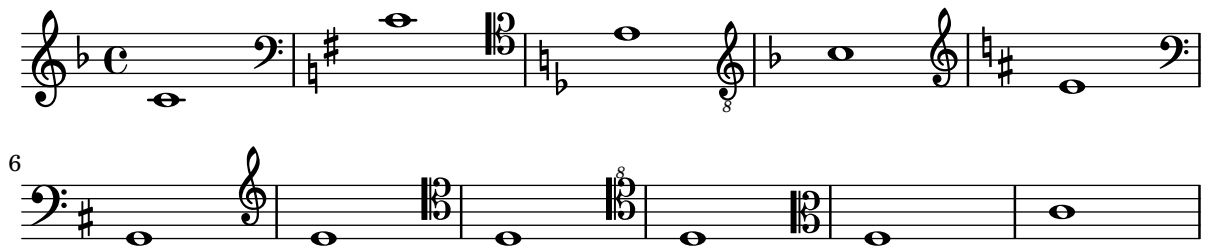
Cambiando il glifo della chiave, la sua posizione o l'ottavazione non cambia la posizione delle note successive nel rigo. Per far sì che le armature di chiave si trovino sulle linee del rigo corrette, bisogna specificare anche `middleCPosition`, con valori positivi o negativi che spostano il `Do centrale` rispettivamente su o giù in senso relativo alla linea centrale del rigo.

Per esempio, `\clef "treble_8"` equivale a impostare `clefGlyph`, `clefPosition` (che regola la posizione verticale della chiave), `middleCPosition` e `clefTransposition`. Viene stampata una chiave quando cambia una di queste proprietà, eccetto `middleCPosition`.

Gli esempi seguenti mostrano le possibilità date dall'impostazione manuale di tali proprietà. Sulla prima linea le modifiche manuali preservano il posizionamento relativo standard di chiavi e note, mentre sulla seconda linea non lo fanno.

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

  % The following clef changes do not preserve
  % the normal relationship between notes, key signatures
  % and clefs.
  \set Staff.clefGlyph = "clefs.F"
  \set Staff.clefPosition = 2
  c'1
```

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

  % Return to the normal clef.
  \set Staff.middleCPosition = 0
  c'1
}
```



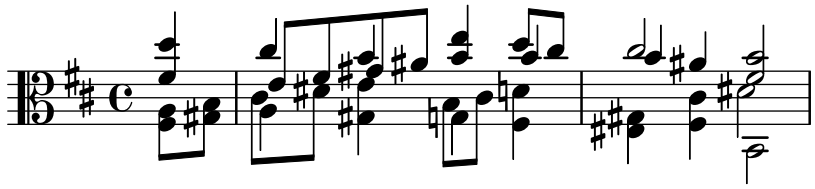
Two \partCombine pairs on one staff

The \partCombine function takes two music expressions, each containing a part, and distributes them among four Voice contexts named “one”, “two”, “solo”, and “shared”, depending on when and how the parts are merged into a common voice.

Variants of \partCombine are \partCombineUp and \partCombineDown to produce up-stem and down-stem merging of two voices, respectively. Combining them to squeeze four parts into a single staff, however, need some special setup, which this snippet defines accordingly.

```
customPartCombineUp =
#(define-music-function (part1 part2) (ly:music? ly:music?)
  "Make an up-stem `VoiceBox` context that combines PART1 and PART2.

The context is called 'Up'; internally, the function calls
`\\partCombineUp`."
  #{
    \new VoiceBox = "Up" <<
      \context Voice = "one" { \voiceOne }
      \context Voice = "two" { \voiceThree }
      \context Voice = "shared" { \voiceOne }
      \context Voice = "solo" { \voiceOne }
      \context NullVoice = "null" {}
      \partCombine #part1 #part2
    >>
  #})

customPartCombineDown =
#(define-music-function (part3 part4) (ly:music? ly:music?)
  "Make a down-stem `VoiceBox` context that combines PART3 and PART4.
```

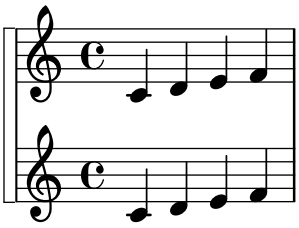
```
The context is called 'Down'; internally, the function calls
`\\partCombineDown`."
  #{
    \new VoiceBox = "Down" <<
      \set VoiceBox.soloText = #"Solo III"
      \set VoiceBox.soloIIText = #"Solo IV"
      \context Voice ="one" { \voiceFour }
      \context Voice ="two" { \voiceTwo }
      \context Voice ="shared" { \voiceFour }
      \context Voice ="solo" { \voiceFour }
      \context NullVoice = "null" {}
      \partCombine #part3 #part4
    >>
  #})

soprano = { d'4 | cis'  b  e'  d'8 cis' | cis'2 b }
alto = { fis4 | e8 fis gis ais b4 b | b ais fis2 }
tenor = { a8 b | cis' dis' e'4 b8 cis' d'4 | gis cis' dis'2 }
bass = { fis8 gis | a4 gis g fis | eis fis b,2 }

\new Staff <<
  \key b\minor
  \clef alto
  \partial 4
  \transpose b b' \customPartCombineUp \soprano \alto
  \customPartCombineDown \tenor \bass
>>

\layout {
  \context {
    \Staff
    \accepts "VoiceBox"
  }
  \context {
    \name "VoiceBox"
    \type "Engraver_group"
    \defaultchild "Voice"
    \accepts "Voice"
    \accepts "NullVoice"
  }
}
```



Usare una parentesi quadra all'inizio di un gruppo di righi

Si può usare il segno `SystemStartSquare` (uno dei segni che delimitano l'inizio del sistema) impostandolo esplicitamente in un contesto `StaffGroup` o `ChoirStaff`.

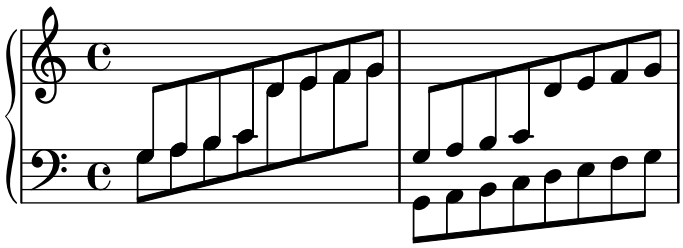
```
\score {
  \new StaffGroup { <<
  \set StaffGroup.systemStartDelimiter = #'SystemStartSquare
    \new Staff { c'4 d' e' f' }
    \new Staff { c'4 d' e' f' }
  >> }
}
```



Using \autoChange with more than one voice

Here is a demonstration of how to use \autoChange with more than one voice.

```
\score {
  \new PianoStaff
  <<
    \new Staff = "up" {
      <<
        \set Timing.beamExceptions = #'()
        \set Timing.beatStructure = #'(4)
        \new Voice {
          \voiceOne
          \autoChange
          \relative c' {
            g8 a b c d e f g
            g,8 a b c d e f g
          }
        }

        \new Voice {
          \voiceTwo
          \autoChange
          \relative c' {
            g8 a b c d e f g
            g,,8 a b c d e f g
          }
        }
      >>
    }

    \new Staff = "down" {
      \clef bass
    }
  >>
}
```



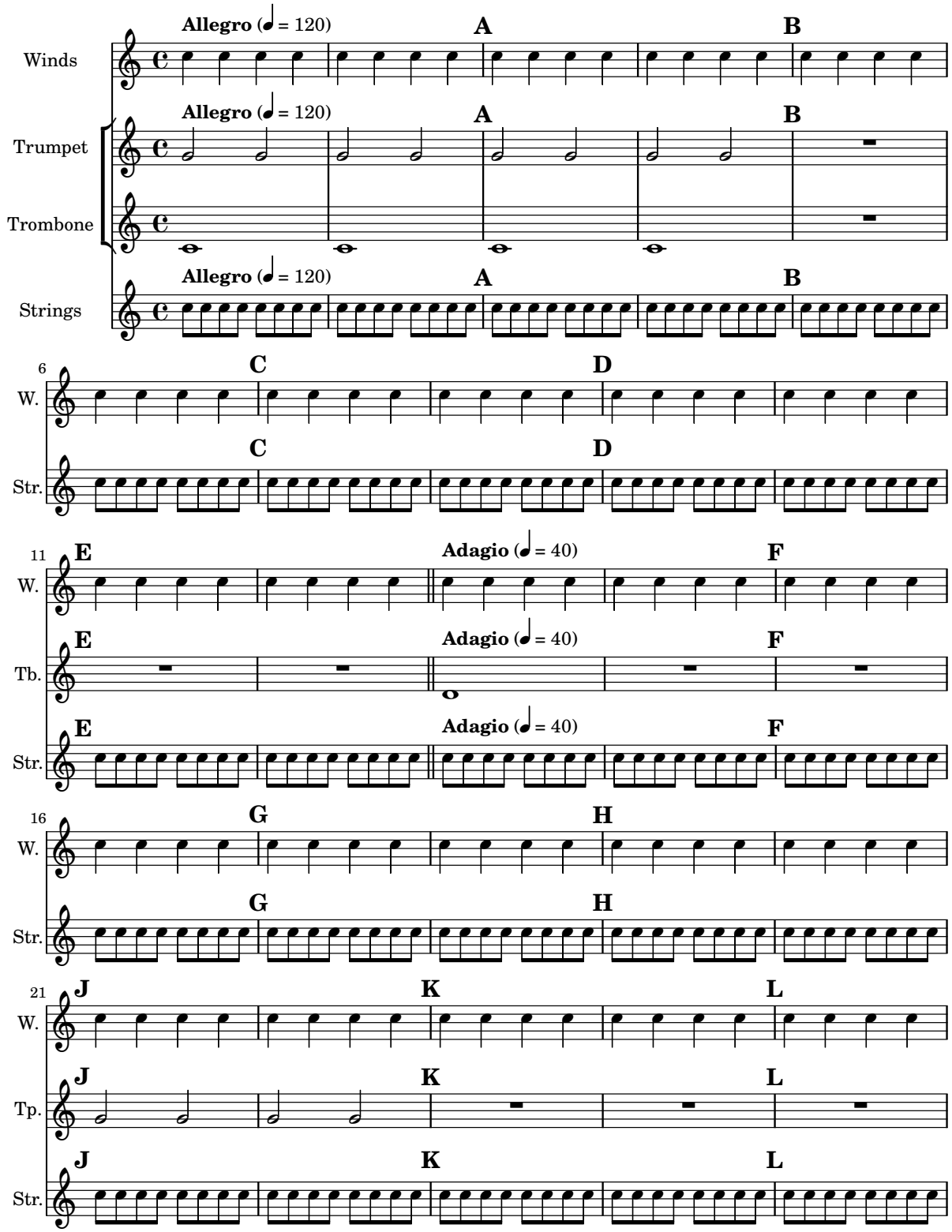
Using mark lines in a Frenched score

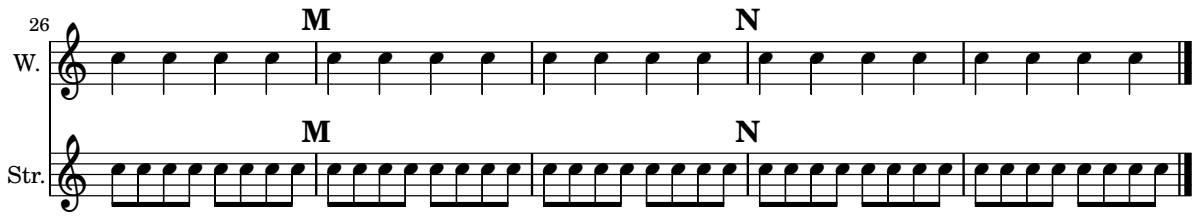
Using MarkLine contexts (such as in "Placing rehearsal marks other than above the top staff") in a Frenched score can be problematic if all the staves between two MarkLines are removed in one system. The Keep_alive_together_engraver can be used within each StaffGroup to keep the MarkLine alive only as long as the other staves in the group stay alive.

```
bars = {
  \tempo Allegro 4=120
  s1*2
  \*5 { \mark \default s1*2 }
  \bar "||"
  \tempo Adagio 4=40
  s1*2
  \*8 { \mark \default s1*2 }
  \bar "|."
}
winds = \*120 c''4
trumpet = {
  \*8 g'2
  R1*16
  \*4 g'2
  R1*8
}
trombone = {
  \*4 c'1
  R1*8
  d'1
  R1*17
}
strings = \*240 c''8

#(set-global-staff-size 16)
\paper {
  systems-per-page = 5
  ragged-last-bottom = ##f
  tagline = ##f
}

\layout {
  indent = 16\mm
  short-indent = 5\mm
  \context {
    \name MarkLine
    \type Engraver_group
```

```
    \consists Apply_output_engraver
    \consists Axis_group_engraver
    \consists Mark_engraver
    \consists Metronome_mark_engraver
    \consists Staff_collecting_engraver
    \override VerticalAxisGroup.remove-empty = ##t
    \override VerticalAxisGroup.remove-layer = #'any
    \override VerticalAxisGroup.staff-affinity = #DOWN
    \override VerticalAxisGroup.nonstaff-relatedstaff-spacing.padding = 1
    keepAliveInterfaces = #'()
  }
  \context {
    \Staff
    \override VerticalAxisGroup.remove-empty = ##t
    \override VerticalAxisGroup.remove-layer = ##f
  }
  \context {
    \StaffGroup
    \accepts MarkLine
    \consists Keep_alive_together_engraver
  }
  \context {
    \Score
    \remove Mark_engraver
    \remove Metronome_mark_engraver
    \remove Staff_collecting_engraver
    \override BarNumber.Y-offset = #3
  }
}

\score {
  <<
    \new StaffGroup = "winds" \with {
      instrumentName = "Winds"
      shortInstrumentName = "W."
    } <<
      \new MarkLine \bars
      \new Staff \winds
    >>
    \new StaffGroup = "brass" <<
      \new MarkLine \bars
      \new Staff = "trumpet" \with {
        instrumentName = "Trumpet"
        shortInstrumentName = "Tp."
      } \trumpet
      \new Staff = "trombone" \with {
        instrumentName = "Trombone"
        shortInstrumentName = "Tb."
      } \trombone
    >>
    \new StaffGroup = "strings" \with {
      instrumentName = "Strings"
```

```
      shortInstrumentName = "Str."
    } <<
      \new MarkLine \bars
      \new Staff = "strings" { \strings }
    >>
  >>
}
```





Vertically aligned StaffGroups without connecting SystemStartBar

This snippet shows how to achieve vertically aligned `StaffGroups` with a `SystemStartBar` for each `StaffGroup`, but without connecting them.

Note that this only works properly for music that can be printed as a single system.

```
#(set-global-staff-size 15)

\paper {
  ragged-right = ##f
  print-all-headers = ##t
  tagline = ##f
}

\layout {
  indent = 0

  \context {
    \StaffGroup
    \consists Text_mark_engraver
    \consists Staff_collecting_engraver
    systemStartDelimiterHierarchy =
      #'(SystemStartBrace (SystemStartBracket a b))
  }

  \context {
    \Score
    \remove Text_mark_engraver
    \remove Staff_collecting_engraver
    \override SystemStartBrace.style = #'bar-line
    \omit SystemStartBar
    \override SystemStartBrace.padding = #-0.1
    \override SystemStartBrace.thickness = #1.6
    \override StaffGrouper.staffgroup-staff-spacing.basic-distance = #15
  }
}

%%%% EXAMPLE

txt =
\lyricmode {
  Wer4 nur den lie -- ben Gott läßt wal2 -- ten4
  und4 hof -- fet auf ihn al -- le Zeit2.
}
```

```
% First StaffGroup "exercise"

eI = \relative c' {
  \textMark \markup {
    \bold Teacher:
    This is a simple setting of the choral. Please improve it. }
  \key a \minor
  \time 4/4
  \voiceOne

  \partial 4 e4
  a b c b
  a b gis2
  e4\fermata g! g f
  e a a gis
  a2.\fermata
  \bar ":|."
}

eII = \relative c' {
  \key a \minor
  \time 4/4
  \voiceTwo
  \partial 4 c4
  e e e gis
  a f e2
  b4 b d d
  c c d d
  c2.
  \bar ":|."
}

eIII = \relative c' {
  \key a \minor
  \time 4/4
  \clef bass
  \voiceOne

  \partial 4 a4
  c b a b
  c d b2
  gis4 g g b
  c a f e
  e2.
}

eIV = \relative c' {
  \key a \minor
  \time 4/4
  \clef bass
  \voiceTwo
```

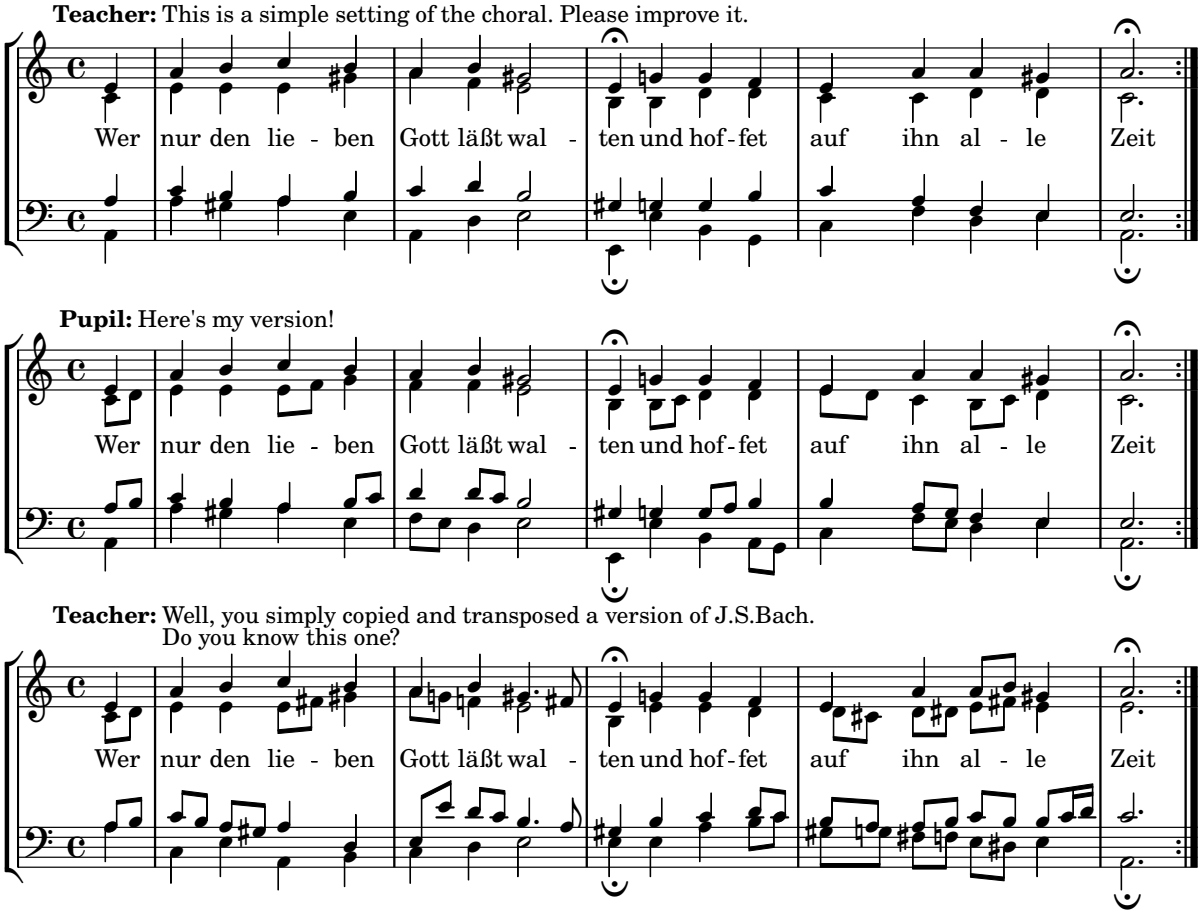
```
  \partial 4 a,4
  a' gis a e
  a, d e2
  e,4\fermata e' b g
  c f d e
  a,2.\fermata
  \bar ":|."
}

exercise = \new StaffGroup = "exercise" <<
  \new Staff <<
    \new Voice \eI
    \new Voice \eII
  >>

  \new Lyrics \txt

  \new Staff <<
    \new Voice \eIII
    \new Voice \eIV
  >>
>>


% Second StaffGroup "simple Bach"

sbI = \relative c' {
  \textMark \markup { \bold" Pupil:" Here's my version! }
  \key a \minor
  \time 4/4
  \voiceOne

  \partial 4 e4
  a b c b
  a b gis2
  e4\fermata g! g f
  e a a gis
  a2.\fermata
  \bar ":|."
}

sbII = \relative c' {
  \key a \minor
  \time 4/4
  \voiceTwo
  \partial 4 c8 d
  e4 e e8 f g4
  f f e2
  b4 b8 c d4 d
  e8 d c4 b8 c d4
  c2.
```

```
  \bar ":|."
}

sbIII = \relative c' {
  \key a \minor
  \time 4/4
  \clef bass
  \voiceOne

  \partial 4 a8 b
  c4 b a b8 c
  d4 d8 c b2
  gis4 g g8 a b4
  b a8 g f4 e
  e2.
}

sbIV = \relative c' {
  \key a \minor
  \time 4/4
  \clef bass
  \voiceTwo

  \partial 4 a,4
  a' gis a e
  f8 e d4 e2
  e,4\fermata e' b a8 g
  c4 f8 e d4 e
  a,2.\fermata
  \bar ":|."
}

simpleBach = \new StaffGroup = "simple Bach" <<
  \new Staff <<
    \new Voice \sbI
    \new Voice \sbII
  >>

  \new Lyrics \txt

  \new Staff <<
    \new Voice \sbIII
    \new Voice \sbIV
  >>
>>


% Third StaffGroup "chromatic Bach"

cbI = \relative c' {
  \textMark \markup {
    \bold "Teacher:"
```

```
    \column {
      "Well, you simply copied and transposed a version of J.S.Bach."
      "Do you know this one?"
    }
  }
  \key a \minor
  \time 4/4
  \voiceOne

  \partial 4 e4
  a b c b
  a b gis4. fis8
  e4\fermata g! g f
  e a a8 b gis4
  a2.\fermata
  \bar ":|."
}

cbII = \relative c' {
  \key a \minor
  \time 4/4
  \voiceTwo

  \partial 4 c8 d
  e4 e e8 fis gis4
  a8 g! f!4 e2
  b4 e e d
  d8[ cis] d dis e fis e4
  e2.
  \bar ":|."
}

cbIII = \relative c' {
  \key a \minor
  \time 4/4
  \clef bass
  \voiceOne

  \partial 4 a8 b
  c[ b] a gis8 a4 d,
  e8[ e'] d c b4. a8
  gis4 b c d8 c
  b[ a] a b c b b c16 d
  c2.
}

cbIV = \relative c' {
  \key a \minor
  \time 4/4
  \clef bass
  \voiceTwo
```

```
  \partial 4 a4
  c, e a, b
  c d e2
  e4\fermata e a b8 c
  gis[ g] fis f e dis e4
  a,2.\fermata
  \bar ":|."
}

chromaticBach = \new StaffGroup = "chromatic Bach" <<
  \new Staff <<
    \new Voice \cbI
    \new Voice \cbII
  >>

  \new Lyrics \txt

  \new Staff <<
    \new Voice \cbIII
    \new Voice \cbIV
  >>
>>


% Score

\score {
  <<
    \exercise
    \simpleBach
    \chromaticBach
  >>

  \header {
    title = \markup \column {
              \combine \null \vspace #1
              "Exercise: Improve the given choral"
              " "
            }
  }

  \layout {
    \context {
      \Lyrics
      \override LyricText.X-offset = #-1
    }
  }
}
```

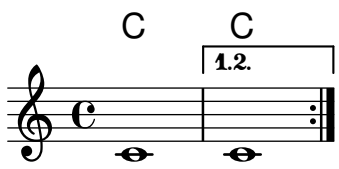
Exercise: Improve the given choral



Volta sotto gli accordi

Aggiungendo l'incisore `Volta_engraver` al rigo, è possibile inserire le volte sotto gli accordi.

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

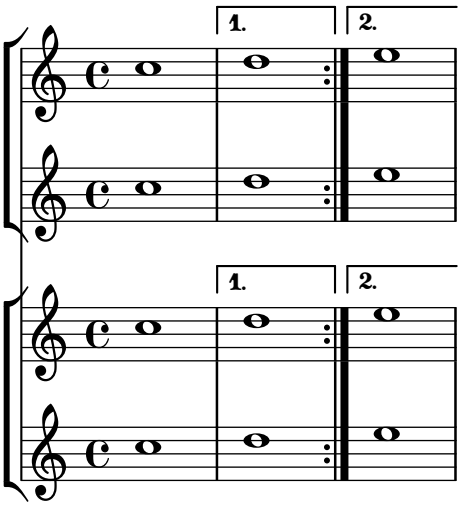


Volta brackets in multiple staves

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

`\repeat` and related commands should be present in all staves.

```
voltaMusic = \relative c'' {
  \repeat volta 2 {
    c1
    \alternative {
      \volta 1 { d1 }
      \volta 2 { e1 }
    }
  }
}

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


1.
2.
1.
2.

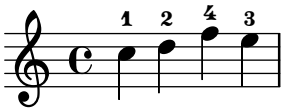
7 Editorial annotations

See also Sezione “Editorial annotations” in *Guida alla Notazione*.

Adding fingerings to a score

Fingering instructions can be entered using a simple syntax.

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



Adding links to objects

To add a link to a grob stencil you can use `add-link` as defined here. It works both with `\override` and `\tweak`.

Drawback: `point-and-click` is disturbed for the linked grobs.

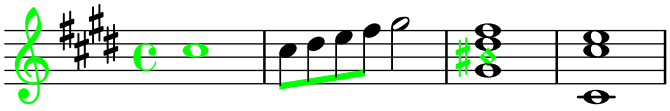
Limitation: Works for PDF only.

The linked objects are colored with a separate command.

```
#(define (add-link url-strg)
  (lambda (grob)
    (let* ((stil (ly:grob-property grob 'stencil)))
      (if (ly:stencil? stil)
          (let* ((x-ext (ly:stencil-extent stil X))
                 (y-ext (ly:stencil-extent stil Y))
                 (url-expr `(url-link ,url-strg ,x-ext ,y-ext))
                 (new-stil
                   (ly:stencil-add
                     (ly:make-stencil url-expr x-ext y-ext)
                     stil)))
          (ly:grob-set-property! grob 'stencil new-stil))))))

%%%% test

%% For easier maintenance of this snippet the URL is formatted to use the
%% actually used LilyPond version.
%% Of course a literal URL would work as well.

#(define major.minor-version
  (string-join (take (string-split (lilypond-version) #\.) 2) "."))

urlI =
#(format #f
  "http://lilypond.org/doc/v~a/Documentation/notation/writing-pitches"
  major.minor-version)

urlII =
#(format #f
  "http://lilypond.org/doc/v~a/Documentation/notation/rhythms"
```

```
  major.minor-version)

urlIII =
#(format #f
  "http://lilypond.org/doc/v~a/Documentation/notation/note-heads"
  major.minor-version)

urlIV =
#(format #f
  "http://lilypond.org/doc/v~a/Documentation/notation/beams"
  major.minor-version)

urlV =
#(format #f
  "http://lilypond.org/doc/v~a/Documentation/notation/note-head-styles"
  major.minor-version)

urlVI =
#(format #f
  "http://lilypond.org/doc/v~a/Documentation/notation/writing-pitches"
  major.minor-version)

\relative c' {
   \key cis \minor

   \once \override Staff.Clef.color = #green
   \once \override Staff.Clef.after-line-breaking =
     #(add-link urlI)

   \once \override Staff.TimeSignature.color = #green
   \once \override Staff.TimeSignature.after-line-breaking =
     #(add-link urlII)

   \once \override NoteHead.color = #green
   \once \override NoteHead.after-line-breaking =
     #(add-link urlIII)

   cis'1
   \once \override Beam.color = #green
   \once \override Beam.after-line-breaking =
     #(add-link urlIV)
   cis8 dis e fis gis2
   <gis,
    \tweak Accidental.color #green
    \tweak Accidental.after-line-breaking #(add-link urlVI)
    \tweak color #green
    \tweak after-line-breaking #(add-link urlV)
    \tweak style #'harmonic
    bis
    dis
    fis
   >1
```

```
   <cis, cis' e>
}
```

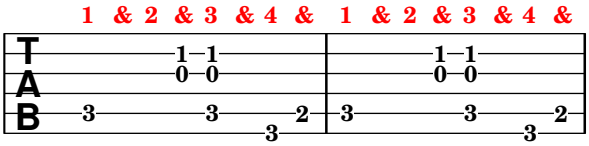


Adding markups in a tablature

By default, markups are not displayed in a tablature.

To make them appear, revert the `stencil` property of the `TextScript` grob in the `TabStaff` context.

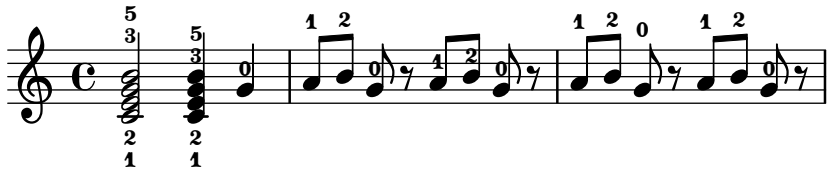
```
high  = { r4 r8 <g c'> q r8 r4 }
low = { c4 r4 c8 r8 g,8 b, }
pulse = { s8^"1" s^"&" s^"2" s^"&" s^"3" s^"&" s^"4" s^"&" }

\score {
 \new TabStaff {
   \*2 << \high \\ \low \\ \pulse >>
  }
  \layout {
    \context {
      \TabStaff
      \clef moderntab
      \revert TextScript.stencil
      \override TextScript.font-series = #'bold
      \override TextScript.font-size = #-2
      \override TextScript.color = #red
    }
    \context {
      \Score
      proportionalNotationDuration = #1/8
    }
  }
}
```



Far sì che la diteggiatura appaia dentro il rigo

Per impostazione predefinita, le diteggiature orientate verticalmente sono poste fuori dal rigo; questo comportamento tuttavia può essere disabilitato. Occorre fare attenzione alle situazioni in cui le diteggiature e i gambi sono rivolti nella stessa direzione: normalmente le diteggiature evitano soltanto i gambi con travature. Questa impostazione predefinita può essere cambiata in modo da evitare tutti i gambi oppure nessuno. L'esempio seguente mostra queste due opzioni, così come tornare al comportamento predefinito.

```
\relative c' {
  <c-1 e-2 g-3 b-5>2
  \override Fingering.staff-padding = #'()
  <c-1 e-2 g-3 b-5>4 g'-0
  a8[-1 b]-2 g-0 r
  \override Fingering.add-stem-support = ##f
  a[-1 b]-2 g-0 r
  \override Fingering.add-stem-support = ##t
  a[-1 b]-2 g-0 r
  \override Fingering.add-stem-support = #only-if-beamed
  a[-1 b]-2 g-0 r
}
```

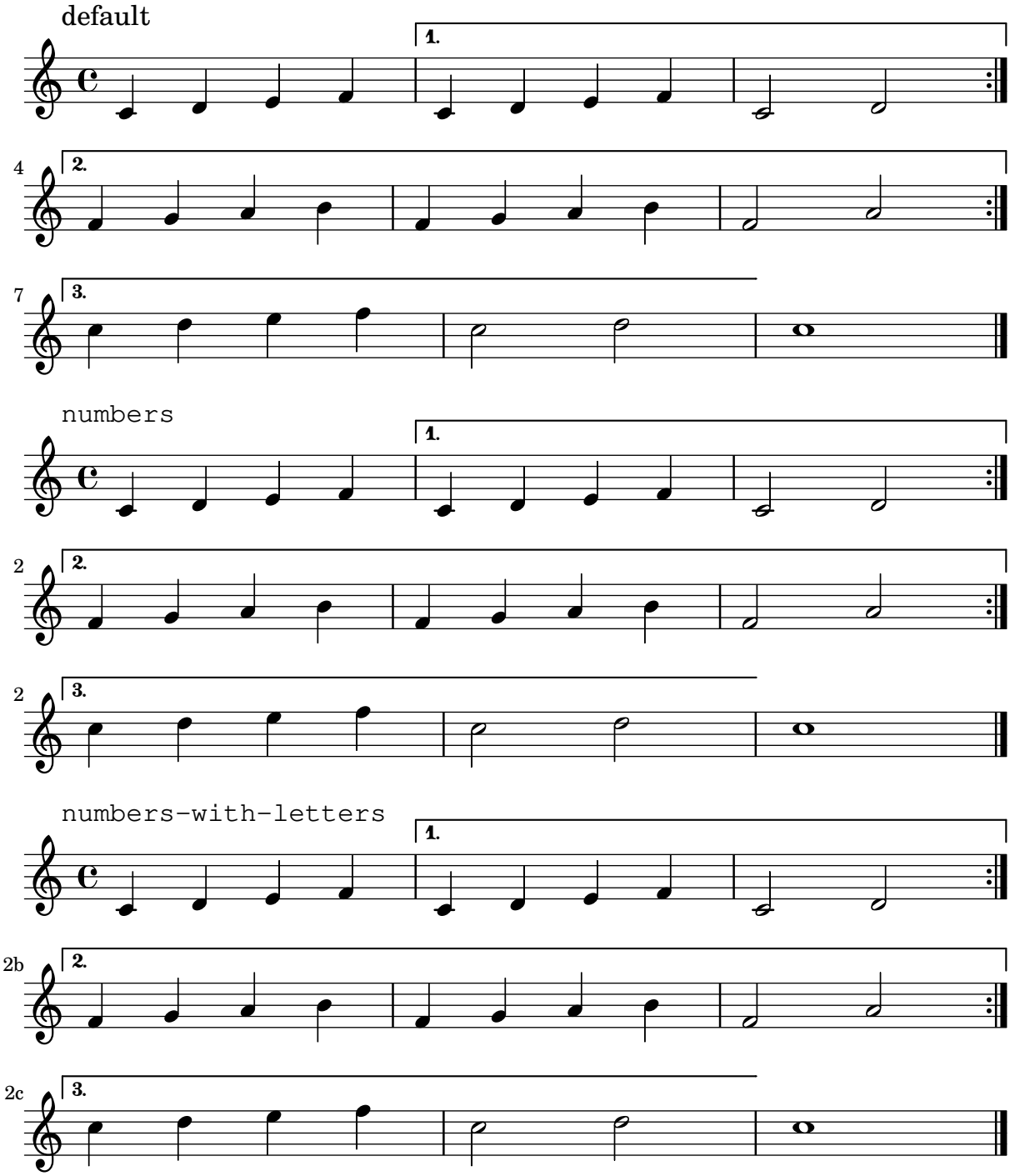


Numeri di battuta alternativi

Si possono impostare due metodi alternativi di numerazione della battuta, utili specialmente per le ripetizioni.

```
music = \relative c' {
  \repeat volta 3 {
    c4 d e f |
    \alternative {
      \volta 1 { c4 d e f | c2 d \break }
      \volta 2 { f4 g a b | f4 g a b | f2 a | \break }
      \volta 3 { c4 d e f | c2 d } } }
  c1 \bar "|."
}

{
  \textMark \markup \large "default"
  \music
}

{
  \textMark \markup \large \typewriter "numbers"
  \set Score.alternativeNumberingStyle = #'numbers
  \music
}

{
  \textMark \markup \large \typewriter "numbers-with-letters"
  \set Score.alternativeNumberingStyle = #'numbers-with-letters
  \music
}

\layout {
  \context {
    \Score
```

```
    \override TextMark.Y-offset = #5
  }
}
```



Parentesi analitiche sopra il rigo

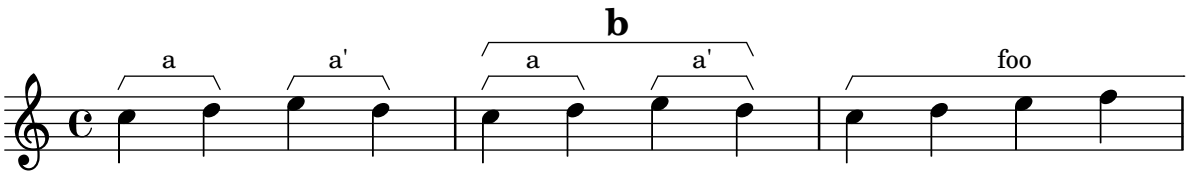
Delle semplici parentesi analitiche orizzontali vengono aggiunte, per impostazione predefinita, sotto il rigo. L'esempio seguente mostra un modo per posizionarle sopra il rigo.

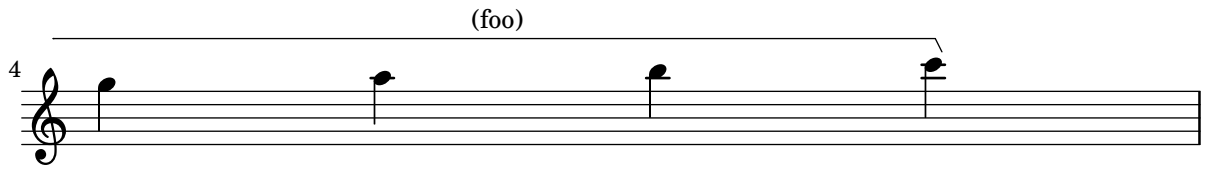
```
\layout {
  \context {
    \Voice
    \consists "Horizontal_bracket_engraver"
  }
}

\relative c'' {
  \once \override HorizontalBracket.direction = #UP
  c2\startGroup
  d2\stopGroup
}
```

Parentesi analitiche con etichette

Si può aggiungere del testo alle parentesi analitiche tramite la proprietà `text` del grob `HorizontalBracketText`. L'aggiunta di vari frammenti di testo alle parentesi che iniziano nello stesso momento musicale richiede l'uso del comando `\tweak`. Dopo un'interruzione di linea il testo viene messo tra parentesi.

```
\layout {
  \context {
    \Voice
    \consists "Horizontal_bracket_engraver"
    \override HorizontalBracket.direction = #UP
  }
}

{
  \once\override HorizontalBracketText.text = "a"
    c''\startGroup d''\stopGroup
    \once\override HorizontalBracketText.text = "a'"
    e''\startGroup d''\stopGroup |
  c''-\tweak outside-staff-priority #801
      \tweak HorizontalBracketText.text
        \markup \bold \huge "b" \startGroup
     -\tweak HorizontalBracketText.text "a" \startGroup
    d''\stopGroup
    e''-\tweak HorizontalBracketText.text "a'" \startGroup
    d''\stopGroup\stopGroup |
  c''-\tweak HorizontalBracketText.text foo \startGroup
    d'' e'' f'' | \break
  g'' a'' b'' c'''\stopGroup
}
```





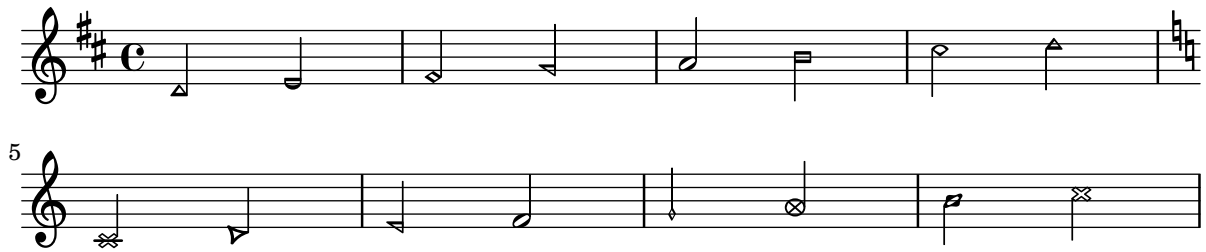
Applicazione degli stili delle teste di nota in base al grado della scala

La proprietà `shapeNoteStyles` può essere usata per definire vari stili di teste di nota per ogni grado della scala (definita dall'armatura di chiave o dalla proprietà `tonic`). Questa proprietà richiede un insieme di simboli, che può essere puramente arbitrario (sono permesse espressioni geometriche come `triangle`, `cross` e `xcircle`) o basato sull'antica tradizione tipografica americana (sono consentiti anche alcuni nomi di nota latini).

Detto questo, per imitare gli antichi canzionieri americani, ci sono vari stili predefiniti disponibili attraverso dei comodi comandi come `\aikenHeads` o `\sacredHarpHeads`.

Questo esempio mostra modi diversi di ottenere teste di nota di varie forme e illustra la possibilità di trasporre una melodia senza perdere la corrispondenza tra le funzioni armoniche e gli stili delle teste.

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

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

  \break

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



Blanking staff lines using the \whiteout command

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

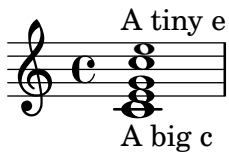
```
\layout {
  ragged-right = ##f
}

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

Changing a single note's size in a chord

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

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

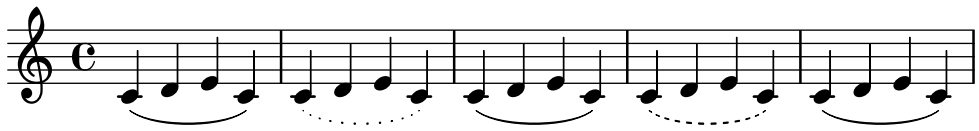
```
\relative c' {
  <\tweak font-size #+2 c e g c
   \tweak font-size #-2 e>1
   ^\markup { A tiny e }_\markup { A big c }
}
```



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

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

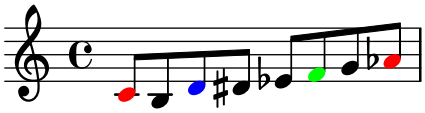
```
\relative c' {
  c4( d e c)
  \slurDotted
  c4( d e c)
  \slurSolid
  c4( d e c)
  \slurDashed
  c4( d e c)
  \slurSolid
  c4( d e c)
}
```



Coloring notes depending on their pitch

It is possible to color note heads depending on their pitch and/or their names: the function used in this example even makes it possible to distinguish enharmonics.

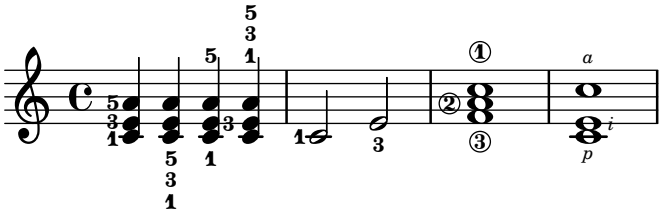
```
% Association list of pitches to colors.
#(define color-mapping
   (list
    (cons (ly:make-pitch 0 0 NATURAL) (x11-color 'red))
    (cons (ly:make-pitch 0 0 SHARP) (x11-color 'green))
    (cons (ly:make-pitch 0 1 FLAT) (x11-color 'green))
    (cons (ly:make-pitch 0 2 NATURAL) (x11-color 'red))
    (cons (ly:make-pitch 0 2 SHARP) (x11-color 'green))
    (cons (ly:make-pitch 0 3 FLAT) (x11-color 'red))
    (cons (ly:make-pitch 0 3 NATURAL) (x11-color 'green))
    (cons (ly:make-pitch 0 4 SHARP) (x11-color 'red))
    (cons (ly:make-pitch 0 5 NATURAL) (x11-color 'green))
    (cons (ly:make-pitch 0 5 FLAT) (x11-color 'red))
    (cons (ly:make-pitch 0 6 SHARP) (x11-color 'red))
    (cons (ly:make-pitch 0 1 NATURAL) (x11-color 'blue))
    (cons (ly:make-pitch 0 3 SHARP) (x11-color 'blue))
    (cons (ly:make-pitch 0 4 FLAT) (x11-color 'blue))
    (cons (ly:make-pitch 0 5 SHARP) (x11-color 'blue))
    (cons (ly:make-pitch 0 6 FLAT) (x11-color 'blue))))

% Compare pitch and alteration (not octave).
#(define (pitch-equals? p1 p2)
   (and
    (= (ly:pitch-alteration p1) (ly:pitch-alteration p2))
    (= (ly:pitch-notename p1) (ly:pitch-notename p2))))

#(define (pitch-to-color pitch)
   (let ((color (assoc pitch color-mapping pitch-equals?)))
     (if color
         (cdr color))))

#(define (color-notehead grob)
   (pitch-to-color
    (ly:event-property (event-cause grob) 'pitch)))

\score {
  \new Staff \relative c' {
    \override NoteHead.color = #color-notehead
    c8 b d dis ees f g aes
  }
}
```



Controllare il posizionamento delle diteggiature di un accordo

Il posizionamento dei numeri della diteggiatura può essere regolato in modo preciso. Perché l'orientamento funzioni, occorre usare il costrutto per gli accordi <> anche per le note singole. Si può impostare in modo simile l'orientamento dei numeri di corda e delle diteggiature della mano destra.

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

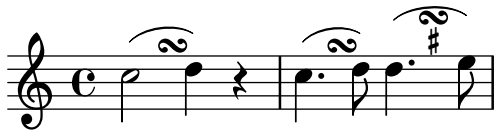


Creare un gruppetto ritardato

Creare un gruppetto ritardato, dove la nota più bassa del gruppetto usa l'alterazione, richiede vari \override. La proprietà `outside-staff-priority` deve essere impostata su `#f`, perché altrimenti questa avrebbe la precedenza sulla proprietà `avoid-slur`. Cambiando la frazione `2/3` si aggiusta la posizione orizzontale.

```
\relative c'' {
  \after 2*2/3 \turn c2( d4) r |
  \after 4 \turn c4.( d8)
  \after 4
  {
    \once \set suggestAccidentals = ##t
    \once \override AccidentalSuggestion.outside-staff-priority = ##f
    \once \override AccidentalSuggestion.avoid-slur = #'inside
    \once \override AccidentalSuggestion.font-size = -3
    \once \override AccidentalSuggestion.script-priority = -1
```

```
    \once \hideNotes
    cis8\turn \noBeam
  }
  d4.( e8)
}
```

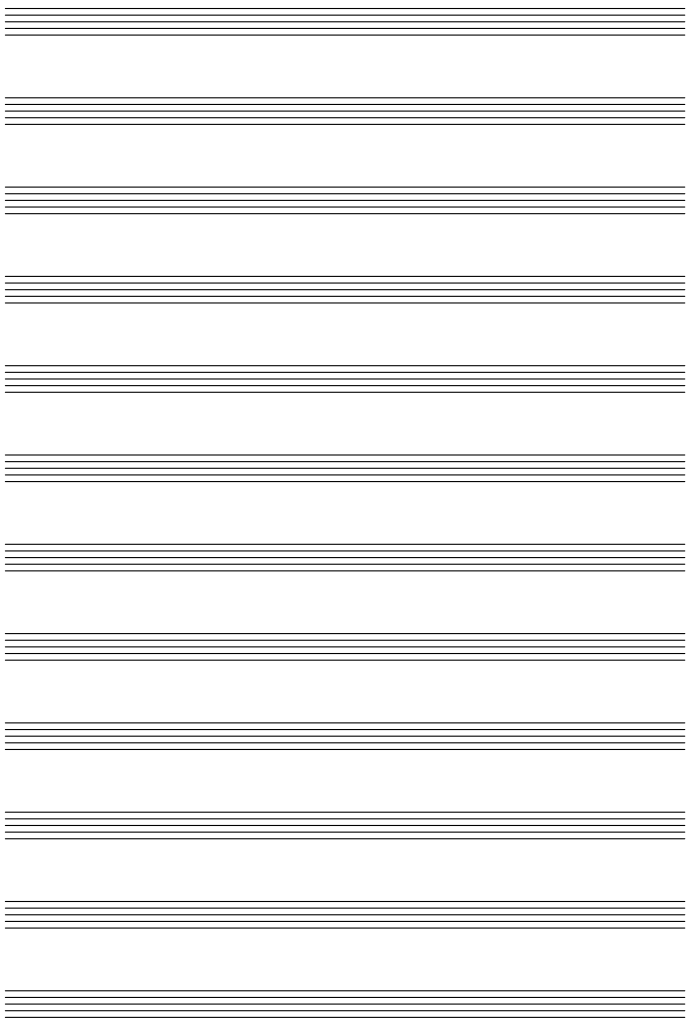


Creating blank staves

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

```
#(set-global-staff-size 10)   % for the documentation
% #(set-global-staff-size 20) % for letter and A4

\book {
  \score {
    { \*12 { s1 \break } }

    \layout {
      indent = 0
      \context {
        \Staff
        \remove "Time_signature_engraver"
        \remove "Clef_engraver"
        \remove "Bar_engraver"
      }
      \context {
        \Score
        \remove "Bar_number_engraver"
      }
    }
  }

  % for the documentation
  \paper {
    #(set-paper-size "a6")
    ragged-last-bottom = ##f
    line-width = 90\mm
    left-margin = 7.5\mm
    bottom-margin = 5\mm
    top-margin = 5\mm
    tagline = ##f
  }

  % uncomment these lines for "letter" size
  %{
  \paper {
    #(set-paper-size "letter")
```

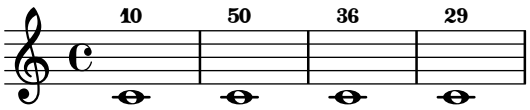
```
    ragged-last-bottom = ##f
    line-width = 7.5\in
    left-margin = 0.5\in
    bottom-margin = 0.25\in
    top-margin = 0.25\in
    tagline = ##f
   }
  %}

  % uncomment these lines for "A4" size
  %{
  \paper {
    #(set-paper-size "a4")
    ragged-last-bottom = ##f
    line-width = 180\mm
    left-margin = 15\mm
    bottom-margin = 10\mm
    top-margin = 10\mm
    tagline = ##f
  }
  %}
}
```



Creating double-digit fingerings

Creating fingerings larger than 5 is possible.

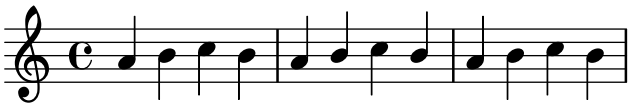
```
\relative c' {
  c1-10
  c1-50
  c1-36
  c1-29
}
```



Direzione predefinita dei gambi sulla linea centrale del rigo

La direzione predefinita dei gambi sulla linea centrale del rigo si imposta con la proprietà `neutral-direction` dell'oggetto `Stem`.

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

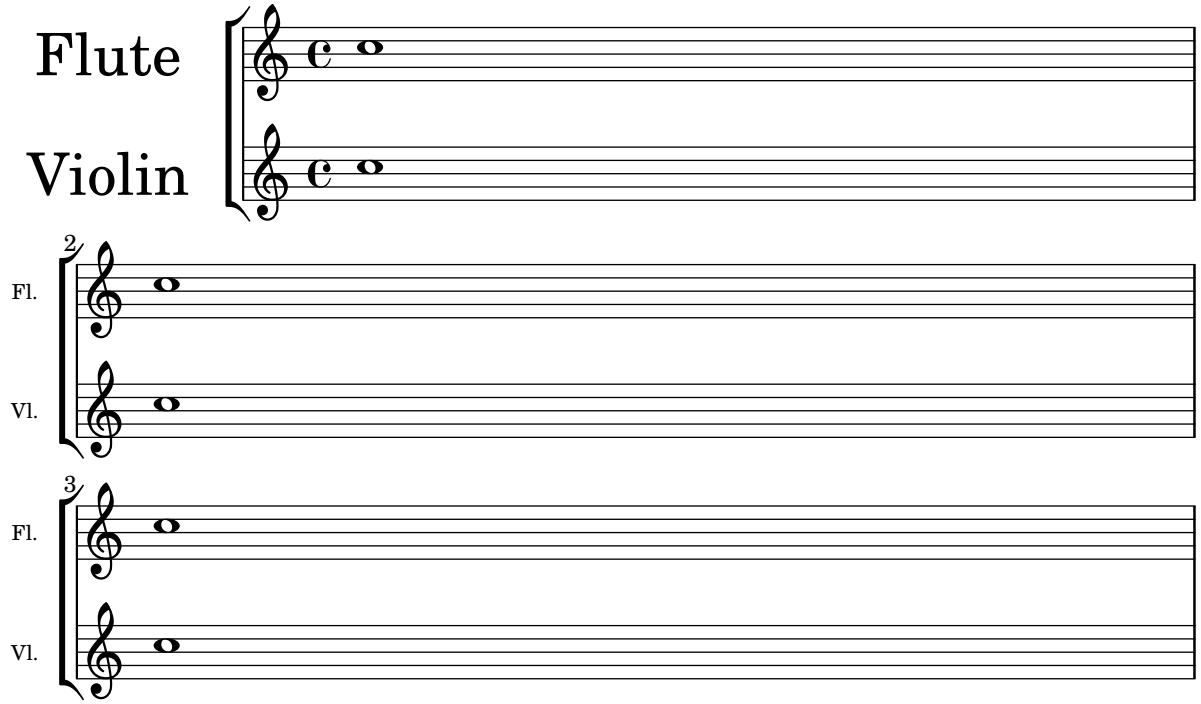


Different font size settings for instrumentName and shortInstrumentName

Choose different font sizes for `instrumentName` and `shortInstrumentName` as a context override.

```
InstrumentNameFontSize =
#(define-music-function (font-size-pair) (pair?)
   "Set the font size of `InstrumentName` grobs.

The first value of FONT-SIZE-PAIR sets the font size of the initial
`instrumentName` property, the second value sets the font size of
`shortInstrumentName`."
   ;; This code could be changed or extended to set different values
   ;; for each occurrence of `shortInstrumentName'.
   #{
     \override InstrumentName.after-line-breaking =
       #(lambda (grob)
          (let* ((orig (ly:grob-original grob))
                 (siblings (if (ly:grob? orig)
                               (ly:spanner-broken-into orig)
                               '())))
            (when (pair? siblings)
              (ly:grob-set-property! (car siblings)
                                     'font-size (car font-size-pair))
```

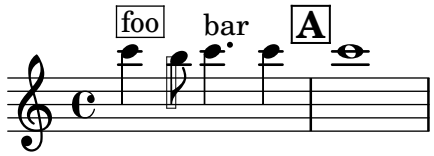
```
              (for-each
               (lambda (g)
                 (ly:grob-set-property! g
                                        'font-size (cdr font-size-pair)))
               (cdr siblings)))))
   #})

\layout {
  indent = 3\cm
  short-indent = 0.8\cm

  \context {
    \Staff
    \InstrumentNameFontSize #'(6 . -3)
  }
}

\new StaffGroup <<
  \new Staff \with {
       instrumentName = "Flute"
       shortInstrumentName = "Fl." } {
    c''1 \break c'' \break c'' }
  \new Staff \with {
       instrumentName = "Violin"
       shortInstrumentName = "Vl." } {
    c''1 \break c'' \break c'' }
>>
```



Drawing boxes around grobs

The `stencil` property can be overridden to draw a box around arbitrary grobs, either using `\override` or `\tweak`.

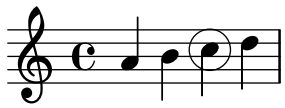
```
\relative c'' {
  \once \override TextScript.stencil =
    #(make-stencil-boxer 0.1 0.3 ly:text-interface::print)
  c'4^"foo"

  \tweak Stem.stencil
    #(make-stencil-boxer 0.05 0.25 ly:stem::print)
  b8

  c4.^"bar" c4

  \override Score.RehearsalMark.stencil =
    #(make-stencil-boxer 0.15 0.3 ly:text-interface::print)
  \mark \default
  c1
}
```



Drawing circles around note heads

A circle can be drawn around a note head by providing a custom Scheme function to temporarily override the `stencil` property.

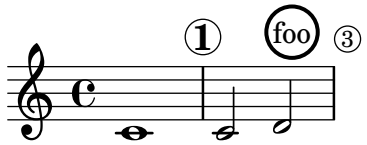
```
circle = \tweak NoteHead.stencil
  #(lambda (grob)
    (let* ((note (ly:note-head::print grob))
           (combo-stencil (ly:stencil-add
               note
               (circle-stencil note 0.1 0.8))))
          (ly:make-stencil (ly:stencil-expr combo-stencil)
            (ly:stencil-extent note X)
            (ly:stencil-extent note Y))))
  \etc

{ a' b' \circle c'' d'' }
```



Drawing circles around various objects

The `\circle` command draws circles around `\markup` objects. For other objects, specific tweaks may be required, as demonstrated for rehearsal marks and measure numbers.

```
\relative c' {
  c1
  \set Score.rehearsalMarkFormatter =
    #(lambda (mark context)
             (make-circle-markup (format-mark-numbers mark context)))
  \mark \default

  c2 d^\markup {
    \override #'(thickness . 3) {
      \circle foo
    }
  }
  \override Score.BarNumber.break-visibility = #all-visible
  \override Score.BarNumber.stencil =
    #(make-stencil-circler 0.1 0.25 ly:text-interface::print)
}
```



Embedding native PostScript in a \markup block

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

In general it is recommended to use LilyPond's native graphical markup commands like \polygon instead, which can be used with all LilyPond backends.

```
\relative c'' {
  a2-\markup \postscript "0 3 moveto
                          5 2 rlineto
                          stroke"
    -\markup \postscript "[1 1] 0 setdash
                          0 0 moveto
                          5 2 rlineto
                          stroke"
  b2-\markup \postscript "1 1 moveto
                          0 0 1 2 8 4 10 2 rcurveto
                          stroke"
  a'1
}
```

Generate special note head shapes

When a note head with a special shape cannot easily be generated with graphic markup, a drawing specification for ly:make-stencil can be used to generate the shape. This snippet gives an example for a parallelogram-shaped note head.

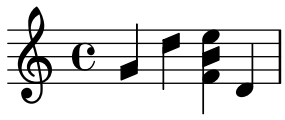
Unfortunately, the available commands in a drawing specification are currently not documented (this is tracked in Issue #6874 (https://gitlab.com/lilypond/lilypond/-/issues/

6874)); in any case, the used path sub-command has the following signature, quite similar to the `make-path-stencil` Scheme function.

```
(path thickness command-list line-cap-style line-join-style fill)
```

The commands in *command-list* resemble PostScript drawing commands but with arguments after the command name.

```
parallelogram =
  #(ly:make-stencil
    '(path 0.1
           (rmoveto 0 0.25
            lineto 1.2 0.75
            lineto 1.2 -0.25
            lineto 0 -0.75
            lineto 0 0.25)
           round
           round
           #t)
    (cons -0.05 1.25)
    (cons -.75 .75))

myNoteHeads = \override NoteHead.stencil = \parallelogram
normalNoteHeads = \revert NoteHead.stencil

\relative c'' {
  \myNoteHeads
  g4 d'
  \normalNoteHeads
  <f, \tweak stencil \parallelogram b e>4 d
}
```

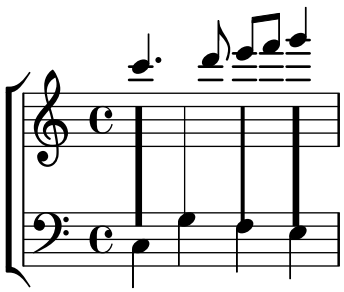


Modificare l'aspetto delle linee della griglia

L'aspetto delle linee della griglia può essere modificato sovrascrivendo alcune delle loro proprietà.

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

```
      \once \override Score.GridLine.thickness = 1.0
      g'4
      \once \override Score.GridLine.thickness = 3.0
      f4
      \once \override Score.GridLine.thickness = 5.0
      e4
    }
  }
>>

\layout {
  \context {
    \Staff
    % set up grids
    \consists "Grid_point_engraver"
    % set the grid interval to one quarter note
    gridInterval = #1/4
    }
  \context {
    \Score
    \consists "Grid_line_span_engraver"
    % this moves them to the right half a staff space
    \override NoteColumn.X-offset = -0.5
  }
}
```

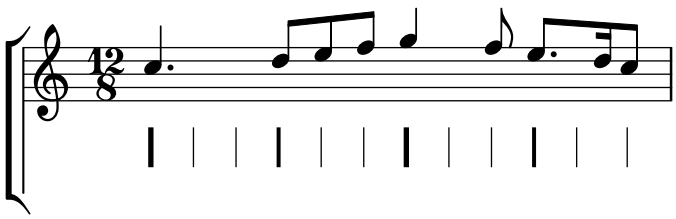


Grid lines: emphasizing rhythms and notes synchronization

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

```
\new ChoirStaff {
  \relative c'' <<
    \new Staff {
      \time 12/8
      \stemUp
      c4. d8 e8 f g4 f8 e8. d16 c8
    }
    \new Staff {
      % hides staff and notes so that only the grid lines are visible
      \hideNotes
      \hide Staff.BarLine
      \override Staff.StaffSymbol.line-count = #0
```

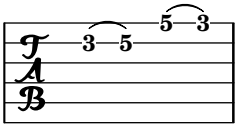
```
      \hide Staff.TimeSignature
      \hide Staff.Clef

      % dummy notes to force regular note spacing
      \once  \override Score.GridLine.thickness = #4.0
      c8 c c
      \once  \override Score.GridLine.thickness = #3.0
      c8 c c
      \once  \override Score.GridLine.thickness = #4.0
      c8 c c
      \once  \override Score.GridLine.thickness = #3.0
      c8 c c
    }
  >>
}

\layout {
  \context {
    \Score
    \consists "Grid_line_span_engraver"
    % center grid lines horizontally below note heads
    \override NoteColumn.X-offset = #-0.5
  }
  \context {
    \Staff
    \consists "Grid_point_engraver"
    gridInterval = #1/8
    % set line length and positioning:
    % two staff spaces above center line on hidden staff
    % to four spaces below center line on visible staff
    \override GridPoint.Y-extent = #'(2 . -4)
  }
}
```



Martellato e strappato

Il martellato (hammer on) e lo strappato (pull off) si possono ottenere con le legature di portamento.

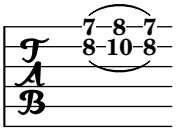
```
\new TabStaff {
  \relative c' {
    d4( e\2)
    a( g)
  }
}
```



Martellato e strappato usando accordi

Quando il martellato o lo strappato si applicano a delle note in un accordo, viene disegnato un solo arco. Ma è possibile avere un "doppio arco" impostando la proprietà `doubleSlurs` su `#t`.

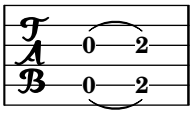
```
\new TabStaff {
  \relative c' {
    % chord hammer-on and pull-off
    \set doubleSlurs = ##t
    <g' b>8( <a c> <g b>)
  }
}
```



Martellato e strappato usando le voci

L'arco del martellato o dello strappato è rivolto in alto nella prima e terza voce, mentre è rivolto in basso nella seconda e quarta voce.

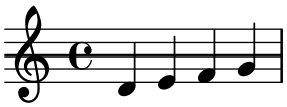
```
\new TabStaff {
  \relative c' {
    << { \voiceOne g2( a) }
    \\ { \voiceTwo a,( b) }
    >> \oneVoice
  }
}
```



Rendere alcune linee del rigo più spesse delle altre

In ambito didattico può essere utile rendere più spesso una linea del rigo (per esempio, la linea centrale, o per sottolineare la linea della chiave di Sol). Per farlo si possono aggiungere altre linee e posizionarle molto vicino alla linea che deve essere evidenziata, usando la proprietà `line-positions` dell'oggetto `StaffSymbol`.

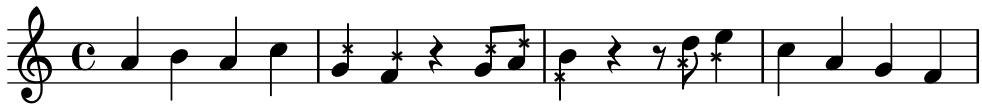
```
{
  \override Staff.StaffSymbol.line-positions =
    #'(-4 -2 -0.2 0 0.2 2 4)
  d'4 e' f' g'
}
```



Marking notes of spoken parts with a cross on the stem (Sprechstimme)

This example shows how to put crosses on stems. Mark the beginning of a spoken section with the command \speakOn and end it with \speakOff.

```
speakOn = \override Stem.stencil =
  #(lambda (grob)
     (let* ((x-parent (ly:grob-parent grob X))
            (is-rest? (ly:grob? (ly:grob-object x-parent 'rest))))
       (if is-rest?
           empty-stencil
           (ly:stencil-combine-at-edge
            (ly:stem::print grob)
            Y
            (- (ly:grob-property grob 'direction))
            (grob-interpret-markup
     grob
             (markup #:center-align #:fontsize -4
                     #:musicglyph "noteheads.s2cross"))
            -1.7))))

speakOff = \revert Stem.stencil

\new Staff {
  \relative c'' {
    a4 b a c
    \speakOn
    g4 f r g8 a
    b4 r r8 d e4
    \speakOff
    c4 a g f
  }
}
```



Measure counters

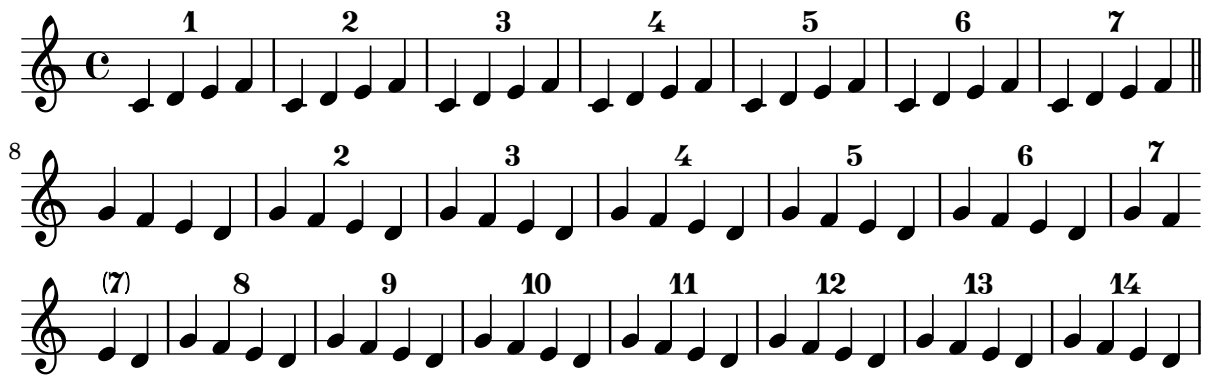
This snippet demonstrates the use of the Measure_counter_engraver to number groups of successive measures. Any stretch of measures may be numbered, whether consisting of repetitions or not.

The engraver must be added to the appropriate context. Here, a Staff context is used; another possibility is a Dynamics context.

The counter is begun with \startMeasureCount and ended with \stopMeasureCount. Numbering will start by default with 1, but this behavior may be modified by overriding the count-from property.

When a measure extends across a line break, the number will appear twice, the second time in parentheses.

```
\layout {
  \context {
    \Staff
    \consists #Measure_counter_engraver
  }
}

\new Staff {
  \startMeasureCount
  \*7 { c'4 d' e' f' }
  \stopMeasureCount
  \bar "||"
  g'4 f' e' d'
  \override Staff.MeasureCounter.count-from = #2
  \startMeasureCount
  \*5 { g'4 f' e' d' }
  g'4 f'
  \bar ""
  \break
  e'4 d'
  \*7 { g'4 f' e' d' }
  \stopMeasureCount
}
```

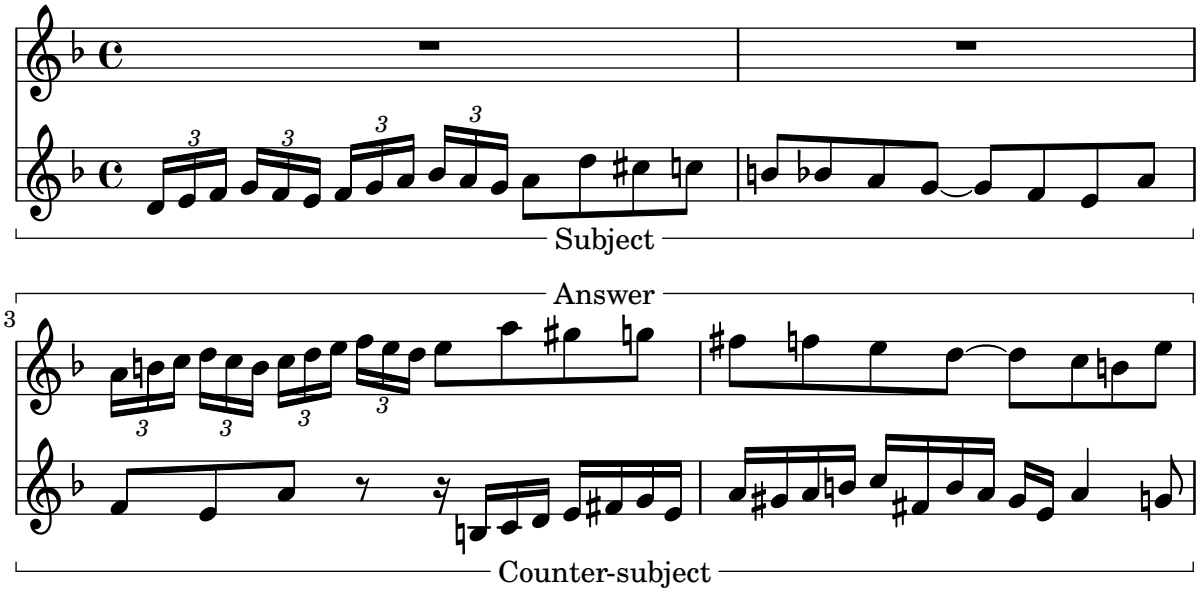


Measure spanner

Measure spanners are an alternate way to print annotated brackets. As opposed to horizontal brackets, they extend between two bar lines rather than two notes. The text is displayed in the center of the bracket.

```
\layout {
  \context {
    \Staff
    \consists Measure_spanner_engraver
  }
}

<<
  \new Staff \relative c'' {
    \key d \minor
    R1*2
    \tweak text "Answer"
```

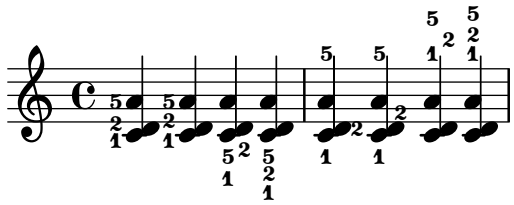
```
    \startMeasureSpanner
    \tuplet 3/2 8 {
      a16[ b c] d[ c b]  c[ d e] f[ e d]
    }
    e8 a gis g
    fis f e d~ d c b e
    \stopMeasureSpanner
  }
  \new Staff \relative c' {
    \key d \minor
    \tweak text "Subject"
      \tweak direction #DOWN
      \startMeasureSpanner
    \tuplet 3/2 8 {
      d16[ e f] g[ f e] f[ g a] bes[ a g]
    }
    a8 d cis c
    b bes a g~ g f e a
    \stopMeasureSpanner
    \tweak text "Counter-subject"
      \tweak direction #DOWN
      \startMeasureSpanner
    f8 e a r r16 b, c d e fis g e
    a gis a b c fis, b a gis e a4 g8
    \stopMeasureSpanner
  }
>>
```



Positioning fingering indications precisely

The semi-automatic positioning of fingering within a chords works fine in most situations. If one of the indications needs to be positioned more precisely the following, tweaks as shown in this snippet may be used. This is particularly useful for correcting the positioning when intervals of a second are involved.

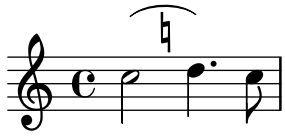
```
\score {
  \relative c' {
    \set fingeringOrientations = #'(left)
    <c-1 d-2 a'-5>4
    <c-1 d-\tweak extra-offset #'(0 . 0.2)-2 a'-5>

    \set fingeringOrientations = #'(down)
    <c-1 d-2 a'-5>
    <c-\tweak extra-offset #'(0 . -1.1)-1
     d-\tweak extra-offset #'(-1.2 . -1.8)-2 a'-5> |

    \set fingeringOrientations = #'(down right up)
    <c-1 d-\tweak extra-offset #'(-0.3 . 0)-2 a'-5>4
    <c-1 d-\tweak extra-offset #'(-1 . 1.2)-2 a'-5>

    \set fingeringOrientations = #'(up)
    <c-1 d-\tweak extra-offset #'(0 . 1.1)-2
     a'-\tweak extra-offset #'(0 . 1)-5>
    <c-1 d-\tweak extra-offset #'(-1.2 . 1.5)-2
     a'-\tweak extra-offset #'(0 . 1.4)-5> |
  }
}
```



Posizionare il testo a margine dentro le legature di portamento

I testi a margine devono avere la proprietà `outside-staff-priority` impostata su false per poter apparire dentro le legature di portamento.

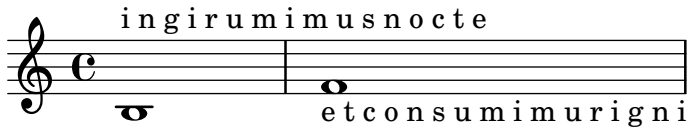
```
\relative c'' {
  \override TextScript.avoid-slur = #'inside
  \override TextScript.outside-staff-priority = ##f
  c2(^\markup { \halign #-10 \natural } d4.) c8
}
```



Printing text from right to left

It is possible to print text from right to left in a markup object, as demonstrated here.

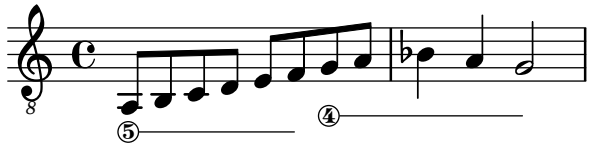
```
{
  b1^\markup {
    \line { i n g i r u m i m u s n o c t e }
  }
  f'_\markup {
    \override #'(text-direction . -1)
    \line { i n g i r u m i m u s n o c t e }
  }
}
```



String number extender lines

Make an extender line for string number indications, showing that a series of notes is supposed to be played all on the same string.

```
stringNumberSpanner =
  #(define-music-function (StringNumber) (string?)
    #{
      \override TextSpanner.style = #'solid
      \override TextSpanner.font-size = #-5
      \override TextSpanner.bound-details.left.stencil-align-dir-y = #CENTER
      \override TextSpanner.bound-details.left.text =
        \markup { \circle \number $StringNumber }
    #})

\relative c {
  \clef "treble_8"
  \textSpannerDown
  \stringNumberSpanner "5" a8\startTextSpan b c d
    e f\stopTextSpan \stringNumberSpanner "4" g\startTextSpan a |
  bes4 a g2\stopTextSpan
}
```

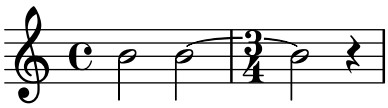


Uso della proprietà whiteout

Qualsiasi oggetto grafico può essere posizionato sopra uno sfondo bianco per mascherare parti degli oggetti che si trovano sotto. Ciò può essere utile per migliorare l'aspetto delle collisioni in situazioni complesse in cui il riposizionamento degli oggetti è troppo difficile. Bisogna impostare esplicitamente la proprietà `layer` (livello) per controllare quali oggetti debbano essere mascherati dallo sfondo bianco.

In questo esempio la collisione della legatura di valore con l'indicazione di tempo viene migliorata mascherando la parte della legatura che incrocia l'indicazione di tempo impostando la proprietà `whiteout` di `TimeSignature`. Per farlo si sposta `TimeSignature` su un livello superiore a `Tie`, che viene lasciato al livello predefinito 1; e `StaffSymbol` viene spostato su un livello superiore a `TimeSignature` in modo che non venga mascherato.

```
{
  \override Score.StaffSymbol.layer = 4
  \override Staff.TimeSignature.layer = 3
  b'2 b'~
  \once \override Staff.TimeSignature.whiteout = ##t
  \time 3/4
  b' r4
}
```



8 Text

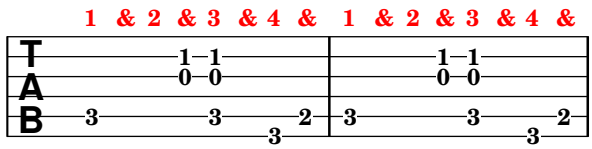
See also Sezione “Text” in *Guida alla Notazione*.

Adding markups in a tablature

By default, markups are not displayed in a tablature.

To make them appear, revert the `stencil` property of the `TextScript` grob in the `TabStaff` context.

```
high  = { r4 r8 <g c'> q r8 r4 }
low = { c4 r4 c8 r8 g,8 b, }
pulse = { s8^"1" s^"&" s^"2" s^"&" s^"3" s^"&" s^"4" s^"&" }

\score {
 \new TabStaff {
   \*2 << \high \\ \low \\ \pulse >>
  }
  \layout {
    \context {
      \TabStaff
      \clef moderntab
      \revert TextScript.stencil
      \override TextScript.font-series = #'bold
      \override TextScript.font-size = #-2
      \override TextScript.color = #red
    }
    \context {
      \Score
      proportionalNotationDuration = #1/8
    }
  }
}
```



Adding the current date to a score

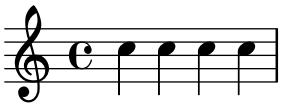
With a little Scheme code, the current date can easily be added to a score.

```
\paper { tagline = ##f }

% first, define a variable to hold the formatted date:
date = #(strftime "%d-%m-%Y" (localtime (current-time)))

% use it in the title block:
\header {
  title = "Including the date!"
  subtitle = \date
}
```

```
\score {
  \relative c'' {
    c4 c c c
  }
}
% and use it in a \markup block:
\markup {
  \date
}
```

Including the date!

20-10-2026

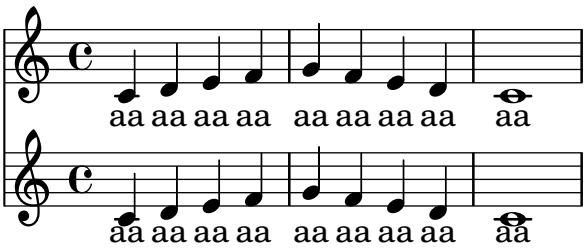


20-10-2026

Adjusting vertical spacing of lyrics

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

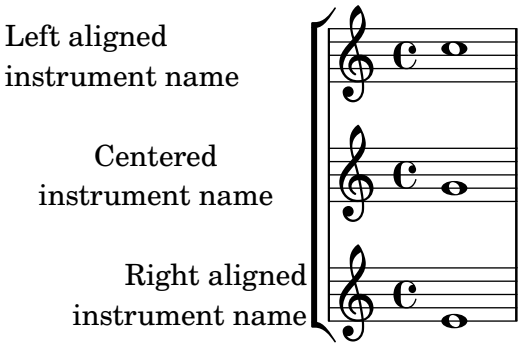
```
music = \relative c' { c4 d e f | g4 f e d | c1 }
text = \lyricmode { aa aa aa aa aa aa aa aa aa }

<<
  \new Staff \new Voice = melody \music
  % Default layout:
  \new Lyrics \lyricsto melody \text

  \new Staff \new Voice = melody \music
  % Reducing the minimum space below the staff and above the lyrics.
  \new Lyrics \with {
    \override VerticalAxisGroup.nonstaff-relatedstaff-spacing =
      #'((basic-distance . 1))
  } \lyricsto melody \text
>>
```

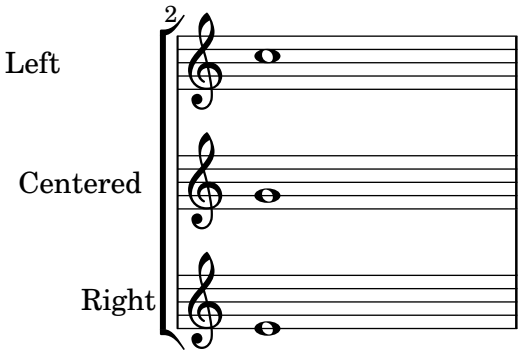


Aligning and centering instrument names

The horizontal alignment of instrument names is tweaked by changing the `self-alignment-X` property of the `InstrumentName` grob (usually in the `Staff` context). The `\layout` variables `indent` and `short-indent` define the space in which the instrument names are aligned before the first and the following systems, respectively.

```
\paper {
  left-margin = 3\cm
}

\new StaffGroup <<
  \new Staff \with {
    \override InstrumentName.self-alignment-X = #LEFT
    instrumentName = \markup \left-column { "Left aligned"
                                            "instrument name" }
    shortInstrumentName = "Left"
  } {
    c''1 \break c''1
  }

  \new Staff \with {
    \override InstrumentName.self-alignment-X = #CENTER
    instrumentName = \markup \center-column { Centered
                                              "instrument name" }
    shortInstrumentName = "Centered"
  } {
    g'1 g'1
  }

  \new Staff \with {
    \override InstrumentName.self-alignment-X = #RIGHT
    instrumentName = \markup \right-column { "Right aligned"
                                             "instrument name" }
    shortInstrumentName = "Right"
  } {
    e'1 e'1
  }
>>

\layout {
  indent = 4\cm
  short-indent = 2\cm
  line-width = 6.5\cm
}
```

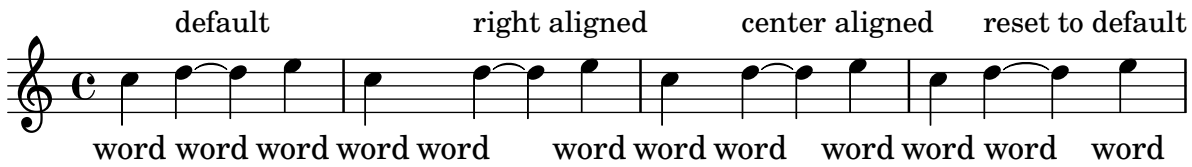




Aligning syllables with melisma

By default, lyrics syllables that start a melisma are left-aligned on their note. The alignment can be altered using the `lyricMelismaAlignment` property.

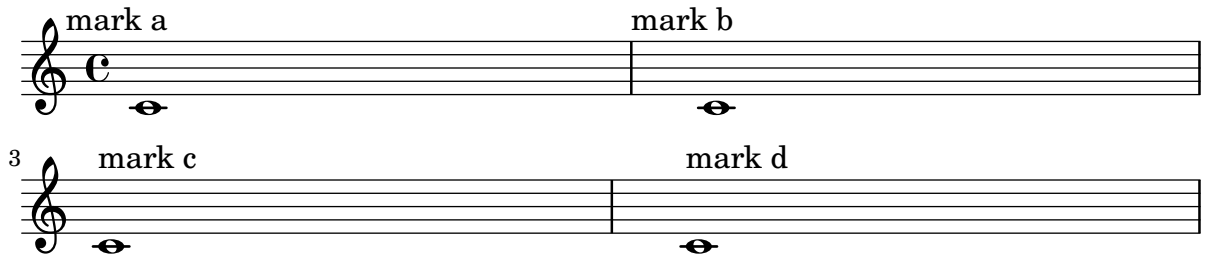
```
<<
  \new Staff {
    \new Voice = "vocal" \relative c'' {
      \override TextScript.staff-padding = #2
      c d~^\markup default  d e
      c d~^\markup "right aligned" d e
      c d~^\markup "center aligned" d e
      c d~^\markup "reset to default" d e
    }
  }
  \new Lyrics \lyricsto "vocal" {
    word word word
    \set lyricMelismaAlignment = #RIGHT
    word word word
    \set lyricMelismaAlignment = #CENTER
    word word word
    \unset lyricMelismaAlignment
    word word word
  }
>>

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



Aligning text marks to notes

By default, `TextMark` objects are aligned to so-called `NonMusicalPaperColumn` grobs, like the left edge of the staff or a bar line. They can be aligned to a note instead by setting the `non-musical` property to `#f`.

```
\layout {
  line-length = 80\mm
}

{
  \textMark "mark a" c'1 |
  \textMark "mark b" c'1 |
  \break
  \override Score.TextMark.non-musical = ##f
  \textMark "mark c" c'1 |
  \textMark "mark d" c'1 |
}
```



Blanking staff lines using the \whiteout command

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

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

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

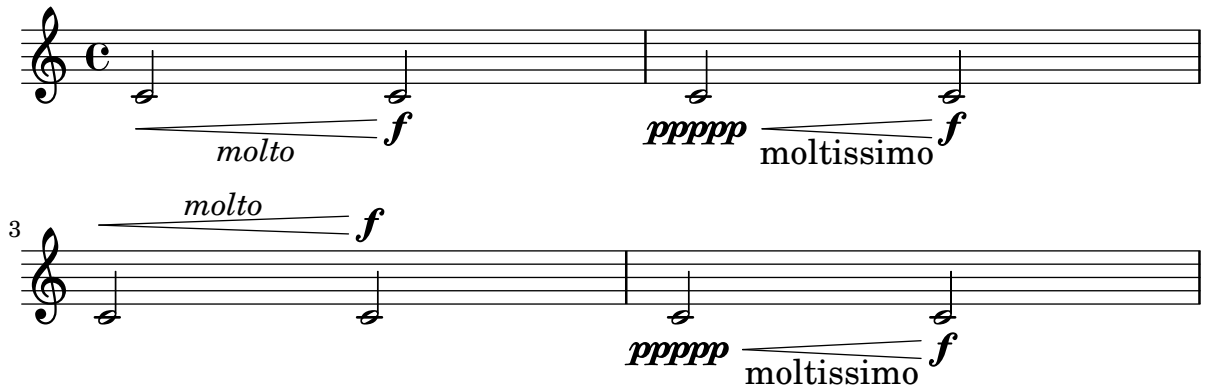
Center text below hairpin dynamics

This example provides a function to typeset a hairpin (de)crescendo with some additional text below it, such as “molto” or “poco”. The added text will change the direction according to the direction of the hairpin. The Hairpin is aligned to a `DynamicText` grob.

The example also illustrates how to modify the way an object is normally printed, using some Scheme code.

```
hairpinWithCenteredText =
#(define-music-function (text) (markup?)
  #{
    \once \override Voice.Hairpin.after-line-breaking =
      #(lambda (grob)
         (let* ((stencil (ly:hairpin::print grob))
```

```
                (par-y (ly:grob-parent grob Y))
                (dir (ly:grob-property par-y 'direction))
                (staff-line-thickness
                 (ly:output-def-lookup (ly:grob-layout grob)
                                       'line-thickness))
                (new-stencil
                 (ly:stencil-aligned-to
                  (ly:stencil-combine-at-edge
                   (ly:stencil-aligned-to stencil X CENTER)
                   Y dir
                   (ly:stencil-aligned-to
                    (grob-interpret-markup
                     grob
                     (make-fontsize-markup
                      (magnification->font-size
                       (+ (ly:staff-symbol-staff-space grob)
                          (/ staff-line-thickness 2)))
                      text))
                    X CENTER))
                  X LEFT))
                (staff-space (ly:output-def-lookup
                 (ly:grob-layout grob) 'staff-space))
                (par-x (ly:grob-parent grob X))
                (dyn-text (grob::has-interface par-x
                                               'dynamic-text-interface))
                (dyn-text-stencil-x-length
                 (if dyn-text
                     (interval-length
                      (ly:stencil-extent
                       (ly:grob-property par-x 'stencil) X))
                     0))
                (x-shift
                 (if dyn-text (- (+ staff-space dyn-text-stencil-x-length)
                                 (* 0.5 staff-line-thickness))
                     0)))
            (ly:grob-set-property! grob 'Y-offset 0)
            (ly:grob-set-property! grob
                                   'stencil (ly:stencil-translate-axis
                                             new-stencil
                                             x-shift X))))
  #})

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

\relative c' {
  \hairpinMolto c2\< c\f
  \hairpinMore c2\ppppp\< c\f
  \break
  \hairpinMolto c2^\< c\f
  \hairpinMore c2\ppppp\< c\f
}
```

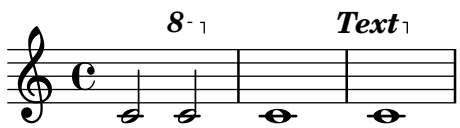


Changing ottava text

Internally, \ottava sets the properties ottavation (for example, to 8va or 8vb) and middleCPosition. To override the text of the bracket, set ottavation after invoking \ottava.

Short text is especially useful when a brief ottava is used.

```
{
  c'2
  \ottava 1
  \set Staff.ottavation = "8"
  c''2
  \ottava 0
  c'1
  \ottava 1
  \set Staff.ottavation = "Text"
  c''1
}
```



Changing the default text font family

The default font families for text can be overridden.

```
%{
You may have to install additional fonts.

Red Hat Fedora: dejavu-fonts-all

Debian GNU/Linux, Ubuntu: fonts-dejavu-core
                          fonts-dejavu-extra
%}

\paper {
  %{
     run
         lilypond -dshow-available-fonts
     to show all fonts available in the process log.
  %}
  property-defaults.fonts.serif = "DejaVu Serif"
```

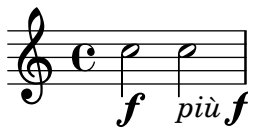
```
  property-defaults.fonts.sans = "DejaVu Sans"
  property-defaults.fonts.typewriter = "DejaVu Sans Mono"
}

{
  g'''4^\markup {
    DejaVu Serif: \bold bold
                  \italic italic
                  \italic \bold { bold italic }
  }
  g4_\markup {
    \override #'(font-family . sans) {
      DejaVu Sans: \bold bold
                   \italic italic
                   \italic \bold { bold italic }
    }
  }
  g''2^\markup {
    \override #'(font-family . typewriter) {
      DejaVu Sans Mono: \bold bold
                        \italic italic
                        \italic \bold { bold italic }
    }
  }
}
```

Combining dynamics with markup texts

Some dynamics may involve text indications (such as "più *f*" or "*p* subito"). These can be produced using a \markup block; the resulting object behaves like a TextScript grob.

See also "Combining dynamics with markup texts (2)".

```
piuF = \markup { \italic più \dynamic f }

\score {
  \relative c'' {
    c2\f c-\piuF
  }
}
```

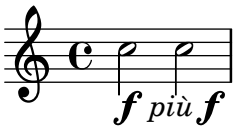


Combining dynamics with markup texts (2)

Some dynamics may involve text indications (such as "più *f*" or "*p* subito"). These can be produced using the `make-dynamic-script` Scheme function; the resulting object behaves like a `DynamicText` grob.

See also "Combining dynamics with markup texts".

```
piuF = #(make-dynamic-script
          #{ \markup { \normal-text \italic più \dynamic f } #})

\score {
  \relative c'' {
    c2\f c\piuF
  }
}
```



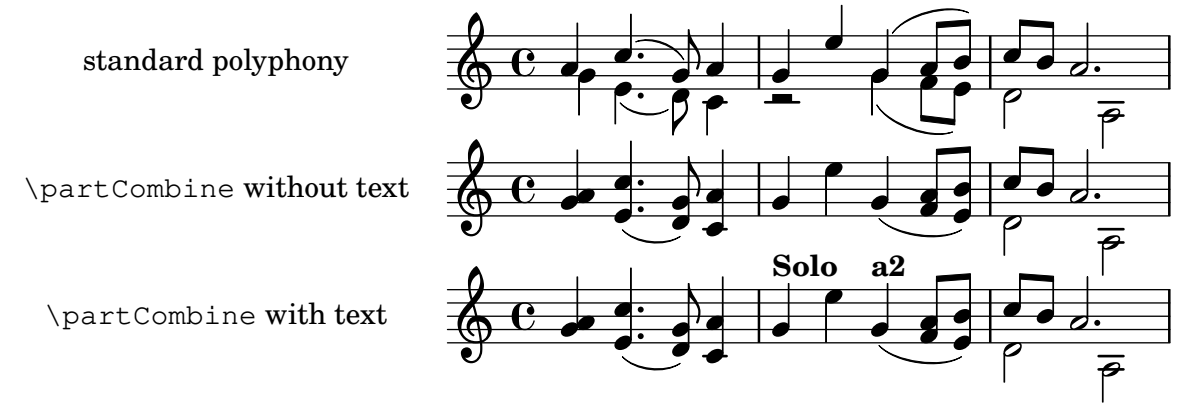
Combinare due parti sullo stesso rigo

Lo strumento di unione delle parti (il comando `\partCombine`) permette di combinare varie parti sullo stesso rigo. Indicazioni testuali come "solo" e "a2" sono aggiunte automaticamente; per toglierele basta impostare la proprietà `printPartCombineTexts` su `f`. Per le partiture vocali (inni), non c'è bisogno di aggiungere i testi "solo/a2", quindi dovrebbero essere disattivati. Tuttavia potrebbe convenire non usarlo se c'è una qualche parte solista, perché non verrebbe indicata. In tali casi è preferibile usare la notazione polifonica normale.

Questo frammento illustra i tre modi con cui due parti possono essere stampate su uno stesso rigo: normale polifonia, `\partCombine` senza testo e `\partCombine` con testo.

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

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

\score {
  <<
    \new Staff \with {
      instrumentName = "standard polyphony"
    } << \musicUp \\ \musicDown >>

    \new Staff \with {
      instrumentName =
        \markup { \typewriter "\\partCombine" without text}
      printPartCombineTexts = ##f
```

```
    } \partCombine \musicUp \musicDown

    \new Staff \with {
      instrumentName =
        \markup { \typewriter "\\partCombine" with text}
    } \partCombine \musicUp \musicDown
  >>

  \layout {
    indent = 6.0\cm
    \context {
      \Score
      % Setting this to a large value avoids a bar line at the
      % beginning that would connect the three staves otherwise.
      \override SystemStartBar.collapse-height = 30
    }
  }
}
```

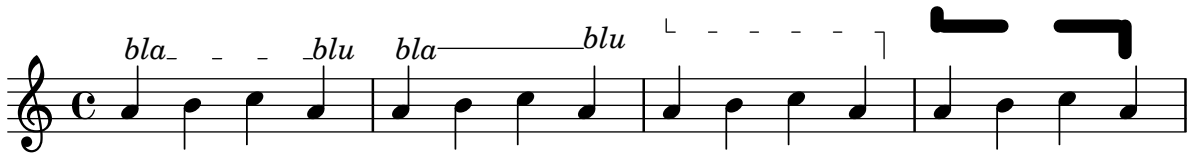


Creating text spanners

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

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

\relative c'' {
  \override TextSpanner.bound-details.left.text = #"bla"
  \override TextSpanner.bound-details.right.text = #"blu"
  a4 \startTextSpan
  b4 c
  a4 \stopTextSpan

  \override TextSpanner.style = #'line
  \once \override TextSpanner.bound-details.left.stencil-align-dir-y = #CENTER
  a4 \startTextSpan
  b4 c
  a4 \stopTextSpan

  \override TextSpanner.style = #'dashed-line
```

```
  \override TextSpanner.bound-details.left.text =
    \markup { \draw-line #'(0 . 1) }
  \override TextSpanner.bound-details.right.text =
    \markup { \draw-line #'(0 . -2) }
  \once \override TextSpanner.bound-details.right.padding = #-2
  a4 \startTextSpan
  b4 c
  a4 \stopTextSpan

  \override TextSpanner.dash-period = #10
  \override TextSpanner.dash-fraction = #0.5
  \override TextSpanner.thickness = #10
  a4 \startTextSpan
  b4 c
  a4 \stopTextSpan
}
```



Demonstrating all \header fields

A demonstration of all header fields that LilyPond defines by default. Thanks to setting `print-all-headers` to `#t`, much more fields as usual are displayed, indicating the hierarchy of `\header` blocks.

```
\paper {
  #(set-paper-size "a6" 'landscape)
  print-all-headers = ##t
}

\book {
  \header {
    title = "title"
    subtitle = "subtitle"
    composer = "composer"
    arranger = "arranger"
    instrument = "instrument"
    meter = "meter"
    opus = "opus"
    piece = "piece"
    poet = "poet"
    copyright = "copyright"
    tagline = "tagline"
  }

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

      \header {
```

```
        title = "localtitle"
        subtitle = "localsubtitle"
        composer = "localcomposer"
        arranger = "localarranger"
        instrument = "localinstrument"
        meter = "localmeter"
        opus = "localopus"
        piece = "localpiece"
        poet = "localpoet"
        copyright = "localcopyright"
        tagline = "localtagline"
      }
    }
  }
}
```

title

subtitle

poet **instrument** composer

meter arranger

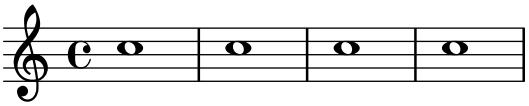
localtitle

localsubtitle

localpoet **localinstrument** localcomposer

localmeter localarranger

localpiece localopus



copyright

tagline

Embedding native PostScript in a \markup block

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

In general it is recommended to use LilyPond's native graphical markup commands like `\polygon` instead, which can be used with all LilyPond backends.

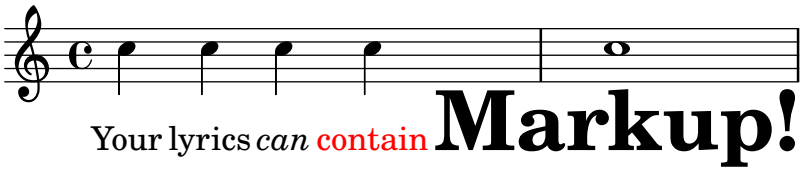
```
\relative c'' {
  a2-\markup \postscript "0 3 moveto
                          5 2 rlineto
                          stroke"
    -\markup \postscript "[1 1] 0 setdash
                          0 0 moveto
                          5 2 rlineto
                          stroke"
  b2-\markup \postscript "1 1 moveto
                          0 0 1 2 8 4 10 2 rcurveto
                          stroke"
```

```
  a'1
}
```

Formattazione delle sillabe del testo vocale

La modalità markup può essere usata per formattare le singole sillabe del testo vocale.

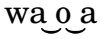
```
mel = \relative c'' { c4 c c c c1 }
lyr = \lyricmode {
  Your lyrics \markup { \italic can }
  \markup { \with-color #red contain }
  \markup { \fontsize #8 \bold Markup! }
}

<<
  \new Voice = "melody" \mel
  \new Lyrics \lyricsto "melody" \lyr
>>
```



How to put ties between syllables in lyrics

This can be achieved by separating those syllables by tildes.

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

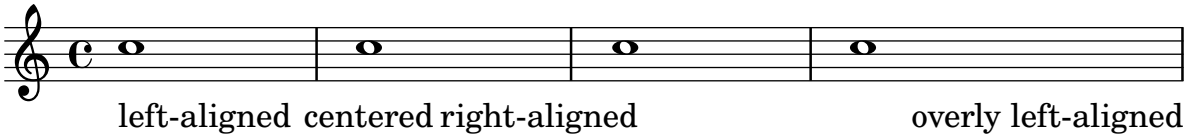


Allineamento del testo vocale

L'allineamento orizzontale del testo vocale si imposta attraverso la proprietà `self-alignment-X` dell'oggetto `LyricText`. `#-1` è sinistra, `#0` è centro e `#1` è destra; si possono usare anche `#LEFT`, `#CENTER` e `#RIGHT`.

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

\relative c'' {
  c1 c c c
}

\addlyrics {
  \once \override LyricText.self-alignment-X = #LEFT
  "left-aligned"
```

```
  \once \override LyricText.self-alignment-X = #CENTER
  "centered"
  \once \override LyricText.self-alignment-X = 1
  "right-aligned"
  \once \override LyricText.self-alignment-X = #-1.5
  "overly left-aligned"
}
```



Markup list

Text that can spread over pages is entered with the \markuplist command. The \paragraph markup command defined in the snippet indents its argument before calling \justified-lines.

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

\paper {
  line-width = 11\cm
  tagline = ##f
}

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

\book { % for correct rendering in the PDF documentation
  % Candide, Voltaire
  \markuplist {
    \override-lines #'(baseline-skip . 2.5) {
      \paragraph {
        Il y avait en Westphalie, dans le château de M. le baron de
        Thunder-ten-tronckh, un jeune garçon à qui la nature avait donné
        les mœurs les plus douces.  Sa physionomie annonçait son âme.
        Il avait le jugement assez droit, avec l'esprit le plus
        \concat { simple \hspace #.3 ; }
        c'est, je crois, pour cette raison qu'on le nommait Candide.  Les
        anciens domestiques de la maison soupçonnaient qu'il était fils
        de la sœur de monsieur le baron et d'un bon et honnête
        gentilhomme du voisinage, que cette demoiselle ne voulut jamais
        épouser parce qu'il n'avait pu prouver que soixante et onze
        quartiers, et que le reste de son arbre généalogique avait été
        perdu par l'injure du temps.
      }
      \vspace #.3
      \paragraph {
        Monsieur le baron était un des plus puissants seigneurs de la
        Westphalie, car son château avait une porte et des fenêtres.  Sa
        grande salle même était ornée d'une tapisserie.  Tous les chiens
        de ses basses-cours composaient une meute dans le
```

```
        \concat { besoin \hspace #.3 ; }
        ses palefreniers étaient ses
        \concat { piqueurs \hspace #.3 ; }
        le vicaire du village était
        son grand-aumônier.  Ils l'appelaient tous monseigneur, et ils
        riaient quand il faisait des contes.
      }
    }
  }
}
```

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

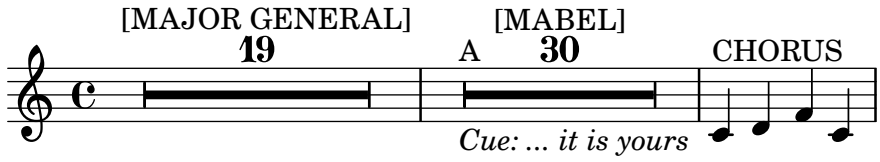
Monsieur le baron était un des plus puissants seigneurs de la Westphalie, car son château avait une porte et des fenêtres. Sa grande salle même était ornée d'une tapisserie. Tous les chiens de ses basses-cours composaient une meute dans le besoin ; ses palefreniers étaient ses piqueurs ; le vicaire du village était son grand-aumônier. Ils l'appelaient tous monseigneur, et ils riaient quand il faisait des contes.

Testo a margine delle pause multiple

Il testo a margine di una pausa multipla viene centrato sopra o sotto di essa. Se il testo è lungo, la misura non si espanderà. Per espandere la pausa multipla in modo che si allinei col testo, conviene usare un accordo vuoto con del testo attaccato prima della pausa multipla.

Il testo così attaccato a una nota spaziatrice viene allineato a sinistra della posizione in cui la nota sarebbe posta nella misura, ma se la lunghezza della misura è determinata dalla lunghezza del testo, il testo verrà centrato.

```
\relative c' {
  \compressMMRests {
    \textLengthOn
    <>^\markup { [MAJOR GENERAL] }
    R1*19
    <>_\markup { \italic { Cue: ... it is yours } }
    <>^\markup { A }
    R1*30^\markup { [MABEL] }
    \textLengthOff
    c4^\markup { CHORUS } d f c
  }
}
```



Of the ubiquity of markup objects

Text objects are entered either as simple strings between double quotes or as `\markup` blocks that can accept a variety of advanced text formatting and graphical enhancements.

As such, markup blocks may be used:

- in any `TextScript` object (attached to notes with `-`, `^` or `_`),
- in any `TextMark` introduced with the `\textMark` keyword, or `\textEndMark` command, or other similar objects such as `MetronomeMark` introduced with `\tempo`,
- as standalone markup blocks, entered at the top level outside of any `\score` block,
- in any definition inside the `\header` block (e.g., title, subtitle, composer) or in some variables defined inside the `\paper` block such as `evenHeaderMarkup` for page numbers.

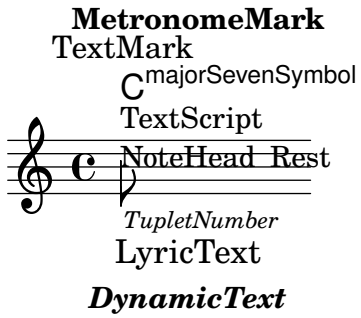
`\markup` may additionally be used for lyrics, in chord names, and as dynamics. In fact, it is possible to use `\markup` to customize the appearance of virtually any object, as demonstrated in this example using various methods.

```
\paper {
  paper-width = 8\cm
  paper-height = 8\cm
}

\header {
  title = \markup "Title"
  tagline = \markup "(tagline)"
}

\markup "Top-level markup"

dyn = #(make-dynamic-script #{ \markup \serif "DynamicText" #})

<<
  \new ChordNames \with {
    majorSevenSymbol = \markup "majorSevenSymbol"
  } \chordmode { c1:maj7 }
```

```
  \new Staff {
    \tempo \markup "MetronomeMark"
    \textMark \markup "TextMark"

    \once \override TupletNumber.text = \markup "TupletNumber"
      \tuplet 3/2 {
        \once \override NoteHead.stencil = #ly:text-interface::print
        \once \override NoteHead.text = \markup \lower #0.5 "NoteHead"
        c''8^\markup "TextScript"

        \once \override Rest.stencil = #(lambda (grob)
          (grob-interpret-markup grob #{ \markup "Rest" #}))
        r4
      }
  }
  \new Lyrics \lyricmode { \markup "LyricText" 1 }
  \new Dynamics { s1\dyn }
>>
```

Title

Top-level markup



Outputting the version number

It is possible to print the version number of LilyPond in markup.

```
\markup { Processed with LilyPond version #(lilypond-version) }
```

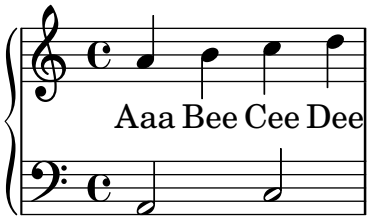
Processed with LilyPond version 2.27.4

Modello per pianoforte con testo al centro

Invece di destinare un rigo a parte alla linea melodica e al suo testo, è possibile collocare il testo al centro di un doppio pentagramma per pianoforte.

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

  a4 b c d
}

lower = \relative c {
```

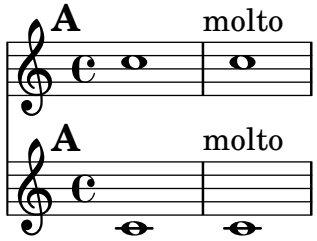
```
  \clef bass
  \key c \major
  \time 4/4

  a2 c
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

\score {
  \new PianoStaff <<
    \new Staff = upper { \new Voice = "singer" \upper }
    \new Lyrics \lyricsto "singer" \text
    \new Staff = lower { \lower }
  >>
  \layout { }
  \midi { }
}
```



Stampare le indicazioni su ogni rigo

Sebbene le indicazioni testuali siano di norma collocate solo sopra il rigo più alto, è possibile farle apparire su ogni rigo.

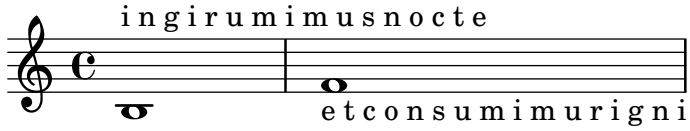
```
\score {
  <<
    \new Staff { \mark \default c''1 \textMark "molto" c'' }
    \new Staff { \mark \default c'1 \textMark "molto" c' }
  >>
  \layout {
    \context {
      \Score
      \remove Mark_engraver
      \remove Text_mark_engraver
      \remove Staff_collecting_engraver
    }
    \context {
      \Staff
      \consists Mark_engraver
      \consists Text_mark_engraver
      \consists Staff_collecting_engraver
    }
  }
}
```



Printing text from right to left

It is possible to print text from right to left in a markup object, as demonstrated here.

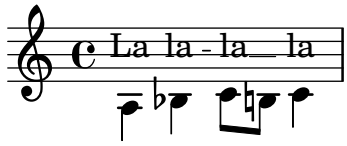
```
{
  b1^\markup {
    \line { i n g i r u m i m u s n o c t e }
  }
  f'_\markup {
    \override #'(text-direction . -1)
    \line { i n g i r u m i m u s n o c t e }
  }
}
```



Putting lyrics inside the staff

Lyrics can be moved vertically to place them inside the staff. The lyrics are moved with `\override LyricText.extra-offset = #'(0 . dy)`, and there are similar commands to move the extenders and hyphens. A good value for *dy* must be found by trial and error.

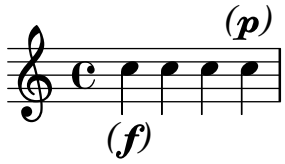
```
<<
  \new Staff <<
    \new Voice = "voc" \relative c' { \stemDown a bes c8 b c4 }
  >>
  \new Lyrics \with {
    \override LyricText.extra-offset = #'(0 . 8.6)
    \override LyricExtender.extra-offset = #'(0 . 8.6)
    \override LyricHyphen.extra-offset = #'(0 . 8.6)
  } \lyricsto "voc" { La la -- la __ _ la }
>>
```



Slanted parentheses around dynamics

The easiest way to parenthesize dynamics is to use the normal `\parenthesize` command and adjust the font size, e.g., `{ c'4\tweak Parentheses.font-size 2 \parenthesize \f }`. However, this results in upright parentheses, while dynamic marks are normally slanted. This snippet gives a method to make the parentheses slanted as well.

```
paren =
#(define-event-function (dyn) (ly:event?)
   (make-dynamic-script
    #{ \markup \concat {
         \normal-text \italic \fontsize #2 (
         \pad-x #0.2 #(ly:music-property dyn 'text)
         \normal-text \italic \fontsize #2 )
       }
    #}))

\relative c'' {
  c4\paren\f c c \dynamicUp c\paren\p
}
```



Testo separato su due colonne

Il testo separato può essere disposto su varie colonne con i comandi di \markup:

```
\markup {
  \fill-line {
    \hspace #1
    \column {
      \line { O sacrum convivium }
      \line { in quo Christus sumitur, }
      \line { recolitur memoria passionis ejus, }
      \line { mens impletur gratia, }
      \line { futurae gloriae nobis pignus datur. }
      \line { Amen. }
    }
    \hspace #2
    \column \italic {
      \line { O sacred feast }
      \line { in which Christ is received, }
      \line { the memory of His Passion is renewed, }
      \line { the mind is filled with grace, }
      \line { and a pledge of future glory is given to us. }
      \line { Amen. }
    }
    \hspace #1
  }
}
```

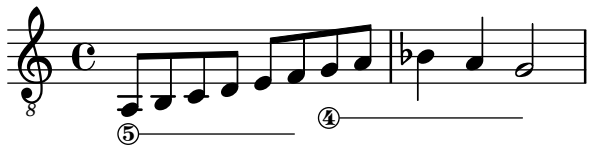
O sacrum convivium
in quo Christus sumitur,
recolitur memoria passionis ejus,
mens impletur gratia,
futurae gloriae nobis pignus datur.
Amen.

O sacred feast
in which Christ is received,
the memory of His Passion is renewed,
the mind is filled with grace,
and a pledge of future glory is given to us.
Amen.

String number extender lines

Make an extender line for string number indications, showing that a series of notes is supposed to be played all on the same string.

```
stringNumberSpanner =
  #(define-music-function (StringNumber) (string?)
    #{
      \override TextSpanner.style = #'solid
      \override TextSpanner.font-size = #-5
      \override TextSpanner.bound-details.left.stencil-align-dir-y = #CENTER
      \override TextSpanner.bound-details.left.text =
        \markup { \circle \number $StringNumber }
    #})

\relative c {
  \clef "treble_8"
  \textSpannerDown
  \stringNumberSpanner "5" a8\startTextSpan b c d
    e f\stopTextSpan \stringNumberSpanner "4" g\startTextSpan a |
  bes4 a g2\stopTextSpan
}
```

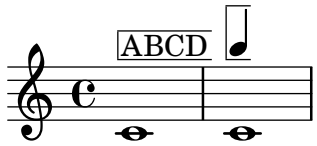


Three-sided box

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

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

% The corresponding markup command, based on the `\box` command defined
% in `scm/define-markup-commands.scm`.
#(define-markup-command (NWS-box layout props arg) (markup?)
   #:properties ((thickness 0.1) (font-size 0) (box-padding 0.2))
   "Draw a box round ARG.
```

```
Look at THICKNESS, BOX-PADDING, and FONT-SIZE properties to determine
line thickness and padding around the markup."
   (let ((pad (* (magstep font-size) box-padding))
         (m (interpret-markup layout props arg)))
     (NWS-box-stencil m thickness pad)))


\relative c' {
  c1^\markup { \NWS-box ABCD }
  c1^\markup { \NWS-box \note {4} #1.0 }
}
```

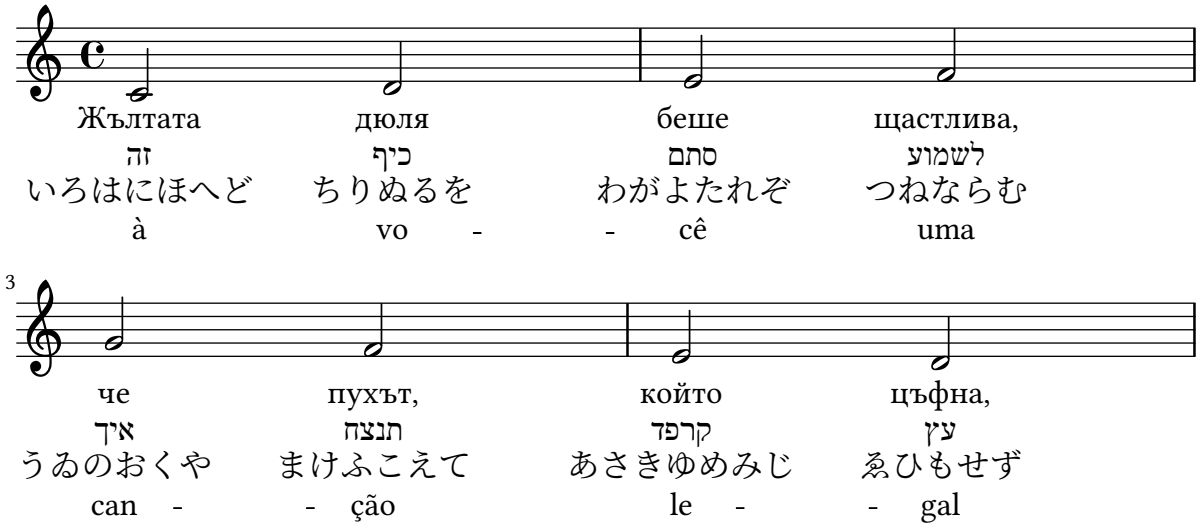


UTF-8

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

```
%{
You may have to install additional fonts.

Red Hat Fedora: linux-libertine-fonts (Latin, Cyrillic, Hebrew)
                google-noto-serif-jp-fonts (Japanese)

Debian GNU/Linux, Ubuntu: fonts-linuxlibertine (Latin, Cyrillic, Hebrew)
                          fonts-noto-cjk (Japanese)
%}

% 'Linux Libertine' fonts also contain Cyrillic and Hebrew glyphs.
\paper {
  property-defaults.fonts.serif =
    "Linux Libertine O, Noto Serif CJK JP, Noto Serif JP"
}

bulgarian = \lyricmode {
  Жълтата дюля беше щастлива, че пухът, който цъфна, замръзна като гьон.
}

hebrew = \lyricmode {
            .
}

japanese = \lyricmode {




}
```

```
% "a nice song for you"
portuguese = \lyricmode {
  à vo -- cê uma can -- ção le -- gal
}

\relative c' {
  c2 d
  e2 f
  g2 f
  e2 d
}
\addlyrics { \bulgarian }
\addlyrics { \hebrew }
\addlyrics { \japanese }
\addlyrics { \portuguese }
```

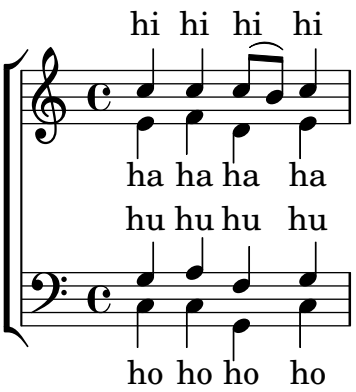


Modello per gruppo vocale con testo allineato sotto e sopra i righi

Questo modello è fondamentalmente analogo al semplice modello “Complesso vocale”, con l’unica differenza che qui tutti i versi del testo sono posizionati usando `alignAboveContext` e `alignBelowContext`.

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

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

altoMusic = \relative c' {
```

```
  e4 f d e
}
altoWords = \lyricmode {
  ha ha ha ha
}

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

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

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

    \new Staff = "men" <<
      \clef bass
      \new Voice = "tenors" { \voiceOne << \global \tenorMusic >> }
      \new Voice = "basses" { \voiceTwo << \global \bassMusic >> }
    >>
    \new Lyrics \with { alignAboveContext = "men" }
      \lyricsto "tenors" \tenorWords
    \new Lyrics \with { alignBelowContext = "men" }
      \lyricsto "basses" \bassWords
    % again, we could replace the line above this with the line below.
    % \new Lyrics \lyricsto "basses" \bassWords
  >>
}
```

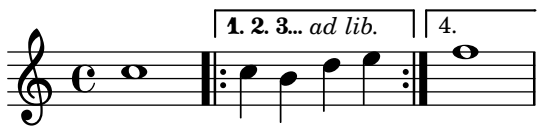


Volta text markup using repeatCommands

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

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

```
voltaAdLib = \markup { \volta-number { 1. 2. 3... } \italic { ad lib. } }

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



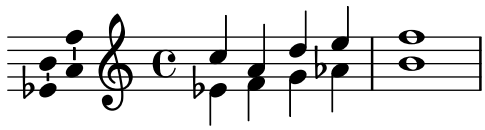
9 Vocal music

See also Sezione “Vocal music” in *Guida alla Notazione*.

Un ambitus per voce

L’ambitus può essere specificato per voce. In tal caso occorre spostarlo manualmente per evitare collisioni.

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



Adding indicators to staves which get split after a break

This snippet defines the commands \splitStaffBarLine, \convUpStaffBarLine, and \convDownStaffBarLine. These add arrows at a bar line to denote that several voices sharing a staff will each continue on a staff of their own in the next system, or that voices split in this way recombine.

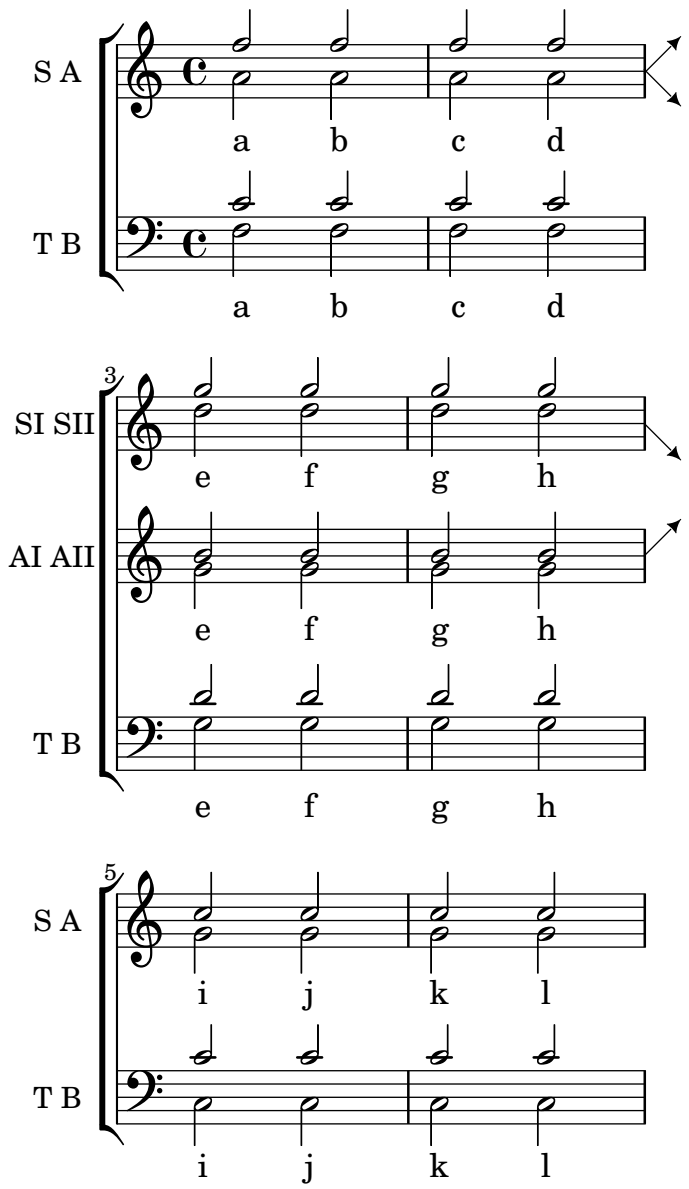
Note that the implementation in this snippet draws dimensionless arrows into the right margin. For normal printing, this doesn’t cause problems. However, it is necessary to increase the bounding box horizontally if you render the code as an image to avoid cropping, as demonstrated below.

```
#(define-markup-command (arrow-at-angle layout props angle-deg length fill)
   (number? number? boolean?)
   (let* ((PI-OVER-180 (/ (atan 1 1) 34))
          (degrees->radians (lambda (degrees) (* degrees PI-OVER-180)))
          (angle-rad (degrees->radians angle-deg))
          (target-x (* length (cos angle-rad)))
          (target-y (* length (sin angle-rad))))
     (interpret-markup layout props
       (markup
        #:translate (cons (/ target-x 2) (/ target-y 2))
        #:rotate angle-deg
        #:translate (cons (/ length -2) 0)
```

```
        #:concat (#:draw-line (cons length 0)
                  #:arrow-head X RIGHT fill)))))

splitStaffBarLineMarkup = \markup \with-dimensions #'(0 . 0) #'(0 . 0) {
  \combine
  \arrow-at-angle #45 #(sqrt 8) ##t
  \arrow-at-angle #-45 #(sqrt 8) ##t
}

splitStaffBarLine = {
  \once \override Staff.BarLine.stencil =
  #(lambda (grob)
     (ly:stencil-combine-at-edge
      (ly:bar-line::print grob)
      X RIGHT
      (grob-interpret-markup grob splitStaffBarLineMarkup)
      0))
  \break
}

convDownStaffBarLine = {
  \once \override Staff.BarLine.stencil =
  #(lambda (grob)
     (ly:stencil-combine-at-edge
      (ly:bar-line::print grob)
      X RIGHT
      (grob-interpret-markup grob #{
        \markup\with-dimensions #'(0 . 0) #'(0 . 0) {
          \translate #'(0 . -.13)\arrow-at-angle #-45 #(sqrt 8) ##t
        }#})
      0))
  \break
}

convUpStaffBarLine = {
  \once \override Staff.BarLine.stencil =
  #(lambda (grob)
     (ly:stencil-combine-at-edge
      (ly:bar-line::print grob)
      X RIGHT
      (grob-interpret-markup grob #{
        \markup\with-dimensions #'(0 . 0) #'(0 . 0) {
          \translate #'(0 . .14)\arrow-at-angle #45 #(sqrt 8) ##t
        }#})
      0))
  \break
}

\paper {
  indent = 10\mm
  short-indent = 10\mm
  line-width = 8\cm
```

```
}

separateSopranos = {
  \set Staff.instrumentName = "AI AII"
  \set Staff.shortInstrumentName = "AI AII"
  \splitStaffBarLine
  \change Staff = "up"
}
convSopranos = {
  \convDownStaffBarLine
  \change Staff = "shared"
  \set Staff.instrumentName = "S A"
  \set Staff.shortInstrumentName = "S A"
}

sI = {
  \voiceOne
  \*4 f''2
  \separateSopranos
  \*4 g''2
  \convSopranos
  \*4 c''2
}
sII = {
  s1*2
  \voiceTwo
  \change Staff = "up"
  \*4 d''2
}
aI = {
  \voiceTwo
  \*4 a'2
  \voiceOne
  \*4 b'2
  \convUpStaffBarLine
  \voiceTwo
  \*4 g'2
}
aII = {
  s1*2
  \voiceTwo
  \*4 g'2
}
ten = {
  \voiceOne
  \*4 c'2
  \*4 d'2
  \*4 c'2
}
bas = {
  \voiceTwo
  \*4 f2
```

```
  \*4 g2
  \*4 c2
}

\markup \pad-x #3  % avoid cropping
  \score {
    <<
      \new ChoirStaff <<
        \new Staff = up \with {
          instrumentName = "SI SII"
          shortInstrumentName = "SI SII"
        } {
          s1*4
        }

        \new Staff = shared \with {
          instrumentName = "S A"
          shortInstrumentName = "S A"
        } <<
          \new Voice = sopI \sI
          \new Voice = sopII \sII
          \new Voice = altI \aI
          \new Voice = altII \aII
        >>
        \new Lyrics \with {
          alignBelowContext = up
        }
        \lyricsto sopII { e f g h }
        \new Lyrics \lyricsto altI { a b c d e f g h i j k l }

        \new Staff = men \with {
          instrumentName = "T B"
          shortInstrumentName = "T B"
        } <<
          \clef F
          \new Voice = ten \ten
          \new Voice = bas \bas
        >>
        \new Lyrics \lyricsto bas { a b c d e f g h i j k l }
      >>
    >>

    \layout {
      \context {
        \Staff \RemoveEmptyStaves
        \override VerticalAxisGroup.remove-first = ##t
      }
    }
}
```

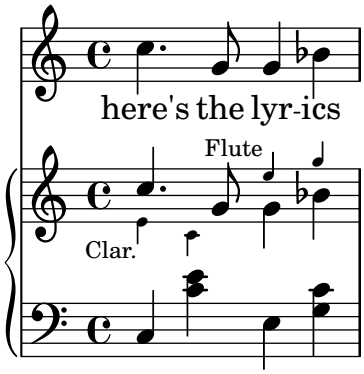


Aggiungere citazioni orchestrali a una partitura vocale

L'esempio seguente mostra un approccio per simplificare l'aggiunta di citazioni orchestrali a una riduzione per pianoforte di una partitura vocale. La funzione musicale `\cueWhile` prende quattro argomenti: la musica da cui prendere la citazione, come è definita da `\addQuote`, il nome da inserire prima delle notine, poi o `#UP` o `#DOWN` per specificare o `\voiceOne` col nome sopra il rigo o `\voiceTwo` col nome sotto il rigo, e infine la musica per pianoforte che deve apparire in parallelo alle notine. Il nome dello strumento citato è posto a sinistra delle notine. Molti passaggi possono essere citati, ma non possono sovrapporsi l'un l'altro nel tempo.

```
cueWhile =
#(define-music-function
   (instrument name dir music)
   (string? string? ly:dir? ly:music?)
   #{
     \cueDuring $instrument #dir {
       \once \override TextScript.self-alignment-X = #RIGHT
       \once \override TextScript.direction = $dir
```

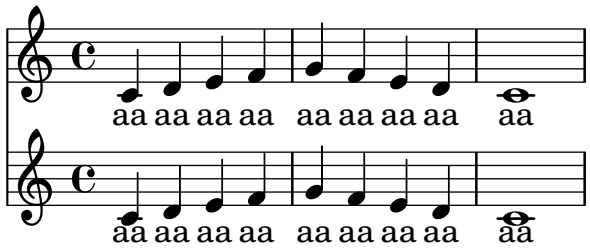
```
      <>-\markup { \tiny #name }
      $music
    }
  #})

flute = \relative c'' {
  \transposition c'
  s4 s4 e g
}
\addQuote "flute" { \flute }

clarinet = \relative c' {
  \transposition bes
  fis4 d d c
}
\addQuote "clarinet" { \clarinet }

singer = \relative c'' { c4. g8 g4 bes4 }
words = \lyricmode { here's the lyr -- ics }

pianoRH = \relative c'' {
  \transposition c'
  \cueWhile "clarinet" "Clar." #DOWN { c4. g8 }
  \cueWhile "flute" "Flute" #UP { g4 bes4 }
}
pianoLH = \relative c { c4 <c' e> e, <g c> }

\score {
  <<
    \new Staff {
      \new Voice = "singer" {
        \singer
      }
    }
    \new Lyrics {
      \lyricsto "singer"
      \words
    }
    \new PianoStaff <<
      \new Staff {
        \new Voice {
          \pianoRH
        }
      }
      \new Staff {
        \clef "bass"
        \pianoLH
      }
    >>
  >>
}
```



Adjusting vertical spacing of lyrics

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

```
music = \relative c' { c4 d e f | g4 f e d | c1 }
text = \lyricmode { aa aa aa aa aa aa aa aa aa }

<<
  \new Staff \new Voice = melody \music
  % Default layout:
  \new Lyrics \lyricsto melody \text

  \new Staff \new Voice = melody \music
  % Reducing the minimum space below the staff and above the lyrics.
  \new Lyrics \with {
    \override VerticalAxisGroup.nonstaff-relatedstaff-spacing =
      #'((basic-distance . 1))
  } \lyricsto melody \text
>>
```

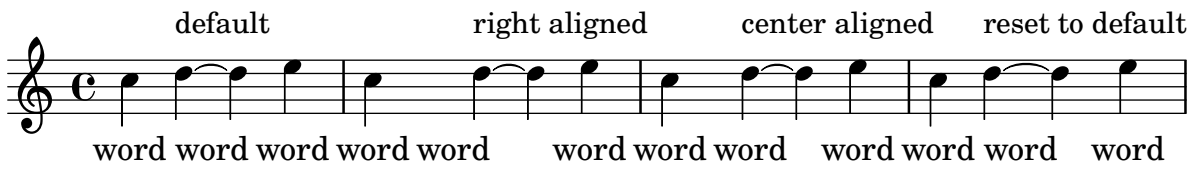


Aligning syllables with melisma

By default, lyrics syllables that start a melisma are left-aligned on their note. The alignment can be altered using the `lyricMelismaAlignment` property.

```
<<
  \new Staff {
    \new Voice = "vocal" \relative c'' {
      \override TextScript.staff-padding = #2
      c d~^\markup default  d e
      c d~^\markup "right aligned" d e
      c d~^\markup "center aligned" d e
      c d~^\markup "reset to default" d e
    }
  }
```

```
  \new Lyrics \lyricsto "vocal" {
    word word word
    \set lyricMelismaAlignment = #RIGHT
    word word word
    \set lyricMelismaAlignment = #CENTER
    word word word
    \unset lyricMelismaAlignment
    word word word
  }
>>

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

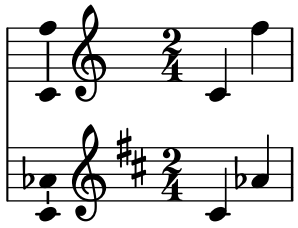


Ambitus

Ambitus indicate pitch ranges for voices.

Accidentals only show up if they are not part of the key signature. `AmbitusNoteHead` grobs also have ledger lines.

```
\layout {
  \context {
    \Voice
    \consists "Ambitus_engraver"
  }
}

<<
  \new Staff {
    \relative c' {
      \time 2/4
      c4 f'
    }
  }
  \new Staff {
    \relative c' {
      \time  2/4
      \key d \major
      cis4 as'
    }
  }
>>
```

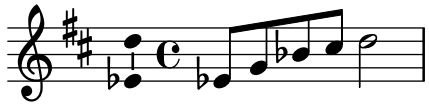


Ambitus dopo armatura di chiave

Per impostazione predefinita, gli ambitus sono posizionati a sinistra della chiave. La funzione `\ambitusAfter` permette di cambiare questo posizionamento. La sintassi è `\ambitusAfter grob-interface` (vedi Graphical Object Interfaces (`http://lilypond.org/doc/v2.22/Documentation/internals/graphical-object-interfaces`) per un elenco dei possibili valori per `grob-interface`.)

Un caso d'uso comune è il posizionamento dell'ambitus tra l'armatura di chiave e l'indicazione di tempo.

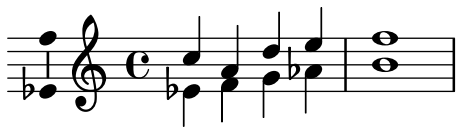
```
\new Staff \with {
  \consists Ambitus_engraver
} \relative {
  \ambitusAfter key-signature
  \key d \major
  es'8 g bes cis d2
}
```



Ambitus su più voci

Se si aggiunge l'incisore `Ambitus_engraver` al contesto `Staff` viene creato un solo ambitus per il rigo, anche nel caso di righi che hanno più voci.

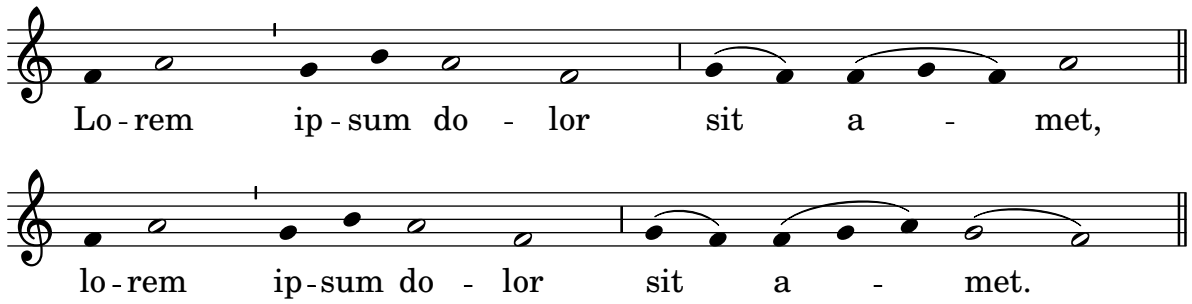
```
\new Staff \with {
  \consists "Ambitus_engraver"
  }
<<
  \new Voice \relative c'' {
    \voiceOne
    c4 a d e
    f1
  }
  \new Voice \relative c' {
    \voiceTwo
    es4 f g as
    b1
  }
>>
```



Ancient notation template – modern transcription of Gregorian music

This example demonstrates how to do modern transcription of Gregorian music. Gregorian music has no measure, no stems; it uses only half and quarter note heads, and special marks, indicating rests of different length.

```
chant = \relative c' {
  \set Score.timing = ##f
  f4 a2 \divisioMinima
  g4 b a2 f2 \divisioMaior
  g4( f) f( g f) a2 \finalis \break
  f4 a2 \divisioMinima
  g4 b a2 f2 \divisioMaior
  g4( f) f( g a) g2( f) \finalis
}

verba = \lyricmode {
  Lo -- rem ip -- sum do -- lor sit a -- met,
  lo -- rem ip -- sum do -- lor sit a -- met.
}

\score {
  \new GregorianTranscriptionStaff <<
    \new GregorianTranscriptionVoice = "melody" \chant
    \new GregorianTranscriptionLyrics = "one" \lyricsto melody \verba
  >>
}
```



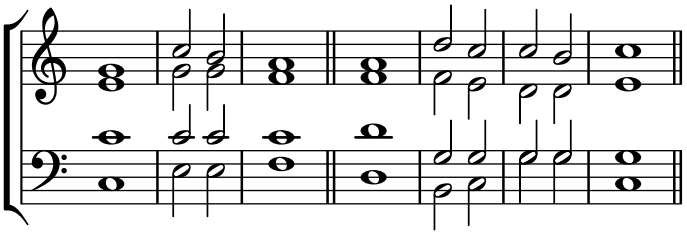
Modello per salmo anglicano

Questo modello presenta un modo per impostare un salmo anglicano. Mostra anche come le strofe possano essere aggiunte come testo separato al di sotto della musica. Le due strofe sono scritte con stili diversi per illustrare le varie possibilità.

```
SopranoMusic = \relative g' {
  g1 | c2 b | a1 | \bar "||"
  a1 | d2 c | c b | c1 | \bar "||"
}

AltoMusic = \relative c' {
  e1 | g2 g | f1 |
  f1 | f2 e | d d | e1 |
}

TenorMusic = \relative a {
```

```
  c1 | c2 c | c1 |
  d1 | g,2 g | g g | g1 |
}

BassMusic =  \relative c {
  c1 | e2 e | f1 |
  d1 | b2 c | g' g | c,1 |
}

global = {
  \time 2/2
}

dot = \markup {
  \raise #0.7 \musicglyph "dots.dot"
}

tick = \markup {
  \raise #1 \fontsize #-5 \musicglyph "scripts.rvarcomma"
}

% Use markup to center the chant on the page
\markup \fill-line {
  \score { % centered
    \new ChoirStaff <<
      \new Staff <<
        \global
        \clef "treble"
        \new Voice = "Soprano" <<
          \voiceOne
          \SopranoMusic
        >>
        \new Voice = "Alto" <<
          \voiceTwo
          \AltoMusic
        >>
      >>

      \new Staff <<
        \clef "bass"
        \global
        \new Voice = "Tenor" <<
          \voiceOne
          \TenorMusic
        >>
        \new Voice = "Bass" <<
          \voiceTwo
          \BassMusic
        >>
      >>
    >>
```

```
    \layout {
      \context {
        \Score
        \override SpacingSpanner.base-shortest-duration =
                    \musicLength 2
      }
      \context {
        \Staff
        \remove "Time_signature_engraver"
      }
    }
  }  % End score
}  % End markup

\markup \fill-line {
  \left-column {
    \null \null \null
    \line { \fontsize #5 O
            \fontsize #3 come
            let us \bold sing | unto \dot the | Lord : let }
    \line { us heartily \concat { re \bold joice }
            in the | strength of | our }
    \line { sal | vation. }

    \null

    \line { \hspace #2.5 8. Today if ye will hear his voice * }
    \line { \concat { \bold hard en }
            \tick not your \tick hearts : as in the pro- }
    \line { vocation * and as in the \bold day of tempt- \tick }
    \line { -ation \tick in the \tick wilderness. }
  }
}
```



O come let us **sing** | unto · the | Lord : let
us heartily re**joice** in the | strength of | our
sal | vation.

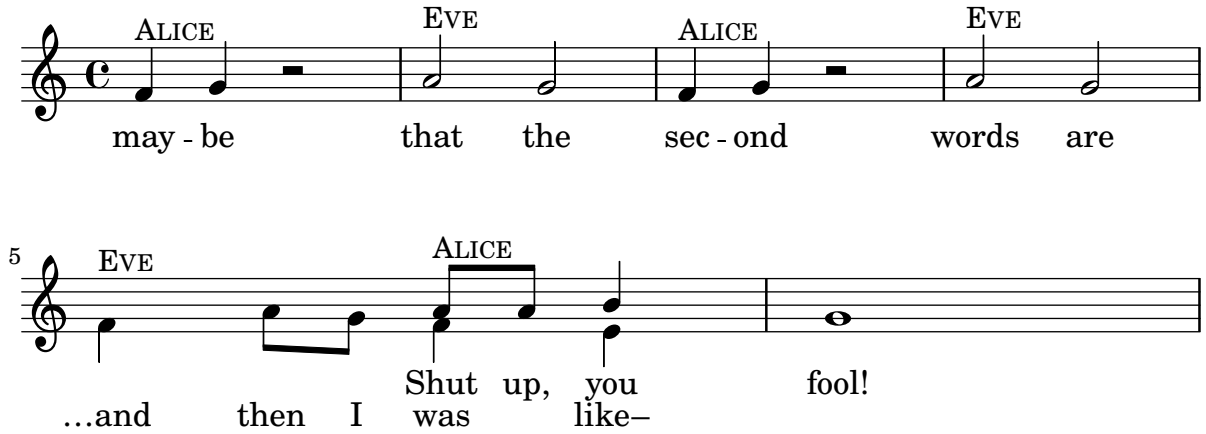
8. Today if ye will hear his voice *
harden ′ not your ′ hearts : as in the pro-
vocation * and as in the **day** of tempt- ′
-ation ′ in the ′ wilderness.

Arranging separate lyrics on a single line

Sometimes you may want to put lyrics for different performers on a single line: where there is rapidly alternating text, for example. This snippet shows how it can be done with adjusting the `nonstaff-nonstaff-spacing` property of the `VerticalAxisGroup` grob.

```
\layout {
  \context {
    \Lyrics
    \override VerticalAxisGroup
              .nonstaff-nonstaff-spacing
              .minimum-distance = ##f
  }
}

aliceSings = \markup { \smallCaps "Alice" }
eveSings = \markup { \smallCaps "Eve" }

<<
  \new Staff <<
    \new Voice = "alice" {
      f'4^\aliceSings g' r2 |
      s1 |
      f'4^\aliceSings g' r2 |
      s1 | \break
      % ...

      \voiceOne
      s2 a'8^\aliceSings a' b'4 |
      \oneVoice
      g'1
    }
    \new Voice = "eve" {
      s1 |
      a'2^\eveSings g' |
      s1 |
      a'2^\eveSings g'
      % ...

      \voiceTwo
      f'4^\eveSings a'8 g' f'4 e' |
      \oneVoice
      s1
    }
  >>

  \new Lyrics \lyricsto "alice" {
    may -- be
    sec -- ond
    % ...
    Shut up, you fool!
  }
```

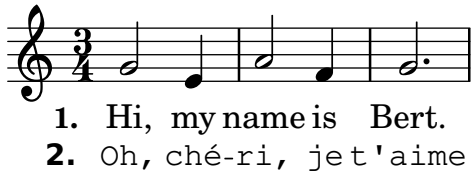
```
  \new Lyrics \lyricsto "eve" {
    that the
    words are
    % ...
    ...and then I was like--
  }
>>
```



Changing stanza fonts

Fonts can be changed independently for each stanza, including the font used for printing the stanza number.

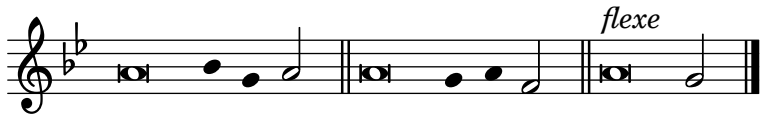
```
%{
You may have to install additional fonts.

Red Hat Fedora: dejavu-fonts-all

Debian GNU/Linux, Ubuntu: fonts-dejavu-core
                          fonts-dejavu-extra
%}

\relative c'' {
  \time 3/4
  g2 e4
  a2 f4
  g2.
}
\addlyrics {
  \stanza "1. "
  Hi, my name is Bert.
}
\addlyrics {
  \override StanzaNumber.fonts.serif = "DejaVu Sans"
  \stanza "2. "
  \override LyricText.font-family = #'typewriter
  Oh, ché -- ri, je t'aime
}
```



Chant or psalm notation

This form of notation is used for psalm chant, where verses are not always of the same length.

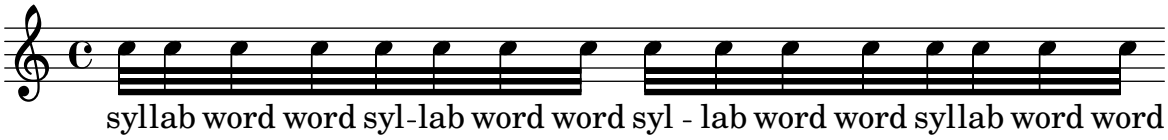
```
stemOff = \hide Staff.Stem
stemOn  = \undo \stemOff

\score {
  \new Staff \with { \remove "Time_signature_engraver" }
  {
    \key g \minor
    \cadenzaOn
    \stemOff a'\breve bes'4 g'4
    \stemOn a'2 \section
    \stemOff a'\breve g'4 a'4
    \stemOn f'2 \section
    \stemOff a'\breve^\markup { \italic flexe }
    \stemOn g'2 \fine
  }
}
```



Forcing hyphens to be shown

If LilyPond does not think there is space for a hyphen, it will be omitted. This behaviour can be overridden with the `minimum-distance` property of `LyricHyphen`.

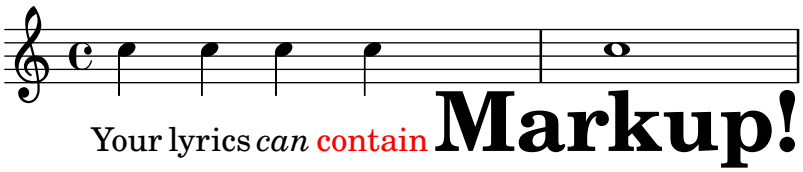
```
\relative c'' {
  c32 c c c
  c32 c c c
  c32 c c c
  c32 c c c
}
\addlyrics {
  syl -- lab word word
  \override LyricHyphen.minimum-distance = #1.0
  syl -- lab word word
  \override LyricHyphen.minimum-distance = #2.0
  syl -- lab word word
  \revert LyricHyphen.minimum-distance
  syl -- lab word word
}
```



Formattazione delle sillabe del testo vocale

La modalità markup può essere usata per formattare le singole sillabe del testo vocale.

```
mel = \relative c'' { c4 c c c c1 }
lyr = \lyricmode {
  Your lyrics \markup { \italic can }
  \markup { \with-color #red contain }
  \markup { \fontsize #8 \bold Markup! }
}

<<
  \new Voice = "melody" \mel
  \new Lyrics \lyricsto "melody" \lyr
>>
```



How to put ties between syllables in lyrics

This can be achieved by separating those syllables by tildes.

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

wa o a

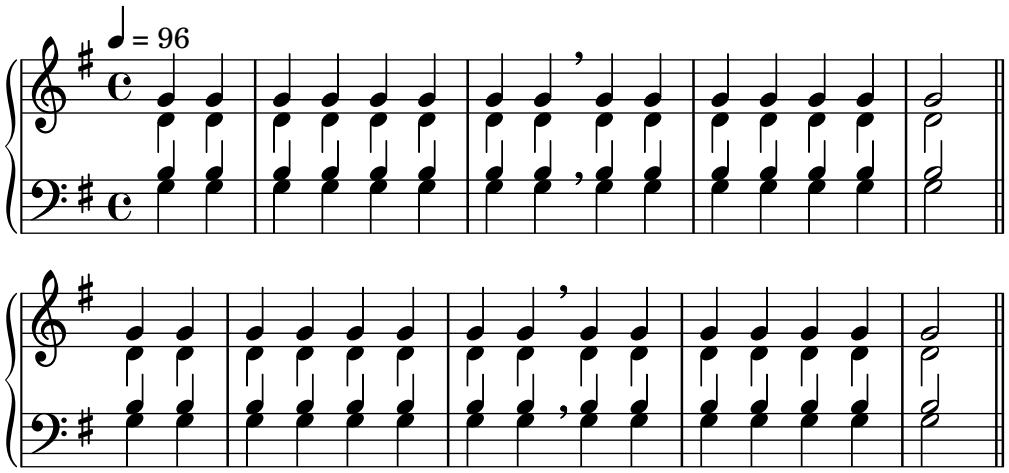
Modello per inno

Il codice seguente presenta un modo di impostare un inno in cui ogni verso inizia e finisce con una misura parziale. Mostra anche come aggiungere delle strofe come testo separato sotto la musica.

```
Timeline = {
  \time 4/4
  \tempo 4=96
  \partial 2
  s2 | s1 | s2 \breathe s2 | s1 | s2 \caesura \break
  s2 | s1 | s2 \breathe s2 | s1 | s2 \fine
}

SopranoMusic = \relative g' {
  g4 g | g g g g | g g g g | g g g g | g2
  g4 g | g g g g | g g g g | g g g g | g2
}
```

```
AltoMusic = \relative c' {
  d4 d | d d d d | d d d d | d d d d | d2
  d4 d | d d d d | d d d d | d d d d | d2
}

TenorMusic = \relative a {
  b4 b | b b b b | b b b b | b b b b | b2
  b4 b | b b b b | b b b b | b b b b | b2
}

BassMusic = \relative g {
  g4 g | g g g g | g g g g | g g g g | g2
  g4 g | g g g g | g g g g | g g g g | g2
}

global = {
 \key g \major
}

\score {  % Start score
  \new PianoStaff <<  % Start pianostaff
    \new Staff <<  % Start Staff = RH
      \global
      \clef "treble"
      \new Voice = "Soprano" <<  % Start Voice = "Soprano"
        \Timeline
        \voiceOne
        \SopranoMusic
      >>  % End Voice = "Soprano"
      \new Voice = "Alto" <<  % Start Voice = "Alto"
        \Timeline
        \voiceTwo
        \AltoMusic
      >>  % End Voice = "Alto"
    >>  % End Staff = RH

    \new Staff <<  % Start Staff = LH
      \global
      \clef "bass"
      \new Voice = "Tenor" <<  % Start Voice = "Tenor"
        \Timeline
        \voiceOne
        \TenorMusic
      >>  % End Voice = "Tenor"
      \new Voice = "Bass" <<  % Start Voice = "Bass"
        \Timeline
        \voiceTwo
        \BassMusic
      >>  % End Voice = "Bass"
    >>  % End Staff = LH
  >>  % End pianostaff
}  % End score
```

```
\markup \fill-line {
  \left-column {
    "This is line one of the first verse"
    "This is line two of the same"
    \null
    "And here's line one of the second verse"
    "And the next line of the same"
  }
}

\layout {
  \context {
    \Score
    caesuraType = #'((bar-line . "||"))
    fineBarType = "||"
  }
}

\paper {  % Start paper block
  indent = 0          % don't indent first system
  line-width = 130    % shorten line length to suit music
  tagline = ##f       % Don't print tag line, can be removed
}  % End paper block
```



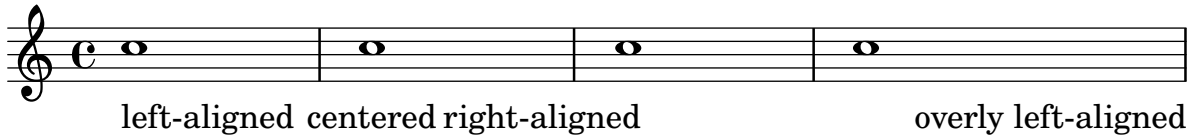
This is line one of the first verse
This is line two of the same

And here's line one of the second verse
And the next line of the same

Allineamento del testo vocale

L'allineamento orizzontale del testo vocale si imposta attraverso la proprietà `self-alignment-X` dell'oggetto `LyricText`. `#-1` è sinistra, `#0` è centro e `#1` è destra; si possono usare anche `#LEFT`, `#CENTER` e `#RIGHT`.

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

\relative c'' {
  c1 c c c
}

\addlyrics {
  \once \override LyricText.self-alignment-X = #LEFT
  "left-aligned"
  \once \override LyricText.self-alignment-X = #CENTER
  "centered"
  \once \override LyricText.self-alignment-X = 1
  "right-aligned"
  \once \override LyricText.self-alignment-X = #-1.5
  "overly left-aligned"
}
```

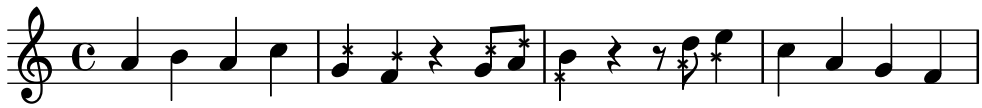


Marking notes of spoken parts with a cross on the stem (Sprechstimme)

This example shows how to put crosses on stems. Mark the beginning of a spoken section with the command \speakOn and end it with \speakOff.

```
speakOn = \override Stem.stencil =
  #(lambda (grob)
     (let* ((x-parent (ly:grob-parent grob X))
            (is-rest? (ly:grob? (ly:grob-object x-parent 'rest))))
       (if is-rest?
           empty-stencil
           (ly:stencil-combine-at-edge
            (ly:stem::print grob)
            Y
            (- (ly:grob-property grob 'direction))
            (grob-interpret-markup
     grob
             (markup #:center-align #:fontsize -4
                     #:musicglyph "noteheads.s2cross"))
            -1.7))))

speakOff = \revert Stem.stencil

\new Staff {
  \relative c'' {
    a4 b a c
    \speakOn
    g4 f r g8 a
```

```
    b4 r r8 d e4
    \speakOff
    c4 a g f
  }
}
```



Modello per orchestra, coro e pianoforte

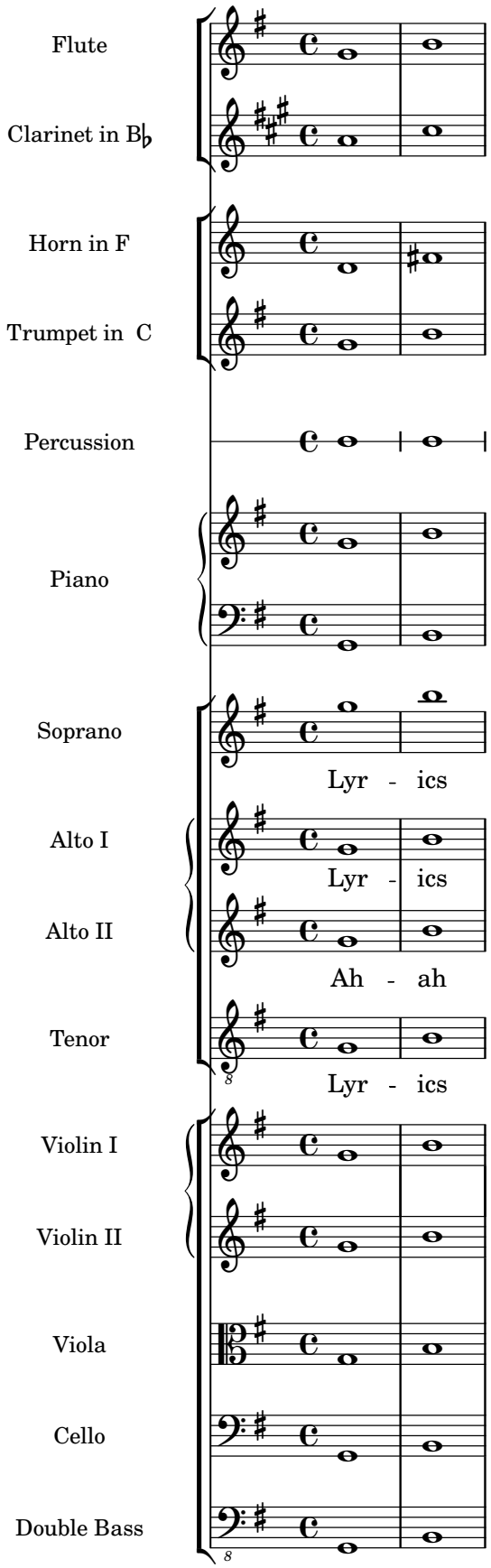
Questo modello mostra come usare i contesti annidati `StaffGroup` e `GrandStaff` per creare sottogruppi degli strumenti dello stesso tipo. Mostra anche come usare `\transpose` in modo che le variabili mantengano la musica per gli strumenti traspositori nell'intonazione reale.

```
#(set-global-staff-size 17)

\paper {
  indent = 3.0\cm  % add space for instrumentName
  short-indent = 1.5\cm  % add less space for shortInstrumentName
}

fluteMusic = \relative c' { \key g \major g'1 b }

% Pitches as written on a manuscript for Clarinet in A
% are transposed to concert pitch.
clarinetMusic = \transpose c' a
  \relative c'' { \key bes \major bes1 d }

trumpetMusic = \relative c { \key g \major g''1 b }

% Key signature is often omitted for horns
hornMusic = \transpose c' f
  \relative c { d'1 fis }

percussionMusic = \relative c { \key g \major g1 b }

sopranoMusic = \relative c'' { \key g \major g'1 b }
sopranoLyrics = \lyricmode { Lyr -- ics }

altoIMusic = \relative c' { \key g \major g'1 b }
altoILyrics = \sopranoLyrics
altoIIMusic = \relative c' { \key g \major g'1 b }
altoIILyrics = \lyricmode { Ah -- ah }

tenorMusic = \relative c' { \clef "treble_8" \key g \major g1 b }
tenorLyrics = \sopranoLyrics

pianoRHMusic = \relative c { \key g \major g''1 b }
pianoLHMusic = \relative c { \clef bass \key g \major g1 b }

violinIMusic = \relative c' { \key g \major g'1 b }
```

```
violinIIMusic = \relative c' { \key g \major g'1 b }

violaMusic = \relative c { \clef alto \key g \major g'1 b }

celloMusic = \relative c { \clef bass \key g \major g1 b }

bassMusic = \relative c { \clef "bass_8" \key g \major g,1 b }

\book {
  \score {
    <<
      \new StaffGroup = "StaffGroup_woodwinds" <<
        \new Staff = "Staff_flute" \with { instrumentName = "Flute" }
          \fluteMusic

        \new Staff = "Staff_clarinet" \with {
          instrumentName = \markup { \concat { "Clarinet in B" \flat } }
        }
          % Declare that written Middle C in the music
          % to follow sounds a concert B flat, for
          % output using sounded pitches such as MIDI.
          %\transposition bes

          % Print music for a B-flat clarinet
          \transpose bes c' \clarinetMusic
      >>

      \new StaffGroup = "StaffGroup_brass" <<
        \new Staff = "Staff_hornI" \with {
          instrumentName = "Horn in F"
        }
          % \transposition f
          \transpose f c' \hornMusic

        \new Staff = "Staff_trumpet" \with {
          instrumentName = "Trumpet in  C"
        }
          \trumpetMusic
      >>

      \new RhythmicStaff = "RhythmicStaff_percussion" \with {
        instrumentName = "Percussion"
      }
        \percussionMusic

      \new PianoStaff \with {
        instrumentName = "Piano"
      } <<
        \new Staff { \pianoRHMusic }
        \new Staff { \pianoLHMusic }
      >>
```

```
\new ChoirStaff = "ChoirStaff_choir" <<
  \new Staff = "Staff_soprano" \with {
    instrumentName = "Soprano"
  }
    \new Voice = "soprano" \sopranoMusic
    \new Lyrics \lyricsto "soprano" { \sopranoLyrics }

  \new GrandStaff = "GrandStaff_altos" \with {
    \accepts Lyrics
  } <<
    \new Staff = "Staff_altoI" \with {
      instrumentName = "Alto I"
    }
      \new Voice = "altoI"
      \altoIMusic
      \new Lyrics \lyricsto "altoI" { \altoILyrics }
    \new Staff = "Staff_altoII" \with {
      instrumentName = "Alto II"
    }
      \new Voice = "altoII"
      \altoIIMusic
      \new Lyrics \lyricsto "altoII" { \altoIILyrics }
  >>

  \new Staff = "Staff_tenor" \with {
    instrumentName = "Tenor"
  }
    \new Voice = "tenor" \tenorMusic
    \new Lyrics \lyricsto "tenor" { \tenorLyrics }
>>

\new StaffGroup = "StaffGroup_strings" <<
  \new GrandStaff = "GrandStaff_violins" <<
    \new Staff = "Staff_violinI" \with {
      instrumentName = "Violin I"
    }
      \violinIMusic
    \new Staff = "Staff_violinII" \with {
      instrumentName = "Violin II"
    }
      \violinIIMusic
  >>

  \new Staff = "Staff_viola" \with {
    instrumentName = "Viola"
  }
    \violaMusic

  \new Staff = "Staff_cello" \with {
    instrumentName = "Cello"
  }
    \celloMusic
```

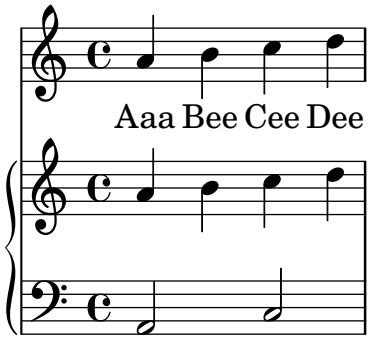
```
        \new Staff = "Staff_bass" \with {
          instrumentName = "Double Bass"
        }
          \bassMusic
      >>
    >>
  }
}
```


Flute
Clarinet in B♭
Horn in F
Trumpet in C
Percussion
Piano
Soprano
Lyr - ics
Alto I
Lyr - ics
Alto II
Ah - ah
Tenor
Lyr - ics
Violin I
Violin II
Viola
Cello
Double Bass

Modello per pianoforte con melodia e testo

Ecco un tipico formato per canzoni: un rigo con linea melodica e testo, e sotto l'accompagnamento per pianoforte.

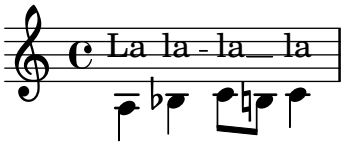
```
melody = \relative c'' {
  \clef treble
  \key c \major
  \time 4/4

  a b c d
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

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

  a4 b c d
}

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

  a2 c
}

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



Putting lyrics inside the staff

Lyrics can be moved vertically to place them inside the staff. The lyrics are moved with `\override LyricText.extra-offset = #'(0 . dy)`, and there are similar commands to move the extenders and hyphens. A good value for *dy* must be found by trial and error.

```
<<
  \new Staff <<
    \new Voice = "voc" \relative c' { \stemDown a bes c8 b c4 }
  >>
  \new Lyrics \with {
    \override LyricText.extra-offset = #'(0 . 8.6)
    \override LyricExtender.extra-offset = #'(0 . 8.6)
    \override LyricHyphen.extra-offset = #'(0 . 8.6)
  } \lyricsto "voc" { La la -- la __ _ la }
>>
```

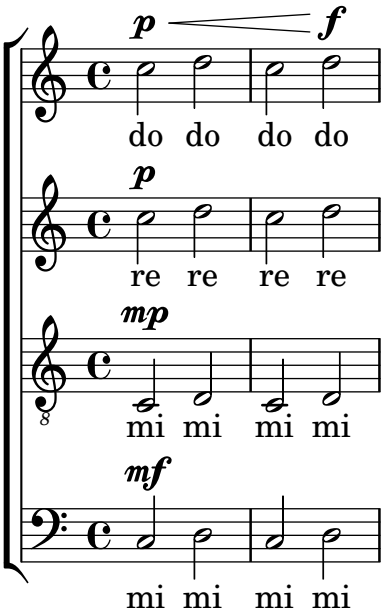


Modello per coro SATB - quattro righi

Modello per coro SATB (quattro righi)

```
global = {
  \key c \major
  \time 4/4
  \dynamicUp
}
sopranonotes = \relative c'' {
  c2 \p \< d c d \f
}
sopranowords = \lyricmode { do do do do }
altonotes = \relative c'' {
  c2\p d c d
}
altowords = \lyricmode { re re re re }
tenornotes = {
  \clef "G_8"
  c2\mp d c d
}
```

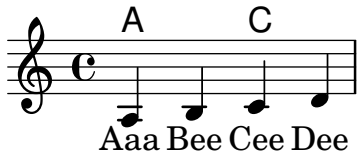
```
tenorwords = \lyricmode { mi mi mi mi }
bassnotes = {
  \clef bass
  c2\mf d c d
}
basswords = \lyricmode { mi mi mi mi }

\score {
  \new ChoirStaff <<
    \new Staff <<
      \new Voice = "soprano" <<
        \global
        \sopranonotes
      >>
      \new Lyrics \lyricsto "soprano" \sopranowords
    >>
    \new Staff <<
      \new Voice = "alto" <<
        \global
        \altonotes
      >>
      \new Lyrics \lyricsto "alto" \altowords
    >>
    \new Staff <<
      \new Voice = "tenor" <<
        \global
        \tenornotes
      >>
      \new Lyrics \lyricsto "tenor" \tenorwords
    >>
    \new Staff <<
      \new Voice = "bass" <<
        \global
        \bassnotes
      >>
      \new Lyrics \lyricsto "bass" \basswords
    >>
  >>
}
```



Modello di rigo singolo con note, testo e accordi

Ecco il modello di un comune spartito semplificato (lead sheet): include linea melodica, testo vocale e sigle degli accordi.

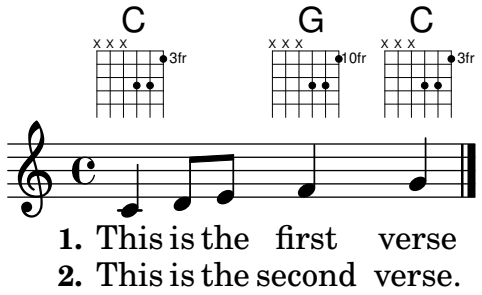
```
melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

harmonies = \chordmode {
  a2 c
}

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



Single-staff template with notes, lyrics, chords, and frets

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

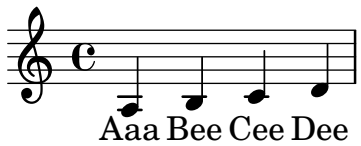
```
verseI = \lyricmode {
  \stanza "1."
  This is the first verse
}

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

theChords = \chordmode {
  % insert chords for chordnames and fretboards here
  c2 g4 c
}

staffMelody = \relative c' {
   \key c \major
   \clef treble
   % Type notes for melody here
   c4 d8 e f4 g
   \bar "|."
}

\score {
  <<
    \context ChordNames { \theChords }
    \context FretBoards { \theChords }
    \new Staff {
      \context Voice = "voiceMelody" { \staffMelody }
    }
    \new Lyrics = "lyricsI" {
      \lyricsto "voiceMelody" \verseI
    }
    \new Lyrics = "lyricsII" {
      \lyricsto "voiceMelody" \verseII
    }
  >>
  \layout { }
  \midi { }
}
```



Modello di rigo singolo con note e testo

Questo piccolo modello presenta una semplice linea melodica con un testo. Copialo e incollalo, aggiungi le note e le parole. Questo esempio disabilita la disposizione automatica delle travature, come è consuetudine per le parti vocali. Per usare la disposizione automatica delle travature, cambia o commenta la relativa linea di codice.

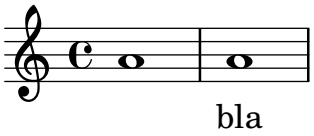
```
melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

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



Skips in lyric mode

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

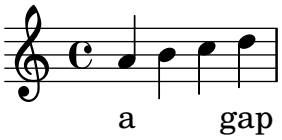
```
<<
  \relative c'' { a1 | a }
  \new Lyrics \lyricmode { \skip1 bla1 }
>>
```



Skips in lyric mode (2)

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

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

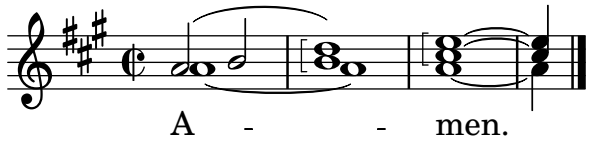


Using \arpeggioBracket to make divisi more visible

The \arpeggioBracket command can be used to indicate the division of voices where there are no stems to provide the information. This is often seen in choral music.

```
\include "english.ly"

\score {
  \relative c'' {
    \key a \major
    \time 2/2
    <<
      \new Voice = "upper"
      <<
        { \voiceOne \arpeggioBracket
          a2( b2
          <b d>1\arpeggio)
          <cs e>\arpeggio ~
          <cs e>4
        }
        \addlyrics { \lyricmode { A -- men. } }
      >>
      \new Voice = "lower"
      { \voiceTwo
        a1 ~
        a
        a ~
        a4 \bar "|."
      }
    >>
```

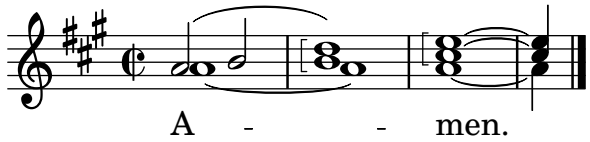
```
  }
}
```



Using a bracket to clarify divisi

The \nonArpeggiato command can be used to indicate the division of voices where there are no stems to provide the information. This is often seen in choral music.

```
\include "english.ly"

\score {
  \relative c'' {
    \key a \major
    \time 2/2
    <<
      \new Voice = "upper" <<
        {
          \voiceOne
          a2( b2
          <b d>1\nonArpeggiato)
          <cs e>\nonArpeggiato ~
          <cs e>4
          \fine
        }
        \addlyrics { \lyricmode { A -- men. } }
      >>
      \new Voice = "lower" {
        \voiceTwo
        a1 ~
        a
        a ~
        a4
        \fine
      }
    >>
  }
}
```



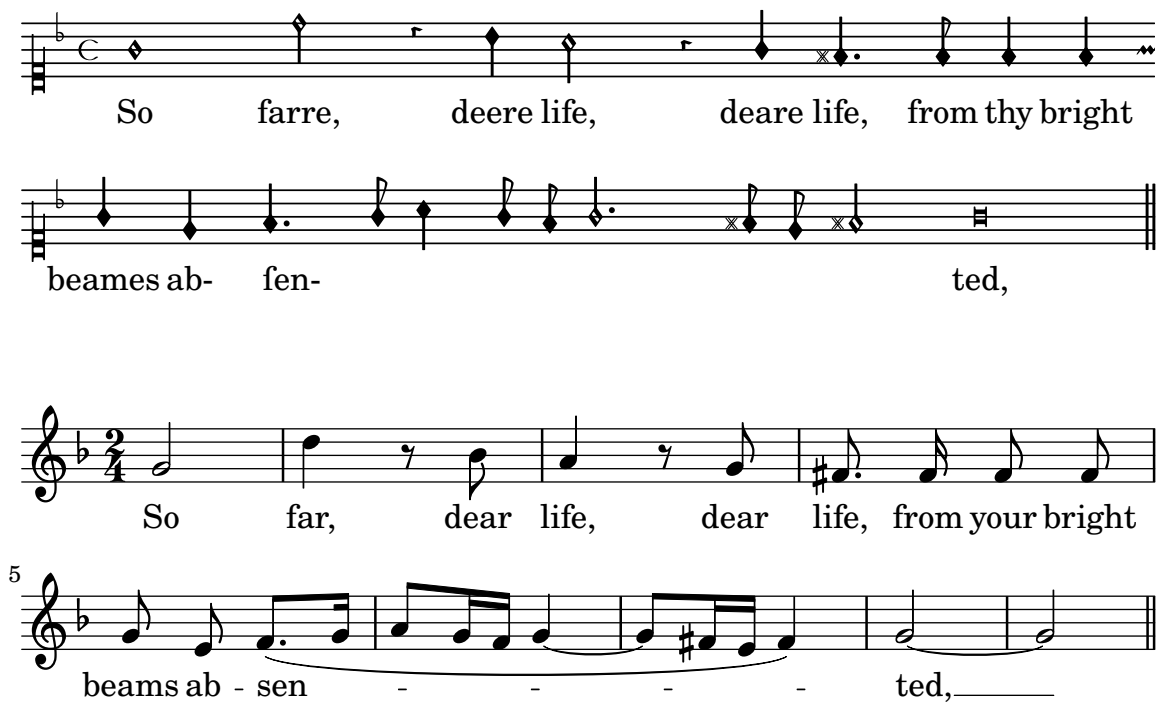
Usare le etichette per produrre musica mensurale e moderna dallo stesso sorgente

Usando le etichette (tag), è possibile usare la stessa musica per produrre sia la musica mensurale che quella moderna. In questo frammento, viene introdotta la funzione menrest, che permette alle pause mensurali di essere posizionate precisamente sul rigo come nell'originale, ma con le

pause moderne nella posizione standard. Le etichette vengono usate per produrre diversi tipi di stanghetta alla fine della musica, ma possono essere usate anche quando sono necessarie altre differenze: per esempio se si vogliono usare "pause d'intero" (R1, R\breve, etc.) nella musica moderna, ma pause normali (r1, r\breve, etc.) nella versione mensurale. La conversione di musica mensurale nel suo equivalente moderno viene solitamente chiamata `trascrizione`.

```
\layout {
  line-width = 150\mm
}

menrest = #(define-music-function (note) (ly:music?)
              #{
                \tag #'mens $(make-music 'RestEvent note)
                \tag #'mod $(make-music 'RestEvent note 'pitch '())
              #})
Be = \tag #'mod
       #(begin
          (ly:expect-warning (G_ "stem does not fit in beam"))
          (ly:expect-warning (G_ "beam was started here"))
          (make-span-event 'BeamEvent START))
Am = \tag #'mod ]

MenStyle = {
  \override Score.BarNumber.transparent = ##t
  \override Stem.neutral-direction = #up
  \omit Slur
  \omit Beam
}

finalis = \section

Music = \relative c'' {
  \key f \major
  g1 d'2 \menrest bes4 bes a2 \menrest r4 g4 fis4. fis8 fis4 fis \break
  g e f4.([ g8] a4[ g8 f] g2.\Be fis8 e\Am fis2) g\breve \finalis
}

MenLyr = \lyricmode {
  So farre, deere life, deare life,
  from thy bright beames ab- en- ted,
}
ModLyr = \lyricmode {
  So far, dear life, dear life,
  from your bright beams ab -- sen -- ted, __
}

\score {
  \keepWithTag #'mens {
    <<
      \new PetrucciStaff {
        \new PetrucciVoice = "Cantus" {
          \clef "petrucci-c1" \time 4/4 \MenStyle \Music
```

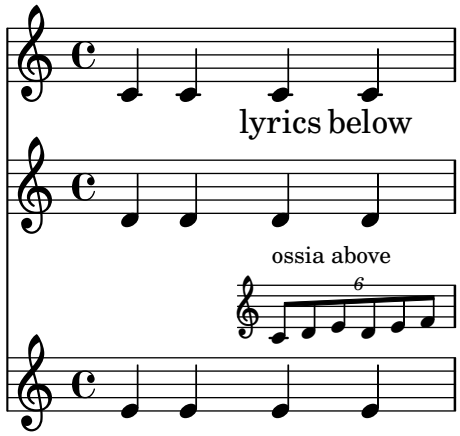
```
        }
      }
      \new Lyrics \lyricsto "Cantus" \MenLyr
    >>
  }
  \layout {
    \context {
      \PetrucciVoice
      % No longer necessary starting with version 2.25.23.
      \override Flag.style = #'mensural
    }
  }
}

\markup\vspace #1

\score {
  \keepWithTag #'mod {
    \new ChoirStaff <<
      \new Staff {
        \new Voice = "Sop" \with {
          \remove "Note_heads_engraver"
          \consists "Completion_heads_engraver"
          \remove "Rest_engraver"
          \consists "Completion_rest_engraver"
        } \shiftDurations 1 0 { \time 2/4 \autoBeamOff \Music }
      }
      \new Lyrics \lyricsto "Sop" \ModLyr
    >>
  }
}
```



Allineare verticalmente gli ossia e il testo vocale

Questo frammento mostra come usare le proprietà di contesto `alignBelowContext` e `alignAboveContext` per controllare il posizionamento del testo vocale e degli ossia.

```
\relative c' <<
  \new Staff = "1" { c4 c c c }
  \new Staff = "2" { d4 d d d }
  \new Staff = "3" { e4 e e e }

  { \skip 2
    <<
      \lyrics {
        \set alignBelowContext = "1"
        lyrics4 below
      }
      \new Staff \with {
        alignAboveContext = "3"
        fontSize = -2
        \override StaffSymbol.staff-space = #(magstep -2)
        \remove "Time_signature_engraver"
        \override VerticalAxisGroup.staff-staff-spacing =
           #'((minimum-distance . 0)
              (basic-distance . 0)
              (padding . 1))
      } {
        \tuplet 6/4 {
          \override TextScript.padding = 2
          c8[^"ossia above" d e d e f]
        }
      }
    >>
  }
>>
```

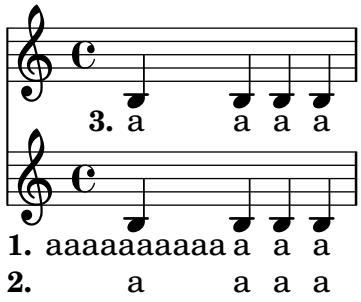


Vertically aligning stanza numbers of different staves

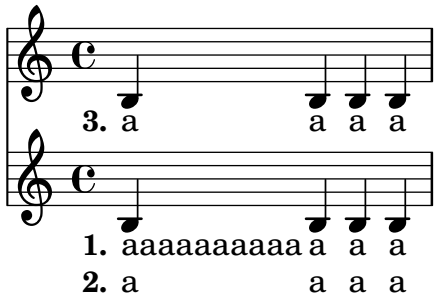
It can happen that stanza numbers don't align vertically if the verses are attached to different staves. To fix that, override the `self-alignment-X` property of the `LyricText` grob.

```
\markup { default behavior }

<<
  \new Staff { b b b b }
  \lyrics {
    \stanza "3."
    a a a a
  }

  \new Staff { b b b b }
  \lyrics {
    \stanza "1."
    aaaaaaaaaa a a a
  }
  \lyrics {
    \stanza "2."
    a a a a
  }
>>

\markup \vspace #1
\markup {
  using \typewriter "self-alignment-X = #LEFT" }

<<
  \new Staff { b b b b }
  \new Lyrics \lyricmode {
    \stanza "3."
    a a a a
  }

  \new Staff { b b b b }
  \new Lyrics \lyricmode {
    \stanza "1."
    \once \override LyricText.self-alignment-X = #LEFT
    aaaaaaaaaa a a a
  }
  \new Lyrics \lyricmode {
    \stanza "2."
    a a a a
  }
>>
```

default behavior



using `self-alignment-X = #LEFT`

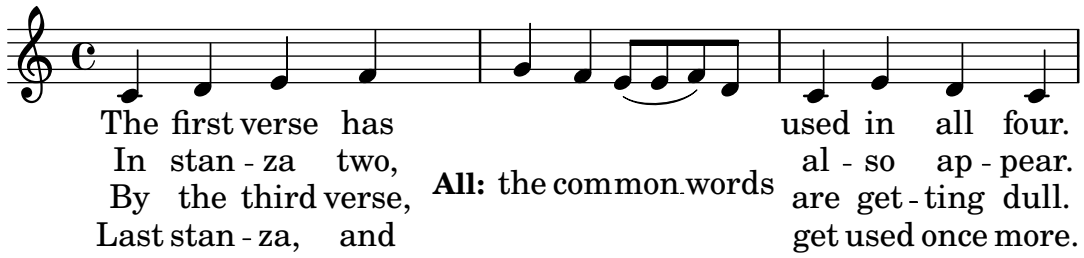


Vertically centered common lyrics

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

```
dropLyrics = {
  \override LyricText.extra-offset = #'(0 . -4.5)
  \override LyricHyphen.extra-offset = #'(0 . -4.5)
  \override LyricExtender.extra-offset = #'(0 . -4.5)
  \override StanzaNumber.extra-offset = #'(0 . -4.5)
}

raiseLyrics = {
  \revert LyricText.extra-offset
  \revert LyricHyphen.extra-offset
  \revert LyricExtender.extra-offset
  \revert StanzaNumber.extra-offset
}

skipFour = \*4 { \skip 8 }

lyricsA = \lyricmode {
  The first verse has
  \dropLyrics
  \stanza "   All:"
  the com -- mon __ words
  \raiseLyrics
  used in all four.
}
```

```
lyricsB = \lyricmode { In stan -- za two,   \skipFour al -- so ap -- pear. }

lyricsC = \lyricmode { By the third verse,  \skipFour are get -- ting dull. }

lyricsD = \lyricmode { Last stan -- za, and \skipFour get used once more. }

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

\score {
  <<
    \new Voice = m \melody
    \new Lyrics \lyricsto m \lyricsA
    \new Lyrics \lyricsto m \lyricsB
    \new Lyrics \lyricsto m \lyricsC
    \new Lyrics \lyricsto m \lyricsD
  >>
}
```



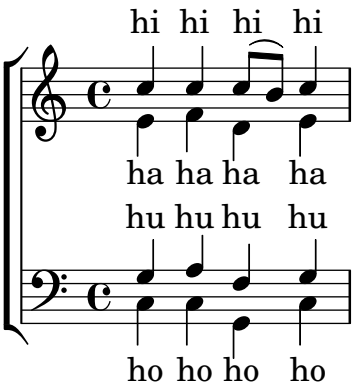
Modello per complesso vocale

Ecco una tipica partitura corale a quattro parti, SATB. Se il complesso è più ampio, è spesso comodo scrivere gli elementi comuni in un'unica sezione, che verrà poi inclusa in tutte le parti. Ad esempio, l'indicazione di tempo e l'armatura di chiave sono quasi sempre le stesse per tutte le parti. Come nel modello dell'"Inno", le quattro voci sono ripartite in due soli righi.

```
\paper {
  top-system-spacing.basic-distance = 10
  score-system-spacing.basic-distance = 20
  system-system-spacing.basic-distance = 20
  last-bottom-spacing.basic-distance = 10
}

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

sopMusic = \relative {
  c''4 c c8[( b)] c4
}
```

```
sopWords = \lyricmode {
  hi hi hi hi
}

altoMusic = \relative {
  e'4 f d e
}
altoWords = \lyricmode {
  ha ha ha ha
}

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

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

\score {
  \new ChoirStaff <<
    \new Lyrics = "sopranos" \with {
      % this is needed for lyrics above a staff
      \override VerticalAxisGroup.staff-affinity = #DOWN
    }
    \new Staff = "women" <<
      \new Voice = "sopranos" {
        \voiceOne
        << \global \sopMusic >>
      }
      \new Voice = "altos" {
        \voiceTwo
        << \global \altoMusic >>
      }
    >>
    \new Lyrics = "altos"
    \new Lyrics = "tenors" \with {
      % this is needed for lyrics above a staff
      \override VerticalAxisGroup.staff-affinity = #DOWN
    }
    \new Staff = "men" <<
      \clef bass
      \new Voice = "tenors" {
        \voiceOne
        << \global \tenorMusic >>
      }
```

```
      \new Voice = "basses" {
        \voiceTwo << \global \bassMusic >>
      }
    >>
    \new Lyrics = "basses"
    \context Lyrics = "sopranos" \lyricsto "sopranos" \sopWords
    \context Lyrics = "altos" \lyricsto "altos" \altoWords
    \context Lyrics = "tenors" \lyricsto "tenors" \tenorWords
    \context Lyrics = "basses" \lyricsto "basses" \bassWords
  >>
}
```



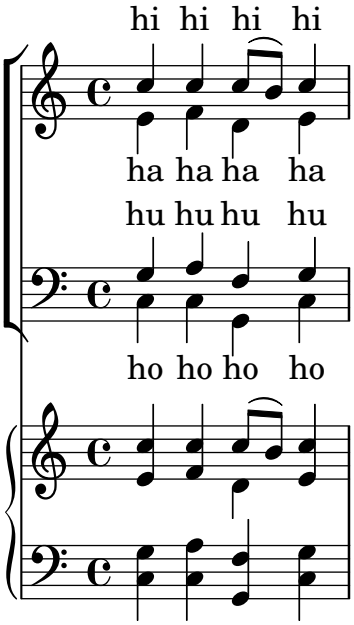
Modello per gruppo vocale con riduzione per pianoforte automatica

Questo modello aggiunge una riduzione automatica per pianoforte alla tipica partitura vocale SATB illustrata in "Modello per complesso vocale". Si dimostra così uno dei punti di forza di LilyPond – è possibile usare una definizione musicale più di una volta. Qualsiasi modifica venga fatta alle note delle voci (ad esempio, `tenorMusic`) verrà applicata anche alla riduzione per pianoforte.

```
\paper {
  top-system-spacing.basic-distance = 10
  score-system-spacing.basic-distance = 20
  system-system-spacing.basic-distance = 20
  last-bottom-spacing.basic-distance = 10
}

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

sopMusic = \relative {
  c''4 c c8[( b)] c4
}
sopWords = \lyricmode {
  hi hi hi hi
}

altoMusic = \relative {
```

```
  e'4 f d e
}
altoWords =\lyricmode {
  ha ha ha ha
}

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

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

\score {
  <<
    \new ChoirStaff <<
      \new Lyrics = "sopranos" \with {
        % This is needed for lyrics above a staff
        \override VerticalAxisGroup.staff-affinity = #DOWN
      }
      \new Staff = "women" <<
        \new Voice = "sopranos" { \voiceOne << \global \sopMusic >> }
        \new Voice = "altos" { \voiceTwo << \global \altoMusic >> }
      >>
      \new Lyrics = "altos"

      \new Lyrics = "tenors" \with {
        % This is needed for lyrics above a staff
        \override VerticalAxisGroup.staff-affinity = #DOWN
      }
      \new Staff = "men" <<
        \clef bass
        \new Voice = "tenors" { \voiceOne << \global \tenorMusic >> }
        \new Voice = "basses" { \voiceTwo << \global \bassMusic >> }
      >>
      \new Lyrics = "basses"

      \context Lyrics = "sopranos" \lyricsto "sopranos" \sopWords
      \context Lyrics = "altos" \lyricsto "altos" \altoWords
      \context Lyrics = "tenors" \lyricsto "tenors" \tenorWords
      \context Lyrics = "basses" \lyricsto "basses" \bassWords
    >>

    \new PianoStaff <<
      \new Staff <<
```

```
        \set Staff.printPartCombineTexts = ##f
        \partCombine
        << \global \sopMusic >>
        << \global \altoMusic >>
      >>
      \new Staff <<
        \clef bass
        \set Staff.printPartCombineTexts = ##f
        \partCombine
        << \global \tenorMusic >>
        << \global \bassMusic >>
      >>
    >>
  >>
}
```

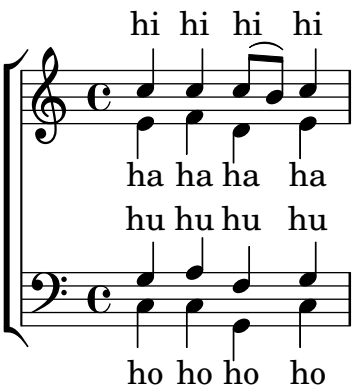


Modello per gruppo vocale con testo allineato sotto e sopra i righi

Questo modello è fondamentalmente analogo al semplice modello "Complesso vocale", con l'unica differenza che qui tutti i versi del testo sono posizionati usando `alignAboveContext` e `alignBelowContext`.

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

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

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

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

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

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

    \new Staff = "men" <<
      \clef bass
      \new Voice = "tenors" { \voiceOne << \global \tenorMusic >> }
      \new Voice = "basses" { \voiceTwo << \global \bassMusic >> }
    >>
    \new Lyrics \with { alignAboveContext = "men" }
      \lyricsto "tenors" \tenorWords
    \new Lyrics \with { alignBelowContext = "men" }
      \lyricsto "basses" \bassWords
    % again, we could replace the line above this with the line below.
    % \new Lyrics \lyricsto "basses" \bassWords
  >>
}
```

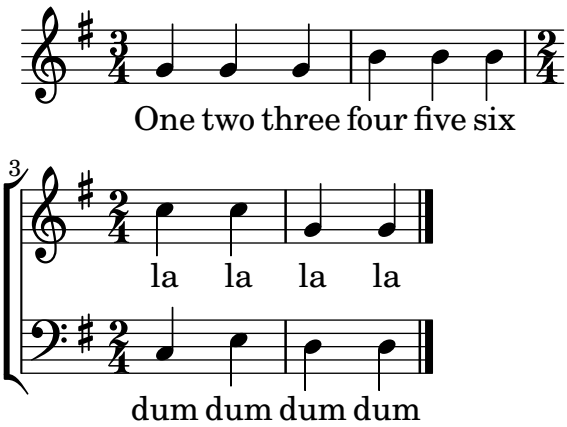


Modello per gruppo vocale con strofa e ritornello

Questo modello crea una partitura che inizia con una sezione solistica e prosegue in un ritornello a due voci. Illustra anche l'uso delle pause spaziatrici all'interno della variabile `\global` per definire i cambi di tempo (e altri elementi comuni a tutte le parti) nel corso di tutta la partitura.

```
global = {
  \key g \major

  % verse
  \time 3/4
  s2.*2
  \break

  % refrain
  \time 2/4
  s2*2
  \bar "|."
}

SoloNotes = \relative g' {
  \clef "treble"

  % verse
  g4 g g |
  b4 b b |

  % refrain
  R2*2 |
}

SoloLyrics = \lyricmode {
  One two three |
  four five six |
}

SopranoNotes = \relative c'' {
  \clef "treble"

  % verse
  R2.*2 |
```

```
  % refrain
  c4 c |
  g4 g |
}

SopranoLyrics = \lyricmode {
  la la |
  la la |
}

BassNotes = \relative c {
  \clef "bass"

  % verse
  R2.*2 |

  % refrain
  c4 e |
  d4 d |
}

BassLyrics = \lyricmode {
  dum dum |
  dum dum |
}

\score {
  <<
    \new Voice = "SoloVoice" << \global \SoloNotes >>
    \new Lyrics \lyricsto "SoloVoice" \SoloLyrics

    \new ChoirStaff <<
      \new Voice = "SopranoVoice" << \global \SopranoNotes >>
      \new Lyrics \lyricsto "SopranoVoice" \SopranoLyrics

      \new Voice = "BassVoice" << \global \BassNotes >>
      \new Lyrics \lyricsto "BassVoice" \BassLyrics
    >>
  >>

  \layout {
    ragged-right = ##t
    \context { \Staff
      % these lines prevent empty staves from being printed
      \RemoveEmptyStaves
      \override VerticalAxisGroup.remove-first = ##t
    }
  }
}
```


One two three four five six
3
la la la la
dum dum dum dum

10 Chord notation

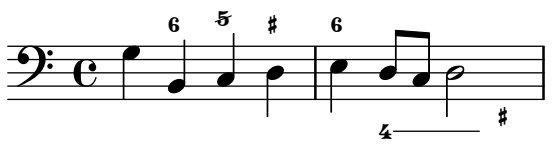
See also Sezione “Chord notation” in *Guida alla Notazione*.

Adding a figured bass above or below the notes

When writing figured bass, you can place the figures above or below the bass notes by using the commands `\bassFigureStaffAlignmentDown` and `\bassFigureStaffAlignmentUp`. Prepend `\once` to the command if you want to modify only the next figured bass.

The command `\bassFigureStaffAlignmentNeutral` resets the direction of figured bass to the default value.

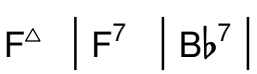
```
bass = {
  \clef bass
  g4 b, c d |
  e d8 c d2
}

continuo = \figuremode {
  <_>4 <6>4 <5/>4
  \bassFigureStaffAlignmentUp
  <_+>4 <6> |
  \set Staff.useBassFigureExtenders = ##t
  \bassFigureStaffAlignmentDown
  <4>4. <4>8 <_+>4
}

\score {
  <<
    \new Staff = bassStaff \bass
    \context Staff = bassStaff \continuo
  >>
}
```



Aggiungere stanghette al contesto ChordNames

Per mostrare le stanghette nel contesto `ChordNames`, aggiungere l’incisore `Bar_engraver`.

```
\new ChordNames \with {
  \override BarLine.bar-extent = #'(-1 . 3)
  \consists "Bar_engraver"
}

\chordmode {
  f1:maj7 f:7 bes:7
}
```



Adjusting figured bass alteration glyphs

In figured bass, specially designed glyphs for 6\\, 7\\, and 9\\ are used by default. Similarly, specially designed glyphs for symbols 2\+, 4\+, and 5\+ are used by default if plus signs appear after the number.

To change that, pass an alist to figuredBassPlusStrokedAlist and set the glyph in question to #f (or omit it).

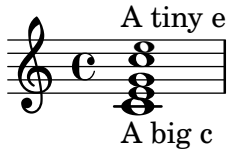
```
#(set-global-staff-size 26)

\figures {
  \set figuredBassPlusDirection = #RIGHT
  <6\\> <7\\> <9\\> r
  <2\+> <4\+> <5\+> r

  \set figuredBassPlusStrokedAlist =
    #'((2 . "figbass.twoplus")
       ;; (4 . "figbass.fourplus")
       ;; (5 . "figbass.fiveplus")
       (6 . "figbass.sixstroked")
       ;; (7 . "figbass.sevenstroked")
       ;; (9 . "figbass.ninestroked")
      )
  <6\\> <7\\> <9\\> r
  <2\+> <4\+> <5\+> r
}
```

Changing a single note's size in a chord

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

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

```
\relative c' {
  <\tweak font-size #+2 c e g c
   \tweak font-size #-2 e>1
   ^\markup { A tiny e }_\markup { A big c }
}
```



Modifica del separatore dell'accordo

L'elemento che separa le diverse parti di un accordo può essere impostato su qualsiasi testo di tipo markup.

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

C7 sus4 C7 | sus4

Cambiare la posizione delle alterazioni del basso continuo

Le alterazioni e i segni più possono apparire prima o dopo i numeri, a seconda delle proprietà `figuredBassAlterationDirection` e `figuredBassPlusDirection`.

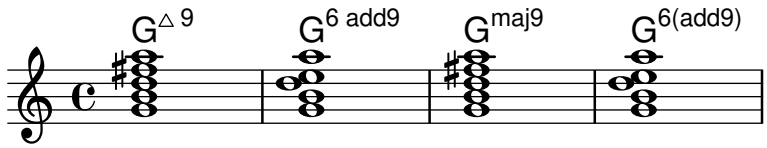
```
#(set-global-staff-size 26)

\figures {
  <5\+> <5+ 4\+> <6 4- 2\+> r
  \set figuredBassAlterationDirection = #RIGHT
  <5\+> <5+ 4\+> <6 4- 2\+> r
  \set figuredBassPlusDirection = #RIGHT
  <5\+> <5+ 4\+> <6 4- 2\+> r
  \set figuredBassAlterationDirection = #LEFT
  <5\+> <5+ 4\+> <6 4- 2\+> r
}
```

Eccezioni dei nomi degli accordi

La proprietà `chordNameExceptions` permette di salvare un elenco di notazioni speciali per accordi specifici.

```
% Step 1: Define music with chords and markup for maj9 and 6(add9).
chExceptionMusic = {
  <c e g b d'>-\markup { \super "maj9" }
  <c e g a d'>-\markup { \super "6(add9)" }
}

% Step 2: Create extended exception list.
chExceptions =
#(append (sequential-music-to-chord-exceptions chExceptionMusic #t)
         ignatzekExceptions)

theMusic = \chordmode {
  g1:maj9 g1:6.9
  % Step 3: Register extended exception list.
  \set chordNameExceptions = #chExceptions
  g1:maj9 g1:6.9
}

<<
  \new ChordNames \theMusic
  \new Voice \theMusic
```

```
>>

\layout {
  line-width = 10\cm
  ragged-right = ##f
}
```



Nome dell'accordo di settima maggiore

La formattazione dell'accordo di settima maggiore può essere regolata con la proprietà `majorSevenSymbol`.

```
\chords {
  c:7+
  \set majorSevenSymbol = \markup { j7 }
  c:7+
}
```

C△ Cj7

Chord names alternative

Chord names are generated from a list of pitches. The functions which construct these names can be customised.

Here are shown chords following Ignatzek (pp. 17-18, 1995), used by default since LilyPond 1.7.20, compared with an alternative Jazz chord notation and Harald Banter's (1987) notation. A smaller font is used in the latter case, as these tend to be overly verbose.

This mirrors the mechanism originally used in early LilyPond versions (pre-1.7); not having been properly maintained, however, some features have been lost (mainly chord exception lists) and bugs have been introduced.

```
%%%% Legacy chord naming functions (formerly in scm/chord-generic-names.scm)
%%%% Copyright (C) 2003--2026 Jan Nieuwenhuizen <janneke@gnu.org>

#(set-global-staff-size 19.7)

#(define-public (banter-chordnames pitches bass inversion context)
  (old_chord->markup 'banter pitches bass inversion context))

#(define-public (jazz-chordnames pitches bass inversion context)
  (old_chord->markup 'jazz pitches bass inversion context))

#(define (define-translator-property symbol type? description)
  (if (not (and (symbol? symbol)
    (procedure? type?)
    (string? description)))
      (ly:error "error in call of define-translator-property"))
  (if (not (equal? (object-property symbol 'translation-doc) #f))
      (ly:error (G_ "symbol ~S redefined") symbol))
```

```
  (set-object-property! symbol 'translation-type? type?)
  (set-object-property! symbol 'translation-doc description)
  symbol)

#(for-each
  (lambda (x)
    (apply define-translator-property x))
  `((chordNameExceptionsFull ,list? "An alist of full chord
exceptions.  Contains @code{(@var{chord} . @var{markup})} entries.")
    (chordNameExceptionsPartial ,list? "An alist of partial chord
exceptions.  Contains @code{(@var{chord} . (@var{prefix-markup}
@var{suffix-markup}))} entries.")))

#(define-public (old_chord->markup
                style pitches bass inversion context)
  "Entry point for @code{Chord_name_engraver}.
@var{pitches}, @var{bass}, and @var{inversion} are lily pitches."
  (define (default-note-namer pitch)
    ((chord-name:markup #f) pitch #f))

  (define (markup-or-empty-markup markup)
    "Return MARKUP if markup, else empty-markup"
    (if (markup? markup) markup empty-markup))

  (define (accidental->markup alteration)
    "Return accidental markup for ALTERATION."
    (if (= alteration 0)
        (make-line-markup (list empty-markup))
        (conditional-kern-before
         (accidental->text-markup alteration)
         (= alteration FLAT) 0.094725)))

  (define (list-minus a b)
    "Return list of elements in A that are not in B."
    (lset-difference eq? a b))

  (define (markup-join markups sep)
    "Return line-markup of MARKUPS, joining them with markup SEP"
    (if (pair? markups)
        (make-line-markup (list-insert-separator markups sep))
        empty-markup))

  (define (conditional-kern-before markup bool amount)
    "Add AMOUNT of space before MARKUP if BOOL is true."
    (if bool
        (make-line-markup
         (list (make-hspace-markup amount)
           markup))
        markup))

  (define (step-nr pitch)
```

```
  (let* ((pitch-nr (+ (* 7 (ly:pitch-octave pitch))
                      (ly:pitch-notename pitch)))
         (root-nr (+ (* 7 (ly:pitch-octave (car pitches)))
                     (ly:pitch-notename (car pitches)))))
    (+ 1 (- pitch-nr root-nr))))

(define (next-third pitch)
  (+ pitch
     (ly:make-pitch 0 2 (if (or (= (step-nr pitch) 3)
                                (= (step-nr pitch) 5))
                            FLAT 0))))

(define (step-alteration pitch)
  (let* ((normalized-pitch (- pitch (car pitches)))
         (alteration (ly:pitch-alteration normalized-pitch)))
    (if (= (step-nr pitch) 7) (+ alteration SEMI-TONE) alteration)))

(define (pitch-unalter pitch)
  (let ((alteration (step-alteration pitch)))
    (if (= alteration 0)
        pitch
        (ly:make-pitch (ly:pitch-octave pitch) (ly:pitch-notename pitch)
                       (- (ly:pitch-alteration pitch) alteration)))))

(define (step-even-or-altered? pitch)
  (let ((nr (step-nr pitch)))
    (if (!= (modulo nr 2) 0)
        (!= (step-alteration pitch) 0)
        #t)))

(define (step->markup-plusminus pitch)
  (let ((alt (step-alteration pitch)))
    (make-line-markup
     (list
      (number->string (step-nr pitch))
      (cond
       ((= alt DOUBLE-FLAT) "--")
       ((= alt FLAT) "-")
       ((= alt NATURAL) "")
       ((= alt SHARP) "+")
       ((= alt DOUBLE-SHARP) "++"))))))

(define (step->markup-accidental pitch)
  (make-line-markup
   (list (accidental->markup (step-alteration pitch))
         (make-simple-markup (number->string (step-nr pitch))))))

(define (step->markup-ignatzek pitch)
  (make-line-markup
   (if (and (= (step-nr pitch) 7)
            (= (step-alteration pitch) 1))
       (list (ly:context-property context 'majorSevenSymbol))
```

```
        (list (accidental->markup (step-alteration pitch))
              (make-simple-markup (number->string (step-nr pitch)))))))

;; tja, kennok
(define (make-sub->markup step->markup)
  (lambda (pitch)
    (make-line-markup (list (make-simple-markup "no")
                            (step->markup pitch)))))

(define (step-based-sub->markup step->markup pitch)
  (make-line-markup (list (make-simple-markup "no") (step->markup pitch))))

(define (get-full-list pitch)
  (if (<= (step-nr pitch) (step-nr (last pitches)))
      (cons pitch (get-full-list (next-third pitch)))
      '()))

(define (get-consecutive nr pitches)
  (if (pair? pitches)
      (let* ((pitch-nr (step-nr (car pitches)))
             (next-nr (if (!= (modulo pitch-nr 2) 0) (+ pitch-nr 2) nr)))
        (if (<= pitch-nr nr)
            (cons (car pitches) (get-consecutive next-nr (cdr pitches)))
            '()))
      '()))

;;; FIXME -- exceptions no longer work. -vv

(define (full-match exceptions)
  (if (pair? exceptions)
      (let* ((e (car exceptions))
             (e-pitches (car e)))
        (if (equal? e-pitches pitches)
            e
            (full-match (cdr exceptions))))
      #f))

(define (partial-match exceptions)
  (if (pair? exceptions)
      (let* ((e (car exceptions))
             (e-pitches (car e)))
        (if (equal? e-pitches (take pitches (length e-pitches)))
            e
            (partial-match (cdr exceptions))))
      #f))

;; FIXME: exceptions don't work anyway.
(if #f (begin
         (write-me "pitches: " pitches)))
(let* ((full-exceptions
        (ly:context-property context 'chordNameExceptionsFull))
       (full-exception (full-match full-exceptions))
```

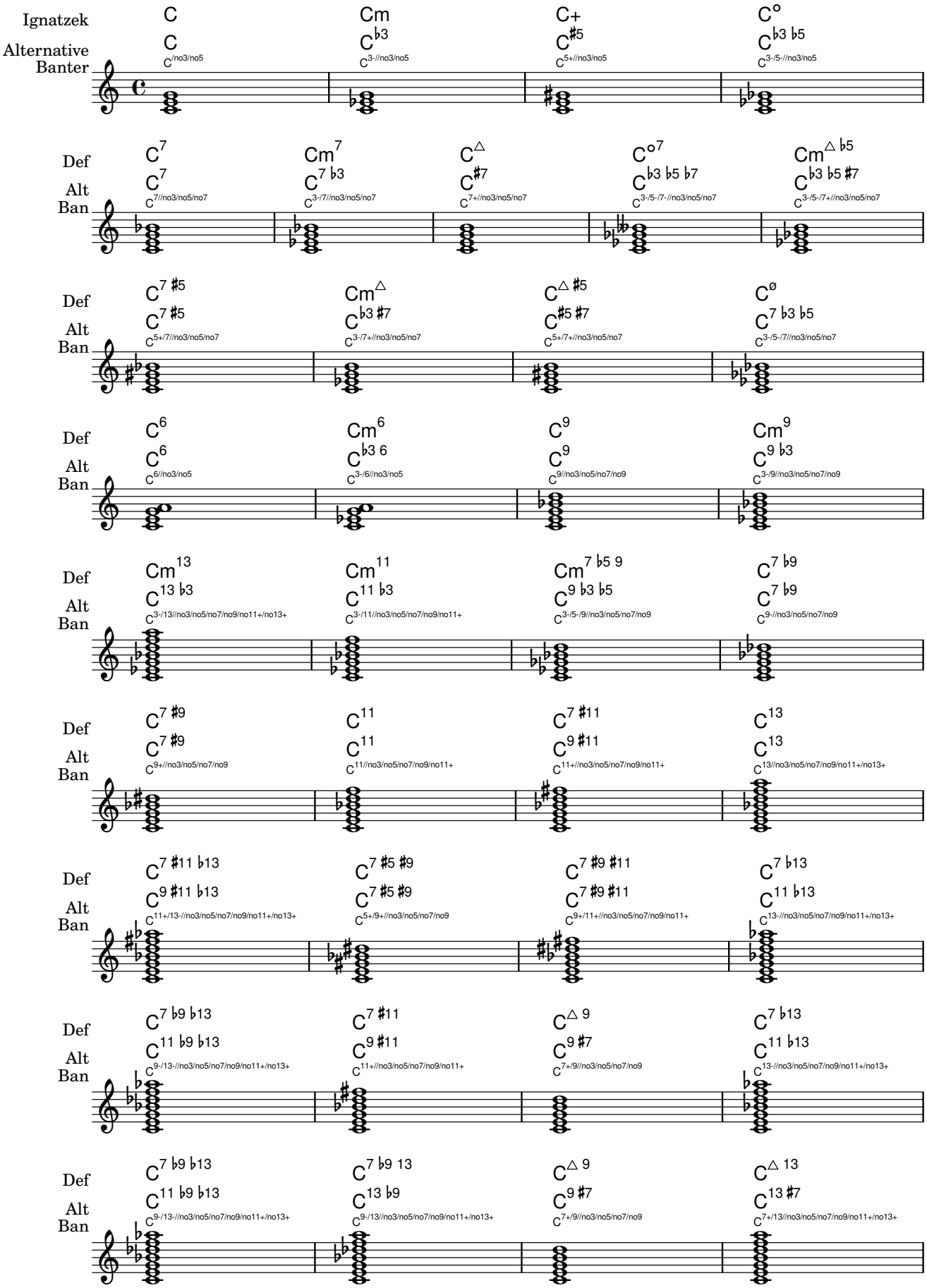
```
      (full-markup (if full-exception (cadr full-exception) '()))
      (partial-exceptions
       (ly:context-property context 'chordNameExceptionsPartial))
      (partial-exception (partial-match partial-exceptions))
      (partial-pitches (if partial-exception (car partial-exception) '()))
      (partial-markup-prefix
       (if partial-exception (markup-or-empty-markup
                              (cadr partial-exception)) empty-markup))
      (partial-markup-suffix
       (if (and partial-exception (pair? (cddr partial-exception)))
           (markup-or-empty-markup (caddr partial-exception)) empty-markup))
      (root (car pitches))
      (full (get-full-list root))
      ;; kludge alert: replace partial matched lower part of all with
      ;; 'normal' pitches from full
      ;; (all pitches)
      (all (append (take full (length partial-pitches))
                   (drop pitches (length partial-pitches))))

      (highest (last all))
      (missing (list-minus full (map pitch-unalter all)))
      (consecutive (get-consecutive 1 all))
      (rest (list-minus all consecutive))
      (altered (filter step-even-or-altered? all))
      (cons-alt (filter step-even-or-altered? consecutive))
      (base (list-minus consecutive altered)))


  (if #f (begin
           (write-me "full:" full)
           ;; (write-me "partial-pitches:" partial-pitches)
           (write-me "full-markup:" full-markup)
           (write-me "partial-markup-perfix:" partial-markup-prefix)
           (write-me "partial-markup-suffix:" partial-markup-suffix)
           (write-me "all:" all)
           (write-me "altered:" altered)
           (write-me "missing:" missing)
           (write-me "consecutive:" consecutive)
           (write-me "rest:" rest)
           (write-me "base:" base)))

  (case style
    ((banter)
     ;;    root
     ;;    + steps:altered + (highest all -- if not altered)
     ;;    + subs:missing

     (let* ((root->markup default-note-namer)
            (step->markup step->markup-plusminus)
            (sub->markup (lambda (x)
                           (step-based-sub->markup step->markup x)))
            (sep (make-simple-markup "/")))
```

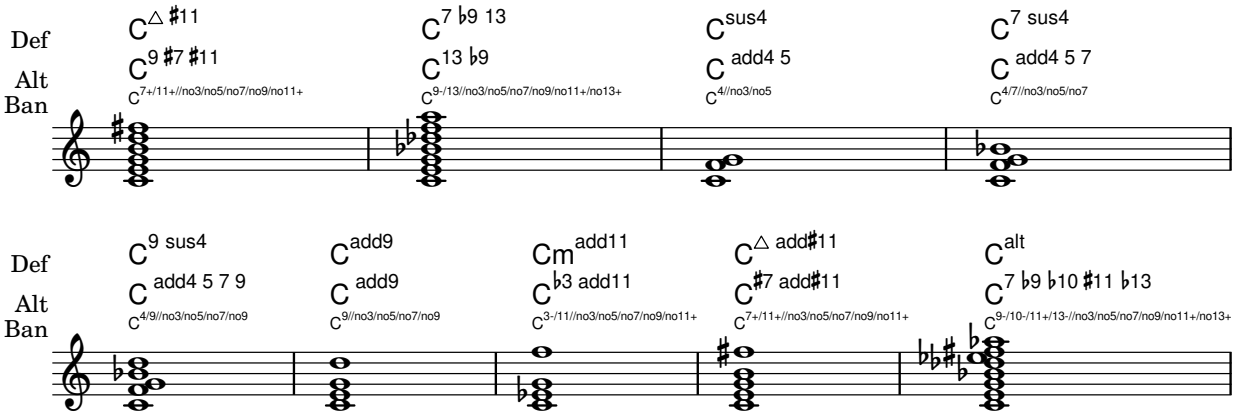
```
    (if
     (pair? full-markup)
     (make-line-markup (list (root->markup root) full-markup))

     (make-line-markup
      (list
       (root->markup root)
       partial-markup-prefix
       (make-super-markup
        (markup-join
         (append
          (map step->markup
               (append altered
                       (if (and (> (step-nr highest) 5)
                                (not
                                 (step-even-or-altered? highest)))
                           (list highest) '())))
          (list partial-markup-suffix)
          (map sub->markup missing))
         sep)))))))


((jazz)
 ;;    root
 ;;    + steps:(highest base) + cons-alt
 ;;    + 'add'
 ;;    + steps:rest
 (let* ((root->markup default-note-namer)
        (step->markup step->markup-ignatzek)
        (sep (make-simple-markup " "))
        (add-prefix (make-simple-markup " add")))

    (if
     (pair? full-markup)
     (make-line-markup (list (root->markup root) full-markup))

     (make-line-markup
      (list
       (root->markup root)
       partial-markup-prefix
       (make-super-markup
        (make-line-markup
         (list

          ;; kludge alert: omit <= 5
          ;;(markup-join (map step->markup
          ;;                        (cons (last base) cons-alt)) sep)

          ;; This fixes:
          ;;  c     C5       -> C
          ;;  c:2   C5 2     -> C2
```

```
                ;;  c:3-  Cm5      -> Cm
                ;;  c:6.9 C5 6add9 -> C6 add 9 (add?)
                ;;  ch = \chords { c c:2 c:3- c:6.9^7 }
                (markup-join (map step->markup
                                  (let ((tb (last base)))
                                    (if (> (step-nr tb) 5)
                                        (cons tb cons-alt)
                                        cons-alt))) sep)

                (if (pair? rest)
                    add-prefix
                    empty-markup)
                (markup-join (map step->markup rest) sep)
                partial-markup-suffix))))))))

      (else empty-markup))))


%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
%%%%
%%%% Here begins the actual snippet:

chs = \transpose c' c' {
  <c e g>1
  <c es g>  % m = minor triad
  <c e gis>
  <c es ges> \break
  <c e g bes>
  <c es g bes>
  <c e g b>  % triangle = maj
  <c es ges beses>
  <c es ges b> \break
  <c e gis bes>
  <c es g b>
  <c e gis b>
  <c es ges bes> \break
  <c e g a>  % 6 = major triad with added sixth
  <c es g a>  % m6 = minor triad with added sixth
  <c e g bes d'>
  <c es g bes d'> \break
  <c es g bes d' f' a' >
  <c es g bes d' f' >
  <c es ges bes d' >
  <c e g bes des' > \break
  <c e g bes dis'>
  <c e g bes d' f'>
  <c e g bes d' fis'>
  <c e g bes d' f' a'> \break
  <c e g bes d' fis' as'>
  <c e gis bes dis'>
  <c e g bes dis' fis'>
  <c e g bes d' f' as'> \break
```

```
  <c e g bes des' f' as'>
  <c e g bes d' fis'>
  <c e g b d'>
  <c e g bes d' f' as'> \break
  <c e g bes des' f' as'>
  <c e g bes des' f' a'>
  <c e g b d'>
  <c e g b d' f' a'> \break
  <c e g b d' fis'>
  <c e g bes des' f ' a'>
  <c f g>
  <c f g bes> \break
  <c f g bes d'>
  <c e g d'>  % add9
  <c es g f'>
  <c e g b fis'>  % Lydian
  <c e g bes des' ees' fis' aes'>  % altered chord
}


%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
% alternate Jazz notation

efullmusicJazzAlt = {
  <c e gis>1-\markup { "+" }
  <c e g b>-\markup {
    \normal-size-super
    % \override #'(font-family . math) "N"
    \override #'(font-family . math) "M"
  }
  %%c:3.5.7 = \markup { \override #'(font-family . math) "M" }
  %%c:3.5.7 = \markup { \normal-size-super "maj7" }

  <c es ges>-\markup { \super "o" }  % should be $\circ$ ?
  <c es ges bes>-\markup { \super \combine "o" "/" }
  <c es ges beses>-\markup { \super  "o7" }
}

efullJazzAlt = #(sequential-music-to-chord-exceptions efullmusicJazzAlt #f)

epartialmusicJazzAlt = {
  <c d>1-\markup { \normal-size-super "2" }
  <c es>-\markup { "m" }
  <c f>-\markup { \normal-size-super "sus4" }
  <c g>-\markup { \normal-size-super "5" }
  %% TODO, partial exceptions
  <c es f>-\markup { "m" }-\markup { \normal-size-super "sus4" }
  <c d es>-\markup { "m" }-\markup { \normal-size-super "sus2" }
}

epartialJazzAlt = #(sequential-music-to-chord-exceptions epartialmusicJazzAlt #f)
```

```
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%

\score {
  <<
    \new ChordNames {
      %% Already set by default:
      %\set chordNameFunction = #ignatzek-chord-names
      \set instrumentName = "Ignatzek"
      \set shortInstrumentName = "Def"
      \chs
    }

    \new ChordNames {
      \set chordNameFunction = #jazz-chordnames
      \set majorSevenSymbol = \whiteTriangleMarkup
      \set chordNameSeparator = "/"
      \set chordNameExceptionsFull = \efullJazzAlt
      \set chordNameExceptionsPartial = \epartialJazzAlt
      \set instrumentName = "Alternative"
      \set shortInstrumentName = "Alt"
      \chs
    }

    %% This is the Banter (1987) style.  It gives exceedingly
    %% verbose (wide) names, making the output file take up to 4 pages.

    \new ChordNames {
      \set chordNameFunction = #banter-chordnames
      \override ChordName.font-size = -3
      \set instrumentName = "Banter"
      \set shortInstrumentName = "Ban"
      \chs
    }

  \new Staff \transpose c c' { \chs }
  >>
  \layout {
    #(layout-set-staff-size 16)
    system-system-spacing.basic-distance = 0
    \context {
      \ChordNames
      \consists "Instrument_name_engraver"
    }
    \context {
      \Score
      \remove "Bar_number_engraver"
    }
  }
}
```

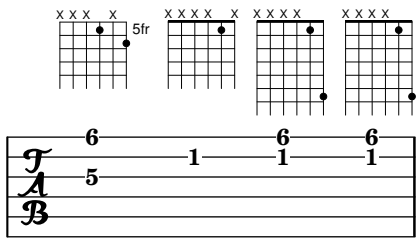

Ignatzek
Alternative
Banter
C
C
C/no3/no5
Cm
C♭3
C3-//no3/no5
C+
C♯5
C5+//no3/no5
C°
C♭3 ♭5
C3-/5-//no3/no5
Def
Alt
Ban
C7
C7
C7//no3/no5/no7
Cm7
C7 ♭3
C3-/7//no3/no5/no7
C△
C♯7
C7+//no3/no5/no7
C°7
C♭3 ♭5 ♭7
C3-/5-/7-//no3/no5/no7
Cm△ ♭5
C♭3 ♭5 ♯7
C3-/5-/7+//no3/no5/no7
C7 ♯5
C7 ♯5
C5+/7//no3/no5/no7
Cm△
C♭3 ♯7
C3-/7+//no3/no5/no7
C△ ♯5
C♯5 ♯7
C5+/7+//no3/no5/no7
Cø
C7 ♭3 ♭5
C3-/5-/7//no3/no5/no7
C6
C6
C6//no3/no5
Cm6
C♭3 6
C3-/6//no3/no5
C9
C9
C9//no3/no5/no7/no9
Cm9
C9 ♭3
C3-/9//no3/no5/no7/no9
Cm13
C13 ♭3
C3-/13//no3/no5/no7/no9/no11+/no13+
Cm11
C11 ♭3
C3-/11//no3/no5/no7/no9/no11+
Cm7 ♭5 9
C9 ♭3 ♭5
C3-/5-/9//no3/no5/no7/no9
C7 ♭9
C7 ♭9
C9-//no3/no5/no7/no9
C7 ♯9
C7 ♯9
C9+//no3/no5/no7/no9
C11
C11
C11//no3/no5/no7/no9/no11+
C7 ♯11
C9 ♯11
C11+//no3/no5/no7/no9/no11+
C13
C13
C13//no3/no5/no7/no9/no11+/no13+
C7 ♯11 ♭13
C9 ♯11 ♭13
C11+/13-//no3/no5/no7/no9/no11+/no13+
C7 ♯5 ♯9
C7 ♯5 ♯9
C5+/9+//no3/no5/no7/no9
C7 ♯9 ♯11
C7 ♯9 ♯11
C9+/11+//no3/no5/no7/no9/no11+
C7 ♭13
C11 ♭13
C13-//no3/no5/no7/no9/no11+/no13+
C7 ♭9 ♭13
C11 ♭9 ♭13
C9-/13-//no3/no5/no7/no9/no11+/no13+
C7 ♯11
C9 ♯11
C11+//no3/no5/no7/no9/no11+
C△ 9
C9 ♯7
C7+/9//no3/no5/no7/no9
C7 ♭13
C11 ♭13
C13-//no3/no5/no7/no9/no11+/no13+
C7 ♭9 ♭13
C11 ♭9 ♭13
C9-/13-//no3/no5/no7/no9/no11+/no13+
C7 ♭9 13
C13 ♭9
C9-/13//no3/no5/no7/no9/no11+/no13+
C△ 9
C9 ♯7
C7+/9//no3/no5/no7/no9
C△ 13
C13 ♯7
C7+/13//no3/no5/no7/no9/no11+/no13+



Chords with stretched fingering for FretBoards and TabVoice

Sometimes chords with a stretched fingering are required. If not otherwise specified the context property `maximumFretStretch` is set to value 4, though, resulting in a warning about "No string for pitch ...", and the note is omitted. You may set `maximumFretStretch` to an approppriate value or explicitly assign string numbers to all notes of a chord to fix that.

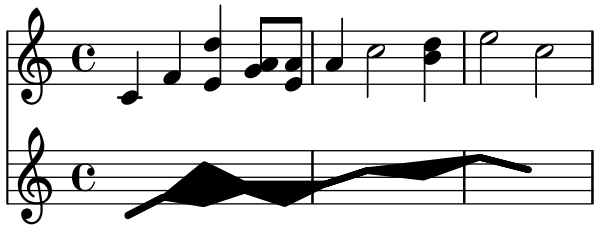
```
% The code below prints two warnings for the second chord,
% which may be omitted by uncommenting the following line.
%
% #(for-each (lambda (x) (ly:expect-warning "No string for pitch")) (iota 2))

mus = {
  <c' bes'>
  <c'\2 bes'>
  \set maximumFretStretch = 5
  <c' bes'>
  <c'\2 bes'\1>
}

<<
  \new FretBoards \mus
  \new TabVoice \mus
>>
```



Clusters

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

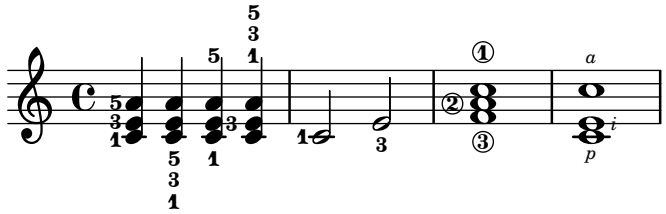
```
fragment = \relative c' {
  c4 f <e d'>4
  <g a>8 <e a> a4 c2 <d b>4
  e2 c
}

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



Controllare il posizionamento delle diteggiature di un accordo

Il posizionamento dei numeri della diteggiatura può essere regolato in modo preciso. Perché l'orientamento funzioni, occorre usare il costrutto per gli accordi <> anche per le note singole. Si può impostare in modo simile l'orientamento dei numeri di corda e delle diteggiature della mano destra.

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



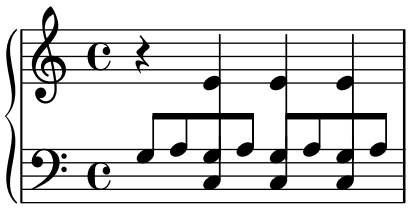
Cross-staff chords – beaming problems workaround

Sometimes it is better to use stems from the 'other' staff for creating cross-staff chords to trick LilyPond's beam collision detector. In the following snippet, if the stems from the lower staff were used instead, it would be necessary to explicitly use

```
\override Staff.Beam.collision-voice-only = ##t
```

so that LilyPond doesn't move the beams.

```
\new PianoStaff <<
  \new Staff = up \relative c' <<
    { r4
      \override Stem.cross-staff = ##t
      \override Stem.length = #19 % this is in half-spaces,
          % so it makes stems 9.5 staffspaces long
      \override Stem.Y-offset = #-6 % stems are normally lengthened
          % upwards, so here we must lower the stem by the amount
          % equal to the lengthening - in this case (19 - 7) / 2
          % (7 is default stem length)
      e e e }
    { s4
      \change Staff = "bottom"
      \override NoteColumn.ignore-collision = ##t
      c, c c
    }
  >>

  \new Staff = bottom \relative c' {
    \clef bass
    \voiceOne
    g8 a g a g a g a
  }
>>
```



Customizing the chord grid style

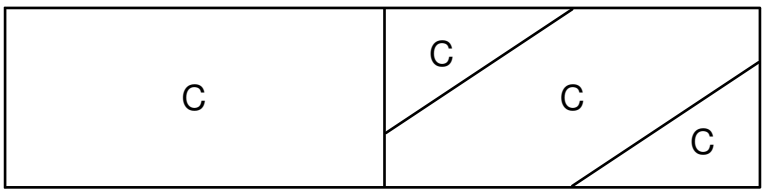
Custom divisions of chord squares can be defined through the `measure-division-lines-alist` and `measure-division-chord-placement-alist` properties of `ChordSquare`. These are both alists. Their keys are measure divisions, namely lists which give the fraction of the measure that each chord (or rest, or skip) represents. More precisely, a measure division alist is made of positive, exact numbers adding up to 1, for example: `'(1/2 1/4 1/4)`. The exactness requirement means that, e.g., `1/2` is valid but not `0.5`.

The values in `measure-division-lines-alist` are lists of lines, which are represented as `(x1 y1 x2 y2)`. The line starts at the point `(x1 . y1)` and ends at `(x2 . y2)`. Coordinates are expressed in the [-1, 1] scale relative to the extent of the square.

The values in `measure-division-chord-placement-alist` are lists of `(x . y)` pairs giving the placement of the respective chords.

This example defines a peculiar chord grid style that has a rule for measures divided in three equal parts.

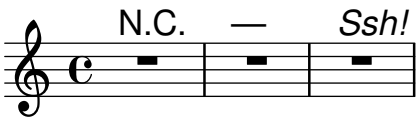
```
\paper {
  line-width = 10\cm
  ragged-right = ##f
}

\new ChordGrid \with {
  \override ChordSquare.measure-division-lines-alist =
    #'(((1) . ())
       ((1/3 1/3 1/3) . ((-1 -0.4 0 1) (0 -1 1 0.4))))
  \override ChordSquare.measure-division-chord-placement-alist =
    #'(((1) . ((0 . 0)))
       ((1/3 1/3 1/3) . ((-0.7 . 0.5) (0 . 0) (0.7 . -0.5))))
}
\chordmode {
  \time 3/4
  c2.
  c4 c4 c4
}
```



Customizing the no-chord symbol

By default, rests in a `ChordNames` context cause the text "N.C." to be printed. This markup can be customized by setting the `noChordSymbol` context property.

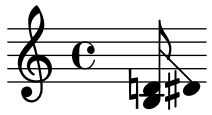
```
<<
  \chords {
    R1
    \set noChordSymbol = "---"
    R1
    \set noChordSymbol = \markup \italic "Ssh!"
    R1
  }
  {
    R1*3
  }
>>
```



Displaying complex chords

Here is a way to display a chord where the same note is played twice with different accidentals.

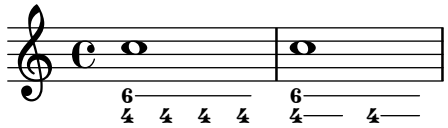
```
fixA = {
  \once \override Stem.length = #12
}

fixB = {
  \once \override NoteHead.X-offset = #1.7
  \once \override Stem.length = #7
  \once \override Stem.rotation = #'(45 0 0)
  \once \override Stem.extra-offset = #'(-0.1 . -0.2)
  \once \override Flag.style = #'no-flag
  \once \override Accidental.extra-offset = #'(4 . -.1)
}


\relative c' {
  << { \fixA <b d!>8 } \\ { \voiceThree \fixB dis } >> s
}
```



Manually break figured bass extenders for only some numbers

Figured bass often uses extenders to indicate continuation of the corresponding step. LilyPond tries to make extenders as long as possible, which is not always wanted. To break individual extenders, append the modifier `\!` to a number.

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

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



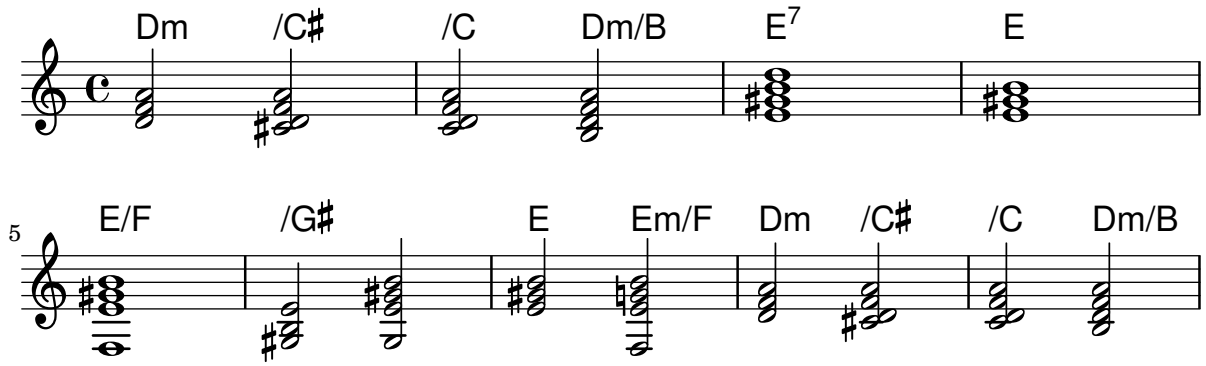
Print chord names with same root and different bass as slash and bass note

To print subsequent chord names only differing in their bass note as slash and bass note without a root symbol, use the Scheme engraver defined in this snippet. The behaviour is controlled by the `chordChanges` context property.

```
#(define Bass_changes_equal_root_engraver
   (lambda (ctx)
     "Drop root for follow-up chord names that differ only in bass.

In other words, the chord name sequence 'D D/C D/B' gets actually
printed as 'D /C /B'.

Set the `chordChanges` context property to `#t` to activate this
feature."
     (let ((chord-pitches '())
           (last-chord-pitches '())
           (bass-pitch #f))
       (make-engraver
        ((initialize this-engraver)
         (let ((chord-note-namer (ly:context-property ctx
                                                      'chordNoteNamer)))
           ;; Set `chordNoteNamer`, respecting user setting if already
           ;; done.
           (ly:context-set-property! ctx 'chordNoteNamer
                                     (if (procedure? chord-note-namer)
                                         chord-note-namer
                                         (chord-name:markup #f)))))

        (listeners
         ((note-event this-engraver event)
          (let* ((pitch (ly:event-property event 'pitch))
                 (pitch-name (ly:pitch-notename pitch))
                 (pitch-alt (ly:pitch-alteration pitch))
                 (bass (ly:event-property event 'bass #f))
                 (inversion (ly:event-property event 'inversion #f)))
            ;; We look at the `bass` and `inversion` event properties
            ;; to decide how to handle the current note event.  If
            ;; `inversion` is set we add the bass note to the chord as
            ;; an ordinary member so that we can compare inversed
            ;; chords; if `bass` is set the bass note is not added to
            ;; the chord.
            ;;
            ;; In the `chord-pitches` list we actually collect only
            ;; the notes' pitch names (which are integers) and pitch
            ;; alterations as pairs, ignoring the octave.
            (cond (bass (set! bass-pitch pitch))
                  (inversion
                   (set! bass-pitch pitch)
                   (set! chord-pitches
                         (cons (cons pitch-name pitch-alt)
                               chord-pitches)))
                  (else
                   (set! chord-pitches
                         (cons (cons pitch-name pitch-alt)
                               chord-pitches)))))))

        (acknowledgers
```

```
        ((chord-name-interface this-engraver grob source-engraver)
         (let ((chord-changes (ly:context-property ctx
                                                   'chordChanges #f)))
           ;; If subsequent chords are equal apart from their bass,
           ;; we change the `text` property to print only the slash
           ;; and the bass note (via the formatter stored in the
           ;; `chordNoteNamer` context property).
           ;;
           ;; Equality is tested by comparing the sorted lists of
           ;; this chord's elements and the previous chord.  Sorting
           ;; is needed because inverted chords may have a different
           ;; order of pitches.  Note that we only do a simplified
           ;; sorting using the pitch name, ignoring the alteration.
           (if (and bass-pitch
                    chord-changes
                    (equal? (sort chord-pitches car<)
                            (sort last-chord-pitches car<)))
               (ly:grob-set-property!
                grob 'text
                (make-line-markup
                 (list
                  (ly:context-property ctx 'slashChordSeparator)
                  ((ly:context-property ctx 'chordNoteNamer)
                   bass-pitch
                   (ly:context-property ctx
                                        'chordNameLowercaseMinor))))))
           (set! last-chord-pitches chord-pitches)
           (set! chord-pitches '())
           (set! bass-pitch #f))))

       ((finalize this-engraver)
        (set! last-chord-pitches '()))))))


myChords = \chordmode {
  % \germanChords

  \set chordChanges = ##t
  d2:m d:m/cis

  d:m/c
  \set chordChanges = ##f
  d:m/b

  e1:7
  \set chordChanges = ##t
  e
  \break

  \once \set chordChanges = ##f
  e1/f
  e2/gis e/+gis e e:m/f d:m d:m/cis d:m/c
```

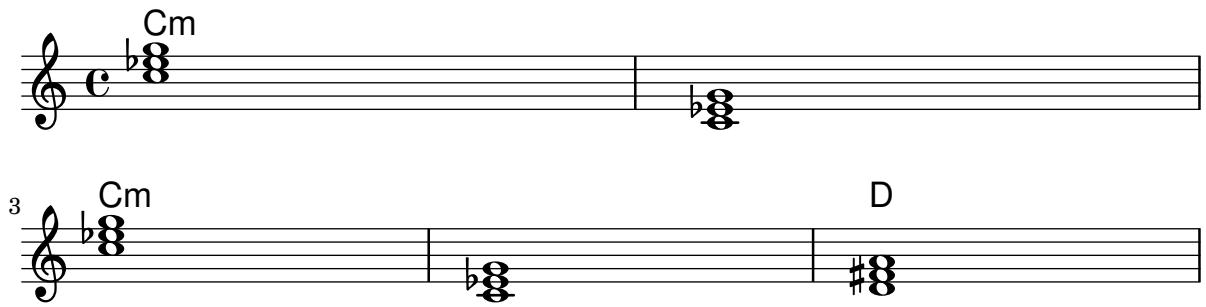
```
  \set chordChanges = ##f
  d:m/b
}

<<
  \new ChordNames
    \with { \consists #Bass_changes_equal_root_engraver }
    \myChords
  \new Staff \myChords
>>
```



Mostrare gli accordi nei cambi

Per impostazione predefinita, ogni accordo inserito viene visualizzato; tale comportamento può essere modificato in modo che i nomi degli accordi siano mostrati solo all'inizio delle linee e quando l'accordo cambia.

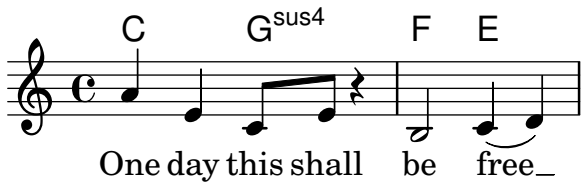
```
harmonies = \chordmode {
  c'1:m c:m \break
  c'1:m c:m d
}

<<
  \new ChordNames {
    \set chordChanges = ##t
    \harmonies
  }
  \new Staff {
    \harmonies
  }
>>
```



Canzoniere semplice

Mettendo insieme nomi degli accordi, melodia e testo si ottiene un canzoniere (in inglese "lead sheet"):

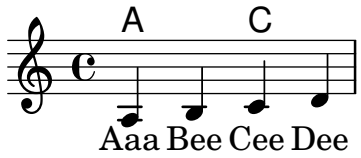
```
<<
  \chords { c2 g:sus4 f e }
  \new Staff \relative c'' {
    a4 e c8 e r4
    b2 c4( d)
  }
  \addlyrics { One day this shall be free __ }
>>
```



Modello di rigo singolo con note, testo e accordi

Ecco il modello di un comune spartito semplificato (lead sheet): include linea melodica, testo vocale e sigle degli accordi.

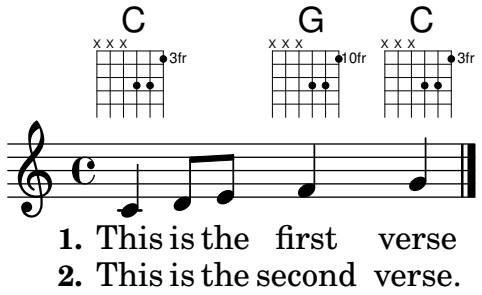
```
melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

harmonies = \chordmode {
  a2 c
}

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



Single-staff template with notes, lyrics, chords, and frets

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

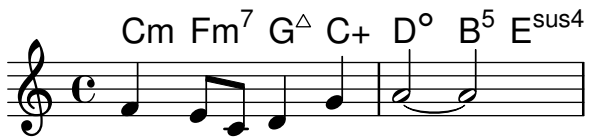
```
verseI = \lyricmode {
  \stanza "1."
  This is the first verse
}

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

theChords = \chordmode {
  % insert chords for chordnames and fretboards here
  c2 g4 c
}

staffMelody = \relative c' {
   \key c \major
   \clef treble
   % Type notes for melody here
   c4 d8 e f4 g
   \bar "|."
}

\score {
  <<
    \context ChordNames { \theChords }
    \context FretBoards { \theChords }
    \new Staff {
      \context Voice = "voiceMelody" { \staffMelody }
    }
    \new Lyrics = "lyricsI" {
      \lyricsto "voiceMelody" \verseI
    }
    \new Lyrics = "lyricsII" {
      \lyricsto "voiceMelody" \verseII
    }
  >>
  \layout { }
  \midi { }
}
```



Modello di rigo singolo con note e accordi

Vuoi preparare uno spartito semplificato (lead sheet) con melodia e accordi? La tua ricerca è finita!

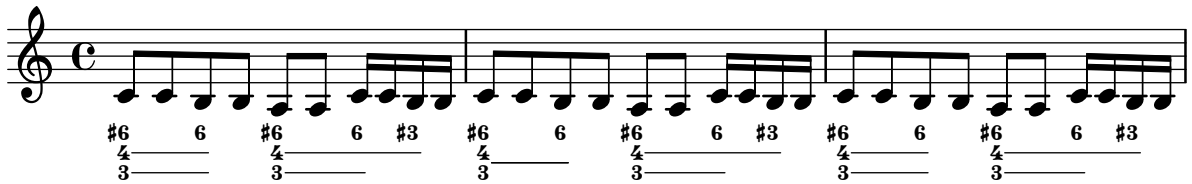
```
melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

  f4 e8[ c] d4 g |
  a2 ~ a
}

harmonies = \chordmode {
  c4:m f:min7 g:maj c:aug |
  d2:dim b4:5 e:sus
}

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



Vertically centering paired figured bass extenders

Where figured bass extender lines are being used by setting `useBassFigureExtenders` to `#t`, pairs of congruent figured bass extender lines are vertically centered if `figuredBassCenterContinuations` is set to `#t`.

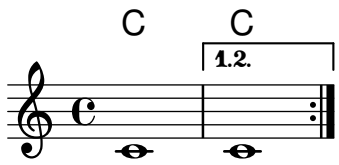
```
<<
  \relative c' {
    \repeat unfold 3 {
      c8 c b b a a c16 c b b
    }
  }
  \figures {
    \set useBassFigureExtenders = ##t
    <6+ 4 3>4 <6 4 3>8 r
    <6+ 4 3>4 <6 4 3>8 <4 3+>16 r
    \set figuredBassCenterContinuations = ##t
    <6+ 4 3>4 <6 4 3>8 r
    <6+ 4 3>4 <6 4 3>8 <4 3+>16 r
    \set figuredBassCenterContinuations = ##f
    <6+ 4 3>4 <6 4 3>8 r
    <6+ 4 3>4 <6 4 3>8 <4 3+>16 r
  }
>>
```



Volta sotto gli accordi

Aggiungendo l'incisore `Volta_engraver` al rigo, è possibile inserire le volte sotto gli accordi.

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



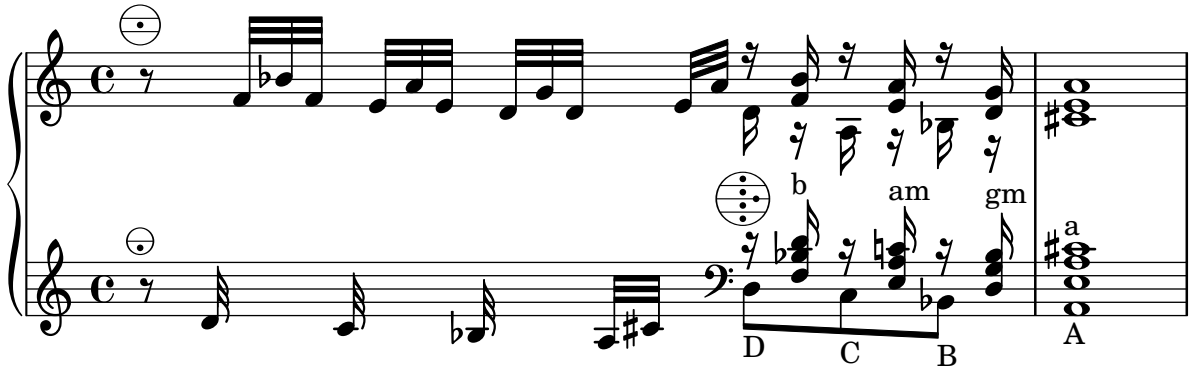
11 Keyboard and other multi-staff instruments

See also Sezione “Keyboard and other multi-staff instruments” in *Guida alla Notazione*.

Simboli di registro della fisarmonica

I simboli di registro della fisarmonica sono disponibili sia come \markup sia come eventi musicali autonomi (perché i cambi di registro capitano solitamente tra reali eventi musicali). I registri bassi non sono troppo standardizzati. I comandi disponibili si trovano nella sezione «Registri della fisarmonica» della Guida alla notazione.

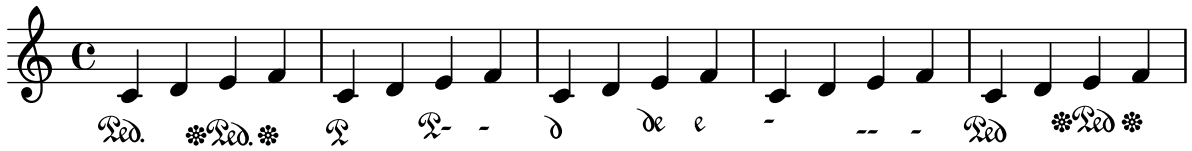
```
#(use-modules (lily accreg))

\new PianoStaff <<
  \new Staff \relative {
    \clef treble
    \discant "10"
    r8 s32 f'[ bes f] s e[ a e] s d[ g d] s16 e32[ a]
    <<
      { r16 <f bes> r <e a> r <d g> }
      \\
      { d r a r bes r }
    >> |
    <cis e a>1
  }

  \new Staff \relative {
    \clef treble
    \freeBass "1"
    r8 d'32 s16. c32 s16. bes32 s16. a32[ cis] s16
    \clef bass \stdBass "Master"
    <<
      { r16 <f, bes d>^"b" r <e a c>^"am" r <d g bes>^"gm" |
      <e a cis>1^"a" }
      \\
      { d8_"D" c_"C" bes_"B" | a1_"A" }
    >>
  }
>>
```



Changing the text for sustain markings

With the pedalSustainStrings context property it is possible to set the text used for pedal down and up. Note that the only valid strings are those found in the list of pedal glyphs – the values shown in this snippet constitute an exhaustive list.

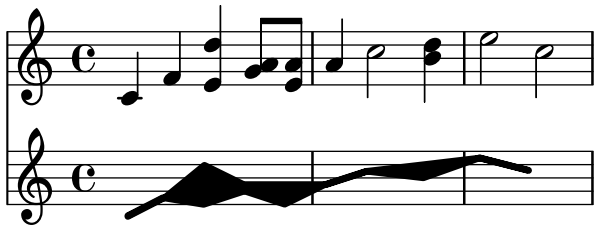
```
sustainNotes = { c4\sustainOn d e\sustainOff\sustainOn f\sustainOff }

\relative c' {
  \sustainNotes
  \set Staff.pedalSustainStrings = #'("P" "P-" "-")
  \sustainNotes
  \set Staff.pedalSustainStrings = #'("d" "de" "e")
  \sustainNotes
  \set Staff.pedalSustainStrings = #'("M" "M-" "-")
  \sustainNotes
  \set Staff.pedalSustainStrings = #'("Ped" "*Ped" "*")
  \sustainNotes
}

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



Clusters

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

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

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

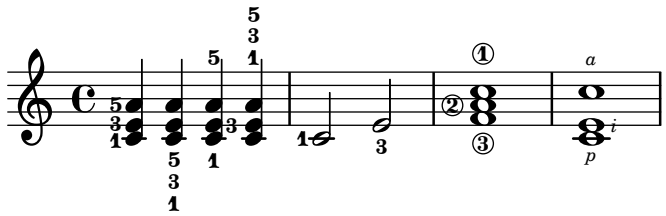


Controllare il posizionamento delle diteggiature di un accordo

Il posizionamento dei numeri della diteggiatura può essere regolato in modo preciso. Perché l'orientamento funzioni, occorre usare il costrutto per gli accordi <> anche per le note singole.

Si può impostare in modo simile l'orientamento dei numeri di corda e delle diteggiature della mano destra.

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



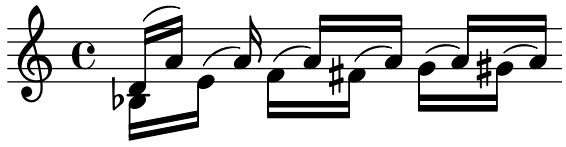
Creating slurs across voices

In some situations it is necessary to create slurs between notes from different voices. The solution is to add invisible notes to one of the voices, using `\hideNotes`.

This example is measure 235 of the Ciaconna from Bach's second partita for solo violin, BWV 1004.

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

```
    }
  >>
}
```



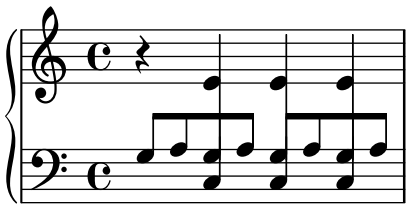
Cross-staff chords – beaming problems workaround

Sometimes it is better to use stems from the 'other' staff for creating cross-staff chords to trick LilyPond's beam collision detector. In the following snippet, if the stems from the lower staff were used instead, it would be necessary to explicitly use

```
\override Staff.Beam.collision-voice-only = ##t
```

so that LilyPond doesn't move the beams.

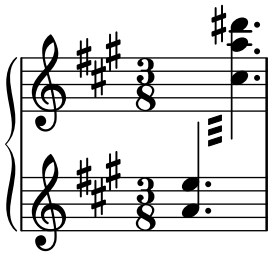
```
\new PianoStaff <<
  \new Staff = up \relative c' <<
    { r4
      \override Stem.cross-staff = ##t
      \override Stem.length = #19 % this is in half-spaces,
          % so it makes stems 9.5 staffspaces long
      \override Stem.Y-offset = #-6 % stems are normally lengthened
          % upwards, so here we must lower the stem by the amount
          % equal to the lengthening - in this case (19 - 7) / 2
          % (7 is default stem length)
      e e e }
    { s4
      \change Staff = "bottom"
      \override NoteColumn.ignore-collision = ##t
      c, c c
    }
  >>

  \new Staff = bottom \relative c' {
    \clef bass
    \voiceOne
    g8 a g a g a g a
  }
>>
```



Tremoli attraverso i righi

Dato che `\repeat tremolo` si aspetta esattamente due argomenti musicali per i tremoli di accordi, la nota o l'accordo che cambiano rigo in un tremolo che attraversa i righi devono essere posti tra parentesi graffe insieme al comando `\change Staff`.

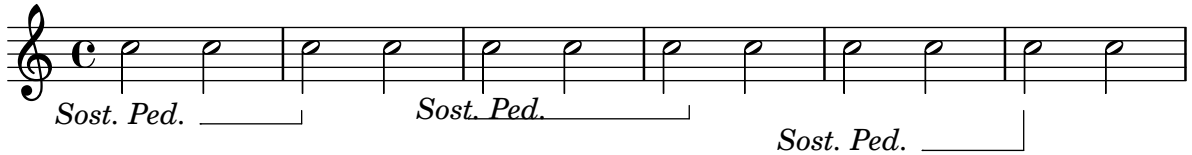
```
\new PianoStaff <<
  \new Staff = "up" \relative c'' {
    \key a \major
    \time 3/8
    s4.
  }
  \new Staff = "down" \relative c'' {
    \key a \major
    \time 3/8
    \voiceOne
    \repeat tremolo 6 {
      <a e'>32
      {
        \change Staff = "up"
        \voiceTwo
        <cis a' dis>32
      }
    }
  }
>>
```



Fine-tuning pedal brackets

The appearance of pedal brackets may be altered in different ways.

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

\relative c'' {
  c2\sostenutoOn c
  c2\sostenutoOff c
  c2\tweak shorten-pair #'(-7 . -2) \sostenutoOn c
  c2\sostenutoOff c
  c2\tweak edge-height #'(0 . 3) \sostenutoOn c
  c2\sostenutoOff c
}
```

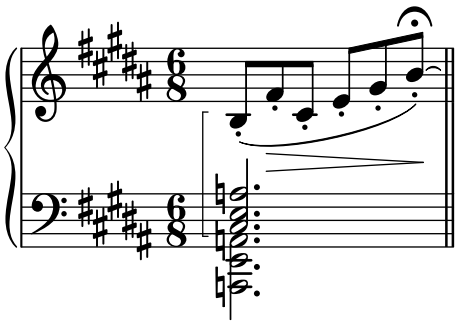


Indicating cross-staff chords with a bracket

A non-arpeggiato bracket can indicate that notes on two different staves are to be played with the same hand. In order to do this, the `PianoStaff` must be set to accept cross-staff brackets.

The following example typesets measure 65 of Debussy's prelude *Les collines d'Anacapri*.

```
\new PianoStaff <<
  \once \set PianoStaff.connectChordBrackets = ##t

  \new Staff \relative c' {
    \key b \major
    \time 6/8
    b8-.(\nonArpeggiato fis'-.\> cis-.
      e-. gis-. b-.)\!\fermata^\laissezVibrer
    \section
  }

  \new Staff \relative c' {
    \clef bass
    \key b \major
    << { <a e cis>2.\nonArpeggiato } \\
       { <a, e a,>2. } >>
    \section
  }
>>
```



Modello per combo jazz

Ecco un modello piuttosto complesso, per un gruppo jazz. Si noti che tutti gli strumenti sono in `\key c \major`. Si tratta della tonalità reale; sarà trasposta automaticamente includendo la musica all'interno di una sezione `\transpose`.

```
\header {
  title = "Song"
  subtitle = "(tune)"
  composer = "Me"
  meter = "moderato"
  piece = "Swing"
  tagline = \markup \column {
              "LilyPond example file by Amelie Zapf,"
              "Berlin 07/07/2003" }
}

% To make the example display properly in the documentation.
```

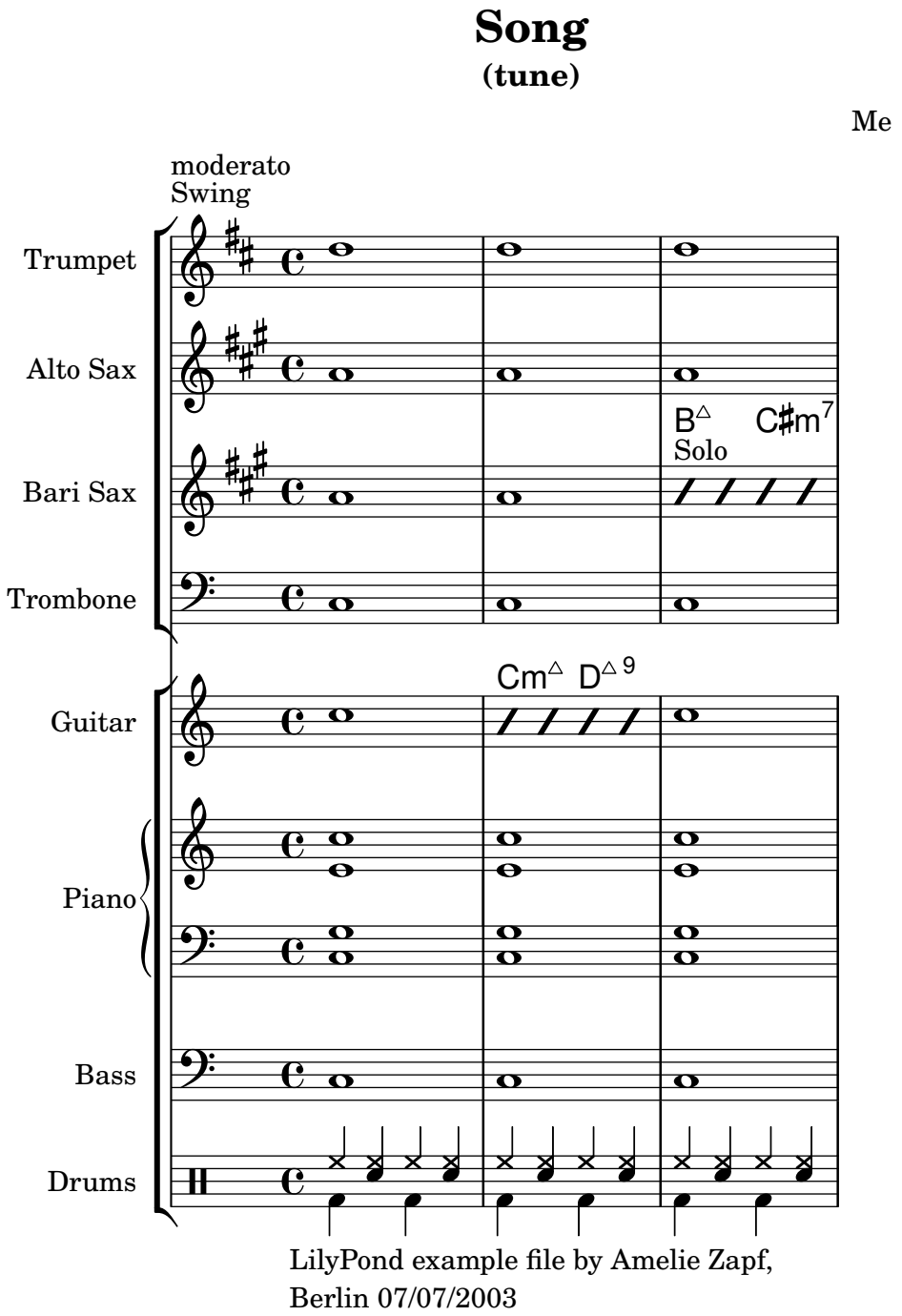
```
\paper {
  paper-width = 130\mm
  paper-height = 205\mm
}

% #(set-global-staff-size 16)

\include "english.ly"


%%%%%%%%%%%% Some macros %%%%%%%%%%%%%%%%%%

sl = { \override NoteHead.style = #'slash
       \hide Stem }
nsl = { \revert NoteHead.style
        \undo \hide Stem }
crOn = \override NoteHead.style = #'cross
crOff = \revert NoteHead.style

% Insert chord name style stuff here.

jazzChords = { }


%%%%%%%%%%%% Keys'n'thangs %%%%%%%%%%%%%%%%

global = { \time 4/4 }

Key = { \key c \major }

% ############ Horns ############

% ------ Trumpet ------
trpt = \transpose c d \relative c'' {
  \Key
  c1 | c | c |
}
trpHarmony = \transpose c' d {
  \jazzChords
}
trumpet = {
  \global
  \clef treble
  \trpt
}

% ------ Alto Saxophone ------
alto = \transpose c a \relative c' {
  \Key
  c1 | c | c |
}
altoHarmony = \transpose c' a {
```

```
  \jazzChords
}
altoSax = {
  \global
  \clef treble
  \alto
}

% ------ Baritone Saxophone ------
bari = \transpose c a' \relative c {
  \Key
  c1 | c1 |
  \sl d4^"Solo" d d d \nsl |
}
bariHarmony = \transpose c' a \chordmode {
  \jazzChords
  s1 | s |
  d2:maj e:m7 |
}
bariSax = {
  \global
  \clef treble
  \bari
}

% ------ Trombone ------
tbone = \relative c {
  \Key
  c1 | c | c |
}
tboneHarmony = \chordmode {
  \jazzChords
}
trombone = {
  \global
  \clef bass
  \tbone
}

% ############ Rhythm Section #############

% ------ Guitar ------
gtr = \relative c'' {
  \Key
  c1 |
  \sl b4 b b b \nsl |
  c1 |
}
gtrHarmony = \chordmode {
  \jazzChords
  s1 | c2:min7+ d2:maj9 | s1 |
}
```

```
guitar = {
  \global
  \clef treble
  \gtr
}

%% ------ Piano ------
rhUpper = \relative c'' {
  \voiceOne
  \Key
  c1 | c | c |
}
rhLower = \relative c' {
  \voiceTwo
  \Key
  e1 | e | e |
}

lhUpper = \relative c' {
  \voiceOne
  \Key
  g1 | g | g |
}
lhLower = \relative c {
  \voiceTwo
  \Key
  c1 | c | c |
}

PianoRH = {
  \clef treble
  \global
  <<
    \new Voice = "one" \rhUpper
    \new Voice = "two" \rhLower
  >>
}
PianoLH = {
  \clef bass
  \global
  <<
    \new Voice = "one" \lhUpper
    \new Voice = "two" \lhLower
  >>
}

piano = <<
  \new Staff = "upper" \PianoRH
  \new Staff = "lower" \PianoLH
>>
```

```
% ------ Bass Guitar ------
Bass = \relative c {
  \Key
  c1 | c | c |
}
bass = {
  \global
  \clef bass
  \Bass
}

% ------ Drums ------
up = \drummode {
  \voiceOne
  hh4 <hh sn> hh <hh sn> |
  hh4 <hh sn> hh <hh sn> |
  hh4 <hh sn> hh <hh sn> |
}
down = \drummode {
  \voiceTwo
  bd4 s bd s |
  bd4 s bd s |
  bd4 s bd s |
}

drumContents = {
  \global
  <<
    \new DrumVoice \up
    \new DrumVoice \down
  >>
}

%%%%%%%%% It All Goes Together Here %%%%%%%%%%%%%%%%%%%%%

\book { % For the LilyPond documentation.
  \score {
    <<
      \new StaffGroup = "horns" <<
        \new Staff = "trumpet" \with { instrumentName = "Trumpet" }
          \trumpet
        \new Staff = "altosax" \with { instrumentName = "Alto Sax" }
          \altoSax
        \new ChordNames = "barichords" \with { instrumentName = "Bari Sax" }
          \bariHarmony
        \new Staff = "barisax" \with { instrumentName = "Bari Sax" }
          \bariSax
        \new Staff = "trombone" \with { instrumentName = "Trombone" }
          \trombone
      >>

      \new StaffGroup = "rhythm" <<
```

```
        \new ChordNames = "chords" \with { instrumentName = "Guitar" }
          \gtrHarmony
        \new Staff = "guitar" \with { instrumentName = "Guitar" }
          \guitar
        \new PianoStaff = "piano" \with {
          instrumentName = "Piano"
          midiInstrument = "acoustic grand"
        } \piano
        \new Staff = "bass" \with { instrumentName = "Bass" }
          \bass
        \new DrumStaff \with { instrumentName = "Drums" }
          \drumContents
      >>
    >>

    \layout {
      \context {
        \Staff
        \RemoveEmptyStaves
      }
      \context {
        \Score
        \override BarNumber.padding = 3
        \override RehearsalMark.padding = 2
        skipBars = ##t
      }
    }
    \midi { }
  }
}
```



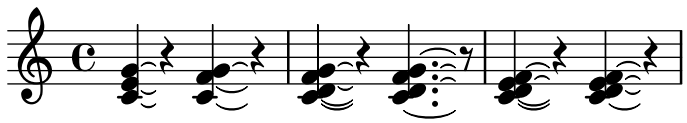
Laissez vibrer ties

Laissez vibrer ties have a fixed size. Their positioning can be tuned using the `tie-configuration` property.

See also snippet "Longer laissez vibrer ties".

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

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

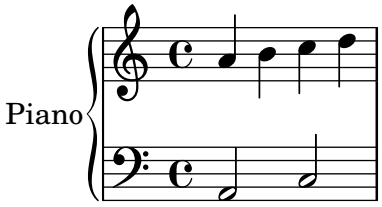
```
          (-5 . ,DOWN)
          (-3 . ,UP)
          (-1 . ,UP))
  <c d e f>4\laissezVibrer r
}
```



Modello per pianoforte (semplice)

Ecco un comune doppio pentagramma per pianoforte con un po' di note.

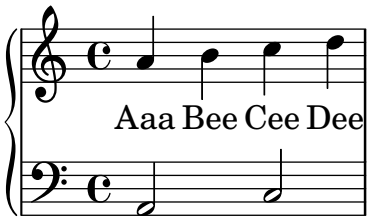
```
upper = \relative c'' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

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

  a2 c
}

\score {
  \new PianoStaff \with { instrumentName = "Piano" }
  <<
    \new Staff = "upper" \upper
    \new Staff = "lower" \lower
  >>
  \layout { }
  \midi { }
}
```



Modello per pianoforte con testo al centro

Invece di destinare un rigo a parte alla linea melodica e al suo testo, è possibile collocare il testo al centro di un doppio pentagramma per pianoforte.

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

  a4 b c d
}

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

  a2 c
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

\score {
  \new PianoStaff <<
    \new Staff = upper { \new Voice = "singer" \upper }
    \new Lyrics \lyricsto "singer" \text
    \new Staff = lower { \lower }
  >>
  \layout { }
  \midi { }
}
```

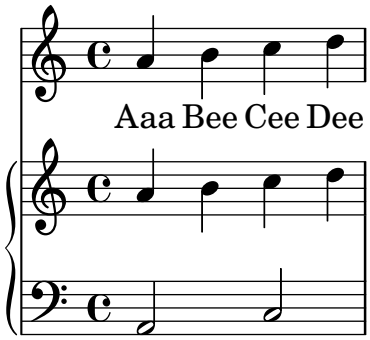


Modello per pianoforte con melodia e testo

Ecco un tipico formato per canzoni: un rigo con linea melodica e testo, e sotto l'accompagnamento per pianoforte.

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

  a b c d
}

text = \lyricmode {
  Aaa Bee Cee Dee
}
```

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

  a4 b c d
}

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

  a2 c
}

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

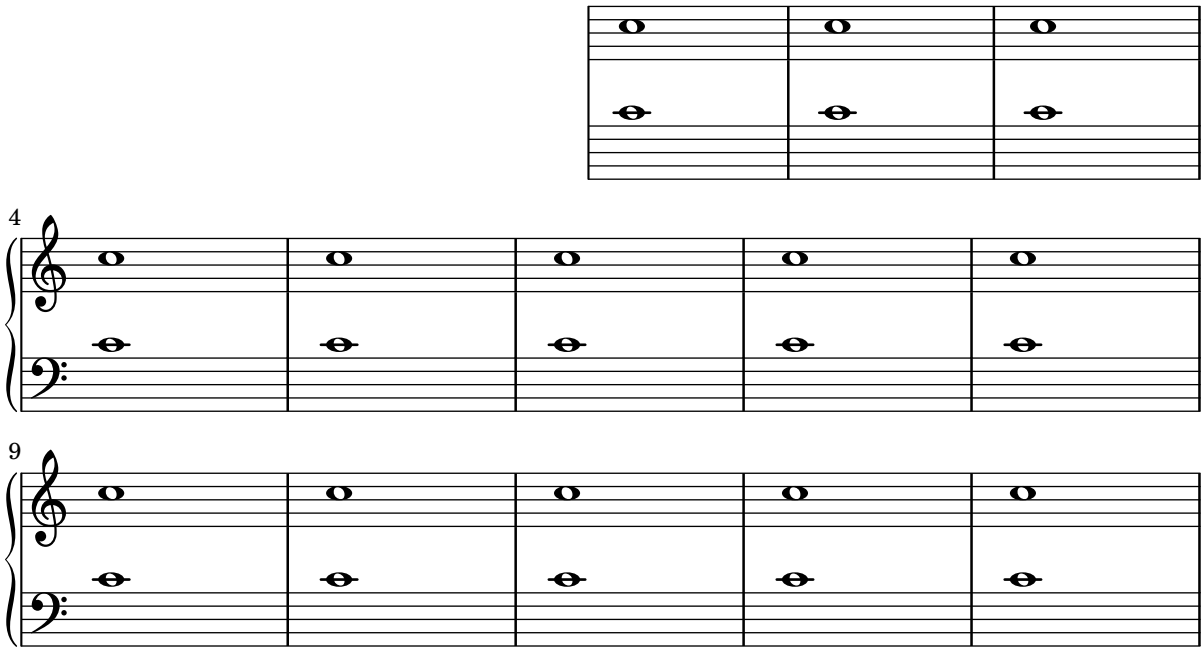


Removing brace on first line of piano score

This snippet removes the first brace from a `PianoStaff` or a `GrandStaff`, together with the clefs. It may be useful when cutting and pasting the engraved image into existing music.

The code uses `\alterBroken` to hide the brace delimiter at the beginning.

```
someMusic =  {
  \once \omit Staff.Clef
  \once \omit Staff.TimeSignature
  \*3 c1 \break
  \*5 c1 \break
  \*5 c1
}

\score {
  \new PianoStaff
  <<
    \new Staff = "right" \relative c'' \someMusic
    \new Staff = "left" \relative c' { \clef F \someMusic }
  >>
  \layout {
    indent=75\mm
    \context {
      \PianoStaff
      \alterBroken transparent #'(#t) SystemStartBrace
    }
  }
}
```

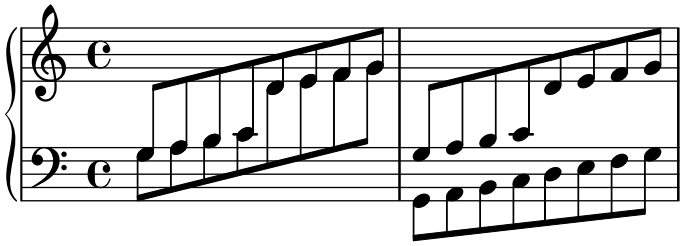


Using \autoChange with more than one voice

Here is a demonstration of how to use \autoChange with more than one voice.

```
\score {
  \new PianoStaff
  <<
    \new Staff = "up" {
      <<
        \set Timing.beamExceptions = #'()
        \set Timing.beatStructure = #'(4)
```

```
        \new Voice {
          \voiceOne
          \autoChange
          \relative c' {
            g8 a b c d e f g
            g,8 a b c d e f g
          }
        }

        \new Voice {
          \voiceTwo
          \autoChange
          \relative c' {
            g8 a b c d e f g
            g,,8 a b c d e f g
          }
        }
      >>
    }

    \new Staff = "down" {
      \clef bass
    }
  >>
}
```



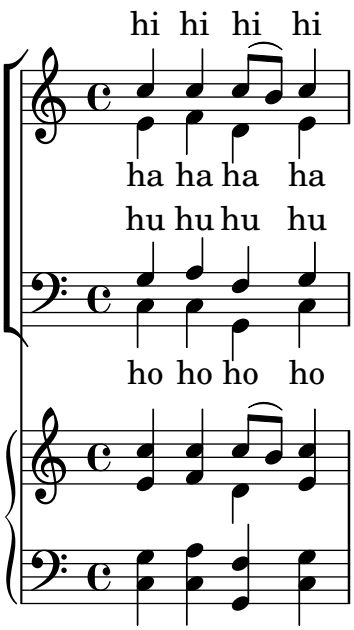
Modello per gruppo vocale con riduzione per pianoforte automatica

Questo modello aggiunge una riduzione automatica per pianoforte alla tipica partitura vocale SATB illustrata in "Modello per complesso vocale". Si dimostra così uno dei punti di forza di LilyPond – è possibile usare una definizione musicale più di una volta. Qualsiasi modifica venga fatta alle note delle voci (ad esempio, `tenorMusic`) verrà applicata anche alla riduzione per pianoforte.

```
\paper {
  top-system-spacing.basic-distance = 10
  score-system-spacing.basic-distance = 20
  system-system-spacing.basic-distance = 20
  last-bottom-spacing.basic-distance = 10
}

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

```
}

sopMusic = \relative {
  c''4 c c8[( b)] c4
}
sopWords = \lyricmode {
  hi hi hi hi
}

altoMusic = \relative {
  e'4 f d e
}
altoWords =\lyricmode {
  ha ha ha ha
}

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

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

\score {
  <<
    \new ChoirStaff <<
      \new Lyrics = "sopranos" \with {
        % This is needed for lyrics above a staff
        \override VerticalAxisGroup.staff-affinity = #DOWN
      }
      \new Staff = "women" <<
        \new Voice = "sopranos" { \voiceOne << \global \sopMusic >> }
        \new Voice = "altos" { \voiceTwo << \global \altoMusic >> }
      >>
      \new Lyrics = "altos"

      \new Lyrics = "tenors" \with {
        % This is needed for lyrics above a staff
        \override VerticalAxisGroup.staff-affinity = #DOWN
      }
      \new Staff = "men" <<
        \clef bass
        \new Voice = "tenors" { \voiceOne << \global \tenorMusic >> }
        \new Voice = "basses" { \voiceTwo << \global \bassMusic >> }
      >>
```

```
      \new Lyrics = "basses"

      \context Lyrics = "sopranos" \lyricsto "sopranos" \sopWords
      \context Lyrics = "altos" \lyricsto "altos" \altoWords
      \context Lyrics = "tenors" \lyricsto "tenors" \tenorWords
      \context Lyrics = "basses" \lyricsto "basses" \bassWords
    >>

    \new PianoStaff <<
      \new Staff <<
        \set Staff.printPartCombineTexts = ##f
        \partCombine
        << \global \sopMusic >>
        << \global \altoMusic >>
      >>
      \new Staff <<
        \clef bass
        \set Staff.printPartCombineTexts = ##f
        \partCombine
        << \global \tenorMusic >>
        << \global \bassMusic >>
      >>
    >>
  >>
}
```



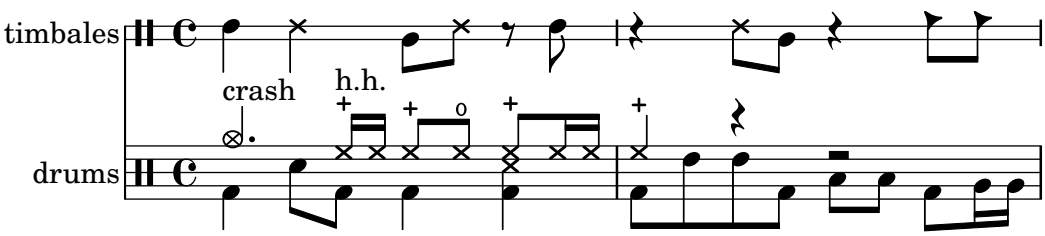
12 Percussion

See also Sezione “Percussion” in *Guida alla Notazione*.

Adding drum parts

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

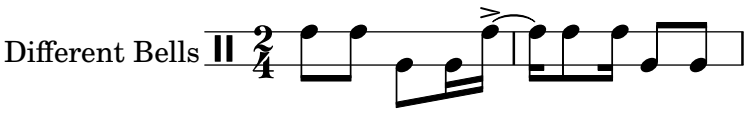
```
drh = \drummode {
        cymc4.^"crash" hhc16^"h.h." hh hhc8 hho hhc8 hh16 hh
        hhc4 r4 r2
      }
drl = \drummode {
        bd4 sn8 bd bd4 << bd ss >>
        bd8 tommh tommh bd toml toml bd tomfh16 tomfh
      }
timb = \drummode {
         timh4 ssh timl8 ssh r timh r4
         ssh8 timl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

\score {
  <<
    \new DrumStaff \with {
      instrumentName = "timbales"
      drumStyleTable = #timbales-style
      \override StaffSymbol.line-count = #2
      \override BarLine.bar-extent = #'(-1 . 1)
    }
    <<
      \timb
    >>
    \new DrumStaff \with { instrumentName = "drums" }
    <<
      \new DrumVoice { \stemUp \drh }
      \new DrumVoice { \stemDown \drl }
    >>
  >>
  \layout { }
  \midi { \tempo 4 = 120 }
}
```



Cow and ride bell example

Two different bells, entered with 'cb' (cow bell) and 'rb' (ride bell).

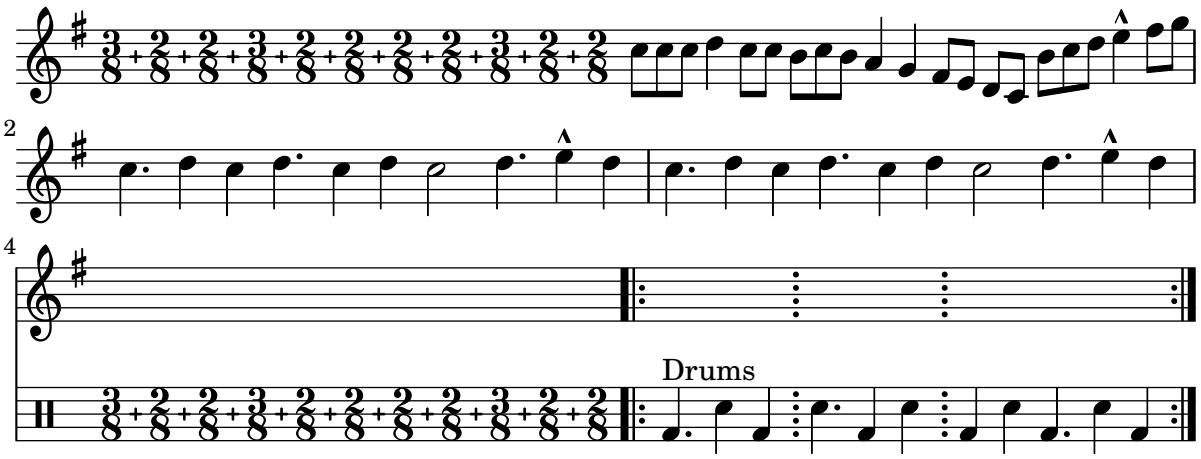
```
#(define mydrums '((ridebell default #f  3)
                   (cowbell  default #f -2)))

\new DrumStaff \with { instrumentName = #"Different Bells" }

\drummode {
  \set DrumStaff.drumStyleTable = #(alist->hash-table mydrums)
  \set DrumStaff.clefPosition = 0.5
  \override DrumStaff.StaffSymbol.line-positions = #'(-2 3)
  \override Staff.BarLine.bar-extent = #'(-1.0 . 1.5)

  \time 2/4
  rb8 8 cb8 16 rb16-> ~ |
  16 8 16 cb8 8 |
}
```



Heavily customized polymetric time signatures

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

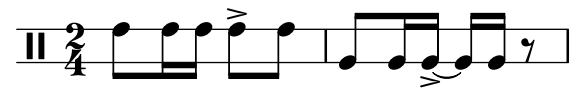
```
melody = \relative c'' {
  \key g \major
  \time #'((3 . 8) (2 . 8) (2 . 8) (3 . 8) (2 . 8) (2 . 8)
           (2 . 8) (2 . 8) (3 . 8) (2 . 8) (2 . 8))
  \set Timing.beamExceptions = #'()
  \set Timing.beatStructure = 3,2,2,3,2,2,2,2,3,2,2
  c8 c c d4 c8 c b c b a4 g fis8 e d c b' c d e4-^ fis8 g \break
  c,4. d4 c4 d4. c4 d c2 d4. e4-^ d4
  c4. d4 c4 d4. c4 d c2 d4. e4-^ d4 \break
}

drum = \new DrumStaff \drummode {
  \repeat volta 2 {
    bd4.^\markup { Drums } sn4 bd \bar ";"
    sn4. bd4 sn \bar ";"
    bd sn bd4. sn4 bd
  }
}

\new Staff {
  \melody
  \drum
}
```



High and low woodblock example

Two Woodblocks, entered with 'wbh' (high woodblock) and 'wbl' (low woodblock). The length of the bar line has been altered with an \override command, otherwise it would be too short. The positions of the two staff lines also have to be explicitly defined.

```
% These lines define the position of the woodblocks in the stave;
% if you like, you can change it or you can use special note heads
% for the woodblocks.
#(define mydrums '((hiwoodblock default #f  3)
                   (lowoodblock default #f -2)))

woodstaff = {
  % This defines a staff with only two lines.
  % It also defines the positions of the two lines.
  \override Staff.StaffSymbol.line-positions = #'(-2 3)

  % This is necessary; if not entered,
  % the barline would be too short!
  \override Staff.BarLine.bar-extent = #'(-1.0 . 1.5)
  % small correction for the clef:
  \set DrumStaff.clefPosition = 0.5
}

\new DrumStaff {
  % with this you load your new drum style table
  \set DrumStaff.drumStyleTable = #(alist->hash-table mydrums)

  \woodstaff

  \drummode {
    \time 2/4
    wbh8 16 16 8-> 8 |
    wbl8 16 16-> ~ 16 16 r8 |
  }
}
```



Modello per combo jazz

Ecco un modello piuttosto complesso, per un gruppo jazz. Si noti che tutti gli strumenti sono in `\key c \major`. Si tratta della tonalità reale; sarà trasposta automaticamente includendo la musica all'interno di una sezione `\transpose`.

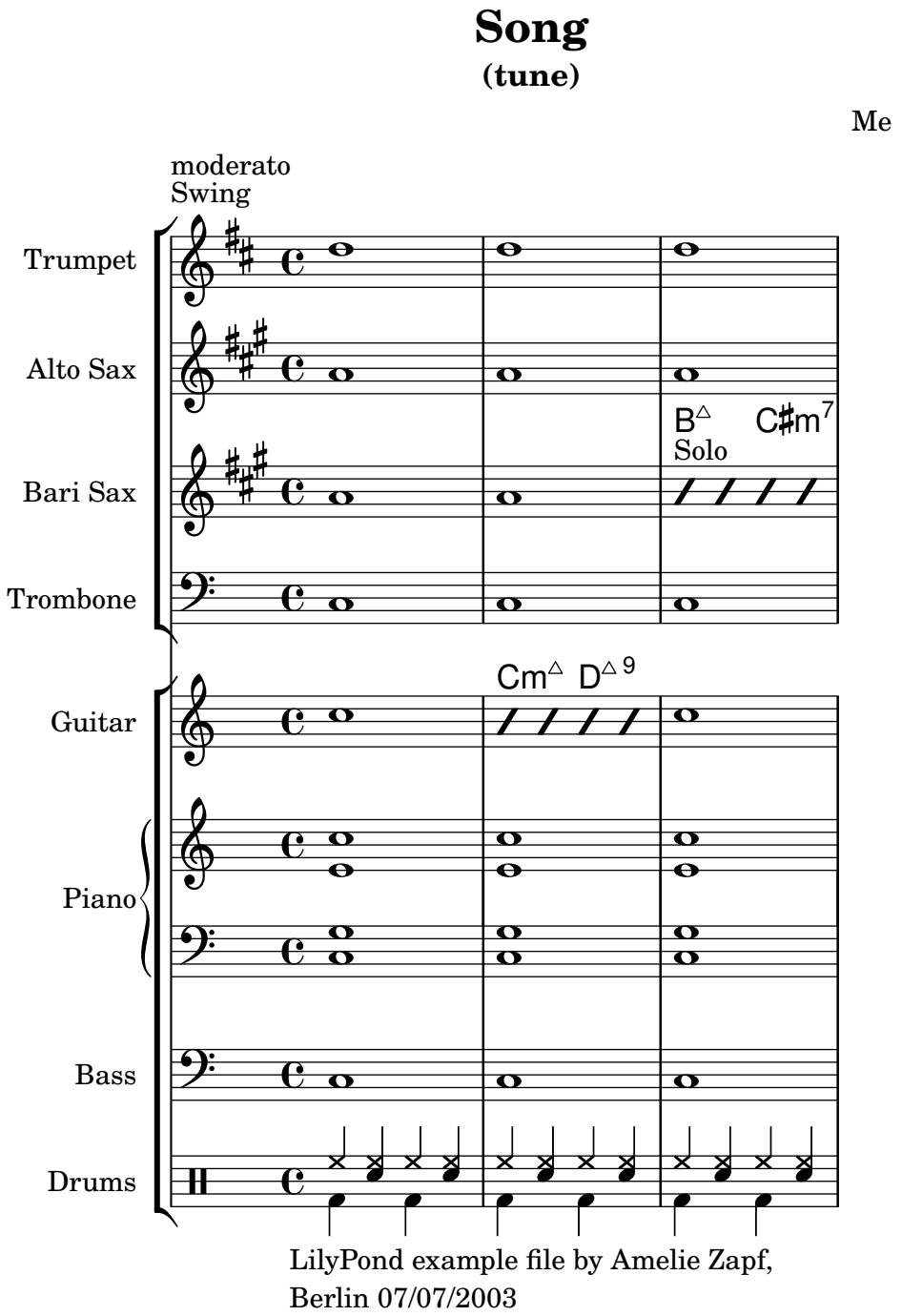
```
\header {
  title = "Song"
  subtitle = "(tune)"
  composer = "Me"
  meter = "moderato"
  piece = "Swing"
  tagline = \markup \column {
              "LilyPond example file by Amelie Zapf,"
              "Berlin 07/07/2003" }
}

% To make the example display properly in the documentation.
\paper {
  paper-width = 130\mm
  paper-height = 205\mm
}

% #(set-global-staff-size 16)

\include "english.ly"


%%%%%%%%%%% Some macros %%%%%%%%%%%%%%%%%%

sl = { \override NoteHead.style = #'slash
       \hide Stem }
nsl = { \revert NoteHead.style
        \undo \hide Stem }
crOn = \override NoteHead.style = #'cross
crOff = \revert NoteHead.style

% Insert chord name style stuff here.

jazzChords = { }


%%%%%%%%%%% Keys'n'thangs %%%%%%%%%%%%%%%%%

global = { \time 4/4 }

Key = { \key c \major }

% ############ Horns ############

% ------ Trumpet ------
trpt = \transpose c d \relative c'' {
  \Key
```

```
  c1 | c | c |
}
trpHarmony = \transpose c' d {
  \jazzChords
}
trumpet = {
  \global
  \clef treble
  \trpt
}

% ------ Alto Saxophone ------
alto = \transpose c a \relative c' {
  \Key
  c1 | c | c |
}
altoHarmony = \transpose c' a {
  \jazzChords
}
altoSax = {
  \global
  \clef treble
  \alto
}

% ------ Baritone Saxophone ------
bari = \transpose c a' \relative c {
  \Key
  c1 | c1 |
  \sl d4^"Solo" d d d \nsl |
}
bariHarmony = \transpose c' a \chordmode {
  \jazzChords
  s1 | s |
  d2:maj e:m7 |
}
bariSax = {
  \global
  \clef treble
  \bari
}

% ------ Trombone ------
tbone = \relative c {
  \Key
  c1 | c | c |
}
tboneHarmony = \chordmode {
  \jazzChords
}
trombone = {
  \global
```

```
  \clef bass
  \tbone
}

% ############ Rhythm Section #############

% ------ Guitar ------
gtr = \relative c'' {
  \Key
  c1 |
  \sl b4 b b b \nsl |
  c1 |
}
gtrHarmony = \chordmode {
  \jazzChords
  s1 | c2:min7+ d2:maj9 | s1 |
}
guitar = {
  \global
  \clef treble
  \gtr
}

%% ------ Piano ------
rhUpper = \relative c'' {
  \voiceOne
  \Key
  c1 | c | c |
}
rhLower = \relative c' {
  \voiceTwo
  \Key
  e1 | e | e |
}

lhUpper = \relative c' {
  \voiceOne
  \Key
  g1 | g | g |
}
lhLower = \relative c {
  \voiceTwo
  \Key
  c1 | c | c |
}

PianoRH = {
  \clef treble
  \global
  <<
    \new Voice = "one" \rhUpper
    \new Voice = "two" \rhLower
```

```
  >>
}
PianoLH = {
  \clef bass
  \global
  <<
    \new Voice = "one" \lhUpper
    \new Voice = "two" \lhLower
  >>
}

piano = <<
  \new Staff = "upper" \PianoRH
  \new Staff = "lower" \PianoLH
>>


% ------ Bass Guitar ------
Bass = \relative c {
  \Key
  c1 | c | c |
}
bass = {
  \global
  \clef bass
  \Bass
}

% ------ Drums ------
up = \drummode {
  \voiceOne
  hh4 <hh sn> hh <hh sn> |
  hh4 <hh sn> hh <hh sn> |
  hh4 <hh sn> hh <hh sn> |
}
down = \drummode {
  \voiceTwo
  bd4 s bd s |
  bd4 s bd s |
  bd4 s bd s |
}

drumContents = {
  \global
  <<
    \new DrumVoice \up
    \new DrumVoice \down
  >>
}

%%%%%%%%% It All Goes Together Here %%%%%%%%%%%%%%%%%%%%%%
```

```
\book { % For the LilyPond documentation.
  \score {
    <<
      \new StaffGroup = "horns" <<
        \new Staff = "trumpet" \with { instrumentName = "Trumpet" }
          \trumpet
        \new Staff = "altosax" \with { instrumentName = "Alto Sax" }
          \altoSax
        \new ChordNames = "barichords" \with { instrumentName = "Bari Sax" }
          \bariHarmony
        \new Staff = "barisax" \with { instrumentName = "Bari Sax" }
          \bariSax
        \new Staff = "trombone" \with { instrumentName = "Trombone" }
          \trombone
      >>

      \new StaffGroup = "rhythm" <<
        \new ChordNames = "chords" \with { instrumentName = "Guitar" }
          \gtrHarmony
        \new Staff = "guitar" \with { instrumentName = "Guitar" }
          \guitar
        \new PianoStaff = "piano" \with {
          instrumentName = "Piano"
          midiInstrument = "acoustic grand"
        } \piano
        \new Staff = "bass" \with { instrumentName = "Bass" }
          \bass
        \new DrumStaff \with { instrumentName = "Drums" }
          \drumContents
      >>
    >>

    \layout {
      \context {
        \Staff
        \RemoveEmptyStaves
      }
      \context {
        \Score
        \override BarNumber.padding = 3
        \override RehearsalMark.padding = 2
        skipBars = ##t
      }
    }
    \midi { }
  }
}
```



Percussion beaters

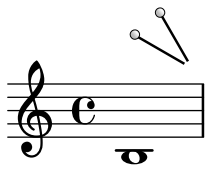
Graphic symbols for percussion instruments are not natively supported; however it is possible to include such symbols, either as an external EPS file or as embedded PostScript code inside a markup, as demonstrated in this example.

```
stick = \markup \with-dimensions #'(0.80 . 5.2) #'(0.85 . 5.2) {
  \postscript "
    0 6 translate
    0.8 -0.8 scale
    0 0 0 setrgbcolor
    [] 0 setdash
    1 setlinewidth
```

```
0 setlinejoin
0 setlinecap
gsave [1 0 0 1 0 0] concat
gsave [1 0 0 1 -3.5406095 -199.29342] concat
gsave
0 0 0 setrgbcolor
newpath
7.1434065 200.94354 moveto
7.2109628 200.90454 7.2785188 200.86554 7.3460747 200.82654 curveto
8.2056347 202.31535 9.0651946 203.80414 9.9247546 205.29295 curveto
9.8571989 205.33195 9.7896429 205.37095 9.7220864 205.40996 curveto
8.8625264 203.92115 8.0029664 202.43233 7.1434065 200.94354 curveto
closepath
eofill
grestore
gsave
0 0 0 setrgbcolor
newpath
4.9646672 203.10444 moveto
5.0036707 203.03688 5.0426744 202.96933 5.0816777 202.90176 curveto
6.5704792 203.76133 8.0592809 204.6209 9.5480824 205.48045 curveto
9.5090791 205.54801 9.4700754 205.61556 9.4310717 205.68311 curveto
7.94227 204.82356 6.4534687 203.96399 4.9646672 203.10444 curveto
closepath
eofill
grestore
gsave
<<
/ShadingType 3
/ColorSpace /DeviceRGB
/Coords [113.13708 207.87465 0 113.13708 207.87465 16.162441]
/Extend [true true]
/Domain [0 1]
/Function <<
/FunctionType 3
/Functions
[
<<
/FunctionType 2
/Domain [0 1]
/C0 [1 1 1]
/C1 [0.72941178 0.72941178 0.72941178]
/N 1
>>
]
/Domain [0 1]
/Bounds [ ]
/Encode [ 0 1 ]
>>
>>
newpath
7.6422017 200.76488 moveto
```

```
7.6505696 201.02554 7.3905363 201.24867 7.1341335 201.20075 curveto
6.8759501 201.16916 6.6949602 200.87978 6.7801462 200.63381 curveto
6.8480773 200.39155 7.1438307 200.25377 7.3728389 200.35861 curveto
7.5332399 200.42458 7.6444521 200.59122 7.6422017 200.76488 curveto
closepath
clip
gsave [
  0.052859054 0.063089841 -0.020912282 0.017521108 5.7334261 189.76443
] concat
shfill
grestore
grestore
0 0 0 setrgbcolor
[] 0 setdash
0.027282091 setlinewidth
0 setlinejoin
0 setlinecap
newpath
7.6422017 200.76488 moveto
7.6505696 201.02554 7.3905363 201.24867 7.1341335 201.20075 curveto
6.8759501 201.16916 6.6949602 200.87978 6.7801462 200.63381 curveto
6.8480773 200.39155 7.1438307 200.25377 7.3728389 200.35861 curveto
7.5332399 200.42458 7.6444521 200.59122 7.6422017 200.76488 curveto
closepath
stroke
gsave
<<
/ShadingType 3
/ColorSpace /DeviceRGB
/Coords [113.13708 207.87465 0 113.13708 207.87465 16.162441]
/Extend [true true]
/Domain [0 1]
/Function <<
/FunctionType 3
/Functions
[
<<
/FunctionType 2
/Domain [0 1]
/C0 [1 1 1]
/C1 [0.72941178 0.72941178 0.72941178]
/N 1
>>
]
/Domain [0 1]
/Bounds [ ]
/Encode [ 0 1 ]
>>
>>
newpath
5.2721217 202.83181 moveto
5.2804896 203.09247 5.0204563 203.3156 4.7640539 203.26768 curveto
```

```
    4.5058701 203.23609 4.3248803 202.94671 4.4100662 202.70074 curveto
    4.4779975 202.45848 4.7737511 202.3207 5.0027593 202.42554 curveto
    5.1631598 202.49149 5.2743721 202.65813 5.2721217 202.83181 curveto
    closepath
    clip
    gsave [
      0.052859054 0.063089841 -0.020912282 0.017521108 3.363346 191.83136
    ] concat
    shfill
    grestore
    grestore
    0 0 0 setrgbcolor
    [] 0 setdash
    0.027282091 setlinewidth
    0 setlinejoin
    0 setlinecap
    newpath
    5.2721217 202.83181 moveto
    5.2804896 203.09247 5.0204563 203.3156 4.7640539 203.26768 curveto
    4.5058701 203.23609 4.3248803 202.94671 4.4100662 202.70074 curveto
    4.4779975 202.45848 4.7737511 202.3207 5.0027593 202.42554 curveto
    5.1631598 202.49149 5.2743721 202.65813 5.2721217 202.83181 curveto
    closepath
    stroke
    grestore
    grestore
  "
}

\score {
  b1^\stick
}
```

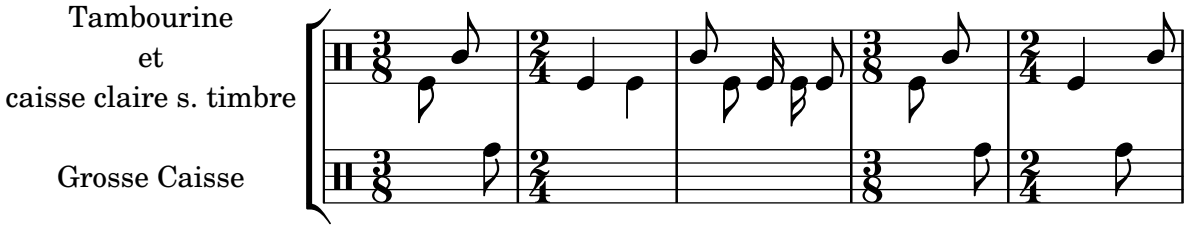


Percussion example

A short example taken from Stravinsky's *L'histoire du Soldat*.

```
#(define mydrums '((bassdrum   default #f  4)
                   (snare      default #f -4)
                   (tambourine default #f  0)))

U = \stemUp
D = \stemDown

global = {
  \time 3/8 s4.
  \time 2/4 s2*2
  \time 3/8 s4.
```

```
  \time 2/4 s2
}

drumsA = {
  \context DrumVoice <<
    \global
    \drummode {
      \autoBeamOff
      \D sn8 \U tamb s |
      sn4 \D sn4 |
      \U tamb8 \D sn \U sn16 \D sn \U sn8 |
      \D sn8 \U tamb s |
      \U sn4 s8 \U tamb
    }
  >>
}

drumsB = \drummode {
  s4 bd8 s2*2 s4 bd8 s4 bd8 s
}

\layout {
  indent = 40\mm
  \context {
    \DrumStaff
    drumStyleTable = #(alist->hash-table mydrums)
  }
}

\score {
  \new StaffGroup <<
    \new DrumStaff \with {
      instrumentName = \markup \center-column {
        "Tambourine"
        "et"
        "caisse claire s. timbre" }
    } \drumsA
    \new DrumStaff \with {
      instrumentName = "Grosse Caisse"
    }\drumsB
  >>
}
```



Printing music with different time signatures

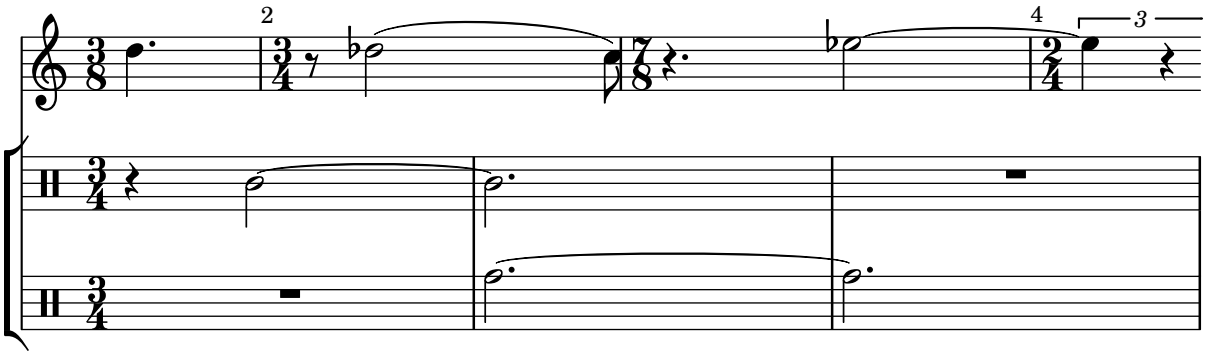
In the following snippet, two parts have a completely different time signature, yet remain synchronized.

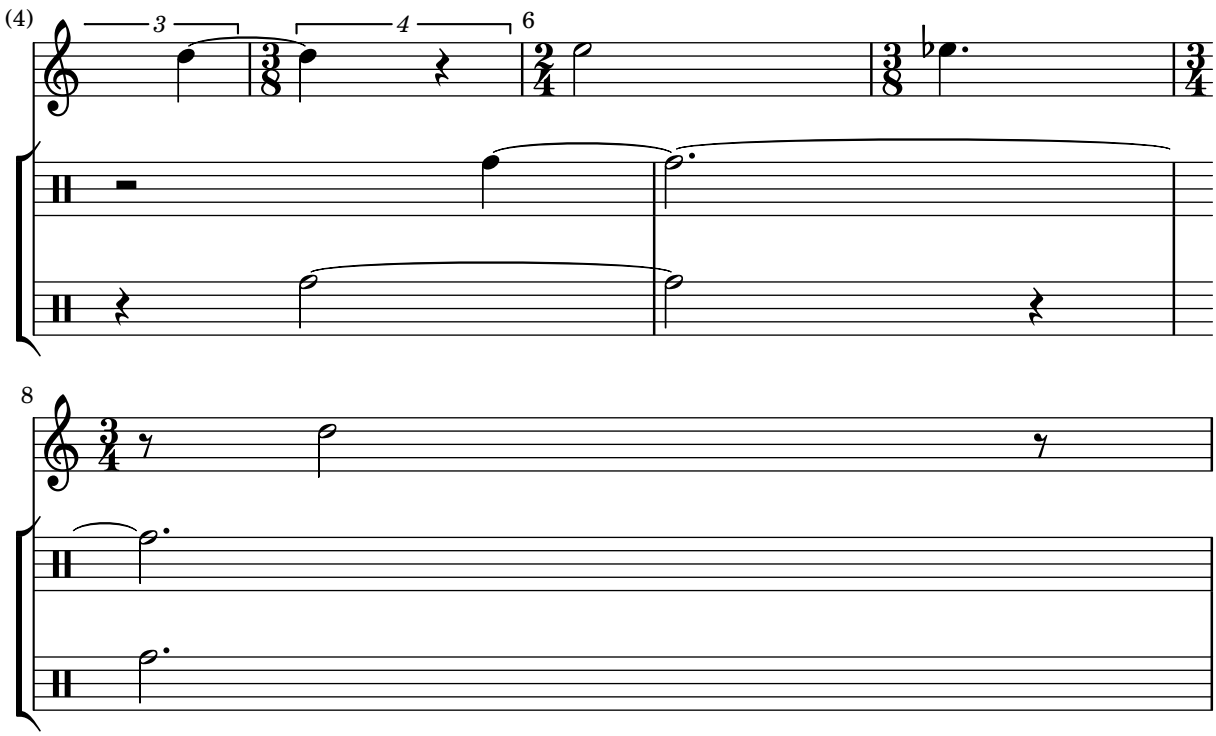
The bar lines can no longer be printed at the `Score` level; to allow independent bar lines in each part, the `Default_barline_engraver` and `Timing_translator` are moved from the `Score` context to the `Staff` context.

If bar numbers are required, the `Bar_number_engraver` should also be moved, since it relies on properties set by the `Timing_translator`; a `\with` block can be used to add bar numbers to the relevant staff.

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

\layout {
  \context {
    \Score
    \remove "Timing_translator"
    \remove "Bar_number_engraver"
    \override SpacingSpanner.uniform-stretching = ##t
    \override SpacingSpanner.strict-note-spacing = ##t
    proportionalNotationDuration = #1/64
  }
  \context {
    \Staff
    \consists "Timing_translator"
  }
  \context {
    \Voice
    \remove "Forbid_line_break_engraver"
    tupletFullLength = ##t
  }
}

Bassklarinette = \new Staff \with {
  \consists "Bar_number_engraver"
  barNumberVisibility = #(every-nth-bar-number-visible 2)
  \override BarNumber.break-visibility = #end-of-line-invisible
} <<
  \global
  {
    \clef treble
    \time 3/8 d''4. |
    \time 3/4 r8 des''2( c''8) |
    \time 7/8 r4. ees''2 ~ |
    \time 2/4 \tupletUp \tuplet 3/2 { ees''4 r4 d''4 ~ } |
    \time 3/8 \tupletUp \tuplet 4/3 { d''4 r4 } |
    \time 2/4 e''2 |
    \time 3/8 es''4. |
    \time 3/4 r8 d''2 r8 |
  }
```

```
>>

Perkussion = \new StaffGroup <<
  \new Staff <<
    \global
    {
      \clef percussion
      \time 3/4 r4 c'2 ~ |
      c'2. |
      R2. |
      r2 g'4 ~ |
      g'2. ~ |
      g'2. |
    }
  >>
  \new Staff <<
    \global {
      \clef percussion
      \time 3/4 R2. |
      g'2. ~ |
      g'2. |
      r4 g'2 ~ |
      g'2 r4 |
      g'2. |
    }
  >>
>>

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

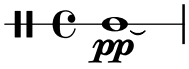




Tam-tam example

A tam-tam example, entered with 'tt'.

```
#(define mydrums '((tamtam default #f 0)))

\new DrumStaff \with { instrumentName = #"Tamtam" }

\drummode {
  \set DrumStaff.drumStyleTable = #(alist->hash-table mydrums)
  \override Staff.StaffSymbol.line-positions = #'( 0 )
  \override Staff.BarLine.bar-extent = #'(-1.5 . 1.5)

  tt 1 \pp \laissezVibrer
}
```

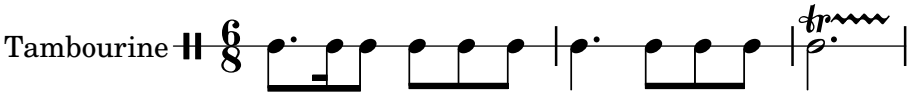
Tamtam 

Tambourine example

A tambourine example, entered with 'tamb'.

```
#(define mydrums '((tambourine default #f 0)))

\new DrumStaff \with { instrumentName = #"Tambourine" }

\drummode {
  \set DrumStaff.drumStyleTable = #(alist->hash-table mydrums)
  \override Staff.StaffSymbol.line-positions = #'( 0 )
  \override Staff.BarLine.bar-extent = #'(-1.5 . 1.5)

  \time 6/8
```

```
  tamb8. 16 8 8 8 8 |
  tamb4. 8 8 8 |
  % The trick with the scaled duration and the shorter rest
  % is neccessary for the correct ending of the trill-span!
  tamb2.*5/6 \startTrillSpan s8 \stopTrillSpan |
}
```



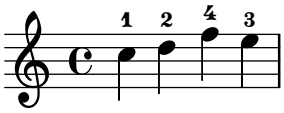
13 Fretted string instruments

See also Sezione “Fretted string instruments” in *Guida alla Notazione*.

Adding fingerings to a score

Fingering instructions can be entered using a simple syntax.

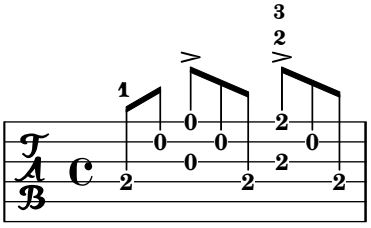
```
\relative c'' {
  c4-1 d-2 f-4 e-3
}
```



Adding fingerings to tablatures

To add fingerings to tablatures, use a combination of `\markup` and `\finger`.

```
one = \markup { \finger 1 }
two = \markup { \finger 2 }
threeTwo = \markup {
  \override #'(baseline-skip . 2)
  \column {
    \finger 3
    \finger 2
  }
}

\score {
  \new TabStaff {
    \tabFullNotation
    \stemUp
    e8\4^\one b\2 <g\3 e'\1>^>[ b\2 e\4]
    <a\3 fis'\1>^>^\threeTwo[ b\2 e\4]
  }
}
```

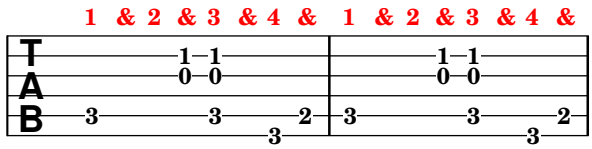


Adding markups in a tablature

By default, markups are not displayed in a tablature.

To make them appear, revert the `stencil` property of the `TextScript` grob in the `TabStaff` context.

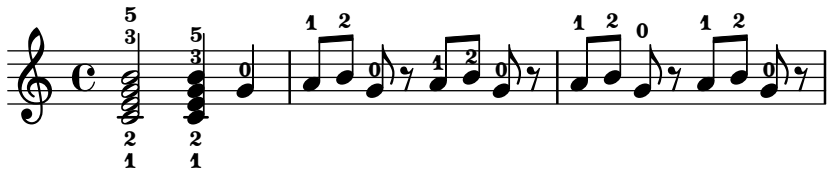
```
high  = { r4 r8 <g c'> q r8 r4 }
low = { c4 r4 c8 r8 g,8 b, }
pulse = { s8^"1" s^"&" s^"2" s^"&" s^"3" s^"&" s^"4" s^"&" }

\score {
 \new TabStaff {
   \*2 << \high \\ \low \\ \pulse >>
  }
  \layout {
    \context {
      \TabStaff
      \clef moderntab
      \revert TextScript.stencil
      \override TextScript.font-series = #'bold
      \override TextScript.font-size = #-2
      \override TextScript.color = #red
    }
    \context {
      \Score
      proportionalNotationDuration = #1/8
    }
  }
}
```



Far sì che la diteggiatura appaia dentro il rigo

Per impostazione predefinita, le diteggiature orientate verticalmente sono poste fuori dal rigo; questo comportamento tuttavia può essere disabilitato. Occorre fare attenzione alle situazioni in cui le diteggiature e i gambi sono rivolti nella stessa direzione: normalmente le diteggiature evitano soltanto i gambi con travature. Questa impostazione predefinita può essere cambiata in modo da evitare tutti i gambi oppure nessuno. L'esempio seguente mostra queste due opzioni, così come tornare al comportamento predefinito.

```
\relative c' {
  <c-1 e-2 g-3 b-5>2
  \override Fingering.staff-padding = #'()
  <c-1 e-2 g-3 b-5>4 g'-0
  a8[-1 b]-2 g-0 r
  \override Fingering.add-stem-support = ##f
  a[-1 b]-2 g-0 r
  \override Fingering.add-stem-support = ##t
  a[-1 b]-2 g-0 r
  \override Fingering.add-stem-support = #only-if-beamed
  a[-1 b]-2 g-0 r
}
```

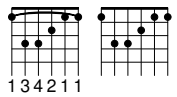


Automatic fretboards barré

When automatic fretboards are used, barré indicators are drawn whenever one finger is responsible for multiple strings.

If no finger indications are given in the chord from which the automatic fretboard is created, no barré indicators are included, because there is no way to identify where barrés should be placed.

```
\new FretBoards {
  <f,-1 c-3 f-4 a-2 c'-1 f'-1>1
  <f, c f a c' f'>1
}
```

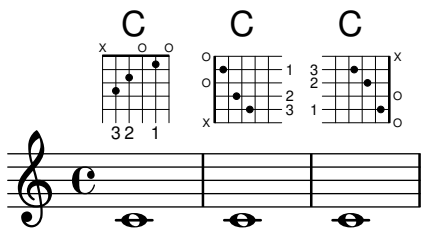


Cambiare l'orientamento della tastiera

I diagrammi dei tasti possono essere orientati in tre modi.

```
\include "predefined-guitar-fretboards.ly"

<<
  \chords {
    c1
    c1
    c1
  }
  \new FretBoards \chordmode {
    c1
    \override FretBoard.fret-diagram-details.orientation =
      #'landscape
    c1
    \override FretBoard.fret-diagram-details.orientation =
      #'opposing-landscape
```

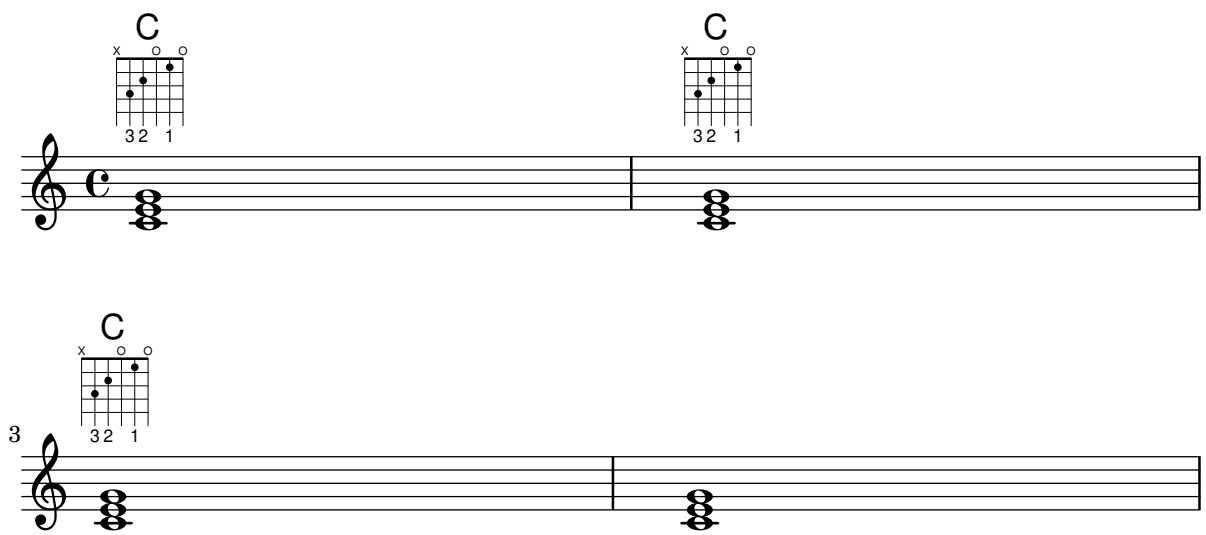
```
    c1
  }
  \new Voice {
    c'1
    c'1
    c'
  }
>>
```

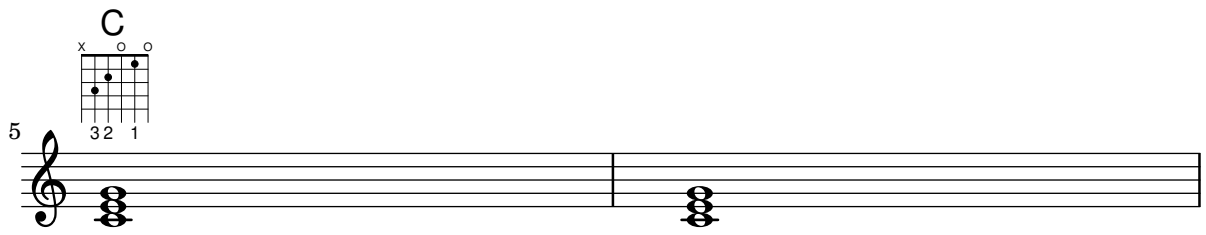


Chord changes for fretboards

Fretboards can be set to display only when the chord changes, or at the beginning of a new line.

```
\include "predefined-guitar-fretboards.ly"

myChords = \chordmode {
  c1 c1 \break
  \set chordChanges = ##t
  c1 c1 \break
  c1 c1
}

<<
  \new ChordNames { \myChords }
  \new FretBoards { \myChords }
  \new Staff { \myChords }
>>
```

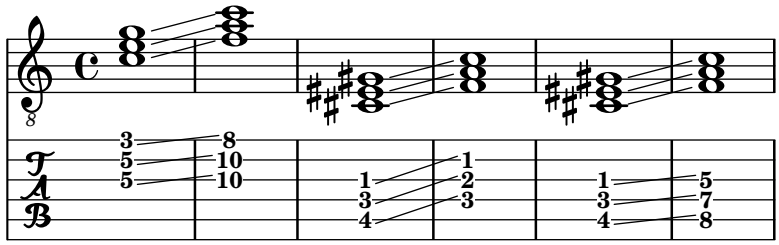


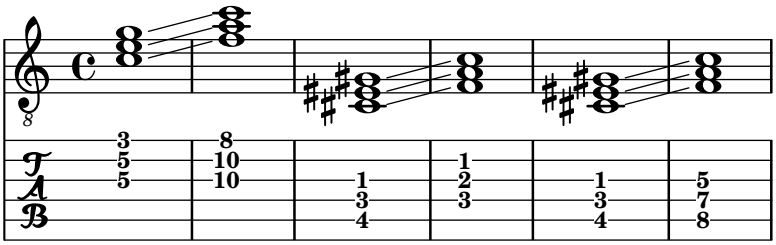


Glissando di accordi in intavolatura

I glissati (o slide) di accordi vengono indicati sia nel rigo (contesto `Staff`) sia nell'intavolatura (contesto `TabStaff`). I numeri di corda sono necessari per `TabStaff`, perché i calcoli automatici della corda sono diversi per gli accordi e per le note singole.

```
myMusic = \relative c' {
  <c e g>1 \glissando <f a c>
  <cis, eis gis>1 \glissando <f a c>
  <cis eis gis>1 \glissando <f a c\3>
}

\score {
  <<
    \new Staff {
      \clef "treble_8"
      \omit StringNumber
      \myMusic
    }
    \new TabStaff \myMusic
  >>
}

\score {
  <<
    \new Staff {
      \clef "treble_8"
      \omit StringNumber
      \myMusic
    }
    \new TabStaff \with { \override Glissando.style = #'none } {
      \myMusic
    }
  >>
}
```

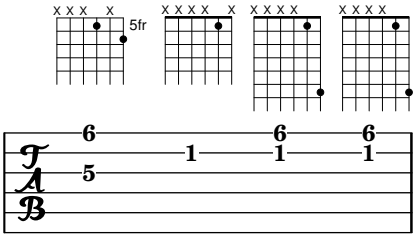




Chords with stretched fingering for FretBoards and TabVoice

Sometimes chords with a stretched fingering are required. If not otherwise specified the context property `maximumFretStretch` is set to value 4, though, resulting in a warning about "No string for pitch ...", and the note is omitted. You may set `maximumFretStretch` to an approppriate value or explicitly assign string numbers to all notes of a chord to fix that.

```
% The code below prints two warnings for the second chord,
% which may be omitted by uncommenting the following line.
%
% #(for-each (lambda (x) (ly:expect-warning "No string for pitch")) (iota 2))

mus = {
  <c' bes'>
  <c'\2 bes'>
  \set maximumFretStretch = 5
  <c' bes'>
  <c'\2 bes'\1>
}

<<
  \new FretBoards \mus
  \new TabVoice \mus
>>
```

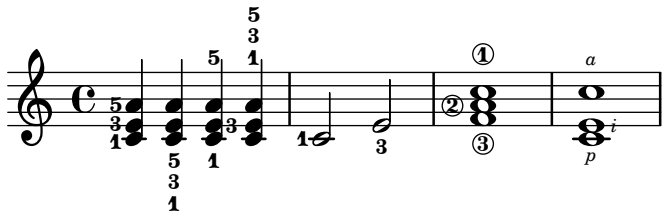


Controllare il posizionamento delle diteggiature di un accordo

Il posizionamento dei numeri della diteggiatura può essere regolato in modo preciso. Perché l'orientamento funzioni, occorre usare il costrutto per gli accordi <> anche per le note singole. Si può impostare in modo simile l'orientamento dei numeri di corda e delle diteggiature della mano destra.

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

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

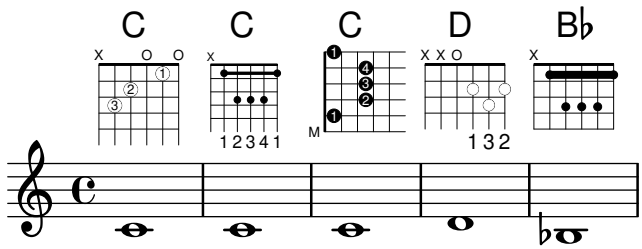


Personalizzare la tastiera del diagramma dei tasti

Le proprietà del diagramma dei tasti possono essere impostate tramite `'fret-diagram-details`. Per i diagrammi dell'oggetto FretBoard, gli override vengono applicati all'oggetto `FretBoards.FretBoard`. Come `Voice`, `FretBoards` è un contesto di basso livello, dunque può essere omesso negli override delle proprietà.

```
\include "predefined-guitar-fretboards.ly"

\storePredefinedDiagram #default-fret-table \chordmode { c' }
                        #guitar-tuning
                        "x;1-1-(;3-2;3-3;3-4;1-1-);"

% shorthand
oo = #(define-music-function
       (grob-path value)
       (list? scheme?)
       #{ \once \override $grob-path = #value #})

<<
  \new ChordNames {
    \chordmode { c1 | c | c | d | bes }
  }
  \new FretBoards {
    % Set global properties of fret diagram
    \override FretBoards.FretBoard.size = 1.2
    \override FretBoard.fret-diagram-details.finger-code = #'in-dot
    \override FretBoard.fret-diagram-details.dot-color = #'white
    \chordmode {
      c
      \oo FretBoard.size #1.0
      \oo FretBoard.fret-diagram-details.barre-type #'straight
      \oo FretBoard.fret-diagram-details.dot-color #'black
      \oo FretBoard.fret-diagram-details.finger-code #'below-string
```

```
      c'
      \oo FretBoard.fret-diagram-details.barre-type #'none
      \oo FretBoard.fret-diagram-details.number-type #'arabic
      \oo FretBoard.fret-diagram-details.orientation #'landscape
      \oo FretBoard.fret-diagram-details.mute-string "M"
      \oo FretBoard.fret-diagram-details.label-dir #LEFT
      \oo FretBoard.fret-diagram-details.dot-color #'black
      c'
      \oo FretBoard.fret-diagram-details.finger-code #'below-string
      \oo FretBoard.fret-diagram-details.dot-radius #0.35
      \oo FretBoard.fret-diagram-details.dot-position #0.5
      \oo FretBoard.fret-diagram-details.fret-count #3
      d
      \oo FretBoard.fret-diagram-details.barre-type #'straight
      \oo FretBoard.fret-diagram-details.finger-code #'none
      \oo FretBoard.fret-diagram-details.dot-radius #0.25
      \oo FretBoard.fret-diagram-details.dot-color #'black
      \oo FretBoard.fret-diagram-details.string-overhang #0.
      \oo FretBoard.fret-diagram-details.barre-thickness #2.
      bes
    }
  }
  \new Voice {
    c'1 | c' | c' | d' | bes
  }
>>
```



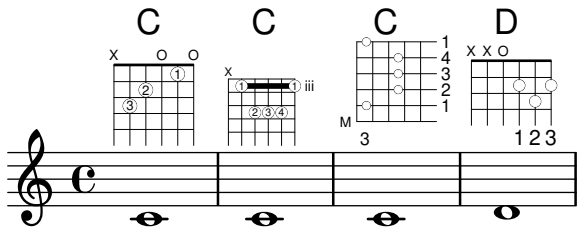
Personalizzare il diagramma dei tasti di tipo markup

Le proprietà del diagramma dei tasti si possono impostare tramite `'fret-diagram-details`. Per diagrammi di tipo markup, gli override possono essere applicati all'oggetto `Voice.TextScript` o direttamente al markup.

```
<<
  \chords { c1 | c | c | d }

  \new Voice = "mel" {
    \textLengthOn
    % Set global properties of fret diagram
    \override TextScript.size = 1.2
    \override TextScript.fret-diagram-details.finger-code = #'in-dot
    \override TextScript.fret-diagram-details.dot-color = #'white

    %% C major for guitar, no barre, using defaults
       % terse style
```

```
c'1^\markup { \fret-diagram-terse "x;3-3;2-2;o;1-1;o;" }

%% C major for guitar, barred on third fret
   % verbose style
   % size 1.0
   % roman fret label, finger labels below string, straight barre
c'1^\markup {
  % standard size
  \override #'(size . 1.0) {
    \override #'(fret-diagram-details . (
                 (number-type . roman-lower)
                 (finger-code . in-dot)
                 (barre-type . straight))) {
      \fret-diagram-verbose #'((mute 6)
                               (place-fret 5 3 1)
                               (place-fret 4 5 2)
                               (place-fret 3 5 3)
                               (place-fret 2 5 4)
                               (place-fret 1 3 1)
                               (barre 5 1 3))
    }
  }
}

%% C major for guitar, barred on third fret
   % verbose style
   % landscape orientation, arabic numbers, M for mute string
   % no barre, fret label down or left, small mute label font
c'1^\markup {
  \override #'(fret-diagram-details . (
               (finger-code . below-string)
               (number-type . arabic)
               (label-dir . -1)
               (mute-string . "M")
               (orientation . landscape)
               (barre-type . none)
               (xo-font-magnification . 0.4)
               (xo-padding . 0.3))) {
    \fret-diagram-verbose #'((mute 6)
                             (place-fret 5 3 1)
                             (place-fret 4 5 2)
                             (place-fret 3 5 3)
                             (place-fret 2 5 4)
                             (place-fret 1 3 1)
                             (barre 5 1 3))
  }
}

%% simple D chord
   % terse style
   % larger dots, centered dots, fewer frets
   % label below string
```

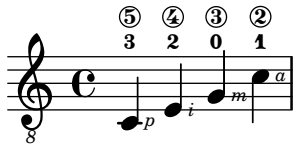
```
    d'1^\markup {
      \override #'(fret-diagram-details . (
                   (finger-code . below-string)
                   (dot-radius . 0.35)
                   (dot-position . 0.5)
                   (fret-count . 3))) {
        \fret-diagram-terse "x;x;o;2-1;3-2;2-3;"
      }
    }
  }
>>
```



Diteggiature, indicazioni di corda e diteggiature della mano destra

Questo esempio combina la diteggiatura per la mano sinistra, le indicazioni di stringa e la diteggiatura della mano destra.

```
#(define RH rightHandFinger)

\relative c {
  \clef "treble_8"
  <c-3\5\RH 1 >4
  <e-2\4\RH 2 >4
  <g-0\3\RH 3 >4
  <c-1\2\RH 4 >4
}
```



Flamenco notation

For flamenco guitar, some special notation is used.

- A *golpe* symbol indicates a slap on the guitar body with the nail of the ring finger.
- An arrow indicates (the direction of) strokes.
- Different letters for fingering are used ("p": thumb, "i": index finger, "m": middle finger, "a": ring finger and "x": little finger).
- Marking 3- and 4-finger *rasgueados*: stroke upwards with all fingers, ending with an up- and down using the index finger.
- *Abanicos* are strokes (in tuples) with thumb (down), little and index finger (both up). There's also an *abanico 2* where middle and ring finger are used instead of the little finger.
- *Alza pua* indicates fast playing with the thumb.

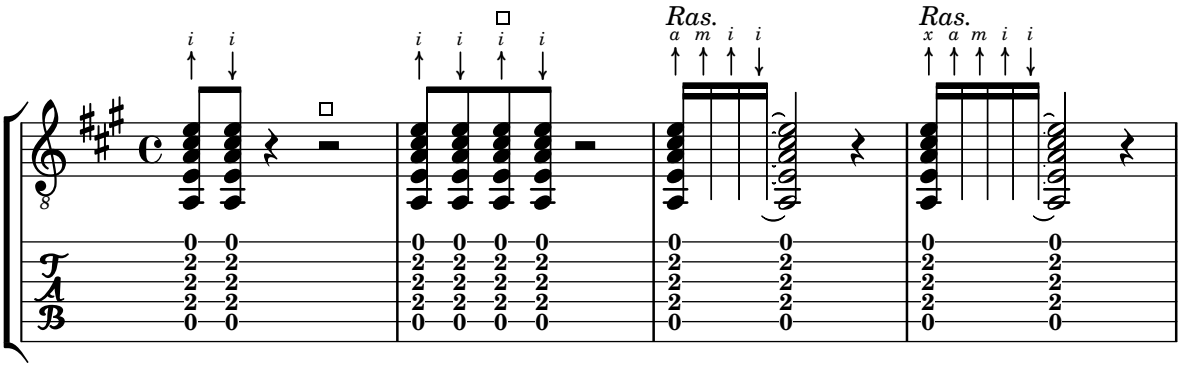
Most figures use arrows in combination with fingering; with abanicos and rasgueados, note heads are printed only for the first chord.

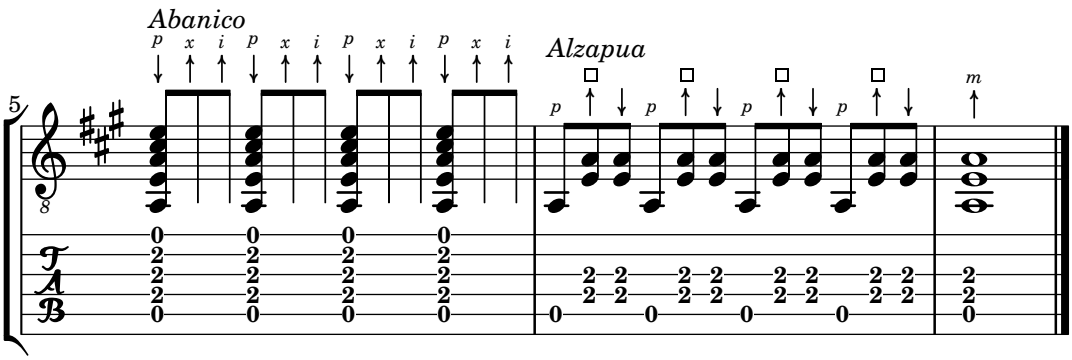
This snippet contains some header-like code that can be copied as `flamenco.ly` and included in source files.

```
%%%%%%%  Cut here ----- Start of `flamenco.ly`.

% Text indicators.
abanico = ^\markup \small { \italic Abanico }
rasgueado = ^\markup \small { \italic Ras. }
alzapua = ^\markup \small { \italic Alzapua }

% Finger stroke symbols.
strokeUp = \markup {
  \combine
    \override #'(thickness . 1.3) \draw-line #'(0 . 2)
    \raise #2 \arrow-head #Y #UP ##f }
strokeDown = \markup {
  \combine
    \arrow-head #Y #DOWN ##f
    \override #'(thickness . 1.3) \draw-line #'(0 . 2) }

% Golpe symbol.
golpe = \markup {
  \filled-box #'(0 . 1) #'(0 . 1) #0
  \hspace #-1.6
  \with-color #white
  \filled-box #'(0.15 . 0.85) #'(0.15 . 0.85) #0
}

% Strokes, fingers, and golpe command.
RHp = \rightHandFinger #1
RHi = \rightHandFinger #2
RHm = \rightHandFinger #3
RHa = \rightHandFinger #4
RHx = \rightHandFinger #5
RHu = \rightHandFinger \strokeUp
RHd = \rightHandFinger \strokeDown
RHg = \rightHandFinger \golpe

% Various shorthands.
tupletOff = {
  \once \omit TupletNumber
  \once \omit TupletBracket
}

tupletsOff = {
  \omit TupletNumber
  \override TupletBracket.bracket-visibility = #'if-no-beam
}

tupletsOn = {
```

```
  \override TupletBracket.bracket-visibility = #'default
  \undo \omit TupletNumber
}

headsOff = {
  \hide TabNoteHead
  \hide NoteHead
  \override NoteHead.no-ledgers = ##t
}

headsOn = {
  \override TabNoteHead.transparent = ##f
  \override NoteHead.transparent = ##f
  \override NoteHead.no-ledgers = ##f
}

%%%%%%%  Cut here ----- End of `flamenco.ly`.


part = \relative c' {
  \set strokeFingerOrientations = #'(up)
  \key a\major

  <a, e' a cis e\RHu\RHi>8
    <a e' a cis e\RHd\RHi>8
    r4
    r2^\markup\golpe |
  <a e' a cis e\RHu\RHi>8
    <a e' a cis e\RHd\RHi>8
    <a e' a cis e\RHu\RHi\RHg>8
    <a e' a cis e\RHd\RHi>8
    r2 |
  <a e' a cis e\RHu\RHa>16\rasgueado
    \headsOff
    <a e' a cis e\RHu\RHm>
    <a e' a cis e\RHu\RHi>
    <a e' a cis e\RHd\RHi>~
    \headsOn
    <a e' a cis e>2
    r4 |
  \tupletOff
    \tuplet 5/4 {
      <a e' a cis e\RHu\RHx>16\rasgueado
      \headsOff
      <a e' a cis e\RHu\RHa>
      <a e' a cis e\RHu\RHm>
      <a e' a cis e\RHu\RHi>
      <a e' a cis e\RHd\RHi>~
      \headsOn
    }
    <a e' a cis e>2
    r4 |
```

```
  <>\abanico
    \tupletsOff
    \repeat unfold 4 {
      \tuplet 3/2 {
        <a e' a cis e\RHd\RHp>8
        \headsOff
        <a e' a cis e\RHu\RHx>
        <a e' a cis e\RHu\RHi>
        \headsOn
      }
    }
    \tupletsOff |
  <>\alzapua
  \override Beam.positions = #'(2 . 2)
    \repeat unfold 4 {
      \tuplet 3/2 {
        a8\RHp
        <e' a\RHu\RHg>
        <e a\RHd>
      }
    }
    \tupletsOn |
  <a, e' a\RHu\RHm>1 \bar "|."
}

\score {
  \new StaffGroup <<
    \context Staff = "part" {
      \clef "G_8"
      \part
    }
    \context TabStaff {
      \part
    }
  >>
  \layout {
    ragged-right = ##t
  }
}
```





Fret diagrams explained and developed

This snippet shows many possibilities for obtaining and tweaking fret diagrams.

```
<<
  \chords {
    a1 a \bar "||" \break
    \repeat unfold 3 {
      c c c d d \bar "||" \break
    }
  }

  \new Voice {
    % Set global properties of fret diagram
    \override TextScript.size = 1.2
    \override TextScript.fret-diagram-details
                .finger-code = #'below-string
    \override TextScript.fret-diagram-details
                .dot-color = #'black

    % 1
    %
    % A chord for ukulele.
    a'1^\markup
      \override #'(fret-diagram-details
                   . ((string-count . 4)
                      (dot-color . white)
                      (finger-code . in-dot)))
      \fret-diagram "4-2-2;3-1-1;2-o;1-o;"

    % 2
    %
    % A chord for ukulele, with formatting defined in definition
    % string: 1.2 * size, 4 strings, 4 frets, fingerings below,
    % string dot radius .35 of fret spacing, dot position 0.55 of
    % fret spacing.
    a'1^\markup
      \override #'(fret-diagram-details
                   . ((dot-color . white)
                      (open-string . "o")))
      \fret-diagram
        "s:1.2;w:4;h:3;f:2;d:0.35;p:0.55;4-2-2;3-1-1;2-o;1-o;"
```

```
%%
%% These chords will be in normal orientation
%%


% 3
%
% C major for guitar, barred on third fret: verbose style,
% roman fret label, finger labels below string, straight barre.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . roman-lower)
                  (finger-code . below-string)
                  (barre-type . straight)))
  \fret-diagram-verbose #'((mute 6)
                           (place-fret 5 3 1)
                           (place-fret 4 5 2)
                           (place-fret 3 5 3)
                           (place-fret 2 5 4)
                           (place-fret 1 3 1)
                           (barre 5 1 3))

% 4
%
% C major for guitar, barred on third fret: double barre used
% to test barre function, verbose style.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . arabic)
                  (dot-label-font-mag . 0.9)
                  (finger-code . in-dot)
                  (fret-label-font-mag . 0.6)
                  (fret-label-vertical-offset . 0)
                  (label-dir . -1)
                  (mute-string . "M")
                  (xo-font-magnification . 0.4)
                  (xo-padding . 0.3)))
  \fret-diagram-verbose #'((mute 6)
                           (place-fret 5 3 1)
                           (place-fret 4 5 2)
                           (place-fret 3 5 3)
                           (place-fret 2 5 4)
                           (place-fret 1 3 1)
                           (barre 4 2 5)
                           (barre 5 1 3))
```

```
% 5
%
% C major for guitar, with capo on third fret: verbose style.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . roman-upper)
                  (dot-label-font-mag . 0.9)
                  (finger-code . none)
                  (fret-label-vertical-offset . 0.5)
                  (xo-font-magnification . 0.4)
                  (xo-padding . 0.3)))
  \fret-diagram-verbose #'((mute 6)
                           (capo 3)
                           (open 5)
                           (place-fret 4 5 1)
                           (place-fret 3 5 2)
                           (place-fret 2 5 3)
                           (open 1))

% 6
%
% Simple D chord.
d'1^\markup
  \override #'(fret-diagram-details
               . ((finger-code . below-string)
                  (dot-radius . 0.35)
                  (string-thickness-factor . 0.3)
                  (dot-position . 0.5)
                  (fret-count . 3)))
  \fret-diagram-terse "x;x;o;2-1;3-2;2-3;"

% 7
%
% Simple D chord, large top fret thickness.
d'1^\markup
  \override #'(fret-diagram-details
               . ((finger-code . below-string)
                  (dot-radius . 0.35)
                  (dot-position . 0.5)
                  (top-fret-thickness . 7)
                  (fret-count . 3)))
  \fret-diagram-terse "x;x;o;2-1;3-2;2-3;"


%%
%% These chords will be in landscape orientation
%%
\override TextScript.fret-diagram-details
            .orientation = #'landscape
```

```
% 8
%
% C major for guitar, barred on third fret: verbose style,
% roman fret label, finger labels below string, straight
% barre.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . roman-lower)
                  (finger-code . below-string)
                  (barre-type . straight)))
  \fret-diagram-verbose #'((mute 6)
                           (place-fret 5 3 1)
                           (place-fret 4 5 2)
                           (place-fret 3 5 3)
                           (place-fret 2 5 4)
                           (place-fret 1 3 1)
                           (barre 5 1 3))

% 9
%
% C major for guitar, barred on third fret: Double barre
% used to test barre function, verbose style.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . arabic)
                  (dot-label-font-mag . 0.9)
                  (finger-code . in-dot)
                  (fret-label-font-mag . 0.6)
                  (fret-label-vertical-offset . 0)
                  (label-dir . -1)
                  (mute-string . "M")
                  (xo-font-magnification . 0.4)
                  (xo-padding . 0.3)))
  \fret-diagram-verbose #'((mute 6)
                           (place-fret 5 3 1)
                           (place-fret 4 5 2)
                           (place-fret 3 5 3)
                           (place-fret 2 5 4)
                           (place-fret 1 3 1)
                           (barre 4 2 5)
                           (barre 5 1 3))

% 10
%
% C major for guitar, with capo on third fret: verbose style.
c'1^\markup
  % 110% of default size
```

```
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . roman-upper)
                  (dot-label-font-mag . 0.9)
                  (finger-code . none)
                  (fret-label-vertical-offset . 0.5)
                  (xo-font-magnification . 0.4)
                  (xo-padding . 0.3)))
  \fret-diagram-verbose #'((mute 6)
                           (capo 3)
                           (open 5)
                           (place-fret 4 5 1)
                           (place-fret 3 5 2)
                           (place-fret 2 5 3)
                           (open 1))

% 11
%
% Simple D chord.
d'1^\markup
  \override #'(fret-diagram-details
               . ((finger-code . below-string)
                  (dot-radius . 0.35)
                  (dot-position . 0.5)
                  (fret-count . 3)))
  \fret-diagram-terse "x;x;o;2-1;3-2;2-3;"

% 12
%
% Simple D chord, large top fret thickness.
d'1^\markup
  \override #'(fret-diagram-details
               . ((finger-code . below-string)
                  (dot-radius . 0.35)
                  (dot-position . 0.5)
                  (top-fret-thickness . 7)
                  (fret-count . 3)))
  \fret-diagram-terse "x;x;o;2-1;3-2;2-3;"


%%
%% These chords will be in opposing-landscape orientation.
%%
\override TextScript.fret-diagram-details
            .orientation = #'opposing-landscape


% 13
%
% C major for guitar, barred on third fret: verbose style,
% roman fret label, finger labels below string, straight
% barre.
```

```
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . roman-lower)
                  (finger-code . below-string)
                  (barre-type . straight)))
  \fret-diagram-verbose #'((mute 6)
                           (place-fret 5 3 1)
                           (place-fret 4 5 2)
                           (place-fret 3 5 3)
                           (place-fret 2 5 4)
                           (place-fret 1 3 1)
                           (barre 5 1 3))

% 14
%
% C major for guitar, barred on third fret: double barre
% used to test barre function, verbose style.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . arabic)
                  (dot-label-font-mag . 0.9)
                  (finger-code . in-dot)
                  (fret-label-font-mag . 0.6)
                  (fret-label-vertical-offset . 0)
                  (label-dir . -1)
                  (mute-string . "M")
                  (xo-font-magnification . 0.4)
                  (xo-padding . 0.3)))
  \fret-diagram-verbose #'((mute 6)
                           (place-fret 5 3 1)
                           (place-fret 4 5 2)
                           (place-fret 3 5 3)
                           (place-fret 2 5 4)
                           (place-fret 1 3 1)
                           (barre 4 2 5)
                           (barre 5 1 3))

% 15
%
% C major for guitar, with capo on third fret: verbose style.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . roman-upper)
                  (dot-label-font-mag . 0.9)
                  (finger-code . none)
                  (fret-label-vertical-offset . 0.5)
```

```
                    (xo-font-magnification . 0.4)
                    (xo-padding . 0.3)))
      \fret-diagram-verbose #'((mute 6)
                               (capo 3)
                               (open 5)
                               (place-fret 4 5 1)
                               (place-fret 3 5 2)
                               (place-fret 2 5 3)
                               (open 1))

    % 16
    %
    % Simple D chord.
    d'1^\markup
      \override #'(fret-diagram-details
                  . ((finger-code . below-string)
                     (dot-radius . 0.35)
                     (dot-position . 0.5)
                     (fret-count . 3)))
      \fret-diagram-terse "x;x;o;2-1;3-2;2-3;"

    % 17
    %
    % Simple D chord, large top fret thickness.
    d'1^\markup
      \override #'(fret-diagram-details
                  . ((finger-code . below-string)
                     (dot-radius . 0.35)
                     (dot-position . 0.5)
                     (top-fret-thickness . 7)
                     (fret-count . 3)))
      \fret-diagram-terse "x;x;o;2-1;3-2;2-3;"
  }
>>


\paper {
  ragged-right = ##t
  system-system-spacing.basic-distance = 20
}

\layout {
  \context {
    \Score
    \override SpacingSpanner.spacing-increment = 3
  }
}
```

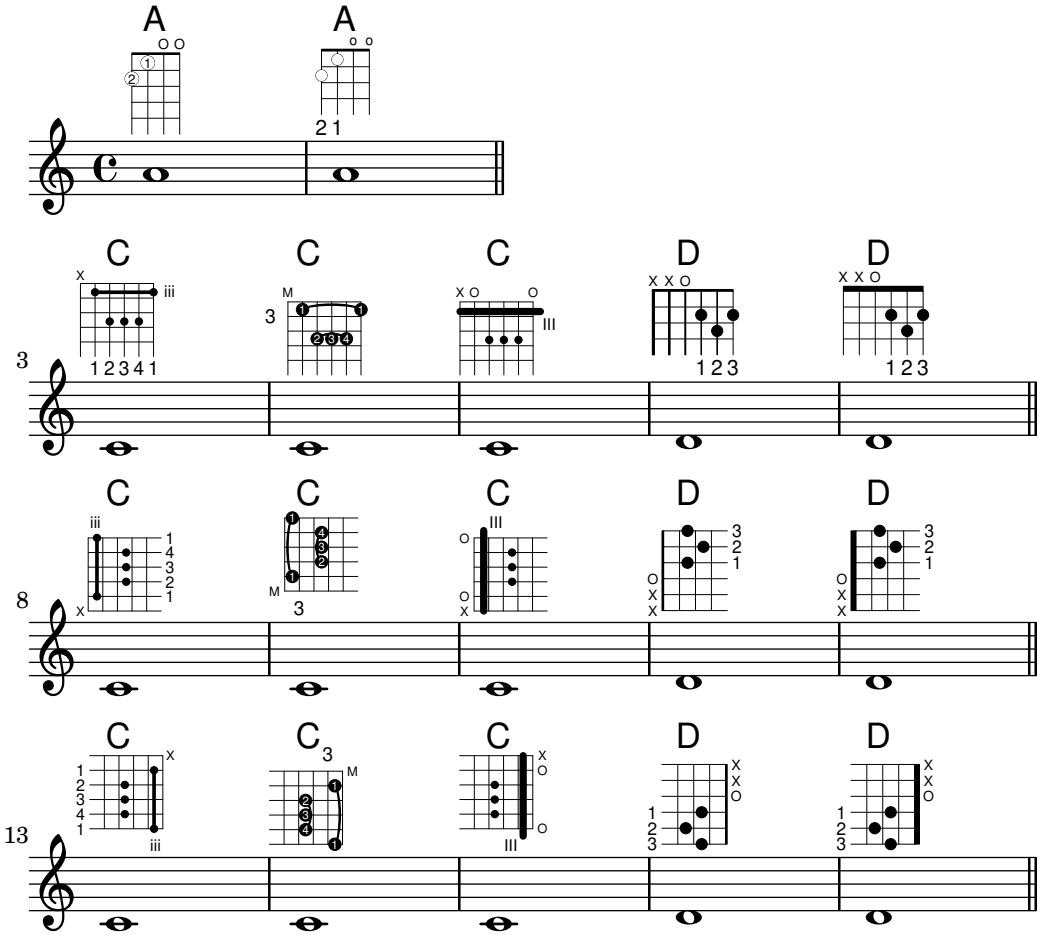


Tabelle alternative per i diagrammi dei tasti

Si possono creare tabelle alternative per i diagrammi dei tasti. Queste possono essere usate per avere diagrammi alternativi per uno stesso accordo.

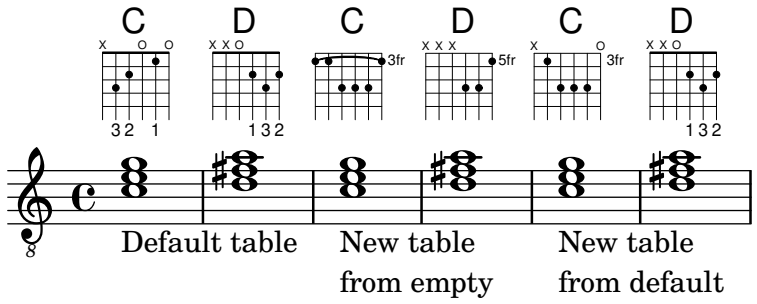
Per poter usare una tabella alternativa, deve prima essere creata. Quindi si aggiungono i diagrammi alla tabella.

La tabella può essere vuota oppure ricopiata da una tabella esistente.

La tabella da usare nel mostrare i diagrammi predefiniti viene selezionata dalla proprietà `\predefinedDiagramTable`.

```
\include "predefined-guitar-fretboards.ly"

% Make a blank new fretboard table.
#(define custom-fretboard-table-one
   (make-fretboard-table))

% Make a new fretboard table as a copy of `default-fret-table`.
#(define custom-fretboard-table-two
   (make-fretboard-table default-fret-table))

% Add a chord to `custom-fretboard-table-one`.
\storePredefinedDiagram #custom-fretboard-table-one
                        \chordmode {c}
                        #guitar-tuning
                        "3-(;3;5;5;5;3-);"
```

```
% Add a chord to `custom-fretboard-table-two`.
\storePredefinedDiagram #custom-fretboard-table-two
                        \chordmode {c}
                        #guitar-tuning
                        "x;3;5;5;5;o;"

<<
  \chords {
    c1 | d1 |
    c1 | d1 |
    c1 | d1 |
  }
  \new FretBoards {
    \chordmode {
      \set predefinedDiagramTable = #default-fret-table
      c1 | d1 |
      \set predefinedDiagramTable = #custom-fretboard-table-one
      c1 | d1 |
      \set predefinedDiagramTable = #custom-fretboard-table-two
      c1 | d1 |
    }
  }
  \new Staff {
    \clef "treble_8"
    <<
      \chordmode {
        c1 | d1 |
        c1 | d1 |
        c1 | d1 |
      }
      {
        s1_\markup "Default table" | s1 |
        s1_\markup \column { "New table" "from empty" } | s1 |
        s1_\markup \column { "New table" "from default" } | s1 |
      }
    >>
  }
>>
```

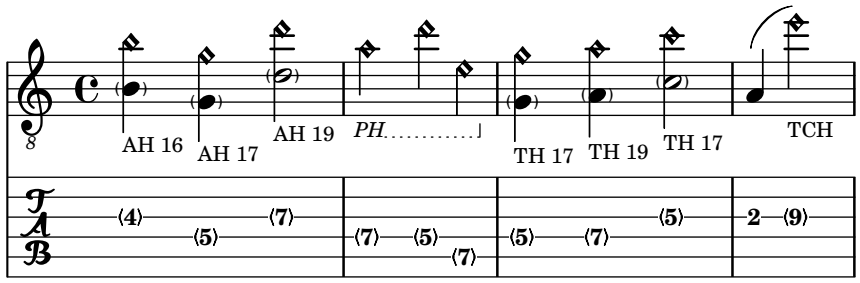


Armonici su corde premute in intavolatura

Questo frammento mostra come scrivere su intavolatura armonici su corde premute.

```
pinchedHarmonics = {
  \textSpannerDown
  \override TextSpanner.bound-details.left.text =
    \markup {\halign #-0.5 \teeny "PH" }
  \override TextSpanner.style = #'dashed-line
  \override TextSpanner.dash-period = 0.6
  \override TextSpanner.bound-details.right.attach-dir = 1
  \override TextSpanner.bound-details.right.text =
    \markup { \draw-line #'(0 . 1) }
  \override TextSpanner.bound-details.right.padding = -0.5
}

harmonics = {
  % artificial harmonics (AH)
  \textLengthOn
  <\parenthesize b b'\harmonic>4_\markup { \teeny "AH 16" }
  <\parenthesize g g'\harmonic>4_\markup { \teeny "AH 17" }
  <\parenthesize d' d''\harmonic>2_\markup { \teeny "AH 19" }

  % pinched harmonics (PH)
  \pinchedHarmonics
  <a'\harmonic>2\startTextSpan
  <d''\harmonic>4
  <e'\harmonic>4\stopTextSpan

  % tapped harmonics (TH)
  <\parenthesize g\4 g'\harmonic>4_\markup { \teeny "TH 17" }
  <\parenthesize a\4 a'\harmonic>4_\markup { \teeny "TH 19" }
  <\parenthesize c'\3 c''\harmonic>2_\markup { \teeny "TH 17" }

  % touch harmonics (TCH)
  a4( <e''\harmonic>2. )_\markup { \teeny "TCH" }
}

frettedStrings = {
  % artificial harmonics (AH)
  \harmonicByFret 4 g4\3
  \harmonicByFret 5 d4\4
  \harmonicByFret 7 g2\3

  % pinched harmonics (PH)
  \harmonicByFret 7 d2\4
  \harmonicByFret 5 d4\4
  \harmonicByFret 7 a4\5

  % tapped harmonics (TH)
  \harmonicByFret 5 d4\4
  \harmonicByFret 7 d4\4
  \harmonicByFret 5 g2\3

  % touch harmonics (TCH)
  a4 \harmonicByFret 9 g2.\3
```

```
}

\score {
  <<
    \new Staff
    \with { \omit StringNumber } {
      \new Voice {
        \clef "treble_8"
        \harmonics
      }
    }
    \new TabStaff {
      \new TabVoice {
        \frettedStrings
      }
    }
  >>
}
```

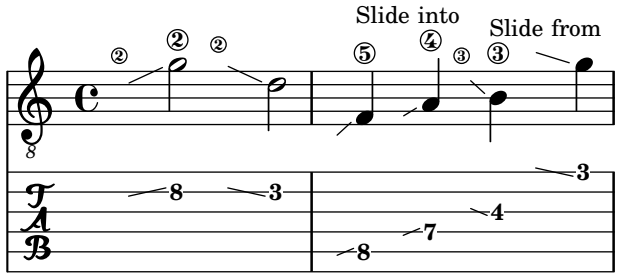


Guitar slides

Unlike glissandos, slides may go from an imprecise point of the fretboard to a specific fret. A good way to do this is to add a hidden grace note before the note which is actually played, as demonstrated in the following example.

```
% Hide fret number: useful to draw slide into/from a casual point of
% the fretboard.

hideFretNumber = {
  \once \hide TabNoteHead
  \once \hide NoteHead
  \once \omit Stem
  \once \omit Flag
  \once \override NoteHead.no-ledgers = ##t
  \once \override Glissando.bound-details.left.padding = #0.3
}

music= \relative c' {
  \grace { \hideFretNumber d8\2 \glissando s2 } g2\2
  \grace { \hideFretNumber g8\2 \glissando s2 } d2 |

  \grace { \hideFretNumber c,8 \glissando s }
    f4\5^\markup \tiny { Slide into }
  \grace { \hideFretNumber f8 \glissando s } a4\4
  \grace { \hideFretNumber e'8\3 \glissando s }
```

```
    b4\3^\markup \tiny { Slide from }
  \grace { \hideFretNumber b'8 \glissando s2 } g4 |
}

\score {
  <<
    \new Staff {
      \clef "G_8"
      \music
    }
    \new TabStaff {
      \music
    }
  >>
}
```

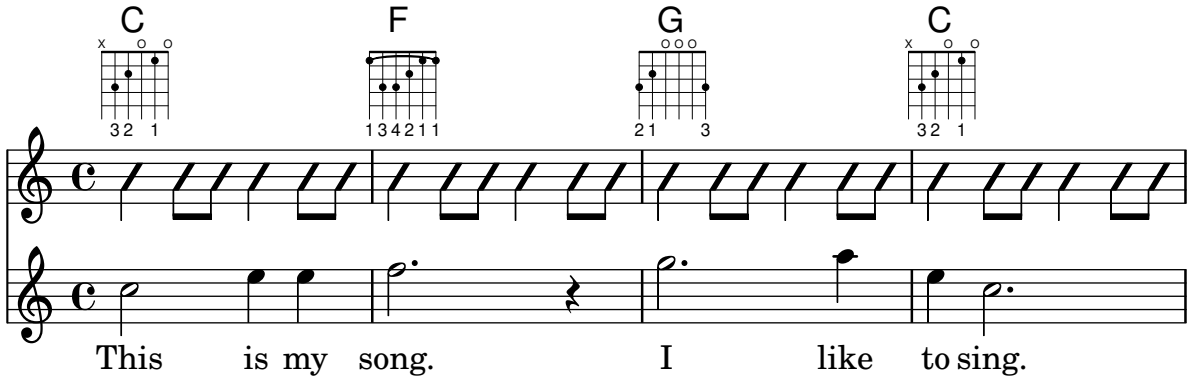


Ritmi di accompagnamento per chitarra

Per la musica per chitarra, è possibile mostrare i ritmi di accompagnamento, insieme alle note della melodia e ai nomi e ai diagrammi degli accordi.

```
\include "predefined-guitar-fretboards.ly"

<<
  \new ChordNames \chordmode {
    c1 | f | g | c
  }
  \new FretBoards \chordmode {
    c1 | f | g | c
  }
  \new Voice \with {
    \consists "Pitch_squash_engraver"
  } \relative c'' {
    \improvisationOn
    c4 c8 c c4 c8 c
    f4 f8 f f4 f8 f
    g4 g8 g g4 g8 g
    c4 c8 c c4 c8 c
  }
  \new Voice = "melody" \relative c'' {
    c2 e4 e4
    f2. r4
    g2. a4
    e4 c2.
  }
```

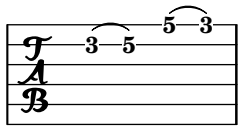
```
  \new Lyrics \lyricsto "melody" {
    This is my song.
    I like to sing.
  }
>>
```



Martellato e strappato

Il martellato (hammer on) e lo strappato (pull off) si possono ottenere con le legature di portamento.

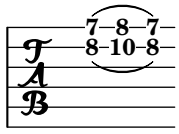
```
\new TabStaff {
  \relative c' {
    d4( e\2)
    a( g)
  }
}
```



Martellato e strappato usando accordi

Quando il martellato o lo strappato si applicano a delle note in un accordo, viene disegnato un solo arco. Ma è possibile avere un "doppio arco" impostando la proprietà `doubleSlurs` su `#t`.

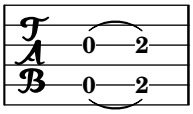
```
\new TabStaff {
  \relative c' {
    % chord hammer-on and pull-off
    \set doubleSlurs = ##t
    <g' b>8( <a c> <g b>)
  }
}
```



Martellato e strappato usando le voci

L'arco del martellato o dello strappato è rivolto in alto nella prima e terza voce, mentre è rivolto in basso nella seconda e quarta voce.

```
\new TabStaff {
  \relative c' {
    << { \voiceOne g2( a) }
    \\ { \voiceTwo a,( b) }
    >> \oneVoice
  }
}
```



How to change fret diagram position

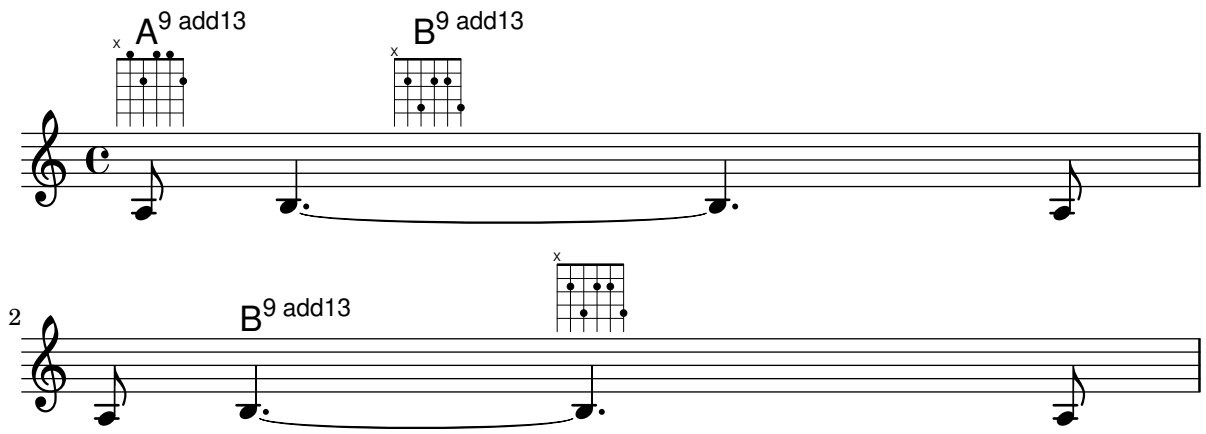
If you want to move the position of a fret diagram, for example, to avoid collision, or to place it between two notes, you have various possibilities.

1) Modify the value of the `padding` or `extra-offset` property (as shown in the first line).

2) You can add an invisible voice and attach the fret diagrams to the invisible notes in that voice (as shown in the second line).

If you need to move the fret according with a rythmic position inside the bar (in the example, the third beat of the measure) the second example is better, because the fret is aligned with the third beat itself.

```
harmonies = \chordmode
{
  a8:13
  \once \override ChordNames.ChordName.extra-offset = #'(10 . 0)
  b8:13 s4. |
  s2 b2:13
}

\score {
  <<
    \new ChordNames \harmonies
    \new Staff {
      % Method 1.
      a8^\markup \fret-diagram "6-x;5-0;4-2;3-0;2-0;1-2;"
      \once \override TextScript.extra-offset = #'(10 . 0)
      b4.~^\markup \fret-diagram "6-x;5-2;4-4;3-2;2-2;1-4;"
        b4. a8 | \break

      % Method 2.
      <<
        { a8 b4.~ b4. a8 }
        { s2 s2^\markup \fret-diagram  "6-x;5-2;4-4;3-2;2-2;1-4;" }
      >> |
    }
  >>
}
```



Modello per combo jazz

Ecco un modello piuttosto complesso, per un gruppo jazz. Si noti che tutti gli strumenti sono in `\key c \major`. Si tratta della tonalità reale; sarà trasposta automaticamente includendo la musica all'interno di una sezione `\transpose`.

```
\header {
  title = "Song"
  subtitle = "(tune)"
  composer = "Me"
  meter = "moderato"
  piece = "Swing"
  tagline = \markup \column {
              "LilyPond example file by Amelie Zapf,"
              "Berlin 07/07/2003" }
}

% To make the example display properly in the documentation.
\paper {
  paper-width = 130\mm
  paper-height = 205\mm
}

% #(set-global-staff-size 16)

\include "english.ly"


%%%%%%%%%%%% Some macros %%%%%%%%%%%%%%%%%%

sl = { \override NoteHead.style = #'slash
       \hide Stem }
nsl = { \revert NoteHead.style
        \undo \hide Stem }
crOn = \override NoteHead.style = #'cross
crOff = \revert NoteHead.style

% Insert chord name style stuff here.

jazzChords = { }
```

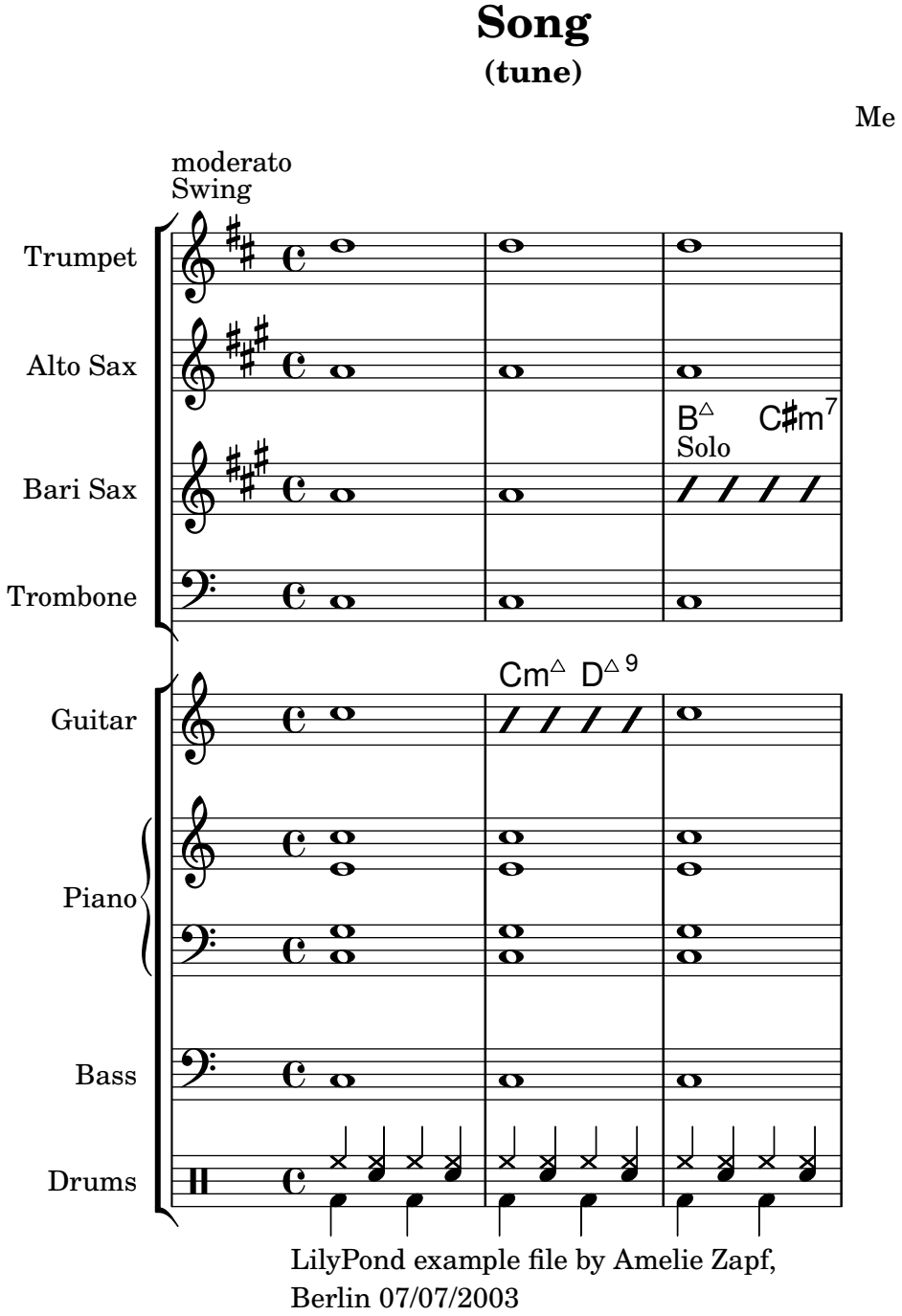
```
%%%%%%%%%%%% Keys'n'thangs %%%%%%%%%%%%%%%%

global = { \time 4/4 }

Key = { \key c \major }

% ############ Horns ############

% ------ Trumpet ------
trpt = \transpose c d \relative c'' {
  \Key
  c1 | c | c |
}
trpHarmony = \transpose c' d {
  \jazzChords
}
trumpet = {
  \global
  \clef treble
  \trpt
}

% ------ Alto Saxophone ------
alto = \transpose c a \relative c' {
  \Key
  c1 | c | c |
}
altoHarmony = \transpose c' a {
  \jazzChords
}
altoSax = {
  \global
  \clef treble
  \alto
}

% ------ Baritone Saxophone ------
bari = \transpose c a' \relative c {
  \Key
  c1 | c1 |
  \sl d4^"Solo" d d d \nsl |
}
bariHarmony = \transpose c' a \chordmode {
  \jazzChords
  s1 | s |
  d2:maj e:m7 |
}
bariSax = {
  \global
  \clef treble
```

```
  \bari
}

% ------ Trombone ------
tbone = \relative c {
  \Key
  c1 | c | c |
}
tboneHarmony = \chordmode {
  \jazzChords
}
trombone = {
  \global
  \clef bass
  \tbone
}

% ############ Rhythm Section #############

% ------ Guitar ------
gtr = \relative c'' {
  \Key
  c1 |
  \sl b4 b b b \nsl |
  c1 |
}
gtrHarmony = \chordmode {
  \jazzChords
  s1 | c2:min7+ d2:maj9 | s1 |
}
guitar = {
  \global
  \clef treble
  \gtr
}

%% ------ Piano ------
rhUpper = \relative c'' {
  \voiceOne
  \Key
  c1 | c | c |
}
rhLower = \relative c' {
  \voiceTwo
  \Key
  e1 | e | e |
}

lhUpper = \relative c' {
  \voiceOne
  \Key
  g1 | g | g |
```

```
}
lhLower = \relative c {
  \voiceTwo
  \Key
  c1 | c | c |
}

PianoRH = {
  \clef treble
  \global
  <<
    \new Voice = "one" \rhUpper
    \new Voice = "two" \rhLower
  >>
}
PianoLH = {
  \clef bass
  \global
  <<
    \new Voice = "one" \lhUpper
    \new Voice = "two" \lhLower
  >>
}

piano = <<
  \new Staff = "upper" \PianoRH
  \new Staff = "lower" \PianoLH
>>


% ------ Bass Guitar ------
Bass = \relative c {
  \Key
  c1 | c | c |
}
bass = {
  \global
  \clef bass
  \Bass
}

% ------ Drums ------
up = \drummode {
  \voiceOne
  hh4 <hh sn> hh <hh sn> |
  hh4 <hh sn> hh <hh sn> |
  hh4 <hh sn> hh <hh sn> |
}
down = \drummode {
  \voiceTwo
  bd4 s bd s |
  bd4 s bd s |
```

```
  bd4 s bd s |
}

drumContents = {
  \global
  <<
    \new DrumVoice \up
    \new DrumVoice \down
  >>
}

%%%%%%%% It All Goes Together Here %%%%%%%%%%%%%%%%%%%%

\book { % For the LilyPond documentation.
  \score {
    <<
      \new StaffGroup = "horns" <<
        \new Staff = "trumpet" \with { instrumentName = "Trumpet" }
          \trumpet
        \new Staff = "altosax" \with { instrumentName = "Alto Sax" }
          \altoSax
        \new ChordNames = "barichords" \with { instrumentName = "Bari Sax" }
          \bariHarmony
        \new Staff = "barisax" \with { instrumentName = "Bari Sax" }
          \bariSax
        \new Staff = "trombone" \with { instrumentName = "Trombone" }
          \trombone
      >>

      \new StaffGroup = "rhythm" <<
        \new ChordNames = "chords" \with { instrumentName = "Guitar" }
          \gtrHarmony
        \new Staff = "guitar" \with { instrumentName = "Guitar" }
          \guitar
        \new PianoStaff = "piano" \with {
          instrumentName = "Piano"
          midiInstrument = "acoustic grand"
        } \piano
        \new Staff = "bass" \with { instrumentName = "Bass" }
          \bass
        \new DrumStaff \with { instrumentName = "Drums" }
          \drumContents
      >>
    >>

    \layout {
      \context {
        \Staff
        \RemoveEmptyStaves
      }
      \context {
        \Score
```

```
        \override BarNumber.padding = 3
        \override RehearsalMark.padding = 2
        skipBars = ##t
      }
    }
    \midi { }
  }
}
```

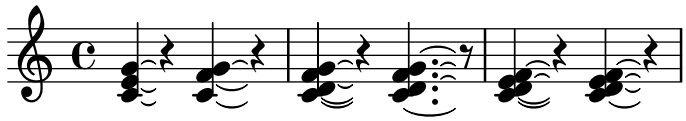


Laissez vibrer ties

Laissez vibrer ties have a fixed size. Their positioning can be tuned using the `tie-configuration` property.

See also snippet “Longer laissez vibrer ties”.

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

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

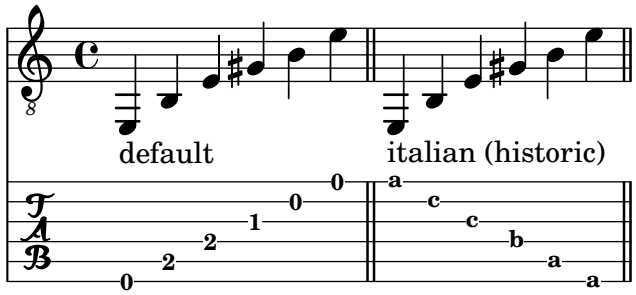


Let TabStaff print the topmost string at bottom

In tablatures, the first string is usually printed topmost. If you want to have it at the bottom, set the `stringOneTopmost` context property to `#f`. For a context-wide setting this could be done in the `\layout` block as well.

```
%\layout {
%  \context {
%    \Score
%    stringOneTopmost = ##f
%  }
%  \context {
%    \TabStaff
%    tablatureFormat = #fret-letter-tablature-format
%  }
%}

m = {
  \cadenzaOn
  e, b, e gis! b e'
  \bar "||"
}

<<
  \new Staff {
    \clef "G_8"
    <>_"default" \m
    <>_"italian (historic)"\m
  }
  \new TabStaff
  {
    \m
    \set Score.stringOneTopmost = ##f
    \set TabStaff.tablatureFormat = #fret-letter-tablature-format
    \m
```

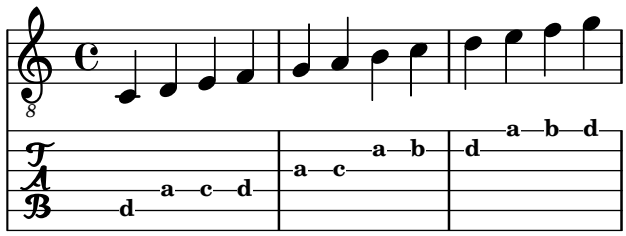
```
  }
>>
```



Letter tablature formatting

Tablature can be formatted using letters instead of numbers.

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

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



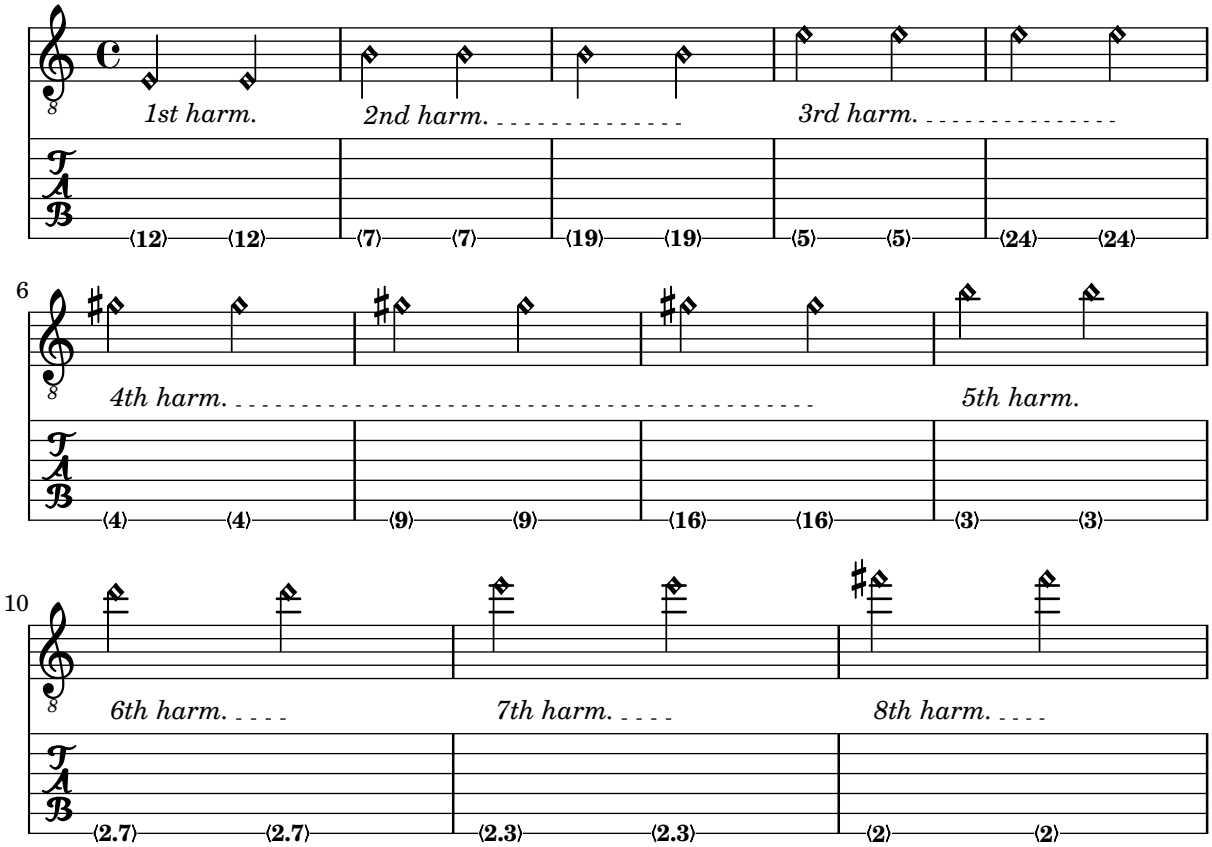
Armonici su corde a vuoto in intavolatura

Questo frammento mostra come scrivere armonici su corde a vuoto.

```
openStringHarmonics = {
  \textSpannerDown
  \override TextSpanner.staff-padding = 3
  \override TextSpanner.dash-fraction = 0.3
  \override TextSpanner.dash-period = 1

  % first harmonic
  \override TextSpanner.bound-details.left.text =
    \markup\small "1st harm. "
```

```
\harmonicByFret 12 e,2\6\startTextSpan
\harmonicByRatio #1/2 e,\6\stopTextSpan

% second harmonic
\override TextSpanner.bound-details.left.text =
  \markup\small "2nd harm. "
\harmonicByFret 7 e,\6\startTextSpan
\harmonicByRatio #1/3 e,\6
\harmonicByFret 19 e,\6
\harmonicByRatio #2/3 e,\6\stopTextSpan
%\harmonicByFret 19 < e,\6 a,\5 d\4 >
%\harmonicByRatio #2/3 < e,\6 a,\5 d\4 >

% third harmonic
\override TextSpanner.bound-details.left.text =
  \markup\small "3rd harm. "
\harmonicByFret 5 e,\6\startTextSpan
\harmonicByRatio #1/4 e,\6
\harmonicByFret 24 e,\6
\harmonicByRatio #3/4 e,\6\stopTextSpan
\break

% fourth harmonic
\override TextSpanner.bound-details.left.text =
  \markup\small "4th harm. "
\harmonicByFret 4 e,\6\startTextSpan
\harmonicByRatio #1/5 e,\6
\harmonicByFret 9 e,\6
\harmonicByRatio #2/5 e,\6
\harmonicByFret 16 e,\6
\harmonicByRatio #3/5 e,\6\stopTextSpan

% fifth harmonic
\override TextSpanner.bound-details.left.text =
  \markup\small "5th harm. "
\harmonicByFret 3 e,\6\startTextSpan
\harmonicByRatio #1/6 e,\6\stopTextSpan
\break

% sixth harmonic
\override TextSpanner.bound-details.left.text =
  \markup\small "6th harm. "
\harmonicByFret 2.7 e,\6\startTextSpan
\harmonicByRatio #1/7 e,\6\stopTextSpan

% seventh harmonic
\override TextSpanner.bound-details.left.text =
  \markup\small "7th harm. "
\harmonicByFret 2.3 e,\6\startTextSpan
\harmonicByRatio #1/8 e,\6\stopTextSpan

% eighth harmonic
```

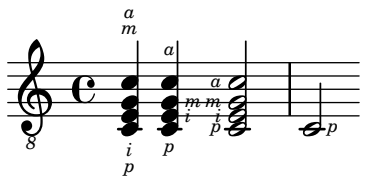
```
  \override TextSpanner.bound-details.left.text =
    \markup\small "8th harm. "
  \harmonicByFret 2 e,\6\startTextSpan
  \harmonicByRatio #1/9 e,\6\stopTextSpan
}

\score {
  <<
    \new Staff \with { \omit StringNumber } {
      \new Voice {
        \clef "treble_8"
        \openStringHarmonics
      }
    }
    \new TabStaff {
      \new TabVoice {
        \openStringHarmonics
      }
    }
  >>
}
```



Posizionamento delle diteggiature della mano destra

È possibile avere un maggior controllo sul posizionamento delle diteggiature della mano destra impostando una specifica proprietà, come illustrato nell'esempio seguente.

```
#(define RH rightHandFinger)

\relative c {
  \clef "treble_8"

  \set strokeFingerOrientations = #'(up down)
  <c\RH 1 e\RH 2 g\RH 3 c\RH 4 >4

  \set strokeFingerOrientations = #'(up right down)
  <c\RH 1 e\RH 2 g\RH 3 c\RH 4 >4

  \set strokeFingerOrientations = #'(left)
  <c\RH 1 e\RH 2 g\RH 3 c\RH 4 >2

  \set strokeFingerOrientations = #'(right)
  c\RH 1
}
```

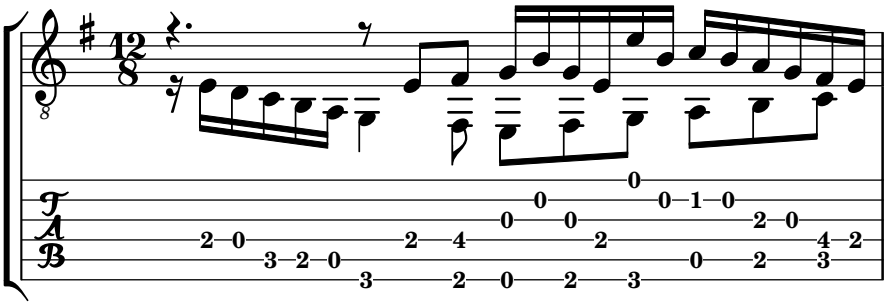


Polifonia in intavolatura

La polifonia in TabStaff funziona proprio come nel rigo normale.

```
upper = \relative c' {
  \time 12/8
  \key e \minor
  \voiceOne
  r4. r8 e, fis g16 b g e e' b c b a g fis e
}

lower = \relative c {
  \key e \minor
  \voiceTwo
  r16 e d c b a g4 fis8 e fis g a b c
}

\score {
  \new StaffGroup = "tab with traditional" <<
    \new Staff = "guitar traditional" <<
      \clef "treble_8"
      \new Voice = "upper" \upper
      \new Voice = "lower" \lower
    >>

    \new TabStaff = "guitar tab" <<
      \new TabVoice = "upper" \upper
      \new TabVoice = "lower" \lower
    >>
```

```
  >>
}
```



Setting up predefined fretboards for other instruments

Predefined fret diagrams can be added for new instruments in addition to the standard diagrams used for guitar. This file shows how this is done by defining a new string tuning and a few predefined fretboards for the Venezuelan *cuatro*.

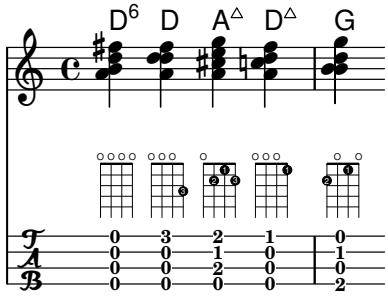
This file also shows how fingerings can be included in the chords used as reference points for the chord lookup, and displayed in the fret diagram and the `TabStaff`, but not the music.

These fretboards are not transposable because they contain string information. This is planned to be corrected in the future.

```
% Add fretboards for the cuatro.
%
%   Note: This section could be put into a separate file
%         `predefined-cuatro-fretboards.ly`
%         and be \included into each of your compositions.

cuatroTuning = #`(,(ly:make-pitch 0 6 0)
                  ,(ly:make-pitch 1 3 SHARP)
                  ,(ly:make-pitch 1 1 0)
                  ,(ly:make-pitch 0 5 0))

dSix = { <a\4 b\1 d\3 fis\2> }
dMajor = { <a\4 d\1 d\3 fis \2> }
aMajSeven = { <a\4 cis\1 e\3 g\2> }
dMajSeven = { <a\4 c\1 d\3 fis\2> }
gMajor = { <b\4 b\1 d\3 g\2> }

\storePredefinedDiagram #default-fret-table \dSix
                        #cuatroTuning
                        "o;o;o;o;"
\storePredefinedDiagram #default-fret-table \dMajor
                        #cuatroTuning
                        "o;o;o;3-3;"
\storePredefinedDiagram #default-fret-table \aMajSeven
                        #cuatroTuning
                        "o;2-2;1-1;2-3;"
\storePredefinedDiagram #default-fret-table \dMajSeven
                        #cuatroTuning
                        "o;o;o;1-1;"
\storePredefinedDiagram #default-fret-table \gMajor
```

```
                        #cuatroTuning
                        "2-2;o;1-1;o;"

% End of potential include file `predefined-cuatro-fretboards.ly`.


#(set-global-staff-size 16)

primerosNames = \chordmode {
  d:6 d a:maj7 d:maj7
  g
}
primeros = {
  \dSix \dMajor \aMajSeven \dMajSeven
  \gMajor
}

\score {
  <<
    \new ChordNames {
      \set chordChanges = ##t
      \primerosNames
    }

    \new Staff {
      \new Voice \with {
        \remove "New_fingering_engraver"
      }
      \relative c'' {
        \primeros
      }
    }

    \new FretBoards {
      \set Staff.stringTunings = #cuatroTuning
%      \override FretBoard
%        #'(fret-diagram-details string-count) = 4
      \override FretBoard.fret-diagram-details.finger-code = #'in-dot
      \primeros
    }

    \new TabStaff \relative c'' {
      \set TabStaff.stringTunings = #cuatroTuning
      \primeros
    }

  >>

  \layout {
    \context {
      \Score
      \override SpacingSpanner.base-shortest-duration =
```

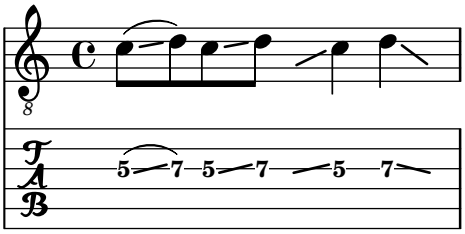
```
        \musicLength 16
    }
  }
  \midi { }
}
```



Slides in tablature

Slides can be typeset in both `Staff` and `TabStaff` contexts.

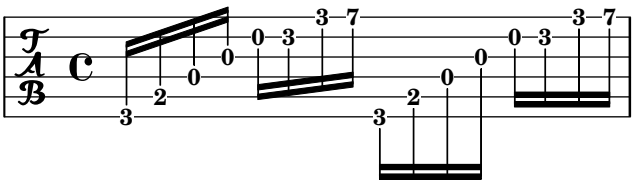
```
slides = {
  c'8\3(\glissando d'8\3)
  c'8\3\glissando d'8\3
  \hideNotes
  \grace { g16\glissando }
  \unHideNotes
  c'4\3
  \afterGrace d'4\3\glissando {
  \stemDown \hideNotes
  g16 }
  \unHideNotes
}

\score {
  <<
    \new Staff { \clef "treble_8" \slides }
    \new TabStaff { \slides }
  >>

  \layout {
    \context {
      \Score
      \override Glissando.minimum-length = 4
      \override Glissando.springs-and-rods =
                  #ly:spanner::set-spacing-rods
      \override Glissando.thickness = 2
      \omit StringNumber
      % or:
      %\override StringNumber.stencil = ##f
    }
  }
}
```



Comportamento di gambi e travature in intavolatura

La direzione dei gambi nell'intavolatura è regolata nello stesso modo della notazione tradizionale. Le travature possono essere rese orizzontali, come illustrato in questo esempio.

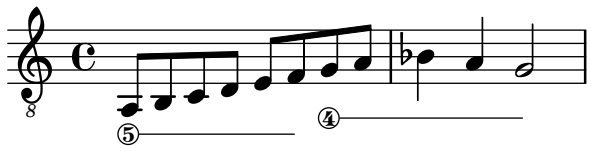
```
\new TabStaff {
  \relative c {
    \tabFullNotation
    g16 b d g b d g b
    \stemDown
    \override Beam.concaveness = 10000
    g,,16 b d g b d g b
  }
}
```



String number extender lines

Make an extender line for string number indications, showing that a series of notes is supposed to be played all on the same string.

```
stringNumberSpanner =
  #(define-music-function (StringNumber) (string?)
    #{
      \override TextSpanner.style = #'solid
      \override TextSpanner.font-size = #-5
      \override TextSpanner.bound-details.left.stencil-align-dir-y = #CENTER
      \override TextSpanner.bound-details.left.text =
        \markup { \circle \number $StringNumber }
    #})

\relative c {
  \clef "treble_8"
  \textSpannerDown
  \stringNumberSpanner "5" a8\startTextSpan b c d
    e f\stopTextSpan \stringNumberSpanner "4" g\startTextSpan a |
  bes4 a g2\stopTextSpan
}
```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14 Unfretted string instruments

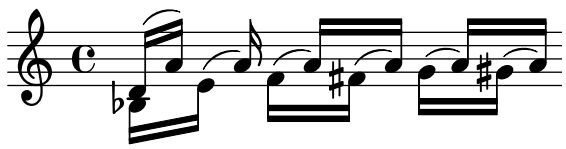
See also Sezione “Unfretted string instruments” in *Guida alla Notazione*.

Creating slurs across voices

In some situations it is necessary to create slurs between notes from different voices. The solution is to add invisible notes to one of the voices, using `\hideNotes`.

This example is measure 235 of the Ciaconna from Bach’s second partita for solo violin, BWV 1004.

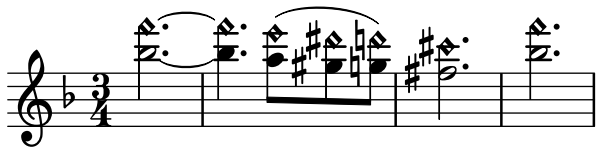
```
\relative c' {
  <<
    {
      d16( a') s a s a[ s a] s a[ s a]
    }
    \\
    {
      \slurUp
      bes,16[ s e](
      \hideNotes a)
      \unHideNotes f[(
      \hideNotes a)
      \unHideNotes fis](
      \hideNotes a)
      \unHideNotes g[(
      \hideNotes a)
      \unHideNotes gis](
  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



Dotted harmonics

Artificial harmonics using `\harmonic` do not show dots. To override this behavior, set the context property `harmonicDots`.

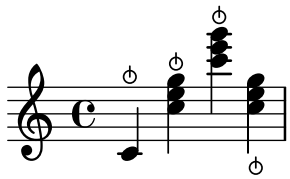
```
\relative c''' {
  \time 3/4
  \key f \major
  \set harmonicDots = ##t
  <bes f'\harmonic>2. ~
  <bes f'\harmonic>4. <a e'\harmonic>8( <gis dis'\harmonic> <g d'\harmonic>)
  <fis cis'\harmonic>2.
  <bes f'\harmonic>2.
}
```



Snap pizzicato (“Bartok” pizzicato)

A snap pizzicato (also known as “Bartok pizzicato”) is a “strong pizzicato where the string is plucked vertically by snapping and rebounds off the fingerboard of the instrument” (Wikipedia). It is denoted by a circle with a vertical line going from the center upwards outside the circle.

```
\relative c' {
  c4\snappizzicato
  <c' e g>4\snappizzicato
  <c' e g>4^\snappizzicato
  <c, e g>4_\snappizzicato
}
```

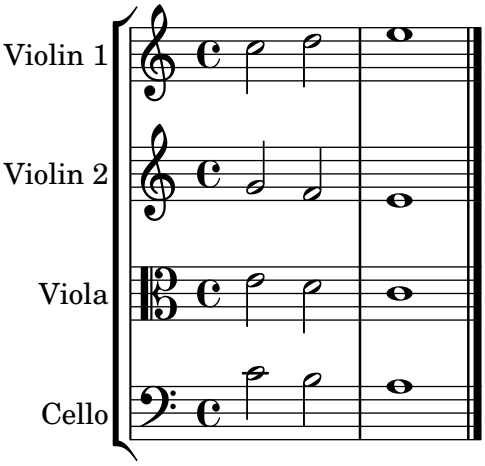


Modello per quartetto d’archi (semplice)

Questo modello presenta un semplice quartetto d’archi. Impiega anche una sezione `\global` per definire il tempo e l’armatura di chiave.

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

violinOne = \new Voice \relative c'' {
  c2 d
  e1
  \bar "|."
}

violinTwo = \new Voice \relative c'' {
  g2 f
  e1
  \bar "|."
}

viola = \new Voice \relative c' {
  \clef alto
  e2 d
  c1
  \bar "|."
}

cello = \new Voice \relative c' {
```

```
  \clef bass
  c2 b
  a1
  \bar "|."
}

\score {
  \new StaffGroup <<
    \new Staff \with { instrumentName = "Violin 1" }
      << \global \violinOne >>
    \new Staff \with { instrumentName = "Violin 2" }
      << \global \violinTwo >>
    \new Staff \with { instrumentName = "Viola" }
      << \global \viola >>
    \new Staff \with { instrumentName = "Cello" }
      << \global \cello >>
  >>
  \layout { }
  \midi { }
}
```



Modello per quartetto d'archi con parti separate

Il frammento di codice del "Modello per quartetto d'archi" crea un bel quartetto, ma cosa fare se si ha bisogno di creare le singole parti? Questo nuovo modello mostra come usare la funzionalità `\tag` per dividere facilmente un pezzo in parti staccate.

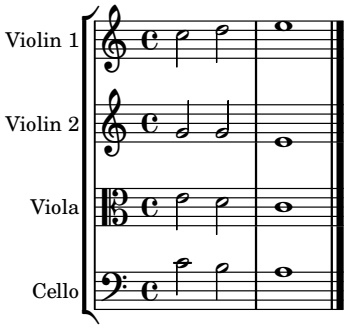
Occorre dividere questo modello in file separati; i nomi dei file sono indicati nei commenti all'inizio di ogni file. `piece.ly` contiene tutte le definizioni musicali. Gli altri file – `score.ly`, `vn1.ly`, `vn2.ly`, `vla.ly` e `vlc.ly` – creano ciascuna parte.

Non dimenticare di togliere i commenti quando usi i file separati!

```
% piece.ly
% (This is the global definitions file.)

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

```
Violinone = \new Voice \relative c'' {
  c2 d e1
  \bar "|."
}

Violintwo = \new Voice \relative c'' {
  g2 g e1
  \bar "|."
}

Viola = \new Voice \relative c' {
  \clef alto
  e2 d c1
  \bar "|."
}

Cello = \new Voice \relative c' {
  \clef bass
  c2 b a1
  \bar "|."
}

music = <<
  \tag #'score \tag #'vn1
  \new Staff \with { instrumentName = "Violin 1" }
    << \global \Violinone >>

  \tag #'score \tag #'vn2
  \new Staff \with { instrumentName = "Violin 2" }
    << \global \Violintwo >>

  \tag #'score \tag #'vla
  \new Staff \with { instrumentName = "Viola" }
    << \global \Viola >>

  \tag #'score \tag #'vlc
  \new Staff \with { instrumentName = "Cello" }
    << \global \Cello >>
>>


% These are the other files you need to save on your computer

% score.ly
% (This is the main file.)

% Uncomment the line below when using a separate file.
% \include "piece.ly"

#(set-global-staff-size 14)

\score {
```

```
  \new StaffGroup \keepWithTag #'score \music
  \layout { }
  \midi { }
}


%{ Uncomment this block when using separate files.

% vn1.ly
% (This is the Violin 1 part file.)

\include "piece.ly"
\score {
  \keepWithTag #'vn1 \music
  \layout { }
}

% vn2.ly
% (This is the Violin 2 part file.)

\include "piece.ly"
\score {
  \keepWithTag #'vn2 \music
  \layout { }
}

% vla.ly
% (This is the Viola part file.)

\include "piece.ly"
\score {
  \keepWithTag #'vla \music
  \layout { }
}

% vlc.ly
% (This is the Cello part file.)

\include "piece.ly"
\score {
  \keepWithTag #'vlc \music
  \layout { }
}

%}
```


Violin 1
Violin 2
Viola
Cello

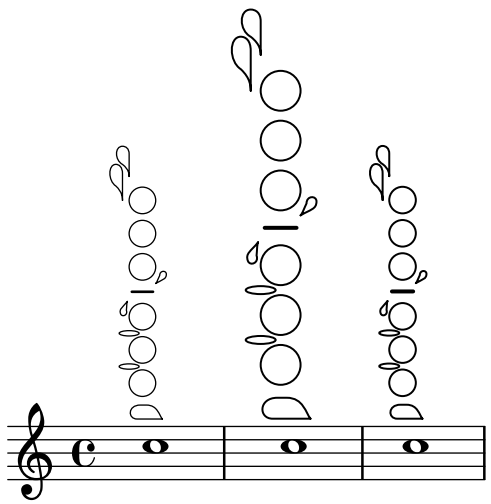
15 Wind instruments

See also Sezione “Wind instruments” in *Guida alla Notazione*.

Cambiare la dimensione dei diagrammi per legni

La dimensione e lo spessore dei diagrammi per legni possono essere modificati.

```
\relative c'' {
  \textLengthOn
  c1^\markup
       \woodwind-diagram #'piccolo #'()

  c^\markup \override #'(size . 1.5)
      \woodwind-diagram #'piccolo #'()
  c^\markup \override #'(thickness . 0.15)
      \woodwind-diagram #'piccolo #'()
}
```

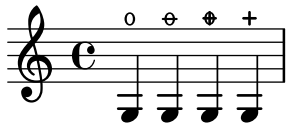


Simboli di diteggiatura per strumenti aerofoni

Si possono ottenere simboli speciali combinando glifi esistenti; ciò è utile per gli strumenti aerofoni.

```
lineup =
  \tweak outside-staff-padding #0
  \tweak staff-padding #0
  \tweak padding #0.2
  \tweak parent-alignment-X #CENTER
  \tweak self-alignment-X #CENTER
  \etc

\relative c' {
  g\open
  g\lineup ^\markup \combine
              \musicglyph "scripts.open"
              \musicglyph "scripts.tenuto"
  g\lineup ^\markup \combine
              \musicglyph "scripts.open"
```

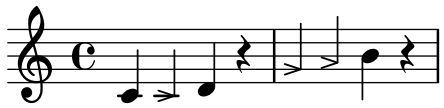
```
              \musicglyph "scripts.stopped"
  g\stopped
}
```



Flute slap notation

It is possible to indicate special articulation techniques such as a flute "tongue slap" by replacing the note head with the appropriate glyph. For that we can draw the accent-like note head with \markup.

```
slap =
#(define-music-function (music) (ly:music?)
  #{
    \temporary \override NoteHead.stencil =
      #ly:text-interface::print
    \temporary \override NoteHead.text =
      \markup
        \translate #'(1 . 0)
          \override #'(thickness . 1.4)
            \overlay { \draw-line #'(-1.2 . 0.4)
                       \draw-line #'(-1.2 . -0.4) }
    \temporary \override NoteHead.stem-attachment =
      #(lambda (grob)
        (let* ((stem (ly:grob-object grob 'stem))
               (dir (ly:grob-property stem 'direction UP))
               (is-up (eqv? dir UP)))
          (cons dir (if is-up 0 -0.8))))
    #music
    \revert NoteHead.stencil
    \revert NoteHead.text
    \revert NoteHead.stem-attachment
  #})

\relative c' {
  c4 \slap c d r
  \slap { g4 a } b r
}
```



Diagrammi grafici e testuali per i legni

In molti casi, le chiavi diverse da quelle della colonna centrale possono essere visualizzate per nome oltre che in forma grafica.

```
\relative c'' {
  \textLengthOn
  c1^\markup
    \woodwind-diagram #'piccolo
                      #'((cc . (one three))
                         (lh . (gis))
                         (rh . (ees)))

  c^\markup
    \override #'(graphical . #f)
      \woodwind-diagram #'piccolo
                        #'((cc . (one three))
                           (lh . (gis))
                           (rh . (ees)))
}
```

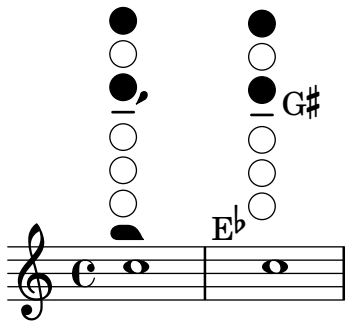
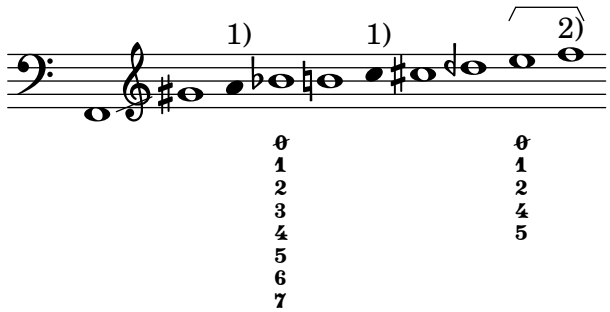


Grafico della diteggiatura per flauto dolce

L'esempio seguente illustra come realizzare grafici delle diteggiature per strumenti aerofoni.

```
% range chart for paetzold contrabass recorder

centermarkup = {
  \once \override TextScript.self-alignment-X = #CENTER
  \once \override TextScript.X-offset = #(lambda (g)
    (+ (ly:self-alignment-interface::centered-on-x-parent g)
       (ly:self-alignment-interface::x-aligned-on-self g)))
}

\new Staff \with {
  \remove "Time_signature_engraver"
  \omit Stem
  \omit Flag
  \consists "Horizontal_bracket_engraver"
} {
  \clef bass
  \set Score.timing = ##f

  f,1*1/4 \glissando

  \clef violin
  gis'1*1/4
```

```
  a'4^\markup "1)"

  \centermarkup
    \once \override TextScript.padding = 2
    bes'1*1/4_\markup \override #'(baseline-skip . 1.7) \column {
      \fontsize #-5
      \slashed-digit #0 \finger 1 \finger 2
      \finger 3 \finger 4 \finger 5 \finger 6 \finger 7 }

  b'1*1/4

  c''4^\markup "1)"

  cis''1*1/4

  deh''1*1/4

  \centermarkup
    \once \override TextScript.padding = 2
    \once \override Staff.HorizontalBracket.direction = #UP
    e''1*1/4_\markup \override #'(baseline-skip . 1.7) \column {
      \fontsize #-5
      \slashed-digit #0 \finger 1 \finger 2
      \finger 4 \finger 5 } \startGroup

  f''1*1/4^\markup "2)" \stopGroup
}
```

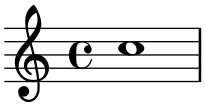


Elenco delle chiavi dei diagrammi per legni

Il seguente frammento produce un elenco di tutte le possibili chiavi e delle loro impostazioni per i diagrammi per legni, come sono definite in `scm/define-woodwind-diagrams.scm`. L'elenco sarà visualizzato nel file di log, ma non nello spartito. Se si desidera che l'output appaia nella console, omettere dai comandi `(current-error-port)`.

```
#(print-keys-verbose 'piccolo (current-error-port))
#(print-keys-verbose 'flute (current-error-port))
#(print-keys-verbose 'flute-b-extension (current-error-port))
#(print-keys-verbose 'tin-whistle (current-error-port))
#(print-keys-verbose 'oboe (current-error-port))
#(print-keys-verbose 'clarinet (current-error-port))
#(print-keys-verbose 'bass-clarinet (current-error-port))
#(print-keys-verbose 'low-bass-clarinet (current-error-port))
#(print-keys-verbose 'saxophone (current-error-port))
```

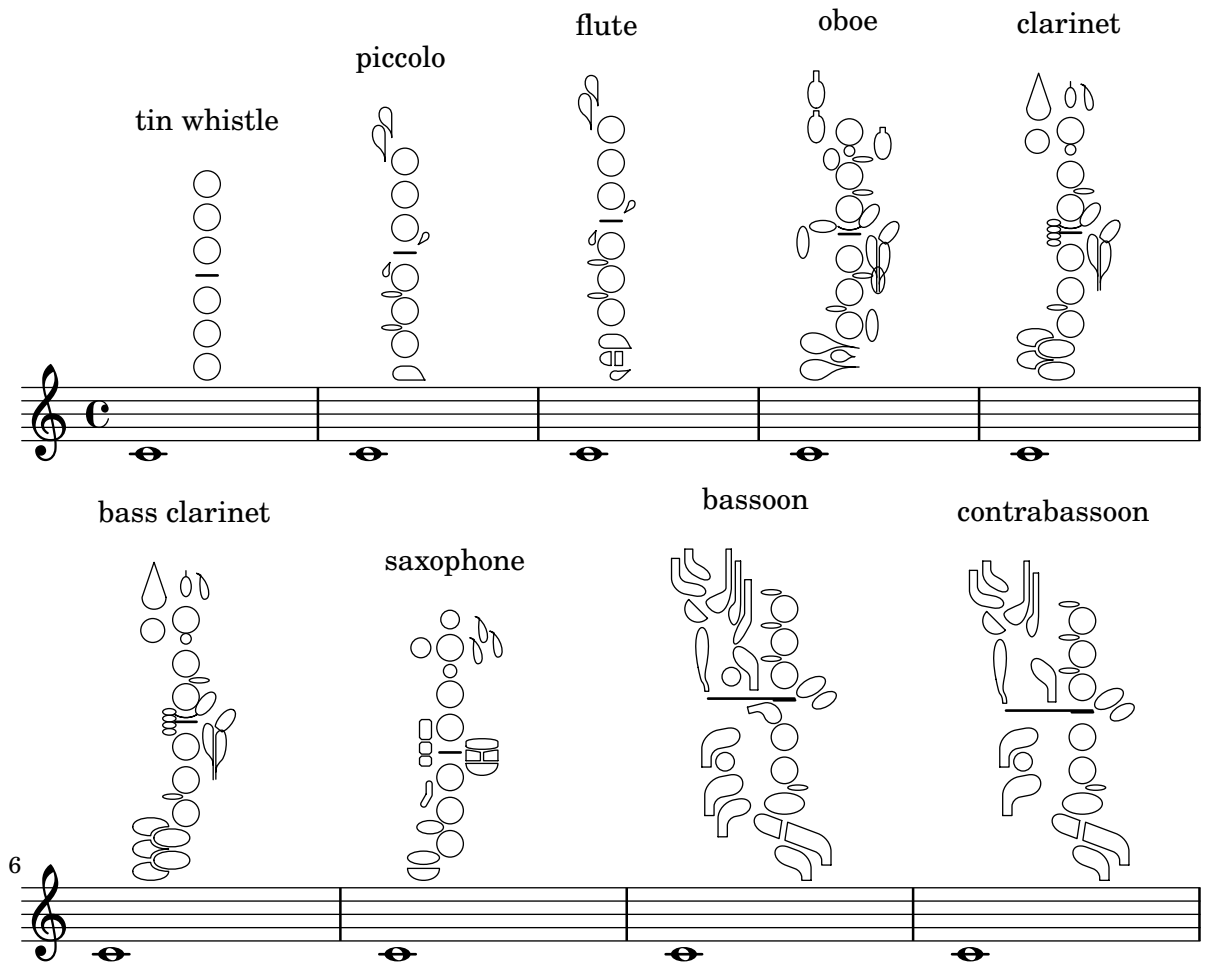
```
#(print-keys-verbose 'soprano-saxophone (current-error-port))
#(print-keys-verbose 'alto-saxophone (current-error-port))
#(print-keys-verbose 'tenor-saxophone (current-error-port))
#(print-keys-verbose 'baritone-saxophone (current-error-port))
#(print-keys-verbose 'bassoon (current-error-port))
#(print-keys-verbose 'contrabassoon (current-error-port))

\score {c''1}
```



Elenco dei diagrammi per i legni

L'esempio seguente mostra tutti i diagrammi per i legni attualmente definiti in LilyPond.

```
\relative c' {
  \textLengthOn
  c1^\markup \center-column { "tin whistle"
                              " "
                              \woodwind-diagram #'tin-whistle #'() }
  c1^\markup \center-column { "piccolo"
                              " "
                              \woodwind-diagram #'piccolo #'() }
  c1^\markup \center-column { "flute"
                              " "
                              \woodwind-diagram #'flute #'() }
  c1^\markup \center-column { "oboe"
                              " "
                              \woodwind-diagram #'oboe #'() }
  c1^\markup \center-column { "clarinet"
                              " "
                              \woodwind-diagram #'clarinet #'() }
  \break

  c1^\markup \center-column { "bass clarinet"
                              " "
                              \woodwind-diagram #'bass-clarinet #'() }
  c1^\markup \center-column { "saxophone"
                              " "
                              \woodwind-diagram #'saxophone #'() }
  c1^\markup \center-column { "bassoon"
                              " "
                              \woodwind-diagram #'bassoon #'() }
  c1^\markup \center-column { "contrabassoon"
                              " "
                              \woodwind-diagram #'contrabassoon #'() }
}

\paper {
  system-system-spacing.padding = 5
}
```


tin whistle
piccolo
flute
oboe
clarinet
bass clarinet
saxophone
bassoon
contrabassoon
6

16 Ancient notation

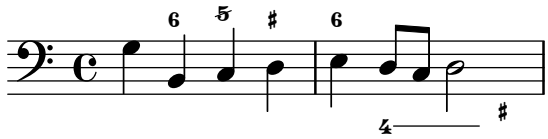
See also Sezione “Ancient notation” in *Guida alla Notazione*.

Adding a figured bass above or below the notes

When writing figured bass, you can place the figures above or below the bass notes by using the commands `\bassFigureStaffAlignmentDown` and `\bassFigureStaffAlignmentUp`. Prepend `\once` to the command if you want to modify only the next figured bass.

The command `\bassFigureStaffAlignmentNeutral` resets the direction of figured bass to the default value.

```
bass = {
  \clef bass
  g4 b, c d |
  e d8 c d2
}

continuo = \figuremode {
  <_>4 <6>4 <5/>4
  \bassFigureStaffAlignmentUp
  <_+>4 <6> |
  \set Staff.useBassFigureExtenders = ##t
  \bassFigureStaffAlignmentDown
  <4>4. <4>8 <_+>4
}

\score {
  <<
    \new Staff = bassStaff \bass
    \context Staff = bassStaff \continuo
  >>
}
```



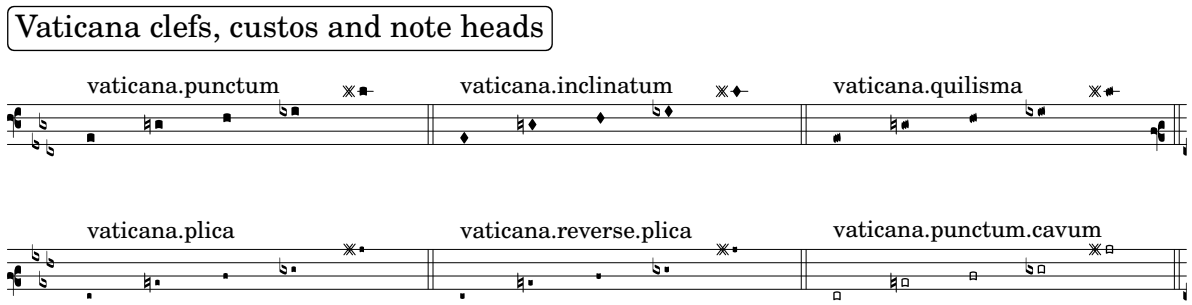
Ancient fonts

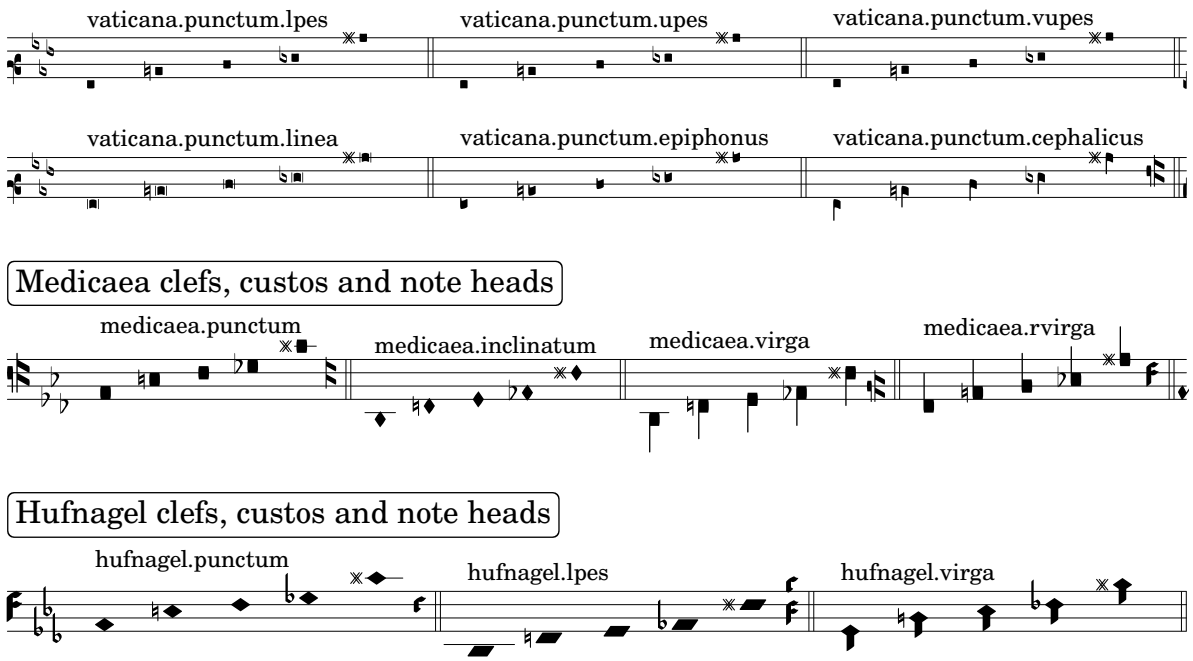
This snippets shows many of the symbols contained in the Emmentaler font that are used by LilyPond for typesetting ancient notation.

```
m = { c1 e f ges cis' \bar "||" }

\score {
  \new VaticanaVoice {
    \clef "vaticana-fa2"
    \key es \major
    \textMark \markup \rounded-box "Vaticana clefs, custos and note heads"

    \override NoteHead.style = #'vaticana.punctum
    <>^"vaticana.punctum" \m
```

```
\override NoteHead.style = #'vaticana.inclinatum
<>^"vaticana.inclinatum" \m

\override NoteHead.style = #'vaticana.quilisma
<>^"vaticana.quilisma" \m

\clef "vaticana-fa1"
\override NoteHead.style = #'vaticana.plica
<>^"vaticana.plica" \m

\override NoteHead.style = #'vaticana.reverse.plica
<>^"vaticana.reverse.plica" \m

\override NoteHead.style = #'vaticana.punctum.cavum
<>^"vaticana.punctum.cavum" \m

\override NoteHead.style = #'vaticana.lpes
<>^"vaticana.punctum.lpes" \m

\override NoteHead.style = #'vaticana.upes
<>^"vaticana.punctum.upes" \m

\override NoteHead.style = #'vaticana.vupes
<>^"vaticana.punctum.vupes" \m

\override NoteHead.style = #'vaticana.linea.punctum
<>^"vaticana.punctum.linea" \m

\override NoteHead.style = #'vaticana.epiphonus
<>^"vaticana.punctum.epiphonus" \m

\override NoteHead.style = #'vaticana.cephalicus
<>^"vaticana.punctum.cephalicus" \m

\break

\textMark \markup \rounded-box "Medicaea clefs, custos and note heads"
\set VaticanaStaff.alterationGlyphs =
  #alteration-medicaea-glyph-name-alist
\override VaticanaStaff.Custos.style = #'medicaea

\clef "medicaea-fa2"
\override NoteHead.style = #'medicaea.punctum
<>^"medicaea.punctum" \m

\clef "medicaea-do2"
\override NoteHead.style = #'medicaea.inclinatum
<>^"medicaea.inclinatum" \m

\override NoteHead.style = #'medicaea.virga
<>^"medicaea.virga" \m
```

```
    \clef "medicaea-fa1"
    \override NoteHead.style = #'medicaea.rvirga
    <>^"medicaea.rvirga" \m

    \break

    \textMark \markup \rounded-box "Hufnagel clefs, custos and note heads"
    \set Staff.alterationGlyphs =
      #alteration-hufnagel-glyph-name-alist
    \override VaticanaStaff.Custos.style = #'hufnagel
    \clef "hufnagel-fa2"

    \break

    \override NoteHead.style = #'hufnagel.punctum
    <>^"hufnagel.punctum" \m

    \clef "hufnagel-do2"
    \override NoteHead.style = #'hufnagel.lpes
    <>^"hufnagel.lpes" \m

    \clef "hufnagel-do-fa"
    \override NoteHead.style = #'hufnagel.virga
    <>^"hufnagel.virga" \m
  }

  \layout {
    \context {
      \Score
      \override TextScript.font-size = #-2
      \override TextMark.break-align-symbols = #'(left-edge clef staff-bar)
      \override TextMark.padding = 4
      \omit BarNumber
    }
    \context {
      \VaticanaStaff
      alterationGlyphs =
        #alteration-vaticana-glyph-name-alist
    }
  }
}
```

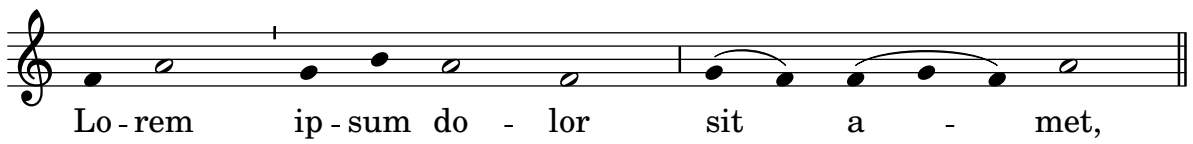


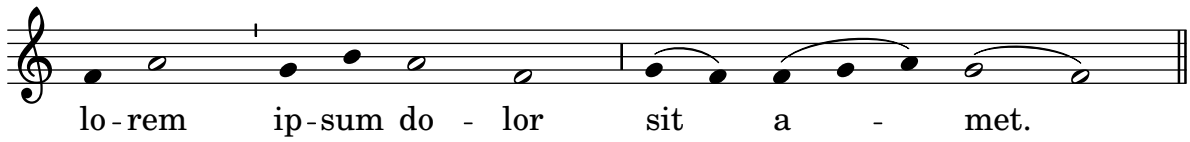


Ancient notation template – modern transcription of Gregorian music

This example demonstrates how to do modern transcription of Gregorian music. Gregorian music has no measure, no stems; it uses only half and quarter note heads, and special marks, indicating rests of different length.

```
chant = \relative c' {
  \set Score.timing = ##f
  f4 a2 \divisioMinima
  g4 b a2 f2 \divisioMaior
  g4( f) f( g f) a2 \finalis \break
  f4 a2 \divisioMinima
  g4 b a2 f2 \divisioMaior
  g4( f) f( g a) g2( f) \finalis
}

verba = \lyricmode {
  Lo -- rem ip -- sum do -- lor sit a -- met,
  lo -- rem ip -- sum do -- lor sit a -- met.
}

\score {
  \new GregorianTranscriptionStaff <<
    \new GregorianTranscriptionVoice = "melody" \chant
    \new GregorianTranscriptionLyrics = "one" \lyricsto melody \verba
  >>
}
```

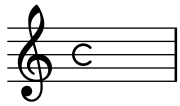




Ancient time signatures

Time signatures may also be engraved in an old style.

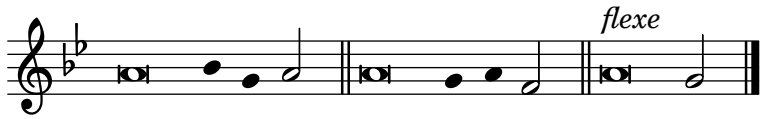
```
{
  \override Staff.TimeSignature.style = #'neomensural
  s1
}
```



Chant or psalm notation

This form of notation is used for psalm chant, where verses are not always of the same length.

```
stemOff = \hide Staff.Stem
stemOn  = \undo \stemOff

\score {
  \new Staff \with { \remove "Time_signature_engraver" }
  {
    \key g \minor
    \cadenzaOn
    \stemOff a'\breve bes'4 g'4
    \stemOn a'2 \section
    \stemOff a'\breve g'4 a'4
    \stemOn f'2 \section
    \stemOff a'\breve^\markup { \italic flexe }
    \stemOn g'2 \fine
  }
}
```

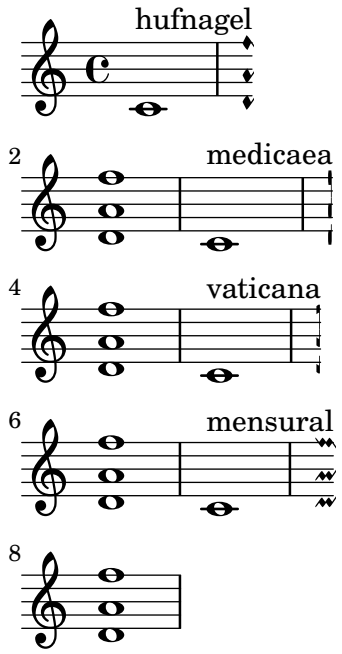


Custodes

Custodes may be engraved in various styles.

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

\score {
  \new Staff \with { \consists "Custos_engraver" } \relative c' {
    \override Staff.Custos.neutral-position = #4

    \override Staff.Custos.style = #'hufnagel
```

```
    c1^"hufnagel" \break
    <d a' f'>1

    \override Staff.Custos.style = #'medicaea
    c1^"medicaea" \break
    <d a' f'>1

    \override Staff.Custos.style = #'vaticana
    c1^"vaticana" \break
    <d a' f'>1

    \override Staff.Custos.style = #'mensural
    c1^"mensural" \break
    <d a' f'>1
  }
}
```



Incipit

Quando si trascrive musica mensurale, un incipit all'inizio del brano è utile per indicare il tempo e l'armatura di chiave originali. I musicisti oggi sono abituati alle stanghette, ma queste non erano note all'epoca della musica mensurale. Come compromesso, spesso le stanghette vengono poste tra i righi, uno stile di formattazione chiamato mensurstriche.

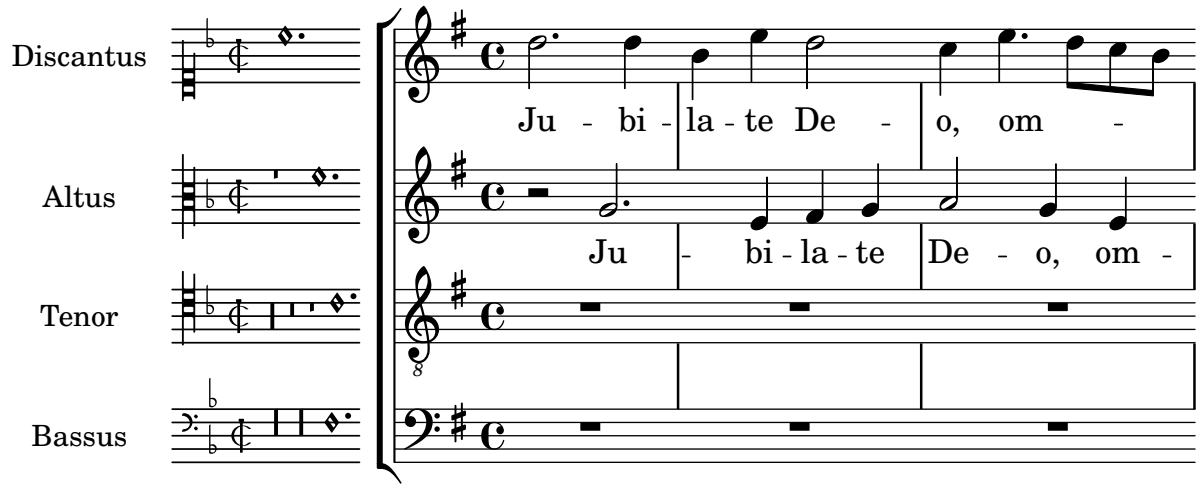
```
% A short excerpt from the Jubilate Deo by Orlande de Lassus

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

  % the actual music
  \skip 1*8
```

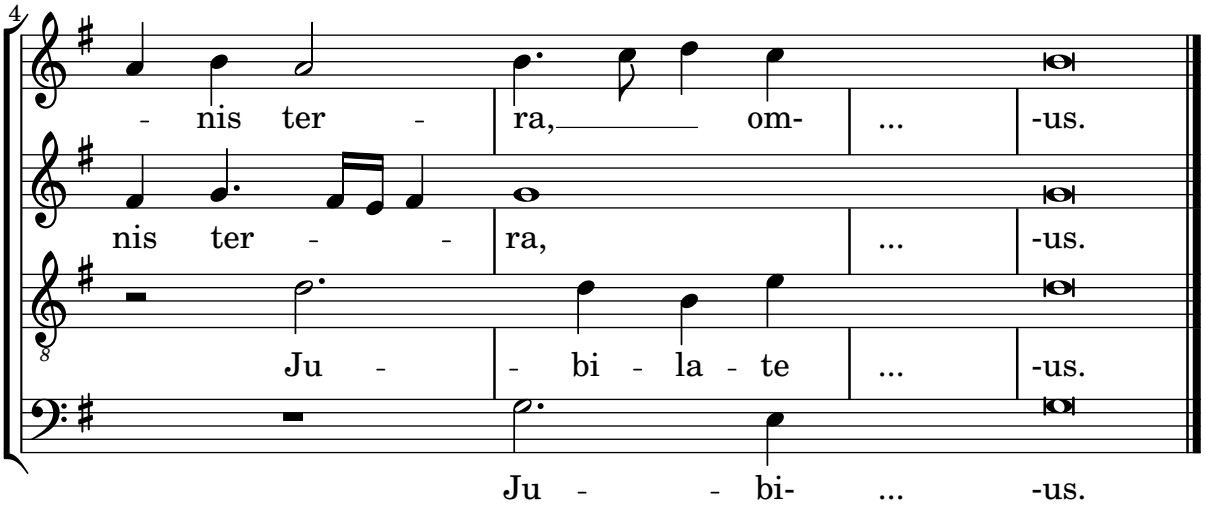
```
  % let finis bar go through all staves
  \override Staff.BarLine.transparent = ##f

  % finis bar
  \bar "|."
}

discantusIncipit = \new PetrucciStaff {
  \clef "petrucci-c1"
  \key f \major
  \time 2/2
  c''1.
}

discantusNotes = {
  \transpose c' c'' {
    \clef "treble"
    d'2. d'4 |
    b e' d'2 |
    c'4 e'4.( d'8 c' b |
    a4) b a2 |
    b4.( c'8 d'4) c'4 |
    \once \hide NoteHead
    c'1 |
    b\breve |
  }
}

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

altusIncipit = \new PetrucciStaff {
  \clef "petrucci-c3"
  \key f \major
  \time 2/2
  e'1\rest f'1.
}

altusNotes = {
  \transpose c' c'' {
    \clef "treble"
    r2 g2. e4 fis g |
    a2 g4 e |
    fis g4.( fis16 e fis4) |
    g1 |
    \once \hide NoteHead
    g1 |
    g\breve |
```

```
  }
}

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

tenorIncipit = \new PetrucciStaff {
  \clef "petrucci-c4"
  \key f \major
  \time 2/2
  r\longa
  r\breve
  r1 c'1.
}

tenorNotes = {
  \transpose c' c' {
    \clef "treble_8"
    R1 |
    R1 |
    R1 |
    % two measures
    r2 d'2. d'4 b e' |
    \once \hide NoteHead
    e'1 |
    d'\breve |
  }
}

tenorLyrics = \lyricmode {
  Ju -- bi -- la -- te
  "..."
  -us.
}

bassusIncipit = \new PetrucciStaff {
  % The original print shows the b flat
  % for the f major key signature twice.
  \override Staff.KeySignature.flat-positions = #'((-7 . 6))
  \clef "mensural-f"
  \key f\major
  \time 2/2
  \tweak Y-offset #1 r\longa \tweak Y-offset #1 r\longa
  f1.
}

bassusNotes = {
  \transpose c' c' {
```

```
    \clef "bass"
    R1 |
    R1 |
    R1 |
    R1 |
    g2. e4 |
    \once \hide NoteHead
    e1 |
    g\breve |
  }
}

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

\score {
  <<
    \new StaffGroup = choirStaff <<
      \new Voice = "discantusNotes" <<
        \set Staff.instrumentName = "Discantus"
        \incipit #1 \discantusIncipit
        \global
        \discantusNotes
      >>
      \new Lyrics \lyricsto discantusNotes { \discantusLyrics }
      \new Voice = "altusNotes" <<
        \set Staff.instrumentName = "Altus"
        \global
        \incipit #1 \altusIncipit
        \altusNotes
      >>
      \new Lyrics \lyricsto altusNotes { \altusLyrics }
      \new Voice = "tenorNotes" <<
        \set Staff.instrumentName = "Tenor"
        \global
        \incipit #1 \tenorIncipit
        \tenorNotes
      >>
      \new Lyrics \lyricsto tenorNotes { \tenorLyrics }
      \new Voice = "bassusNotes" <<
        \set Staff.instrumentName = "Bassus"
        \global
        \incipit #1 \bassusIncipit
        \bassusNotes
      >>
      \new Lyrics \lyricsto bassusNotes { \bassusLyrics }
    >>
  >>
  \layout {
```

```
    \context {
      \Score
      %% no bar lines in staves or lyrics
      \hide BarLine
    }
    %% the next two instructions keep the lyrics between the bar lines
    \context {
      \Lyrics
      \consists "Bar_engraver"
      \consists "Separating_line_group_engraver"
    }
    \context {
      \Voice
      %% no slurs
      \hide Slur
      %% Comment in the below "\remove" command to allow line
      %% breaking also at those bar lines where a note overlaps
      %% into the next measure.  The command is commented out in this
      %% short example score, but especially for large scores, you
      %% will typically yield better line breaking and thus improve
      %% overall spacing if you comment in the following command.
      %%\remove "Forbid_line_break_engraver"
    }
    indent = 5\cm
    incipit-width = 2.5\cm
  }
}
```

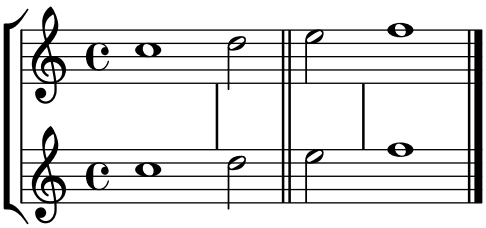




Formattazione mensurale (stanghette tra i righi)

La formattazione mensurale, in cui le stanghette non appaiono sui righi ma nello spazio tra i righi, si può ottenere usando `StaffGroup` al posto di `ChoirStaff`. La stanghetta sui righi viene nascosta con `\hide`.

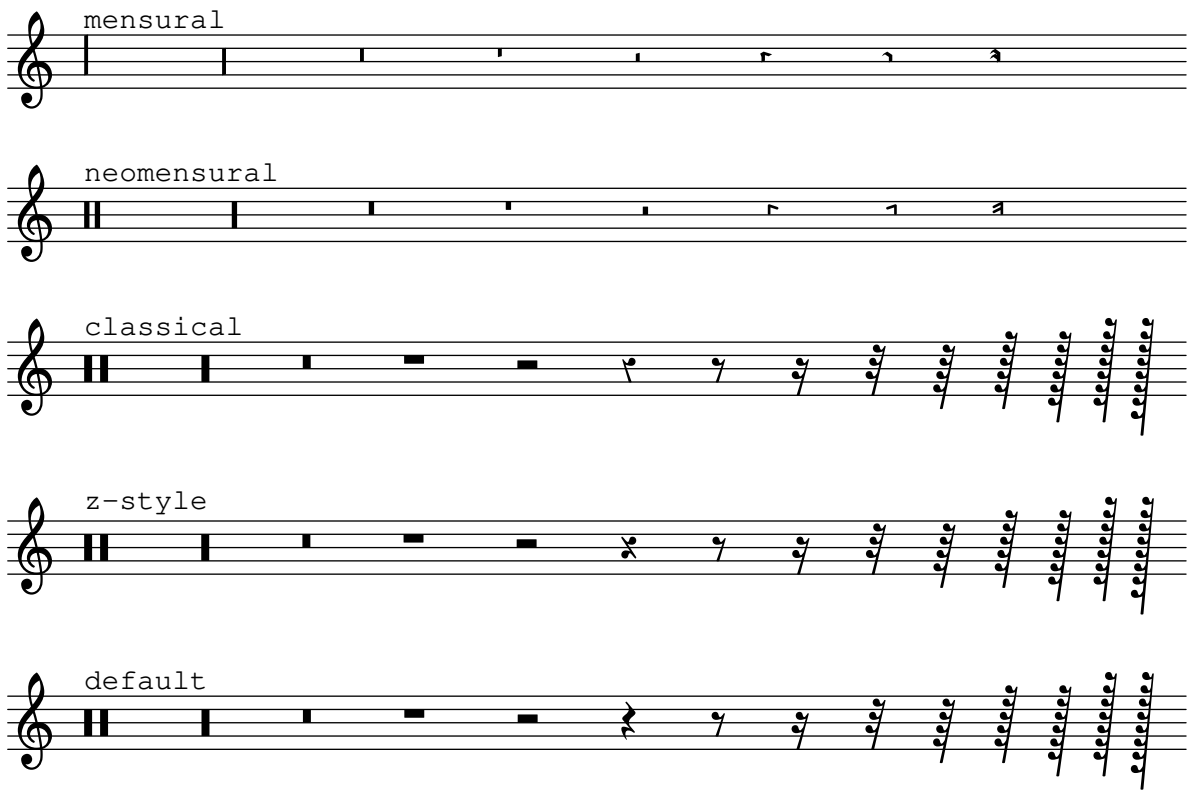
```
\layout {
  \context {
    \Staff
    measureBarType = "-span|"
  }
}

music = \fixed c'' {
  c1
  d2 \section e2
  f1 \fine
}

\new StaffGroup <<
  \new Staff \music
  \new Staff \music
>>
```



Stili di pausa

Esistono vari stili di pausa.

```
restsA = {
  r\maxima r\longa r\breve r1 r2 r4 r8 r16 s32
  s64 s128 s256 s512 s1024 s1024
}
restsB = {
  r\maxima r\longa r\breve r1 r2 r4 r8 r16 r32
  r64 r128 r256 r512 r1024 s1024
}

\new Staff \relative c {
  \omit Score.TimeSignature
  \cadenzaOn

  \override Staff.Rest.style = #'mensural
  <>^\markup \typewriter { mensural } \restsA \bar "" \break

  \override Staff.Rest.style = #'neomensural
  <>^\markup \typewriter { neomensural } \restsA \bar "" \break

  \override Staff.Rest.style = #'classical
  <>^\markup \typewriter { classical } \restsB \bar "" \break

  \override Staff.Rest.style = #'z
  <>^\markup \typewriter { z-style } \restsB \bar "" \break

  \override Staff.Rest.style = #'default
  <>^\markup \typewriter { default } \restsB \bar "" \break
}
```

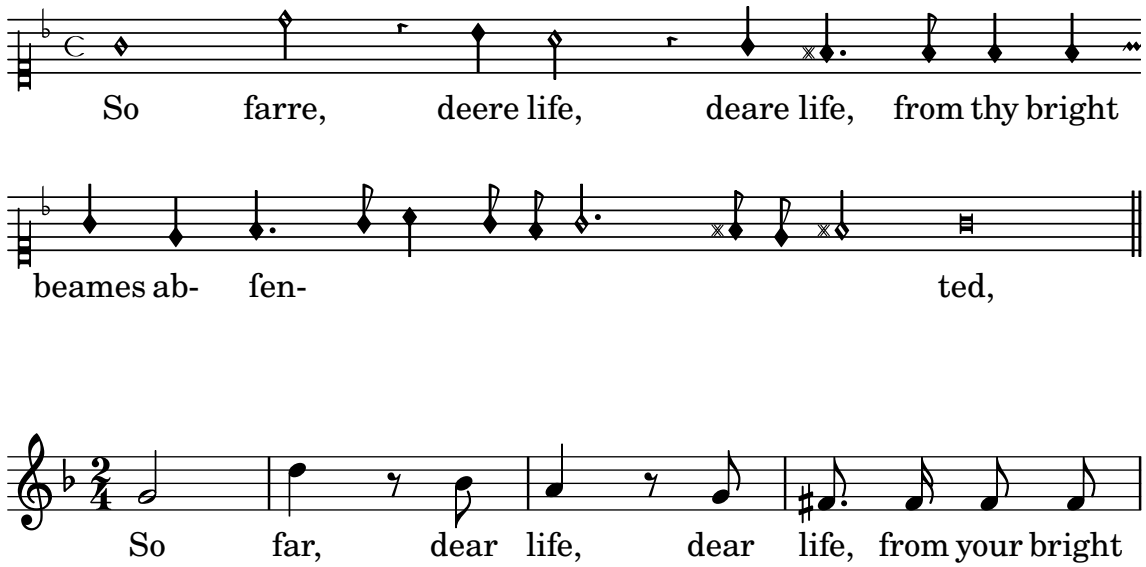


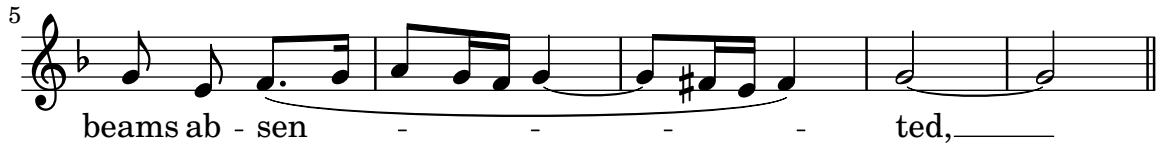
Usare le etichette per produrre musica mensurale e moderna dallo stesso sorgente

Usando le etichette (tag), è possibile usare la stessa musica per produrre sia la musica mensurale che quella moderna. In questo frammento, viene introdotta la funzione `menrest`, che permette alle pause mensurali di essere posizionate precisamente sul rigo come nell'originale, ma con le pause moderne nella posizione standard. Le etichette vengono usate per produrre diversi tipi di stanghetta alla fine della musica, ma possono essere usate anche quando sono necessarie altre differenze: per esempio se si vogliono usare "pause d'intero" (R1, R\breve, etc.) nella musica moderna, ma pause normali (r1, r\breve, etc.) nella versione mensurale. La conversione di musica mensurale nel suo equivalente moderno viene solitamente chiamata `trascrizione`.

```
\layout {
  line-width = 150\mm
}

menrest = #(define-music-function (note) (ly:music?)
              #{
                \tag #'mens $(make-music 'RestEvent note)
                \tag #'mod $(make-music 'RestEvent note 'pitch '())
              #})
Be = \tag #'mod
       #(begin
          (ly:expect-warning (G_ "stem does not fit in beam"))
          (ly:expect-warning (G_ "beam was started here"))
          (make-span-event 'BeamEvent START))
Am = \tag #'mod ]

MenStyle = {
  \override Score.BarNumber.transparent = ##t
  \override Stem.neutral-direction = #up
  \omit Slur
  \omit Beam
}

finalis = \section

Music = \relative c'' {
  \key f \major
  g1 d'2 \menrest bes4 bes a2 \menrest r4 g4 fis4. fis8 fis4 fis \break
  g e f4.([ g8] a4[ g8 f] g2.\Be fis8 e\Am fis2) g\breve \finalis
}

MenLyr = \lyricmode {
  So farre, deere life, deare life,
  from thy bright beames ab- en- ted,
}
ModLyr = \lyricmode {
  So far, dear life, dear life,
  from your bright beams ab -- sen -- ted, __
}

\score {
  \keepWithTag #'mens {
```

```
    <<
      \new PetrucciStaff {
        \new PetrucciVoice = "Cantus" {
          \clef "petrucci-c1" \time 4/4 \MenStyle \Music
        }
      }
      \new Lyrics \lyricsto "Cantus" \MenLyr
    >>
  }
  \layout {
    \context {
      \PetrucciVoice
      % No longer necessary starting with version 2.25.23.
      \override Flag.style = #'mensural
    }
  }
}

\markup\vspace #1

\score {
  \keepWithTag #'mod {
    \new ChoirStaff <<
      \new Staff {
        \new Voice = "Sop" \with {
          \remove "Note_heads_engraver"
          \consists "Completion_heads_engraver"
          \remove "Rest_engraver"
          \consists "Completion_rest_engraver"
        } \shiftDurations 1 0 { \time 2/4 \autoBeamOff \Music }
      }
      \new Lyrics \lyricsto "Sop" \ModLyr
    >>
  }
}
```

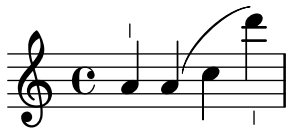




Vertical line as a baroque articulation mark

This short vertical line placed above the note is commonly used in baroque music. Its meaning can vary, but generally indicates notes that should be played with more "weight". The following example demonstrates how to achieve such a notation.

```
upline =
\tweak stencil
  #(lambda (grob)
    (grob-interpret-markup grob #{ \markup \draw-line #'(0 . 1) #}))
  \stopped

\relative c' {
  a'4^\upline a( c d')_\upline
}
```



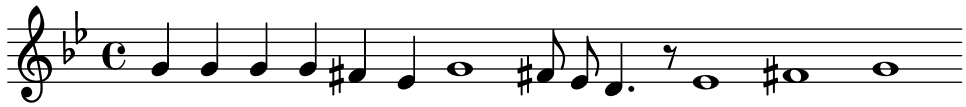
17 World music

See also Sezione “World music” in *Guida alla Notazione*.

Improvvisazione araba

Per improvvisazioni o *taqasim* a tempo libero, si può omettere l’indicazione di tempo e usare `\cadenzaOn`. Può essere necessaria la modifica dello stile delle alterazioni, perché l’assenza delle stanghette farà sì che l’alterazione sia contrassegnata una volta sola. Ecco un esempio di quello che potrebbe essere l’inizio di un’improvvisazione *hijaz*:

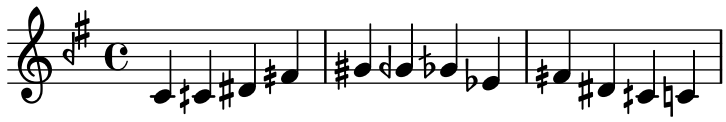
```
\include "arabic.ly"

\relative sol' {
  \key re \kurd
  \accidentalStyle forget
  \cadenzaOn
  sol4 sol sol sol fad mib sol1 fad8 mib re4. r8 mib1 fad sol
}
```



Esempio di makam

Makam è un tipo di melodia proveniente dalla Turchia che usa alterazioni microtonali di 1/9. Consultare il file di inizializzazione ‘`ly/makam.ly`’ per vedere come sono definiti i nomi delle altezze e le alterazioni.

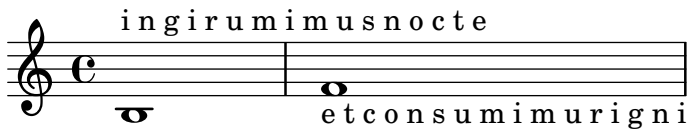
```
\include "makam.ly"

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



Printing text from right to left

It is possible to print text from right to left in a markup object, as demonstrated here.

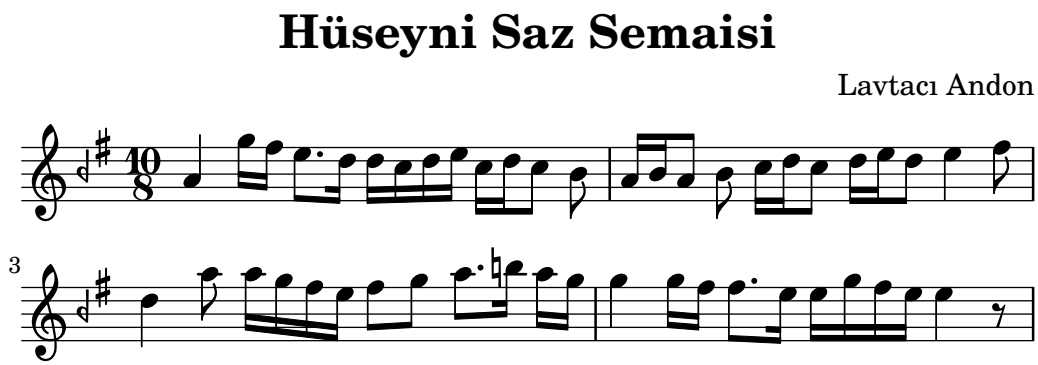
```
{
  b1^\markup {
    \line { i n g i r u m i m u s n o c t e }
  }
  f'_\markup {
    \override #'(text-direction . -1)
    \line { i n g i r u m i m u s n o c t e }
  }
}
```



Turkish Makam example

This template uses the start of a well-known Turkish *Saz Semai* that is familiar in the repertoire in order to illustrate some of the elements of Turkish music notation.

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

\include "turkish-makam.ly"

\header {
  title = "Hüseyni Saz Semaisi"
  composer = "Lavtacı Andon"
  tagline = ##f
}

\relative {
  \set Staff.extraNatural = ##f
  \set Staff.autoBeaming = ##f

  \key a \huseyni
  \time 10/8

  a'4 g'16[ fb] e8.[ d16] d[ c d e] c[ d c8] bfc |
  a16[ bfc a8] bfc c16[ d c8] d16[ e d8] e4 fb8 |
  d4 a'8 a16[ g fb e] fb8[ g] a8.[ b16] a16[ g] |
  g4 g16[ fb] fb8.[ e16] e[ g fb e] e4 r8 |
}

\layout {
  indent = 0
}
```



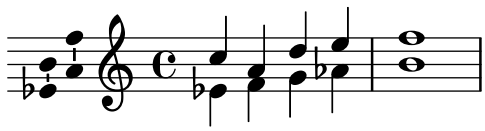
18 Contexts and engravers

See also Sezione "Changing defaults" in *Guida alla Notazione* and Sezione "Contexts and engravers" in *Manuale di Apprendimento*.

Un ambitus per voce

L'ambitus può essere specificato per voce. In tal caso occorre spostarlo manualmente per evitare collisioni.

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

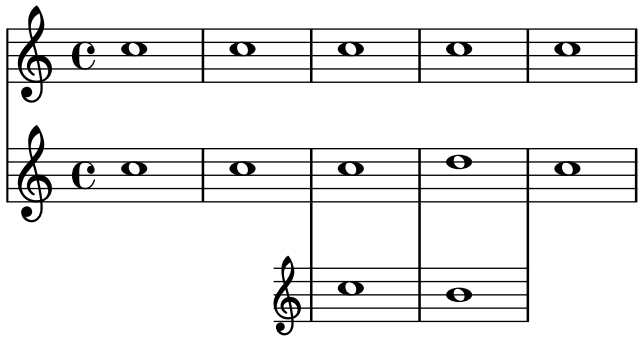


Adding an extra staff

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

```
\score {
  <<
    \new Staff \relative c'' {
      c1 | c | c | c | c
    }
    \new StaffGroup \relative c'' {
      \new Staff {
        c1 | c
        <<
          { c1 | d }
          \new Staff {
            \once \omit Staff.TimeSignature
            c1 | b
          }
        >>
        c1
      }
    }
```

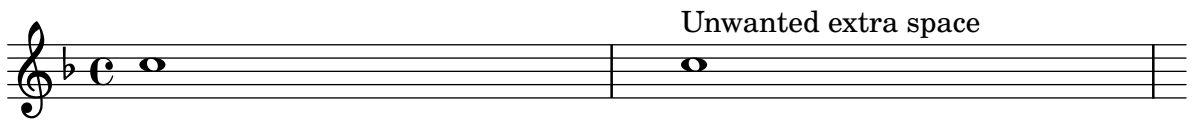
```
  >>
}
```

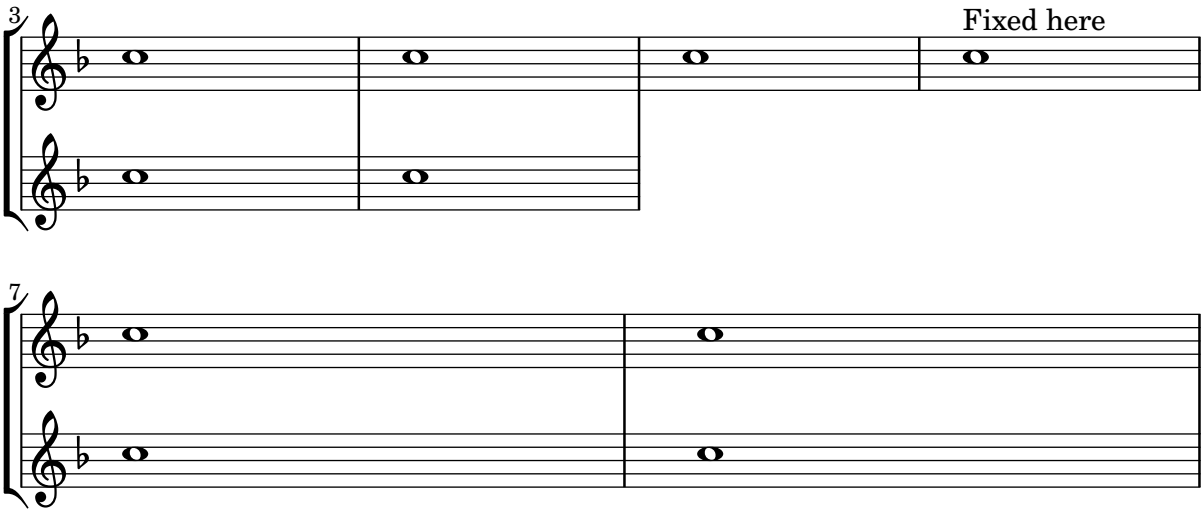


Adding an extra staff at a line break

When adding a new staff at a line break, some extra space is unfortunately added at the end of the line before the break (to fit in a key signature change, which is never printed anyway). The workaround is to set the `explicitKeySignatureVisibility` property of the `Staff` grob as is shown in the example.

```
\score {
  \new StaffGroup \relative c'' {
    \new Staff
    \key f \major
    c1 c^"Unwanted extra space" \break
    << { c1 | c }
       \new Staff {
         \key f \major
         \once \omit Staff.TimeSignature
         c1 | c
       }
    >>
    c1 | c^"Fixed here" \break
    << { c1 | c }
       \new Staff {
         \once \set Staff.explicitKeySignatureVisibility =
           #end-of-line-invisible
         \key f \major
         \once \omit Staff.TimeSignature
         c1 | c
       }
    >>
  }
}
```

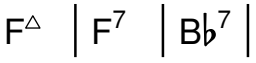




Aggiungere stanghette al contesto ChordNames

Per mostrare le stanghette nel contesto `ChordNames`, aggiungere l'incisore `Bar_engraver`.

```
\new ChordNames \with {
  \override BarLine.bar-extent = #'(-1 . 3)
  \consists "Bar_engraver"
}

\chordmode {
  f1:maj7 f:7 bes:7
}
```

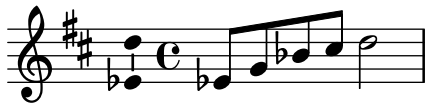


Ambitus dopo armatura di chiave

Per impostazione predefinita, gli ambitus sono posizionati a sinistra della chiave. La funzione `\ambitusAfter` permette di cambiare questo posizionamento. La sintassi è `\ambitusAfter grob-interface` (vedi Graphical Object Interfaces (`http://lilypond.org/doc/v2.22/Documentation/internals/graphical-object-interfaces`) per un elenco dei possibili valori per `grob-interface`.)

Un caso d'uso comune è il posizionamento dell'ambitus tra l'armatura di chiave e l'indicazione di tempo.

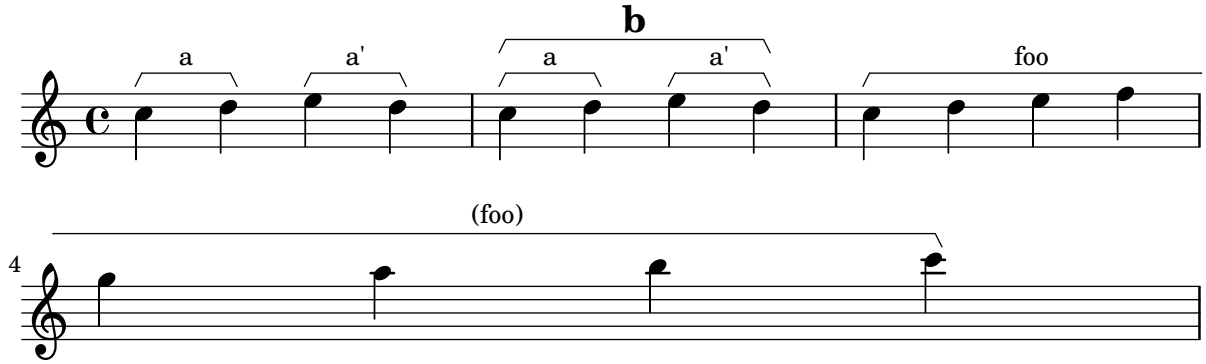
```
\new Staff \with {
  \consists Ambitus_engraver
} \relative {
  \ambitusAfter key-signature
  \key d \major
  es'8 g bes cis d2
}
```



Parentesi analitiche con etichette

Si può aggiungere del testo alle parentesi analitiche tramite la proprietà `text` del grob `HorizontalBracketText`. L'aggiunta di vari frammenti di testo alle parentesi che iniziano nello stesso momento musicale richiede l'uso del comando `\tweak`. Dopo un'interruzione di linea il testo viene messo tra parentesi.

```
\layout {
  \context {
    \Voice
    \consists "Horizontal_bracket_engraver"
    \override HorizontalBracket.direction = #UP
  }
}

{
  \once\override HorizontalBracketText.text = "a"
    c''\startGroup d''\stopGroup
    \once\override HorizontalBracketText.text = "a'"
    e''\startGroup d''\stopGroup |
  c''-\tweak outside-staff-priority #801
      \tweak HorizontalBracketText.text
        \markup \bold \huge "b" \startGroup
     -\tweak HorizontalBracketText.text "a" \startGroup
    d''\stopGroup
    e''-\tweak HorizontalBracketText.text "a'" \startGroup
    d''\stopGroup\stopGroup |
  c''-\tweak HorizontalBracketText.text foo \startGroup
    d'' e'' f'' | \break
  g'' a'' b'' c'''\stopGroup
}
```

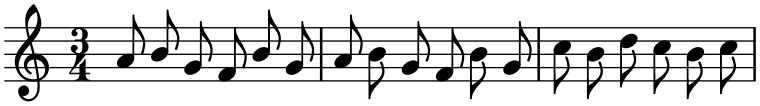


Cambiare automaticamente la direzione del gambo della nota centrale in base alla melodia

LilyPond può modificare la direzione del gambo della nota centrale di un rigo in modo che segua la melodia: occorre aggiungere l'incisore `Melody_engraver` al contesto `Voice`.

La proprietà di contesto `suspendMelodyDecisions` può essere usata per disattivare questo comportamento localmente.

```
\relative c'' {
  \time 3/4
  a8 b g f b g |
  \set suspendMelodyDecisions = ##t
  a  b g f b g |
  \unset suspendMelodyDecisions
  c  b d c b c |
}

\layout {
  \context {
    \Voice
    \consists "Melody_engraver"
    \autoBeamOff
  }
}
```



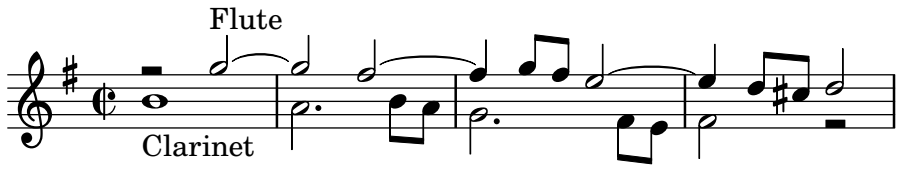
Impostare l'output MIDI su un canale per voce

Nella creazione del file di output MIDI, il comportamento predefinito prevede che ogni rigo sia assegnato a un canale MIDI, con tutte le voci del rigo amalgamate in un canale. Ciò diminuisce il rischio di esaurire i canali MIDI disponibili, dato che ce ne sono solo 16 per traccia.

Tuttavia, spostando `Staff_performer` nel contesto `Voice`, ogni voce in un rigo può avere il proprio canale MIDI, come è illustrato nell'esempio seguente: sebbene le voci siano sullo stesso rigo, vengono creati due canali MIDI, ciascuno con un diverso strumento MIDI (`midiInstrument`).

```
\score {
  \new Staff <<
    \new Voice \relative c''' {
      \set midiInstrument = "flute"
      \voiceOne
      \key g \major
      \time 2/2
      r2 g-"Flute" ~
      g fis ~
      fis4 g8 fis e2 ~
      e4 d8 cis d2
    }
    \new Voice \relative c'' {
      \set midiInstrument = "clarinet"
      \voiceTwo
      b1-"Clarinet"
      a2. b8 a
      g2. fis8 e
      fis2 r
    }
  >>
  \layout { }
  \midi {
```

```
    \context {
      \Staff
      \remove "Staff_performer"
    }
    \context {
      \Voice
      \consists "Staff_performer"
    }
    \tempo 2 = 72
  }
}
```



Changing time signatures inside a polymetric section using \scaleDurations

Flexible polymeter with unaligned measures

To support explicit creation of independently measured contexts, remove the Timing_translator from Score context and define a TimingStaffGroup context that has Timing_translator. This makes Timing an alias for TimingStaffGroup, targeting \time commands to the enclosing TimingStaffGroup.

Unlike LilyPond's built-in \enablePerStaffTiming command, this approach requires the explicit creation of TimingStaffGroup contexts; in exchange, it allows creating multiple Staff contexts that jointly follow the measure defined in their enclosing TimingStaffGroup.

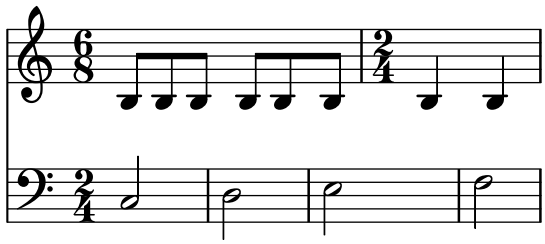
Locally scaled time signatures

Use the unscalable \time command to establish a measure of the desired length in Timing, a.k.a. TimingStaffGroup. In this snippet, all staves below TimingStaffGroup use a scaled time signature, so any time signature with the desired measure length is as good as any other. If there were an enclosed context that did not use a scaled time signature, the choice of time signature to set in Timing would matter in that context.

Use the \polymetric \time command to set scalable metric properties in contexts below Timing, and use the \scaleDurations command to scale both the local meter and the notes to fit the measure.

```
\layout {
  \context {
    \Score
    \remove "Timing_translator"
    \accepts TimingStaffGroup
  }
  \context {
    \StaffGroup
    \name TimingStaffGroup
    \alias StaffGroup
    \consists "Timing_translator"
  }
```

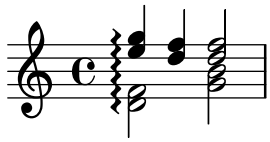
```
}

<<
  \new TimingStaffGroup <<
    \new Staff {
      \scaleDurations 8/5 {
        \time 6/5 % to set measure length in Timing
        \context Staff \polymetric \time 6/8
        b8 b b b b b
        \time 4/5 % to set measure length in Timing
        \context Staff \polymetric \time 2/4
        b4 b
      }
    }
  >>
  \new TimingStaffGroup <<
    \new Staff {
      \clef bass
      \time 2/4
      c2 d e f
    }
  >>
>>
```



Creare degli arpeggi che attraversano note appartenenti a voci diverse

Si può disegnare un *arpeggio* che attraversa delle note in voci diverse dello stesso rigo se si aggiunge l'incisore `Span_arpeggio_engraver` nel contesto `Staff`:

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

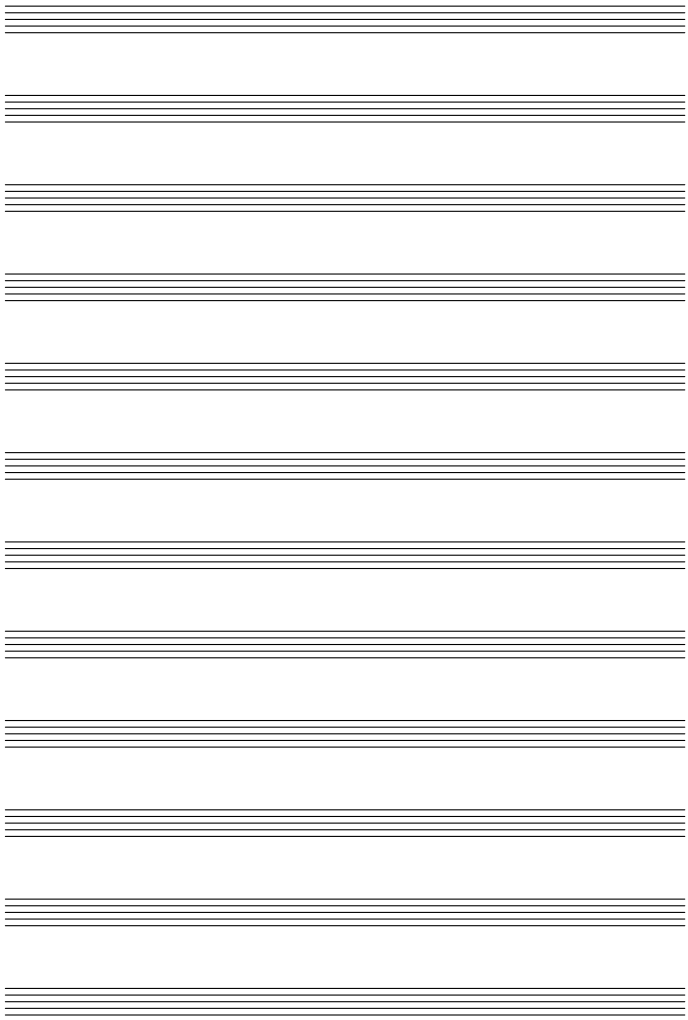


Creating blank staves

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

```
#(set-global-staff-size 10)   % for the documentation
% #(set-global-staff-size 20) % for letter and A4

\book {
  \score {
    { \*12 { s1 \break } }

    \layout {
      indent = 0
      \context {
        \Staff
        \remove "Time_signature_engraver"
        \remove "Clef_engraver"
        \remove "Bar_engraver"
      }
      \context {
        \Score
        \remove "Bar_number_engraver"
      }
    }
  }

  % for the documentation
  \paper {
    #(set-paper-size "a6")
    ragged-last-bottom = ##f
    line-width = 90\mm
    left-margin = 7.5\mm
    bottom-margin = 5\mm
    top-margin = 5\mm
    tagline = ##f
  }

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

  % uncomment these lines for "A4" size
```

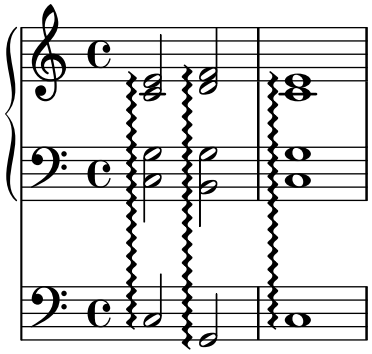
```
  %{
  \paper {
    #(set-paper-size "a4")
    ragged-last-bottom = ##f
    line-width = 180\mm
    left-margin = 15\mm
    bottom-margin = 10\mm
    top-margin = 10\mm
    tagline = ##f
  }
  %}
}
```



Creare degli arpeggi che attraversano i righi in altri contesti

Si possono creare *arpeggi* che attraversano i righi in contesti diversi da `GrandStaff`, `PianoStaff` e `StaffGroup` se l'incisore `Span_arpeggio_engraver` è incluso nel contesto `Score`.

```
<<
  \new PianoStaff <<
    \new Voice \relative c' {
      <c e>2\arpeggio <d f>2\arpeggio
      <c e>1\arpeggio
    }
    \new Voice \relative c {
      \clef bass
      <c g'>2\arpeggio <b g'>2\arpeggio
      <c g'>1\arpeggio
    }
  >>

  \new Staff \relative c {
    \set Score.connectArpeggios = ##t
    \clef bass
    c2\arpeggio g\arpeggio
    c1\arpeggio
  }
>>

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

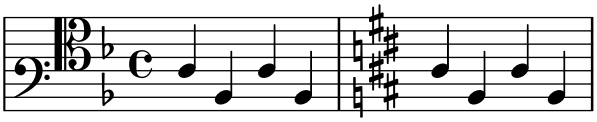


Creating custom key signatures

LilyPond supports custom key signatures. In this example, print for D minor and D major with an extended range of shown flats.

```
\new Staff \with {
  \override StaffSymbol.line-count = #8
  \override KeySignature.flat-positions = #'((-7 . 6))
  \override KeyCancellation.flat-positions = #'((-7 . 6))
  \override KeySignature.sharp-positions = #'((-6 . 7))
  \override KeyCancellation.sharp-positions = #'((-6 . 7))

  \override Clef.stencil =
    #(lambda (grob)
```

```
        (grob-interpret-markup grob
           #{ \markup\combine
                \musicglyph "clefs.C"
                \translate #'(-3 . -2)
                  \musicglyph "clefs.F"
           #}))
    clefPosition = #3
    middleCPosition = #3
    middleCClefPosition = #3
}

{
  \key d\minor f bes, f bes, |
  \key d\major fis b, fis b, |
}
```

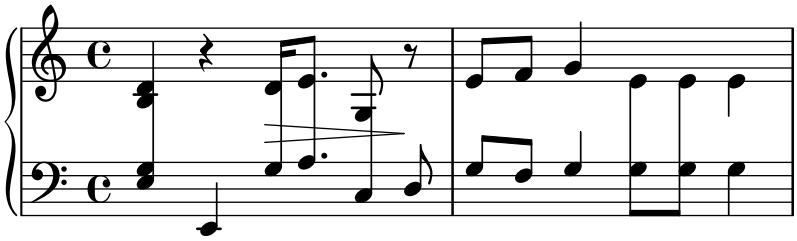


Cross-staff stems

This snippet shows how to use `Span_stem_engraver` and `\crossStaff` to connect stems across staves automatically.

The stem lengths need not be specified, as the variable distance between noteheads and staves is calculated automatically. However, it is important that `\crossStaff` is applied to the correct voice or staff (i.e., on the opposite side of where a beam is or would be positioned) to get the desired effect.

```
\layout {
  \context {
    \PianoStaff
    \consists "Span_stem_engraver"
  }
}

\new PianoStaff <<
  \new Staff {
    <b d'>4 r d'16\> e'8. g8 r\! |
    e'8 f' g'4
      \voiceTwo
      % Down to lower staff
      \crossStaff { e'8 e'8 } e'4 |
  }

  \new Staff {
    \clef bass
    \voiceOne
    % Up to upper staff
    \crossStaff { <e g>4 e, g16 a8. c8 } d |
    g8 f g4 \voiceTwo g8 g g4 |
  }
>>
```



Defining an engraver in Scheme: ambitus engraver

This example demonstrates how the ambitus engraver may be defined on the user side, with a Scheme engraver. This is basically a rewrite in Scheme of the code from lily/ambitus-engraver.cc.

```
#(use-modules (oop goops))

%%%
%%% Grob utilities
%%%
%%% These are literal rewrites of some C++ methods used by the ambitus
%%% engraver.

#(define (ly:separation-item::add-conditional-item grob grob-item)
   "Add GROB-ITEM to the array of conditional elements of GROB.

This is a rewrite of function `Separation_item::add_conditional_item` from
file `lily/separation-item.cc`."
   (ly:pointer-group-interface::add-grob
    grob 'conditional-elements grob-item))

#(define (ly:accidental-placement::accidental-pitch accidental-grob)
   "Get the pitch from the grob cause of ACCIDENTAL-GROB.

This is a rewrite of function `accidental_pitch` from file
`lily/accidental-placement.cc`."
   (ly:event-property (ly:grob-property
                       (ly:grob-parent accidental-grob Y) 'cause)
                      'pitch))

#(define (ly:accidental-placement::add-accidental grob accidental-grob)
   "Add ACCIDENTAL-GROB to the list of accidentals grobs of GROB.
ACCIDENTAL-GROB is an `Accidental` grob; GROB is an `AccidentalPlacement`
grob.

This is a rewrite of function `Accidental_placement::add_accidental` from
file `lily/accidental-placement.cc`."
   (let ((pitch (ly:accidental-placement::accidental-pitch
                 accidental-grob)))
     (set! (ly:grob-parent accidental-grob X) grob)
     (let* ((accidentals (ly:grob-object grob 'accidental-grobs))
            (handle (assq (ly:pitch-notename pitch) accidentals))
            (entry (if handle (cdr handle) '())))
       (set! (ly:grob-object grob 'accidental-grobs)
```

```
            (assq-set! accidentals
                       (ly:pitch-notename pitch)
                       (cons accidental-grob entry))))))

%%%
%%% Ambitus data structures.
%%%

%%% The <ambitus> class holds the various grobs that are created to
%%% print an ambitus:
%%%
%%% - `ambitus-group`: the grob that groups all the components of an
%%%   ambitus (`Ambitus` grob);
%%% - `ambitus-line`: the vertical line between the upper and lower
%%%   ambitus notes (`AmbitusLine` grob);
%%% - `ambitus-up-note` and `ambitus-down-note`: the note head and
%%%   accidental for the lower and upper note of the ambitus (see
%%%   `<ambitus-note>` class below).
%%%
%%% The other slots define the key and clef context of the engraver:
%%%
%%% - `start-c0`: position of middle c at the beginning of the piece.
%%%   It is used to place the ambitus notes according to their pitch;
%%% - `start-key-sig`: the key signature at the beginning of the
%%%   piece.  It is used to determine whether accidentals shall be
%%%   printed next to ambitus notes.

#(define-class <ambitus> ()
   (ambitus-group #:accessor ambitus-group)
   (ambitus-line #:accessor ambitus-line)
   (ambitus-up-note #:getter ambitus-up-note
                    #:init-form (make <ambitus-note>))
   (ambitus-down-note #:getter ambitus-down-note
                      #:init-form (make <ambitus-note>))
   (start-c0 #:accessor ambitus-start-c0
             #:init-value #f)
   (start-key-sig #:accessor ambitus-start-key-sig
                  #:init-value '()))

%%% Accessor for the lower and upper note data of an ambitus.
#(define-method (ambitus-note (ambitus <ambitus>) direction)
   "Return lower or upper note of AMBITUS depending on DIRECTION."
   (if (= direction UP)
       (ambitus-up-note ambitus)
       (ambitus-down-note ambitus)))

%%% The `<ambitus-note>` class holds the grobs that are specific to
%%% ambitus (lower and upper) notes:
%%%
%%% - `head`: an `AmbitusNoteHead` grob;
%%% - `accidental`: an `AmbitusAccidental` grob, to be possibly
%%%   printed next to the ambitus note head.
```

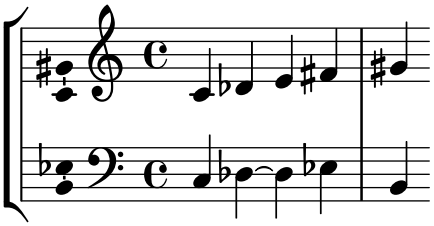
```
%%%
%%% Moreover,
%%%
%%% - `pitch` is the absolute pitch of the note;
%%% - `cause` is the note event that causes this ambitus note, i.e.,
%%%   the lower or upper note of the considered music sequence.

#(define-class <ambitus-note> ()
   (head #:accessor ambitus-note-head
         #:init-value #f)
   (accidental #:accessor ambitus-note-accidental
               #:init-value #f)
   (cause #:accessor ambitus-note-cause
          #:init-value #f)
   (pitch #:accessor ambitus-note-pitch
          #:init-value #f))

%%%
%%% Ambitus engraving logic.
%%%
%%% This is rewrite of the code from file `lily/ambitus-engraver.cc`.

#(define (make-ambitus translator)
   "Build an ambitus object: initialize all the grobs and their
relations.

The `Ambitus` grob contains all other grobs:

 Ambitus
  |- AmbitusLine
  |- AmbitusNoteHead    for upper note
  |- AmbitusAccidental  for upper note
  |- AmbitusNoteHead    for lower note
  |- AmbitusAccidental  for lower note

The parent of an accidental is the corresponding note head, and the
accidental is set as the `accidental-grob` property of the note head
so that is printed by the function that prints notes."
   ;; Make the ambitus object.
   (let ((ambitus (make <ambitus>)))
     ;; Build the `Ambitus` grob, which will contain all other grobs.
     (set! (ambitus-group ambitus)
           (ly:engraver-make-grob translator 'Ambitus '()))
     ;; Build the `AmbitusLine` grob (the line between lower and upper
     ;; note).
     (set! (ambitus-line ambitus)
           (ly:engraver-make-grob translator 'AmbitusLine '()))
     ;; Build the upper and lower `AmbitusNoteHead` and
     ;; `AmbitusAccidental`.
     (for-each
      (lambda (direction)
        (let ((head (ly:engraver-make-grob translator
```

```
                                        'AmbitusNoteHead '()))
              (accidental (ly:engraver-make-grob translator
                                                 'AmbitusAccidental '()))
              (group (ambitus-group ambitus)))
          ;; The parent of the `AmbitusAccidental` grob is the
          ;; `AmbitusNoteHead` grob.
          (set! (ly:grob-parent accidental Y) head)
          ;; The `AmbitusAccidental` grob is set as the
          ;; `accidental-grob` object of `AmbitusNoteHead`.  This is
          ;; later used by the function that prints notes.
          (set! (ly:grob-object head 'accidental-grob) accidental)
          ;; Both the note head and the accidental grobs are added to
          ;; the main ambitus grob.
          (ly:axis-group-interface::add-element group head)
          (ly:axis-group-interface::add-element group accidental)
          ;; The note head and the accidental grobs are added to the
          ;; ambitus object.
          (set! (ambitus-note-head (ambitus-note ambitus direction))
                head)
          (set! (ambitus-note-accidental (ambitus-note ambitus direction))
                accidental)))
      (list DOWN UP))

     ;; The parent of the ambitus line is the lower ambitus note head.
     (set! (ly:grob-parent (ambitus-line ambitus) X)
           (ambitus-note-head (ambitus-note ambitus DOWN)))
     ;; The ambitus line is added to the ambitus main grob.
     (ly:axis-group-interface::add-element (ambitus-group ambitus)
                                           (ambitus-line ambitus))
     ambitus))

#(define-method (initialize-ambitus-state
                 (ambitus <ambitus>) translator)
   "Initialize the state of AMBITUS by getting the starting position of
middle C and key signature from TRANSLATOR's context."
   (if (not (ambitus-start-c0 ambitus))
       (begin
         (set! (ambitus-start-c0 ambitus)
               (ly:context-property (ly:translator-context translator)
                                    'middleCPosition 0))
         (set! (ambitus-start-key-sig ambitus)
               (ly:context-property (ly:translator-context translator)
                                    'keyAlterations)))))

#(define-method (update-ambitus-notes (ambitus <ambitus>) note-grob)
   "Update upper and lower ambitus pitches of AMBITUS using NOTE-GROB."
   ;; Get the event that caused the `note-grob` creation and check
   ;; that it is a `note-event`.
   (let ((note-event (ly:grob-property note-grob 'cause)))
     (if (ly:in-event-class? note-event 'note-event)
         ;; Get the pitch from the note event.
         (let ((pitch (ly:event-property note-event 'pitch)))
```

```
            ;; If this pitch is lower than the current ambitus' lower
            ;; note pitch (or it has not been initialized yet), then
            ;; this pitch is the new ambitus' lower pitch.  The same is
            ;; done for the upper pitch (but in the opposite
            ;; direction).
            (for-each
             (lambda (direction pitch-compare)
               (if (or (not (ambitus-note-pitch
                             (ambitus-note ambitus direction)))
                       (pitch-compare
                        pitch (ambitus-note-pitch
                               (ambitus-note ambitus direction))))
                   (begin
                     (set! (ambitus-note-pitch
                            (ambitus-note ambitus direction))
                           pitch)
                     (set! (ambitus-note-cause
                            (ambitus-note ambitus direction))
                           note-event))))
             (list DOWN UP)
             (list ly:pitch<?
                   (lambda (p1 p2) (ly:pitch<? p2 p1))))))))

#(define-method (typeset-ambitus (ambitus <ambitus>) translator)
   "Typeset AMBITUS.

- Place the lower and upper ambitus notes according to their pitch and
  the position of the middle C.
- Typeset or delete the note accidentals, according to the key
  signature.  An accidental, if it is to be printed, is added to an
  `AccidentalPlacement` grob (a grob dedicated to the placement of
  accidentals near a chord).
- Both note heads are added to the ambitus line grob so that a line
  gets printed between them."
   ;; Check whether there are lower and upper pitches.
   (if (and (ambitus-note-pitch (ambitus-note ambitus UP))
            (ambitus-note-pitch (ambitus-note ambitus DOWN)))
       ;; Make an `AccidentalPlacement` grob, for placement of note
       ;; accidentals.
       (let ((accidental-placement
              (ly:engraver-make-grob
               translator
               'AccidentalPlacement (ambitus-note-accidental
                                     (ambitus-note ambitus DOWN)))))
         ;; For lower and upper ambitus notes.
         (for-each
          (lambda (direction)
            (let ((pitch (ambitus-note-pitch
                          (ambitus-note ambitus direction))))
              ;; Set the cause and the staff position of the ambitus
              ;; note according to the associated pitch.
              (set! (ly:grob-property
```

```
            (ambitus-note-head (ambitus-note ambitus direction))
            'cause)
           (ambitus-note-cause (ambitus-note ambitus direction)))
      (set! (ly:grob-property
            (ambitus-note-head (ambitus-note ambitus direction))
            'staff-position)
           (+ (ambitus-start-c0 ambitus)
              (ly:pitch-steps pitch)))
      ;; Determine whether an accidental shall be printed for
      ;; this note, according to the key signature.
      (let* ((handle
              (or (assoc (cons (ly:pitch-octave pitch)
                               (ly:pitch-notename pitch))
                         (ambitus-start-key-sig ambitus))
                  (assoc (ly:pitch-notename pitch)
                         (ambitus-start-key-sig ambitus))))
             (sig-alter (if handle (cdr handle) 0)))
        (cond
         ((= (ly:pitch-alteration pitch) sig-alter)
          ;; The note alteration is in the key signature
          ;; => it does not have to be printed.
          (ly:grob-suicide! (ambitus-note-accidental
                             (ambitus-note ambitus direction)))
          (set! (ly:grob-object (ambitus-note-head
                                 (ambitus-note ambitus direction))
                                'accidental-grob)
                '()))
         (else
          ;; Otherwise the accidental shall be printed.
          (set! (ly:grob-property
                 (ambitus-note-accidental
                  (ambitus-note ambitus direction)) 'alteration)
                (ly:pitch-alteration pitch)))))
      ;; Add the `AccidentalPlacement` grob to the conditional
      ;; items of the `AmbitusNoteHead`.
      (ly:separation-item::add-conditional-item
       (ambitus-note-head (ambitus-note ambitus direction))
       accidental-placement)
      ;; Add the `AmbitusAccidental` to the list of the
      ;; `AccidentalPlacement` grob accidentals.
      (ly:accidental-placement::add-accidental
       accidental-placement
       (ambitus-note-accidental (ambitus-note ambitus direction)))
      ;; Add the `AmbitusNoteHead` grob to the `AmbitusLine` grob.
      (ly:pointer-group-interface::add-grob
       (ambitus-line ambitus)
       'note-heads
        (ambitus-note-head (ambitus-note ambitus direction)))))
  (list DOWN UP))
 ;; Add the `AccidentalPlacement` grob to the main `Ambitus` grob.
 (ly:axis-group-interface::add-element
  (ambitus-group ambitus) accidental-placement))
```

```
        ;; No lower and upper pitches => nothing to print.
        (begin
          (for-each
           (lambda (direction)
             (ly:grob-suicide! (ambitus-note-accidental
                                (ambitus-note ambitus direction)))
             (ly:grob-suicide! (ambitus-note-head
                                (ambitus-note ambitus direction))))
           (list DOWN UP))
          (ly:grob-suicide! ambitus-line))))

%%%
%%% Ambitus engraver definition.
%%%
#(define ambitus-engraver
   (lambda (context)
     (let ((ambitus #f))
       ;; When music is processed, make the ambitus object if not
       ;; already built.
       (make-engraver
        ((process-music translator)
         (if (not ambitus)
             (set! ambitus (make-ambitus translator))))

        ;; Set the ambitus clef and key signature state.
        ((stop-translation-timestep translator)
         (if ambitus
             (initialize-ambitus-state ambitus translator)))

        ;; When a note head grob is built, update the ambitus notes.
        (acknowledgers
         ((note-head-interface engraver grob source-engraver)
          (if ambitus
              (update-ambitus-notes ambitus grob))))

        ;; Finally, typeset the ambitus according to its upper and
        ;; lower notes (if any).
        ((finalize translator)
         (if ambitus
             (typeset-ambitus ambitus translator)))))))

%%%
%%% Example
%%%

\score {
  \new StaffGroup <<
    \new Staff { c'4 des' e' fis' gis' }
    \new Staff { \clef "bass" c4 des ~ des ees b, }
  >>
  \layout { \context { \Staff \consists #ambitus-engraver } }
}
```



Displaying a whole GrandStaff system if only one of its staves is alive

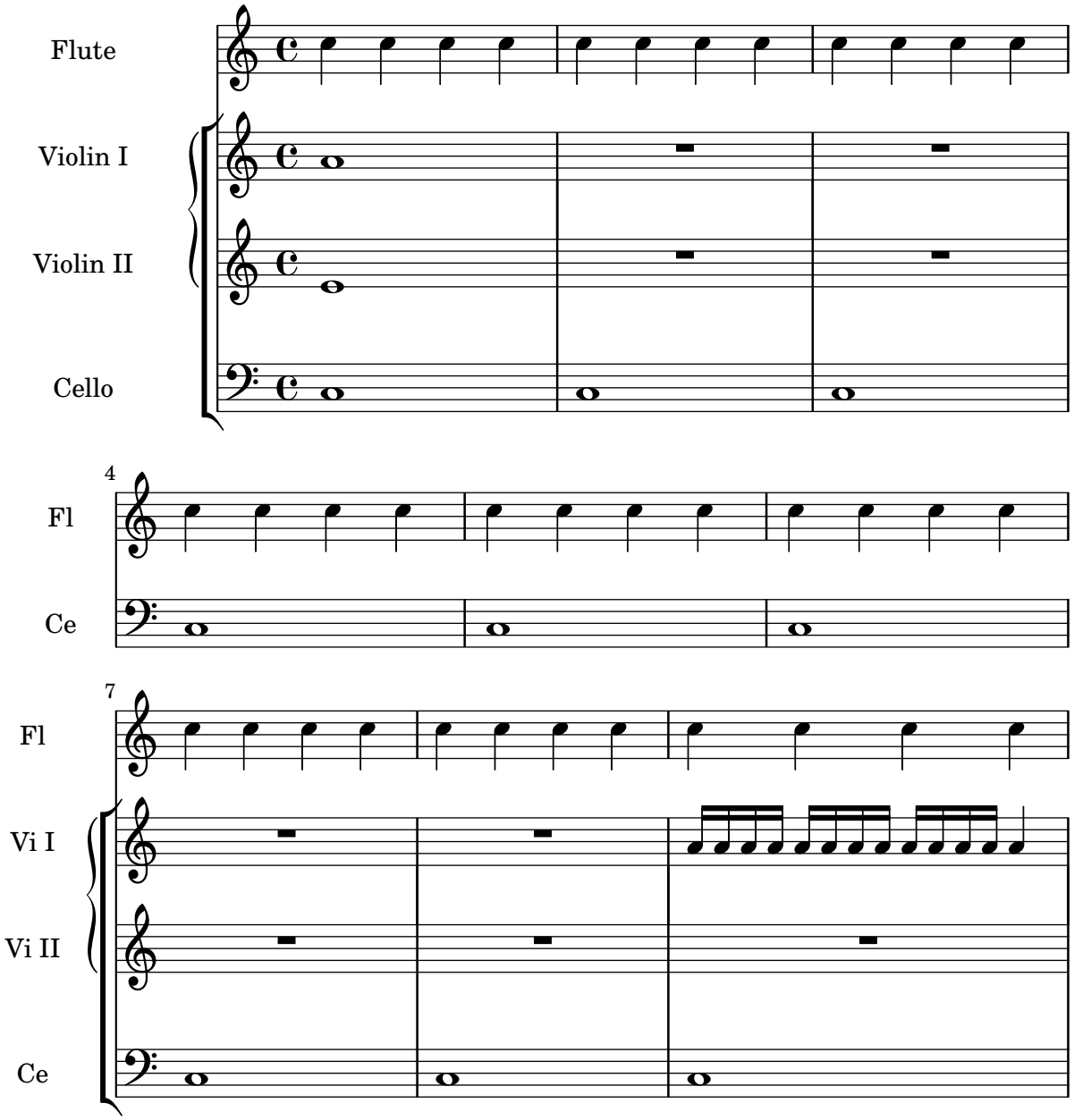
In many orchestral scores it is custom to not show staves for instruments that are silent for a while; this is called a 'Frenched' score. LilyPond provides this functionality via the `\RemoveEmptyStaves` command.

When they play again it is often preferred to show the staves of *all instruments of such a group*. This can be done by adding the `Keep_alive_together_engraver` to the grouping context (e.g., `GrandStaff` or `StaffGroup`).

In the example below the violins are silent in the second system. Only the first violin plays the last measure in the third system but the staff of the second violin is also displayed.

```
\score {
  <<
    \new Staff = "Staff_flute" \with {
      instrumentName = "Flute"
      shortInstrumentName = "Fl"
    } \relative c' {
      \*3 { c'4 c c c | c c c c | c c c c | \break }
    }

    \new StaffGroup = "StaffGroup_Strings" <<
      \new GrandStaff = "GrandStaff_violins" <<
        \new Staff = "StaffViolinI" \with {
          instrumentName = "Violin I"
          shortInstrumentName = "Vi I"
        } \relative c'' {
          a1 | R1*7 | \*12 a16 a4 |
        }
        \new Staff = "StaffViolinII" \with {
          instrumentName = "Violin II"
          shortInstrumentName = "Vi II"
        } \relative c' {
          e1 | R1*8 |
        }
      >>

      \new Staff = "Staff_cello" \with {
        instrumentName = "Cello"
        shortInstrumentName = "Ce"
      } \relative c {
        \clef bass \*9 c1 |
      }
    >>
  >>
```

```
}

\layout {
  indent = 3.0\cm
  short-indent = 1.5\cm

  \context {
    \GrandStaff
    \consists Keep_alive_together_engraver
  }
  \context {
    \Staff
    \RemoveEmptyStaves
  }
}
```



Engravers one by one

LilyPond handles the various elements necessary to typeset a score with plugins. Each plugin is called an *engraver*. In this example, (some) engravers are switched on one by one, in the following order:

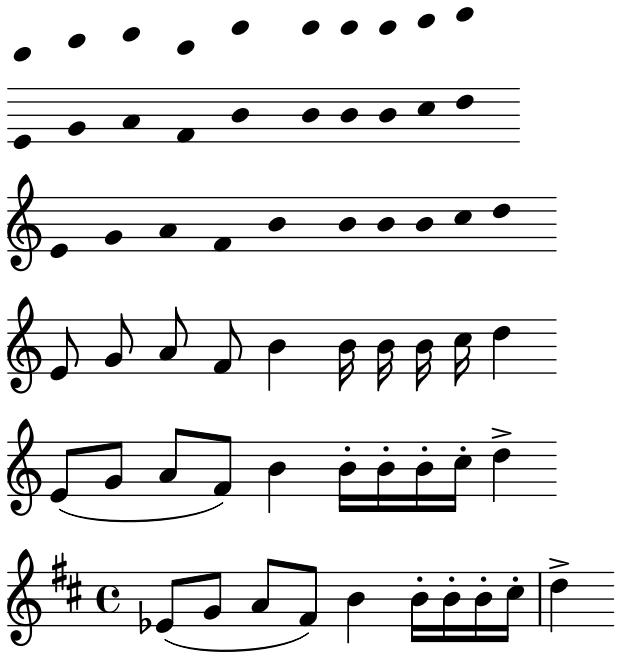
- note heads,
- staff symbol,
- clef,
- stem,
- beams, slurs, accents,
- accidentals, bar lines, time signature, and key signature.

Engravers are grouped. For example, note heads, slurs, beams, etc., form a `Voice` context. Engravers for key signature, accidentals, bar line, etc., form a `Staff` context.

```
topVoice = \relative c' {
  \key d \major
  es8([ g] a[ fis])
  b4
  b16[-. b-. b-. cis-.]
  d4->
}

% empty staff and voice contexts
MyStaff = \context {
  \type Engraver_group
  \name Staff
  \accepts Voice
  \defaultchild Voice
}
MyVoice = \context {
  \type Engraver_group
  \name Voice
}

% add note heads
MyVoice = \context {
  \MyVoice
  \consists Note_heads_engraver
}
\score {
  \topVoice
  \layout {
    \context { \MyStaff }
    \context { \MyVoice }
  }
}

% add staff
MyStaff = \context {
  \MyStaff
  \consists Staff_symbol_engraver
```

```
}
\score {
  \topVoice
  \layout {
    \context { \MyStaff }
    \context { \MyVoice }
  }
}

% add clef
MyStaff = \context {
  \MyStaff
  \consists Clef_engraver
}
\score {
  \topVoice
  \layout {
    \context { \MyStaff }
    \context { \MyVoice }
  }
}

% add stems
MyVoice = \context {
  \MyVoice
  \consists Stem_engraver
}
\score {
  \topVoice
  \layout {
    \context { \MyStaff }
    \context { \MyVoice }
  }
}

% add beams, slurs, and accents
MyVoice = \context {
  \MyVoice
  \consists Beam_engraver
  \consists Slur_engraver
  \consists Script_engraver
  \consists Rhythmic_column_engraver
}
\score {
  \topVoice
  \layout {
    \context { \MyStaff }
    \context { \MyVoice }
  }
}

% add accidentals, bar, time signature, and key signature
```

```
MyStaff = \context {
  \MyStaff
  \consists Accidental_engraver
  \consists Bar_engraver
  \consists Time_signature_engraver
  \consists Key_engraver
}
\score {
  \topVoice
  \layout {
    \context { \MyStaff }
    \context { \MyVoice }
  }
}
```

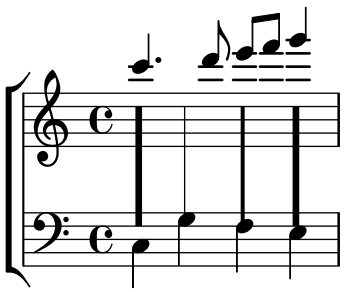


Modificare l'aspetto delle linee della griglia

L'aspetto delle linee della griglia può essere modificato sovrascrivendo alcune delle loro proprietà.

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

```
      \once \override Score.GridLine.thickness = 1.0
      g'4
      \once \override Score.GridLine.thickness = 3.0
      f4
      \once \override Score.GridLine.thickness = 5.0
      e4
    }
  }
>>

\layout {
  \context {
    \Staff
    % set up grids
    \consists "Grid_point_engraver"
    % set the grid interval to one quarter note
    gridInterval = #1/4
    }
  \context {
    \Score
    \consists "Grid_line_span_engraver"
    % this moves them to the right half a staff space
    \override NoteColumn.X-offset = -0.5
  }
}
```

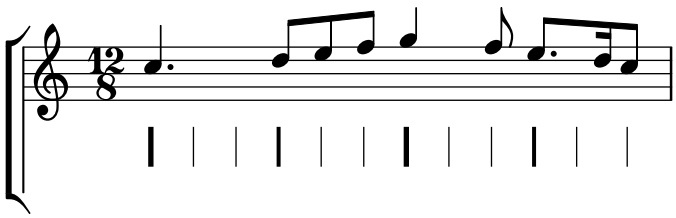


Grid lines: emphasizing rhythms and notes synchronization

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

```
\new ChoirStaff {
  \relative c'' <<
    \new Staff {
      \time 12/8
      \stemUp
      c4. d8 e8 f g4 f8 e8. d16 c8
    }
    \new Staff {
      % hides staff and notes so that only the grid lines are visible
      \hideNotes
      \hide Staff.BarLine
      \override Staff.StaffSymbol.line-count = #0
```

```
      \hide Staff.TimeSignature
      \hide Staff.Clef

      % dummy notes to force regular note spacing
      \once  \override Score.GridLine.thickness = #4.0
      c8 c c
      \once  \override Score.GridLine.thickness = #3.0
      c8 c c
      \once  \override Score.GridLine.thickness = #4.0
      c8 c c
      \once  \override Score.GridLine.thickness = #3.0
      c8 c c
    }
  >>
}

\layout {
  \context {
    \Score
    \consists "Grid_line_span_engraver"
    % center grid lines horizontally below note heads
    \override NoteColumn.X-offset = #-0.5
  }
  \context {
    \Staff
    \consists "Grid_point_engraver"
    gridInterval = #1/8
    % set line length and positioning:
    % two staff spaces above center line on hidden staff
    % to four spaces below center line on visible staff
    \override GridPoint.Y-extent = #'(2 . -4)
  }
}
```



Measure counters

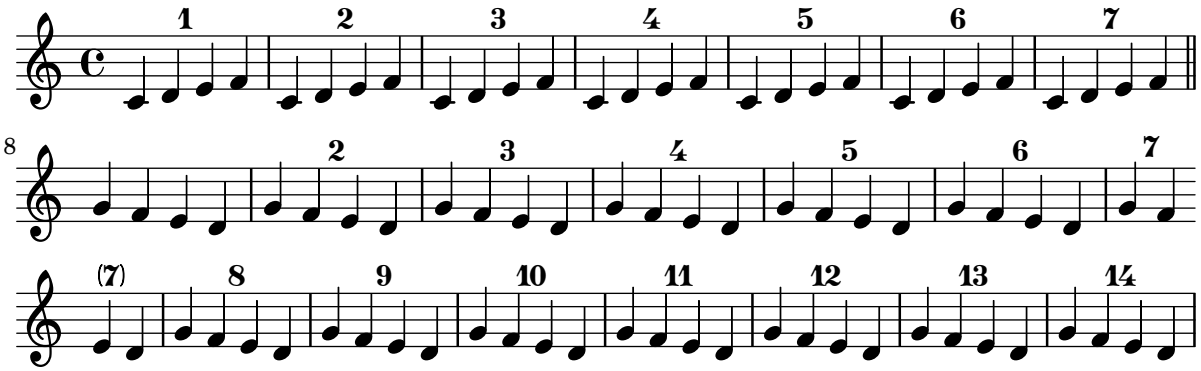
This snippet demonstrates the use of the `Measure_counter_engraver` to number groups of successive measures. Any stretch of measures may be numbered, whether consisting of repetitions or not.

The engraver must be added to the appropriate context. Here, a `Staff` context is used; another possibility is a `Dynamics` context.

The counter is begun with `\startMeasureCount` and ended with `\stopMeasureCount`. Numbering will start by default with 1, but this behavior may be modified by overriding the `count-from` property.

When a measure extends across a line break, the number will appear twice, the second time in parentheses.

```
\layout {
  \context {
    \Staff
    \consists #Measure_counter_engraver
  }
}

\new Staff {
  \startMeasureCount
  \*7 { c'4 d' e' f' }
  \stopMeasureCount
  \bar "||"
  g'4 f' e' d'
  \override Staff.MeasureCounter.count-from = #2
  \startMeasureCount
  \*5 { g'4 f' e' d' }
  g'4 f'
  \bar ""
  \break
  e'4 d'
  \*7 { g'4 f' e' d' }
  \stopMeasureCount
}
```

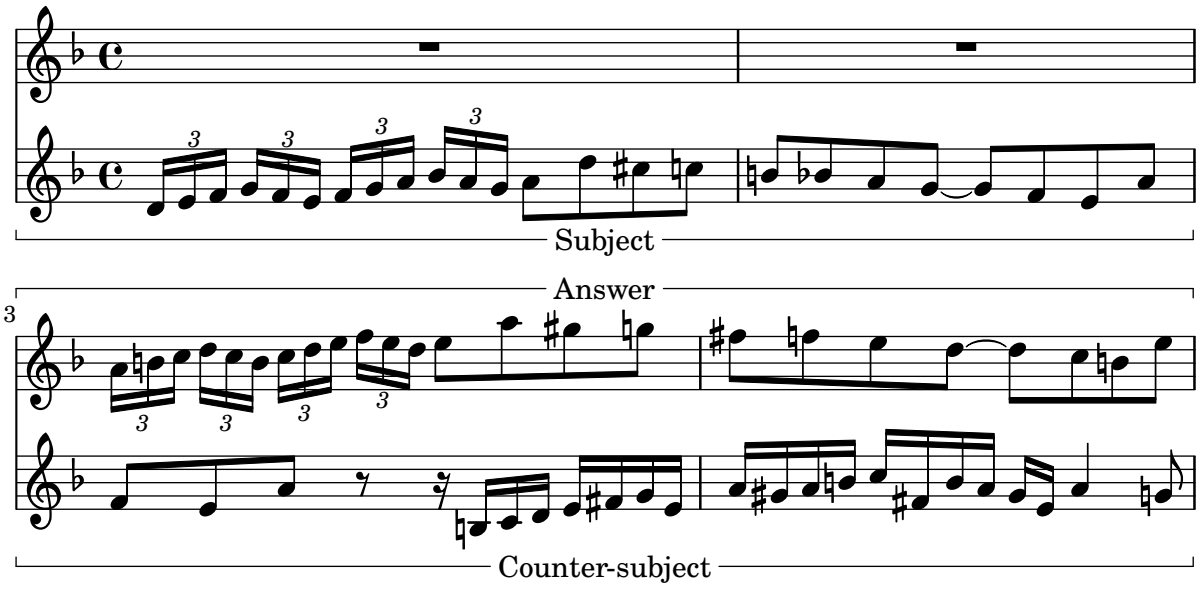


Measure spanner

Measure spanners are an alternate way to print annotated brackets. As opposed to horizontal brackets, they extend between two bar lines rather than two notes. The text is displayed in the center of the bracket.

```
\layout {
  \context {
    \Staff
    \consists Measure_spanner_engraver
  }
}

<<
  \new Staff \relative c'' {
    \key d \minor
```

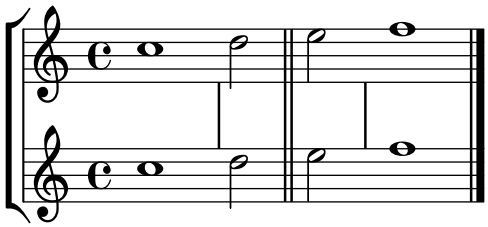
```
    R1*2
    \tweak text "Answer"
    \startMeasureSpanner
    \tuplet 3/2 8 {
      a16[ b c] d[ c b]  c[ d e] f[ e d]
    }
    e8 a gis g
    fis f e d~ d c b e
    \stopMeasureSpanner
  }
  \new Staff \relative c' {
    \key d \minor
    \tweak text "Subject"
      \tweak direction #DOWN
      \startMeasureSpanner
    \tuplet 3/2 8 {
      d16[ e f] g[ f e] f[ g a] bes[ a g]
    }
    a8 d cis c
    b bes a g~ g f e a
    \stopMeasureSpanner
    \tweak text "Counter-subject"
      \tweak direction #DOWN
      \startMeasureSpanner
    f8 e a r r16 b, c d e fis g e
    a gis a b c fis, b a gis e a4 g8
    \stopMeasureSpanner
  }
>>
```



Formattazione mensurale (stanghette tra i righi)

La formattazione mensurale, in cui le stanghette non appaiono sui righi ma nello spazio tra i righi, si può ottenere usando `StaffGroup` al posto di `ChoirStaff`. La stanghetta sui righi viene nascosta con `\hide`.

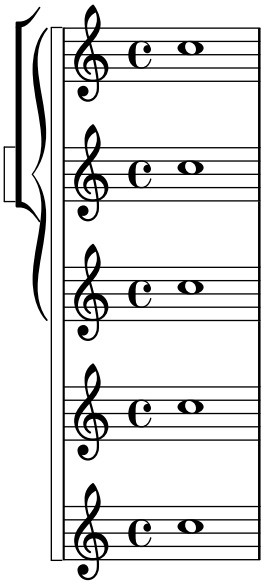
```
\layout {
  \context {
    \Staff
    measureBarType = "-span|"
  }
}

music = \fixed c'' {
  c1
  d2 \section e2
  f1 \fine
}

\new StaffGroup <<
  \new Staff \music
  \new Staff \music
>>
```



Annidare i righi

Si può usare la proprietà `systemStartDelimiterHierarchy` per creare gruppi di righi annidati più complessi. Il comando `\set StaffGroup.systemStartDelimiterHierarchy` prende come argomento una lista alfabetica dell'insieme di righi prodotti. Prima di ogni rigo si può assegnare un delimitatore di inizio del sistema. Deve essere racchiuso tra parentesi e collega tutti i righi compresi tra le parentesi. Gli elementi nella lista possono essere omessi, ma la prima parentesi quadra collega sempre tutti i righi. Le possibilità sono `SystemStartBar`, `SystemStartBracket`, `SystemStartBrace` e `SystemStartSquare`.

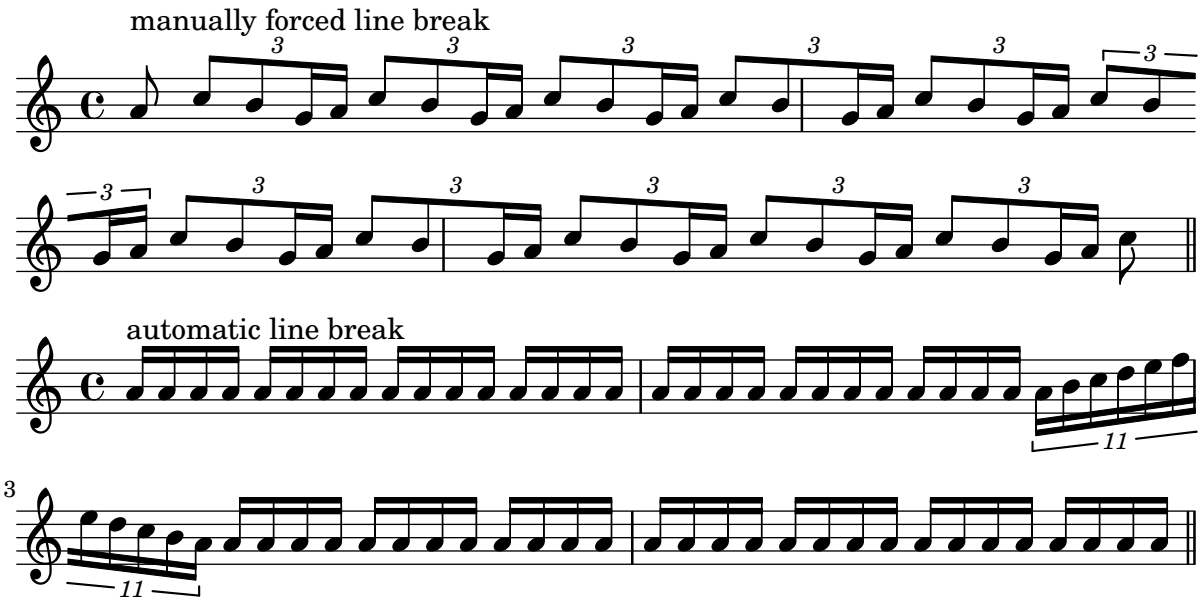
```
\new StaffGroup
\relative c'' <<
  \override StaffGroup.SystemStartSquare.collapse-height = 4
  \set StaffGroup.systemStartDelimiterHierarchy
    = #'(SystemStartSquare
          (SystemStartBrace
            (SystemStartBracket a
              (SystemStartSquare b))
            c)
          d)

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



Consentire l'interruzione del rigo all'interno di gruppi irregolari con travature

Questo esempio artificioso mostra come permettere interruzioni del rigo sia manuali che automatiche all'interno di un gruppo irregolare con travature. Si noti che le travature di questi gruppi irregolari fuori dal ritmo devono essere disposte manualmente.

```
\layout {
  \context {
    \Voice
    % Permit automatic line breaks within tuplets.
    \remove "Forbid_line_break_engraver"
    % Allow beams to be broken at line breaks.
    \override Beam.breakable = ##t
  }
}

\relative c'' {
  <>^"manually forced line break"
  a8
  \*5 { \tuplet 3/2 { c8[ b g16 a] } }
  \tuplet 3/2 { c8[ b \break g16 a] }
  \*5 { \tuplet 3/2 { c8[ b g16 a] } }
  c8 \bar "||"
}

\relative c'' {
  <>^"automatic line break"
  \*28 a16
  \tuplet 11/8 { a16[ b c d e f e d c b a] }
  \*28 a16 \bar "||"
}
```



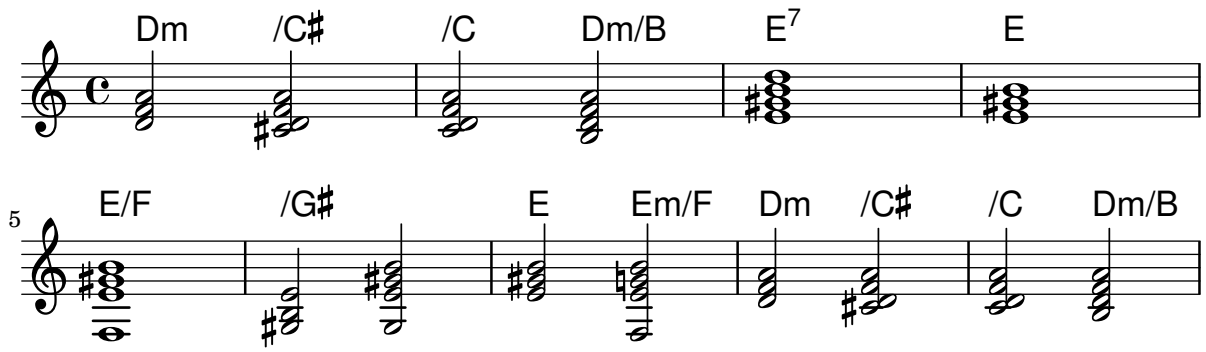
Print chord names with same root and different bass as slash and bass note

To print subsequent chord names only differing in their bass note as slash and bass note without a root symbol, use the Scheme engraver defined in this snippet. The behaviour is controlled by the chordChanges context property.

```
#(define Bass_changes_equal_root_engraver
   (lambda (ctx)
     "Drop root for follow-up chord names that differ only in bass.

In other words, the chord name sequence 'D D/C D/B' gets actually
printed as 'D /C /B'.

Set the `chordChanges` context property to `#t` to activate this
feature."
     (let ((chord-pitches '())
           (last-chord-pitches '())
           (bass-pitch #f))
       (make-engraver
        ((initialize this-engraver)
         (let ((chord-note-namer (ly:context-property ctx
                                                      'chordNoteNamer)))
           ;; Set `chordNoteNamer`, respecting user setting if already
           ;; done.
           (ly:context-set-property! ctx 'chordNoteNamer
                                     (if (procedure? chord-note-namer)
                                         chord-note-namer
                                         (chord-name:markup #f)))))

        (listeners
         ((note-event this-engraver event)
          (let* ((pitch (ly:event-property event 'pitch))
                 (pitch-name (ly:pitch-notename pitch))
                 (pitch-alt (ly:pitch-alteration pitch))
```

```
          (bass (ly:event-property event 'bass #f))
          (inversion (ly:event-property event 'inversion #f)))
     ;; We look at the `bass` and `inversion` event properties
     ;; to decide how to handle the current note event.  If
     ;; `inversion` is set we add the bass note to the chord as
     ;; an ordinary member so that we can compare inversed
     ;; chords; if `bass` is set the bass note is not added to
     ;; the chord.
     ;;
     ;; In the `chord-pitches` list we actually collect only
     ;; the notes' pitch names (which are integers) and pitch
     ;; alterations as pairs, ignoring the octave.
     (cond (bass (set! bass-pitch pitch))
           (inversion
            (set! bass-pitch pitch)
            (set! chord-pitches
                  (cons (cons pitch-name pitch-alt)
                        chord-pitches)))
           (else
            (set! chord-pitches
                  (cons (cons pitch-name pitch-alt)
                        chord-pitches)))))))

(acknowledgers
 ((chord-name-interface this-engraver grob source-engraver)
  (let ((chord-changes (ly:context-property ctx
                                            'chordChanges #f)))
     ;; If subsequent chords are equal apart from their bass,
     ;; we change the `text` property to print only the slash
     ;; and the bass note (via the formatter stored in the
     ;; `chordNoteNamer` context property).
     ;;
     ;; Equality is tested by comparing the sorted lists of
     ;; this chord's elements and the previous chord.  Sorting
     ;; is needed because inverted chords may have a different
     ;; order of pitches.  Note that we only do a simplified
     ;; sorting using the pitch name, ignoring the alteration.
     (if (and bass-pitch
              chord-changes
              (equal? (sort chord-pitches car<)
                      (sort last-chord-pitches car<)))
         (ly:grob-set-property!
          grob 'text
          (make-line-markup
           (list
            (ly:context-property ctx 'slashChordSeparator)
            ((ly:context-property ctx 'chordNoteNamer)
             bass-pitch
             (ly:context-property ctx
                                  'chordNameLowercaseMinor))))))
     (set! last-chord-pitches chord-pitches)
     (set! chord-pitches '())
```

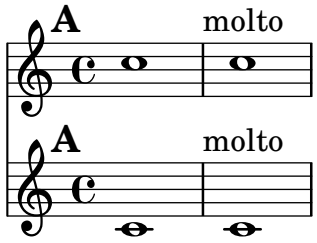
```
            (set! bass-pitch #f))))

        ((finalize this-engraver)
         (set! last-chord-pitches '()))))))


myChords = \chordmode {
  % \germanChords

  \set chordChanges = ##t
  d2:m d:m/cis

  d:m/c
  \set chordChanges = ##f
  d:m/b

  e1:7
  \set chordChanges = ##t
  e
  \break

  \once \set chordChanges = ##f
  e1/f
  e2/gis e/+gis e e:m/f d:m d:m/cis d:m/c
  \set chordChanges = ##f
  d:m/b
}

<<
  \new ChordNames
    \with { \consists #Bass_changes_equal_root_engraver }
    \myChords
  \new Staff \myChords
>>
```



Stampare le indicazioni su ogni rigo

Sebbene le indicazioni testuali siano di norma collocate solo sopra il rigo più alto, è possibile farle apparire su ogni rigo.

```
\score {
  <<
    \new Staff { \mark \default c''1 \textMark "molto" c'' }
    \new Staff { \mark \default c'1 \textMark "molto" c' }
  >>
  \layout {
    \context {
      \Score
      \remove Mark_engraver
      \remove Text_mark_engraver
      \remove Staff_collecting_engraver
    }
    \context {
      \Staff
      \consists Mark_engraver
      \consists Text_mark_engraver
      \consists Staff_collecting_engraver
    }
  }
}
```



Printing music with different time signatures

In the following snippet, two parts have a completely different time signature, yet remain synchronized.

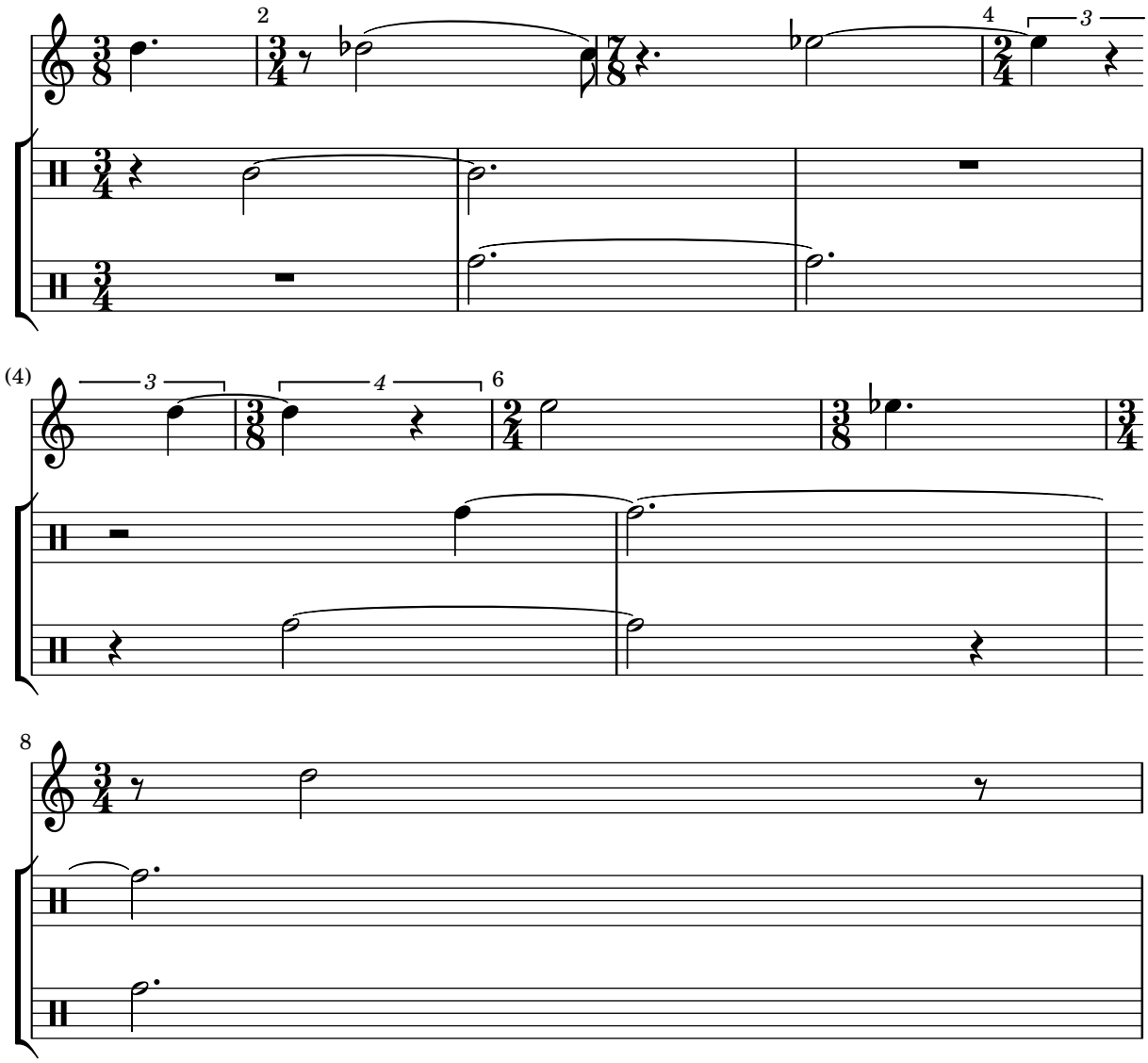
The bar lines can no longer be printed at the `Score` level; to allow independent bar lines in each part, the `Default_barline_engraver` and `Timing_translator` are moved from the `Score` context to the `Staff` context.

If bar numbers are required, the `Bar_number_engraver` should also be moved, since it relies on properties set by the `Timing_translator`; a `\with` block can be used to add bar numbers to the relevant staff.

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

\layout {
  \context {
    \Score
    \remove "Timing_translator"
    \remove "Bar_number_engraver"
    \override SpacingSpanner.uniform-stretching = ##t
    \override SpacingSpanner.strict-note-spacing = ##t
    proportionalNotationDuration = #1/64
```

```
  }
  \context {
    \Staff
    \consists "Timing_translator"
  }
  \context {
    \Voice
    \remove "Forbid_line_break_engraver"
    tupletFullLength = ##t
  }
}

Bassklarinette = \new Staff \with {
  \consists "Bar_number_engraver"
  barNumberVisibility = #(every-nth-bar-number-visible 2)
  \override BarNumber.break-visibility = #end-of-line-invisible
} <<
  \global
  {
    \clef treble
    \time 3/8 d''4. |
    \time 3/4 r8 des''2( c''8) |
    \time 7/8 r4. ees''2 ~ |
    \time 2/4 \tupletUp \tuplet 3/2 { ees''4 r4 d''4 ~ } |
    \time 3/8 \tupletUp \tuplet 4/3 { d''4 r4 } |
    \time 2/4 e''2 |
    \time 3/8 es''4. |
    \time 3/4 r8 d''2 r8 |
  }
>>

Perkussion = \new StaffGroup <<
  \new Staff <<
    \global
    {
      \clef percussion
      \time 3/4 r4 c'2 ~ |
      c'2. |
      R2. |
      r2 g'4 ~ |
      g'2. ~ |
      g'2. |
    }
  >>
  \new Staff <<
    \global {
      \clef percussion
      \time 3/4 R2. |
      g'2. ~ |
      g'2. |
      r4 g'2 ~ |
      g'2 r4 |
```

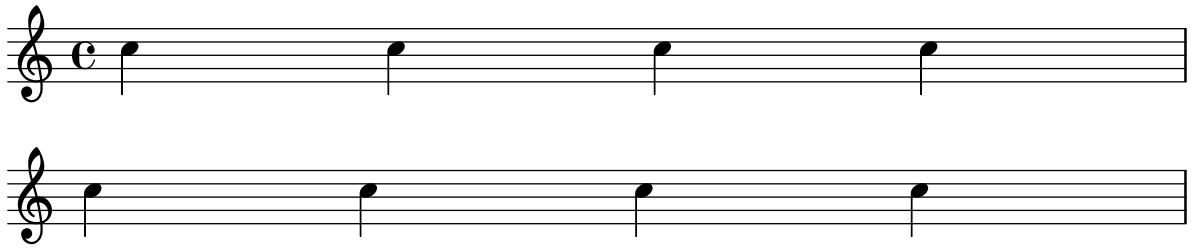
```
      g'2. |
    }
  >>
>>

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



Togliere i numeri di battuta da uno spartito

I numeri di battuta possono essere tolti rimuovendo l'incisore `Bar_number_engraver` dal contesto `Score`.

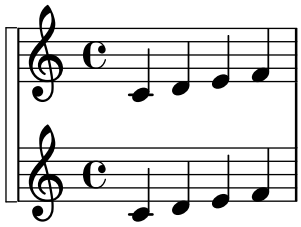
```
\layout {
  \context {
    \Score
    \omit BarNumber
    % or:
    % \remove "Bar_number_engraver"
  }
}

\relative c'' {
  c4 c c c \break
  c4 c c c
}
```



Usare una parentesi quadra all'inizio di un gruppo di righi

Si può usare il segno `SystemStartSquare` (uno dei segni che delimitano l'inizio del sistema) impostandolo esplicitamente in un contesto `StaffGroup` o `ChoirStaff`.

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

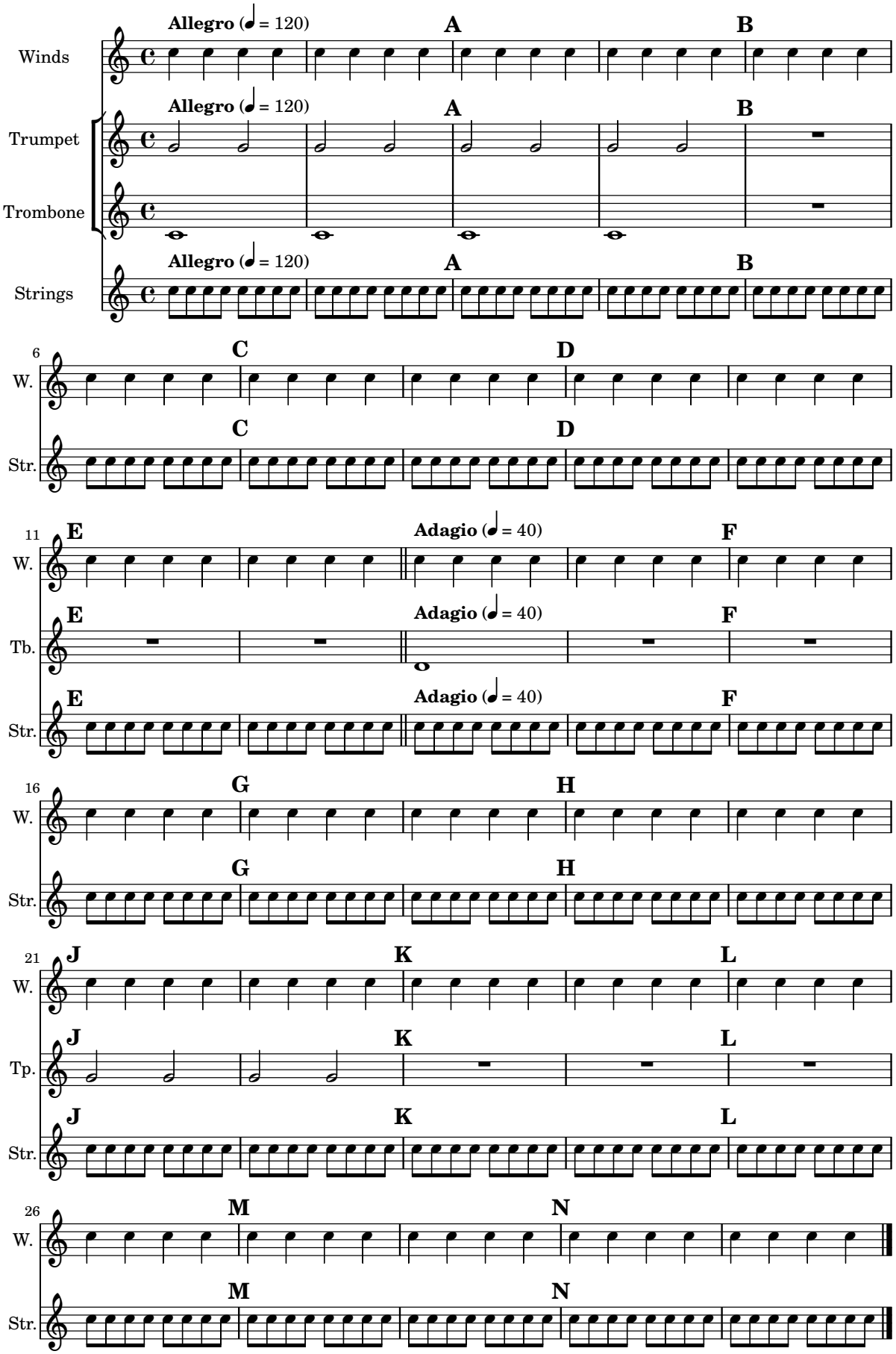


Using mark lines in a Frenched score

Using `MarkLine` contexts (such as in "Placing rehearsal marks other than above the top staff") in a Frenched score can be problematic if all the staves between two `MarkLines` are removed in one system. The `Keep_alive_together_engraver` can be used within each `StaffGroup` to keep the `MarkLine` alive only as long as the other staves in the group stay alive.

```
bars = {
  \tempo Allegro 4=120
  s1*2
  \*5 { \mark \default s1*2 }
  \bar "||"
  \tempo Adagio 4=40
  s1*2
  \*8 { \mark \default s1*2 }
  \bar "|."
}
winds = \*120 c''4
trumpet = {
  \*8 g'2
  R1*16
  \*4 g'2
  R1*8
}
trombone = {
  \*4 c'1
  R1*8
  d'1
  R1*17
}
strings = \*240 c''8

#(set-global-staff-size 16)
\paper {
  systems-per-page = 5
  ragged-last-bottom = ##f
  tagline = ##f
}

\layout {
  indent = 16\mm
  short-indent = 5\mm
  \context {
    \name MarkLine
    \type Engraver_group
    \consists Apply_output_engraver
    \consists Axis_group_engraver
    \consists Mark_engraver
    \consists Metronome_mark_engraver
    \consists Staff_collecting_engraver
    \override VerticalAxisGroup.remove-empty = ##t
    \override VerticalAxisGroup.remove-layer = #'any
    \override VerticalAxisGroup.staff-affinity = #DOWN
    \override VerticalAxisGroup.nonstaff-relatedstaff-spacing.padding = 1
    keepAliveInterfaces = #'()
  }
  \context {
    \Staff
    \override VerticalAxisGroup.remove-empty = ##t
```

```
    \override VerticalAxisGroup.remove-layer = ##f
  }
  \context {
    \StaffGroup
    \accepts MarkLine
    \consists Keep_alive_together_engraver
  }
  \context {
    \Score
    \remove Mark_engraver
    \remove Metronome_mark_engraver
    \remove Staff_collecting_engraver
    \override BarNumber.Y-offset = #3
  }
}

\score {
  <<
    \new StaffGroup = "winds" \with {
      instrumentName = "Winds"
      shortInstrumentName = "W."
    } <<
      \new MarkLine \bars
      \new Staff \winds
    >>
    \new StaffGroup = "brass" <<
      \new MarkLine \bars
      \new Staff = "trumpet" \with {
        instrumentName = "Trumpet"
        shortInstrumentName = "Tp."
      } \trumpet
      \new Staff = "trombone" \with {
        instrumentName = "Trombone"
        shortInstrumentName = "Tb."
      } \trombone
    >>
    \new StaffGroup = "strings" \with {
      instrumentName = "Strings"
      shortInstrumentName = "Str."
    } <<
      \new MarkLine \bars
      \new Staff = "strings" { \strings }
    >>
  >>
}
```

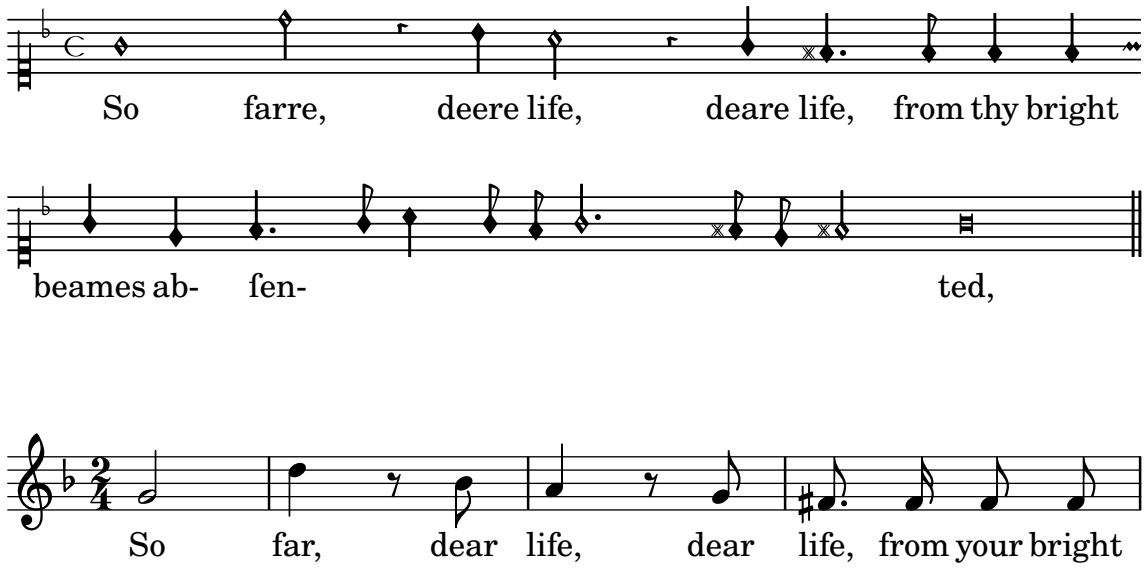

Allegro (♩ = 120)
Winds
Trumpet
Trombone
Strings
A
B
6
W.
Str.
C
D
11
E
F
Adagio (♩ = 40)
Tb.
16
G
H
21
J
K
L
Tp.
26
M
N

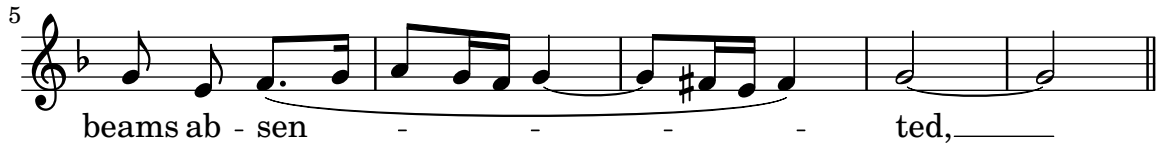
Usare le etichette per produrre musica mensurale e moderna dallo stesso sorgente

Usando le etichette (tag), è possibile usare la stessa musica per produrre sia la musica mensurale che quella moderna. In questo frammento, viene introdotta la funzione `menrest`, che permette alle pause mensurali di essere posizionate precisamente sul rigo come nell'originale, ma con le pause moderne nella posizione standard. Le etichette vengono usate per produrre diversi tipi di stanghetta alla fine della musica, ma possono essere usate anche quando sono necessarie altre differenze: per esempio se si vogliono usare "pause d'intero" (R1, R\breve, etc.) nella musica moderna, ma pause normali (r1, r\breve, etc.) nella versione mensurale. La conversione di musica mensurale nel suo equivalente moderno viene solitamente chiamata `trascrizione`.

```
\layout {
  line-width = 150\mm
}

menrest = #(define-music-function (note) (ly:music?)
              #{
                \tag #'mens $(make-music 'RestEvent note)
                \tag #'mod $(make-music 'RestEvent note 'pitch '())
              #})
Be = \tag #'mod
       #(begin
          (ly:expect-warning (G_ "stem does not fit in beam"))
          (ly:expect-warning (G_ "beam was started here"))
          (make-span-event 'BeamEvent START))
Am = \tag #'mod ]

MenStyle = {
  \override Score.BarNumber.transparent = ##t
  \override Stem.neutral-direction = #up
  \omit Slur
  \omit Beam
}

finalis = \section

Music = \relative c'' {
  \key f \major
  g1 d'2 \menrest bes4 bes a2 \menrest r4 g4 fis4. fis8 fis4 fis \break
  g e f4.([ g8] a4[ g8 f] g2.\Be fis8 e\Am fis2) g\breve \finalis
}

MenLyr = \lyricmode {
  So farre, deere life, deare life,
  from thy bright beames ab- en- ted,
}
ModLyr = \lyricmode {
  So far, dear life, dear life,
  from your bright beams ab -- sen -- ted, __
}

\score {
  \keepWithTag #'mens {
```

```
    <<
      \new PetrucciStaff {
        \new PetrucciVoice = "Cantus" {
          \clef "petrucci-c1" \time 4/4 \MenStyle \Music
        }
      }
      \new Lyrics \lyricsto "Cantus" \MenLyr
    >>
  }
  \layout {
    \context {
      \PetrucciVoice
      % No longer necessary starting with version 2.25.23.
      \override Flag.style = #'mensural
    }
  }
}

\markup\vspace #1

\score {
  \keepWithTag #'mod {
    \new ChoirStaff <<
      \new Staff {
        \new Voice = "Sop" \with {
          \remove "Note_heads_engraver"
          \consists "Completion_heads_engraver"
          \remove "Rest_engraver"
          \consists "Completion_rest_engraver"
        } \shiftDurations 1 0 { \time 2/4 \autoBeamOff \Music }
      }
      \new Lyrics \lyricsto "Sop" \ModLyr
    >>
  }
}
```



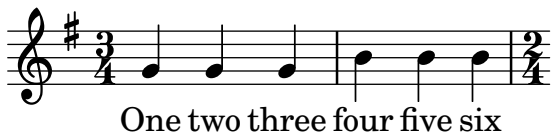


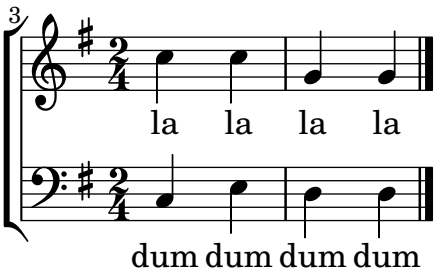
Modello per gruppo vocale con strofa e ritornello

Questo modello crea una partitura che inizia con una sezione solistica e prosegue in un ritornello a due voci. Illustra anche l'uso delle pause spaziatrici all'interno della variabile `\global` per definire i cambi di tempo (e altri elementi comuni a tutte le parti) nel corso di tutta la partitura.

```
global = {
  \key g \major

  % verse
  \time 3/4
  s2.*2
  \break

  % refrain
  \time 2/4
  s2*2
  \bar "|."
}

SoloNotes = \relative g' {
  \clef "treble"

  % verse
  g4 g g |
  b4 b b |

  % refrain
  R2*2 |
}

SoloLyrics = \lyricmode {
  One two three |
  four five six |
}

SopranoNotes = \relative c'' {
  \clef "treble"

  % verse
  R2.*2 |

  % refrain
  c4 c |
  g4 g |
}

SopranoLyrics = \lyricmode {
```

```
  la la |
  la la |
}

BassNotes = \relative c {
  \clef "bass"

  % verse
  R2.*2 |

  % refrain
  c4 e |
  d4 d |
}

BassLyrics = \lyricmode {
  dum dum |
  dum dum |
}

\score {
  <<
    \new Voice = "SoloVoice" << \global \SoloNotes >>
    \new Lyrics \lyricsto "SoloVoice" \SoloLyrics

    \new ChoirStaff <<
      \new Voice = "SopranoVoice" << \global \SopranoNotes >>
      \new Lyrics \lyricsto "SopranoVoice" \SopranoLyrics

      \new Voice = "BassVoice" << \global \BassNotes >>
      \new Lyrics \lyricsto "BassVoice" \BassLyrics
    >>
  >>

  \layout {
    ragged-right = ##t
    \context { \Staff
      % these lines prevent empty staves from being printed
      \RemoveEmptyStaves
      \override VerticalAxisGroup.remove-first = ##t
    }
  }
}
```

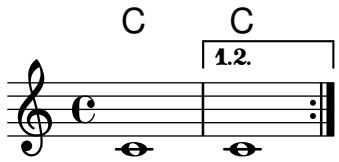




Volta sotto gli accordi

Aggiungendo l'incisore `Volta_engraver` al rigo, è possibile inserire le volte sotto gli accordi.

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



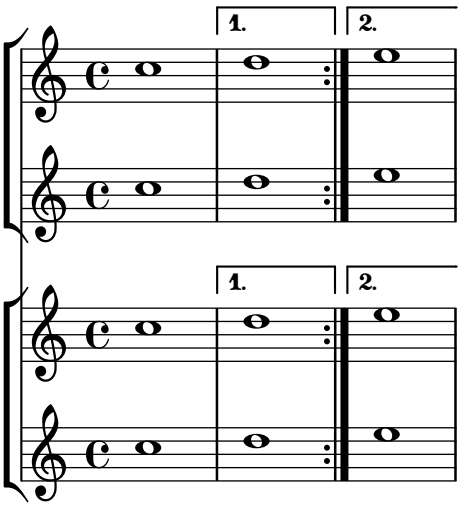
Volta brackets in multiple staves

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

`\repeat` and related commands should be present in all staves.

```
voltaMusic = \relative c'' {
  \repeat volta 2 {
    c1
    \alternative {
      \volta 1 { d1 }
      \volta 2 { e1 }
    }
  }
}

<<
  \new StaffGroup <<
    \new Staff \voltaMusic
    \new Staff \voltaMusic
```

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



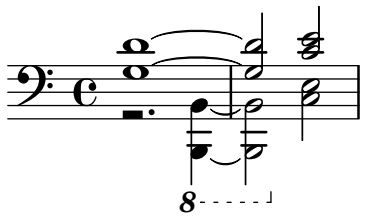
19 Tweaks and overrides

See also Sezione "Changing defaults" in *Guida alla Notazione* and Sezione "Tweaking output" in *Manuale di Apprendimento*.

Aggiungere un segno di ottava a una sola voce

Se il rigo ha più di una voce, l'ottavazione in una voce trasporrà la posizione delle note in tutte le voci per la durata della parentesi dell'ottava. Se si intende applicare l'ottavazione a una sola voce, occorre spostare l'incisore `Ottava_spanner_engraver` nel contesto `Voice`.

```
\layout {
  \context {
    \Staff
    \remove Ottava_spanner_engraver
  }
  \context {
    \Voice
    \consists Ottava_spanner_engraver
  }
}

{
  \clef bass
  << { <g d'>1~ q2 <c' e'> }
  \\
    {
      r2.
      \ottava -1
      <b,,, b,,>4 ~ |
      q2
      \ottava 0
      <c e>2
    }
  >>
}
```



Adding links to objects

To add a link to a grob stencil you can use `add-link` as defined here. It works both with `\override` and `\tweak`.

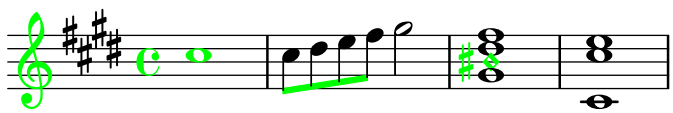
Drawback: `point-and-click` is disturbed for the linked grobs.

Limitation: Works for PDF only.

The linked objects are colored with a separate command.

```
#(define (add-link url-strg)
  (lambda (grob)
    (let* ((stil (ly:grob-property grob 'stencil)))
      (if (ly:stencil? stil)
          (let* ((x-ext (ly:stencil-extent stil X))
                 (y-ext (ly:stencil-extent stil Y))
                 (url-expr `(url-link ,url-strg ,x-ext ,y-ext))
                 (new-stil
                   (ly:stencil-add
                     (ly:make-stencil url-expr x-ext y-ext)
                     stil)))
          (ly:grob-set-property! grob 'stencil new-stil))))))

%%%% test

%% For easier maintenance of this snippet the URL is formatted to use the
%% actually used LilyPond version.
%% Of course a literal URL would work as well.

#(define major.minor-version
  (string-join (take (string-split (lilypond-version) #\.) 2) "."))

urlI =
#(format #f
  "http://lilypond.org/doc/v~a/Documentation/notation/writing-pitches"
  major.minor-version)

urlII =
#(format #f
  "http://lilypond.org/doc/v~a/Documentation/notation/rhythms"
  major.minor-version)

urlIII =
#(format #f
  "http://lilypond.org/doc/v~a/Documentation/notation/note-heads"
  major.minor-version)

urlIV =
#(format #f
  "http://lilypond.org/doc/v~a/Documentation/notation/beams"
  major.minor-version)

urlV =
#(format #f
  "http://lilypond.org/doc/v~a/Documentation/notation/note-head-styles"
  major.minor-version)

urlVI =
#(format #f
  "http://lilypond.org/doc/v~a/Documentation/notation/writing-pitches"
  major.minor-version)
```

```
\relative c' {
   \key cis \minor

   \once \override Staff.Clef.color = #green
   \once \override Staff.Clef.after-line-breaking =
     #(add-link urlI)

   \once \override Staff.TimeSignature.color = #green
   \once \override Staff.TimeSignature.after-line-breaking =
     #(add-link urlII)

   \once \override NoteHead.color = #green
   \once \override NoteHead.after-line-breaking =
     #(add-link urlIII)

   cis'1
   \once \override Beam.color = #green
   \once \override Beam.after-line-breaking =
     #(add-link urlIV)
   cis8 dis e fis gis2
   <gis,
    \tweak Accidental.color #green
    \tweak Accidental.after-line-breaking #(add-link urlVI)
    \tweak color #green
    \tweak after-line-breaking #(add-link urlV)
    \tweak style #'harmonic
    bis
    dis
    fis
   >1
   <cis, cis' e>
}
```



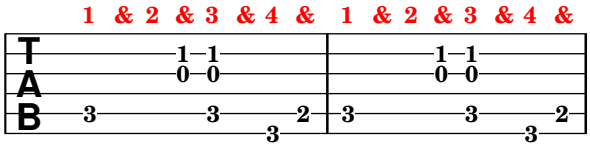
Adding markups in a tablature

By default, markups are not displayed in a tablature.

To make them appear, revert the `stencil` property of the `TextScript` grob in the `TabStaff` context.

```
high  = { r4 r8 <g c'> q r8 r4 }
low = { c4 r4 c8 r8 g,8 b, }
pulse = { s8^"1" s^"&" s^"2" s^"&" s^"3" s^"&" s^"4" s^"&" }

\score {
 \new TabStaff {
   \*2 << \high \\ \low \\ \pulse >>
  }
  \layout {
    \context {
```

```
      \TabStaff
      \clef moderntab
      \revert TextScript.stencil
      \override TextScript.font-series = #'bold
      \override TextScript.font-size = #-2
      \override TextScript.color = #red
    }
    \context {
      \Score
      proportionalNotationDuration = #1/8
    }
  }
}
```

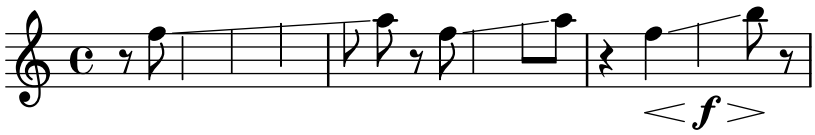


Aggiungere i segni di tempo per i glissandi lunghi

I battiti saltati nei glissandi molto lunghi vengono talvolta segnalati con delle indicazioni di tempo, che consistono solitamente in dei gambi privi di teste di nota. Questi gambi possono essere usati anche per contenere segni di espressione intermedi.

Se i gambi non si allineano bene al glissando, può essere necessario riposizionarli leggermente.

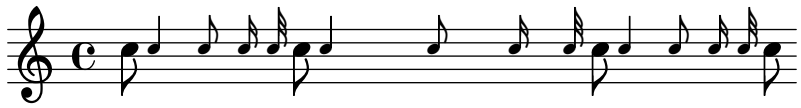
```
glissandoSkipOn = {
  \override NoteColumn.glissando-skip = ##t
  \hide NoteHead
  \override NoteHead.no-ledgers = ##t
}

glissandoSkipOff = {
  \revert NoteColumn.glissando-skip
  \undo \hide NoteHead
  \revert NoteHead.no-ledgers
}

\relative c'' {
  r8 f8\glissando \glissandoSkipOn f4 g a |
  a8\noBeam \glissandoSkipOff a8
    r8 f8\glissando \glissandoSkipOn g4 a8 \glissandoSkipOff a8 |
  r4 f\glissando\< \glissandoSkipOn a4\f\> \glissandoSkipOff b8\! r |
}
```



Adjusting grace note spacing

The space given to grace notes can be adjusted using the `spacing-increment` property of `Score.GraceSpacing`.

```
graceNotes = {
  \grace { c4 c8 c16 c32 }
  c8
}

\relative c'' {
  c8
  \graceNotes
  \override Score.GraceSpacing.spacing-increment = #2.0
  \graceNotes
  \revert Score.GraceSpacing.spacing-increment
  \graceNotes
}
```



Adjusting slur positions vertically

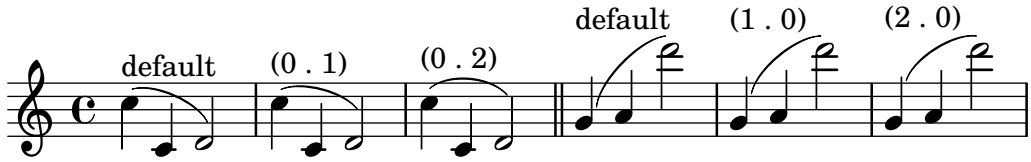
Using `\override Slur.positions` it is possible to set the vertical position of the start and end points of a slur to absolute values (or rather, forcing LilyPond's slur algorithm to consider these values as desired). In many cases, this means a lot of trial and error until good values are found. You probably have tried the `\offset` command next just to find out that it doesn't work for slurs, emitting a warning instead.

The code in this snippet allows you to tweak the vertical start and end positions by specifying *relative* changes, similar to `\offset`.

Syntax: `\offsetPositions #'(`*dy1 . dy2*`)`

```
offsetPositions =
#(define-music-function (offsets) (number-pair?)
  #{
     \once \override Slur.control-points =
       #(lambda (grob)
          (match-let ((((_ . y1) _ _ (_ . y2))
                       (ly:slur::calc-control-points grob))
                      ((off1 . off2) offsets))
            (set! (ly:grob-property grob 'positions)
                  (cons (+ y1 off1) (+ y2 off2)))
            (ly:slur::calc-control-points grob)))
  #})

\relative c'' {
  c4(^"default" c, d2)
  \offsetPositions #'(0 . 1)
  c'4(^"(0 . 1)" c, d2)
  \offsetPositions #'(0 . 2)
  c'4(^"(0 . 2)" c, d2)
  \bar "||"
  g4(^"default" a d'2)
  \offsetPositions #'(1 . 0)
  g,,4(^"(1 . 0)" a d'2)
  \offsetPositions #'(2 . 0)
```

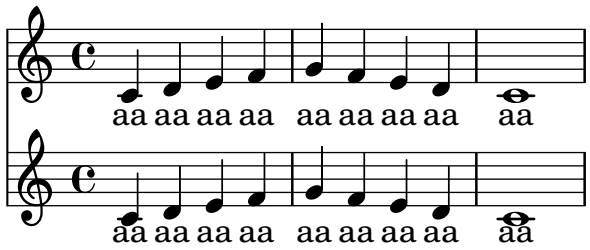
```
  g,,4(^"(2 . 0)" a d'2)
}
```



Adjusting vertical spacing of lyrics

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

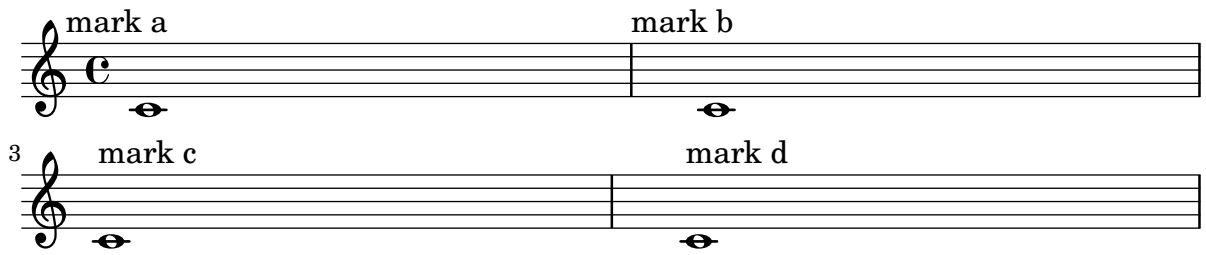
```
music = \relative c' { c4 d e f | g4 f e d | c1 }
text = \lyricmode { aa aa aa aa aa aa aa aa aa }

<<
  \new Staff \new Voice = melody \music
  % Default layout:
  \new Lyrics \lyricsto melody \text

  \new Staff \new Voice = melody \music
  % Reducing the minimum space below the staff and above the lyrics.
  \new Lyrics \with {
    \override VerticalAxisGroup.nonstaff-relatedstaff-spacing =
      #'((basic-distance . 1))
  } \lyricsto melody \text
>>
```



Aligning text marks to notes

By default, `TextMark` objects are aligned to so-called `NonMusicalPaperColumn` grobs, like the left edge of the staff or a bar line. They can be aligned to a note instead by setting the `non-musical` property to `#f`.

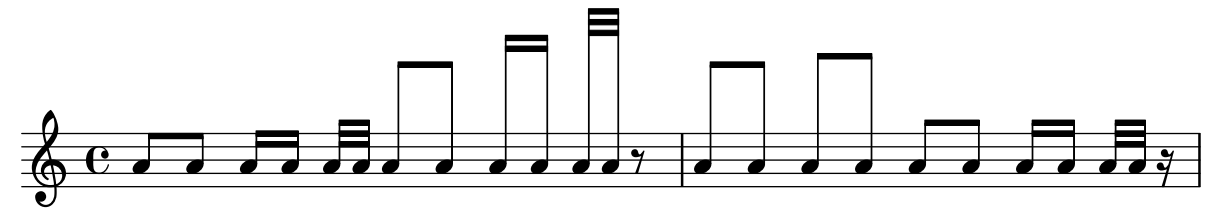
```
\layout {
  line-length = 80\mm
}

{
  \textMark "mark a" c'1 |
  \textMark "mark b" c'1 |
  \break
  \override Score.TextMark.non-musical = ##f
  \textMark "mark c" c'1 |
  \textMark "mark d" c'1 |
}
```



Altering the length of beamed stems

Stem lengths on beamed notes can be varied by overriding the `beamed-lengths` property of the `details` of the `Stem`. If a single value is used as an argument, the length applies to all stems. When multiple arguments are used, the first applies to eighth notes, the second to sixteenth notes and so on. The final argument also applies to all notes shorter than the note length of the final argument. Non-integer arguments may also be used.

```
\relative c'' {
  \override Stem.details.beamed-lengths = #'(2)
    a8[ a] a16[ a] a32[ a]
    \override Stem.details.beamed-lengths = #'(8 10 12)
    a8[ a] a16[ a] a32[ a] r8 |
  \override Stem.details.beamed-lengths = #'(8)
    a8[ a]
    \override Stem.details.beamed-lengths = #'(8.5)
    a8[ a]
    \revert Stem.details.beamed-lengths
    a8[ a] a16[ a] a32[ a] r16 |
}
```

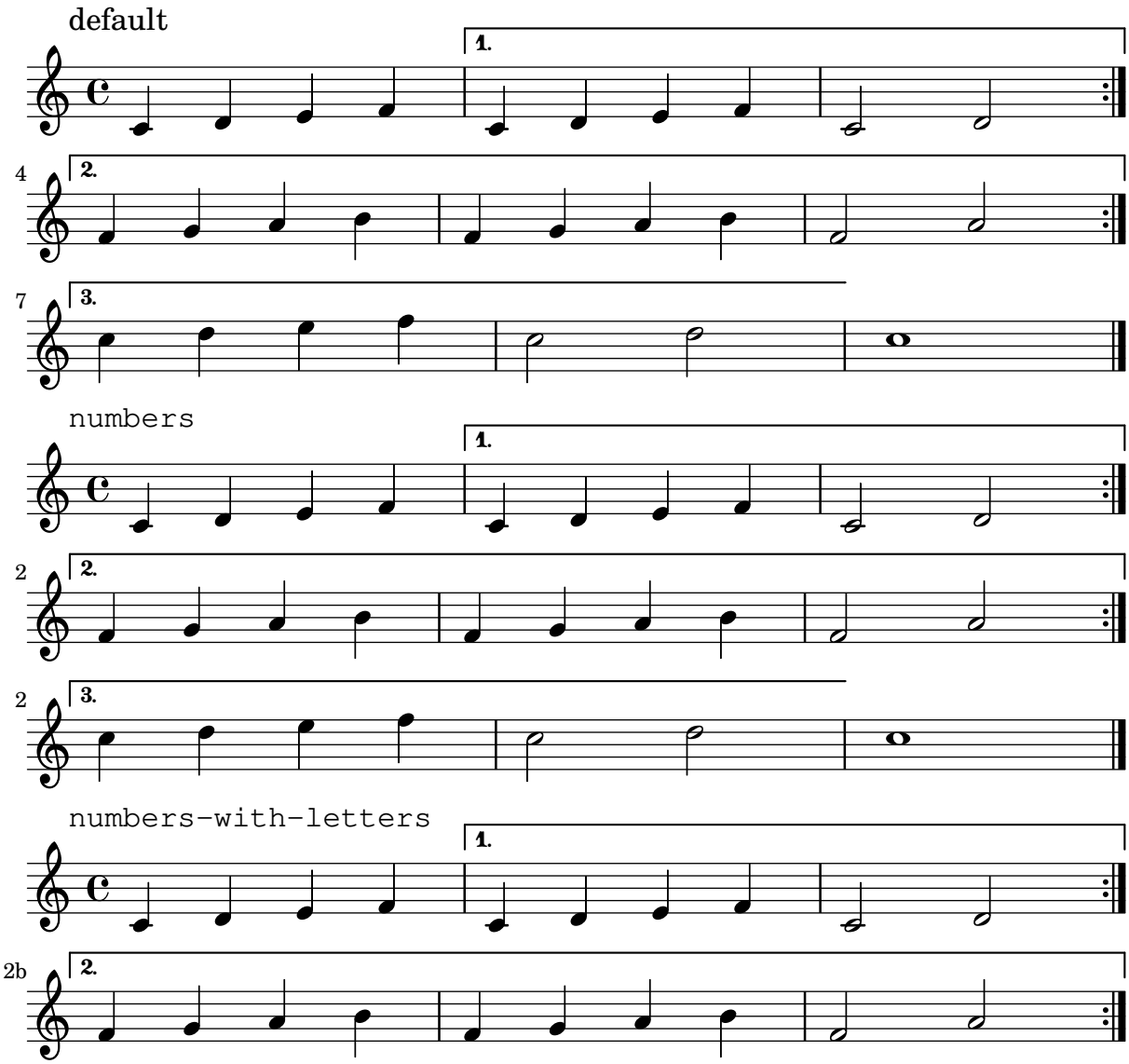


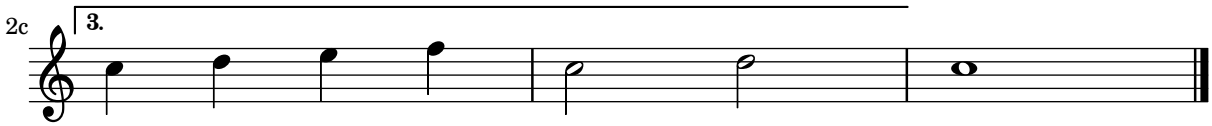
Numeri di battuta alternativi

Si possono impostare due metodi alternativi di numerazione della battuta, utili specialmente per le ripetizioni.

```
music = \relative c' {
  \repeat volta 3 {
    c4 d e f |
    \alternative {
      \volta 1 { c4 d e f | c2 d \break }
      \volta 2 { f4 g a b | f4 g a b | f2 a | \break }
      \volta 3 { c4 d e f | c2 d } } }
  c1 \bar "|."
}

{
  \textMark \markup \large "default"
  \music
}
```

```lilypond
{
  \textMark \markup \large \typewriter "numbers"
  \set Score.alternativeNumberingStyle = #'numbers
  \music
}

{
  \textMark \markup \large \typewriter "numbers-with-letters"
  \set Score.alternativeNumberingStyle = #'numbers-with-letters
  \music
}

\layout {
  \context {
    \Score
    \override TextMark.Y-offset = #5
  }
}
```





Parentesi analitiche sopra il rigo

Delle semplici parentesi analitiche orizzontali vengono aggiunte, per impostazione predefinita, sotto il rigo. L'esempio seguente mostra un modo per posizionarle sopra il rigo.

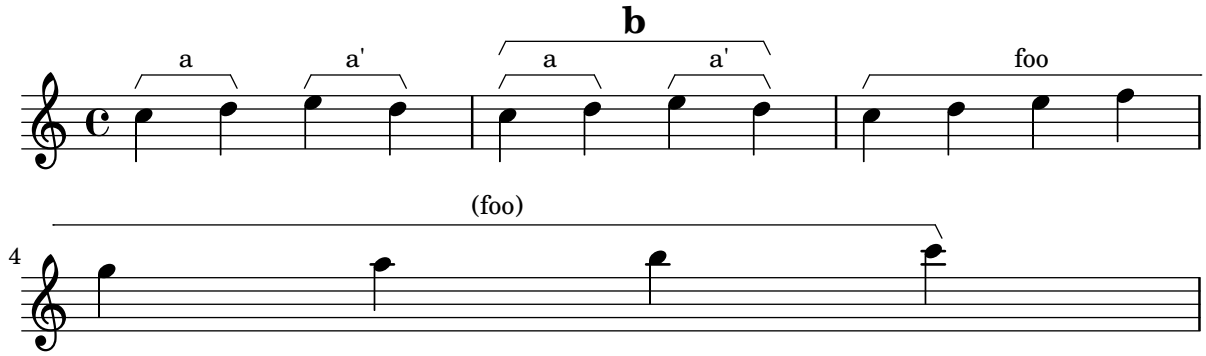
```
\layout {
  \context {
    \Voice
    \consists "Horizontal_bracket_engraver"
  }
}

\relative c'' {
  \once \override HorizontalBracket.direction = #UP
  c2\startGroup
  d2\stopGroup
}
```

Parentesi analitiche con etichette

Si può aggiungere del testo alle parentesi analitiche tramite la proprietà `text` del grob `HorizontalBracketText`. L'aggiunta di vari frammenti di testo alle parentesi che iniziano nello stesso momento musicale richiede l'uso del comando `\tweak`. Dopo un'interruzione di linea il testo viene messo tra parentesi.

```
\layout {
  \context {
    \Voice
    \consists "Horizontal_bracket_engraver"
    \override HorizontalBracket.direction = #UP
  }
}

{
  \once\override HorizontalBracketText.text = "a"
    c''\startGroup d''\stopGroup
    \once\override HorizontalBracketText.text = "a'"
    e''\startGroup d''\stopGroup |
  c''-\tweak outside-staff-priority #801
      \tweak HorizontalBracketText.text
        \markup \bold \huge "b" \startGroup
     -\tweak HorizontalBracketText.text "a" \startGroup
    d''\stopGroup
    e''-\tweak HorizontalBracketText.text "a'" \startGroup
    d''\stopGroup\stopGroup |
  c''-\tweak HorizontalBracketText.text foo \startGroup
```

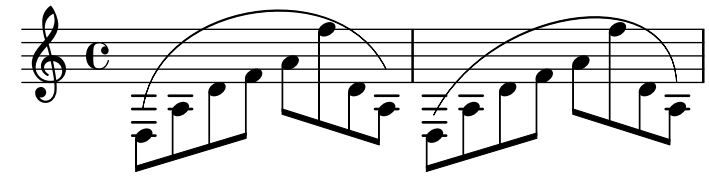
```
    d'' e'' f'' | \break
  g'' a'' b'' c'''\stopGroup
}
```



Asymmetric slurs

Slurs can be made asymmetric to match an asymmetric pattern of notes better.

```
slurNotes = { d,8( a' d f a f' d, a) }

\relative c' {
  \stemDown
  \slurUp
  \slurNotes
  \once \override Slur.eccentricity = #3.0
  \slurNotes
}
```



Breaking horizontal alignment of dynamics and textscripts

LilyPond uses `DynamicLineSpanner` grobs to horizontally align successive dynamic objects like hairpins and dynamic text, even if they are positioned on different sides of a staff. This connection cannot be broken, contrary to the vertical alignment (see snippet "Breaking vertical alignment of dynamics and textscripts").

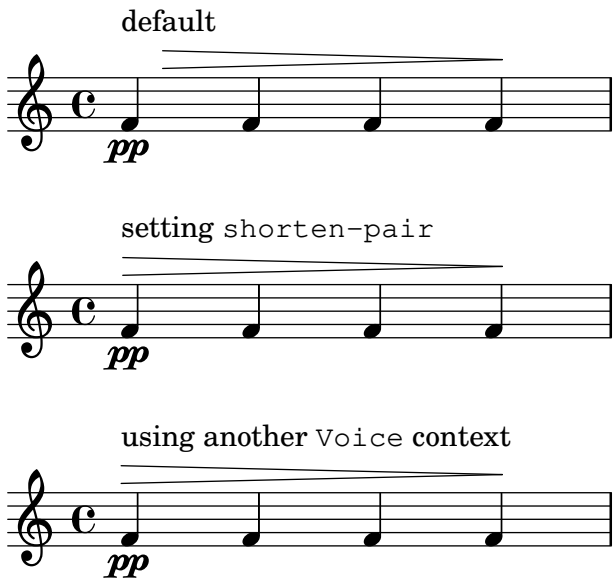
There are two solutions to circumvent the problem.

- Modify the `shorten-pair` property of the `Hairpin` grob to compensate the offset by which the hairpin was moved.
- Put the two dynamic objects into different voices.

Both solutions are demonstrated in this snippet.

```
{
  <>^"default"
  f'_\pp ^\> f' f' f'\!
}

{
  <>^\markup { setting \typewriter shorten-pair }
```

```
  f'_\pp \tweak shorten-pair #'(-3 . 0) ^\> f' f' f'\!
}

{
  <>^\markup { using another \typewriter Voice context }
  << { f'^\> f' f' f'\! }
     \new Voice { s4_\pp } >>
}

\layout {
  line-width = 8\cm
  ragged-right = ##f

  \context {
    \Voice
    \override TextScript.staff-padding = #3.5
  }
}
```

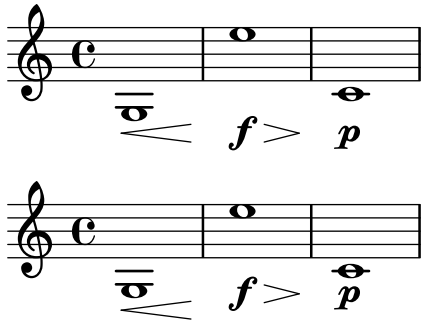


Breaking vertical alignment of dynamics and textscripts

By default, LilyPond uses `DynamicLineSpanner` grobs to vertically align successive dynamic objects like hairpins and dynamic text. However, this is not always wanted. By inserting `\breakDynamicSpan`, which ends the alignment spanner prematurely, this vertical alignment can be avoided.

See also snippet “Breaking horizontal alignment of dynamics and textscripts”.

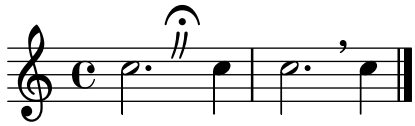
```
{ g1\< |
  e''\f\> |
  c'\p }

{ g1\< |
  e''\breakDynamicSpan\f\> |
  c'\p }
```



Caesura ("railtracks") with fermata

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

```
\relative c'' {
  c2.
  % construct the symbol
  \override BreathingSign.text = \markup {
    \override #'(direction . 1)
    \override #'(baseline-skip . 1.8)
    \dir-column {
      \translate #'(0.155 . 0)
        \center-align \musicglyph "scripts.caesura.curved"
      \center-align \musicglyph "scripts.ufermata"
    }
  }
  \breathe c4
  % set the breath mark back to normal
  \revert BreathingSign.text
  c2. \breathe c4
  \bar "|."
}
```

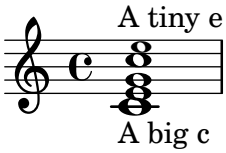


Changing a single note's size in a chord

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

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

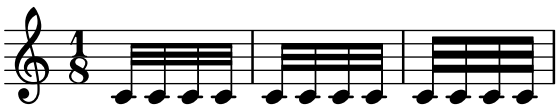
```
\relative c' {
  <\tweak font-size #+2 c e g c
   \tweak font-size #-2 e>1
   ^\markup { A tiny e }_\markup { A big c }
}
```



Changing beam thickness and spacing

To make beams thicker or thinner, alter the `beam-thickness` property of the `Beam` grob. To adjust the spacing between beams, alter `length-fraction`.

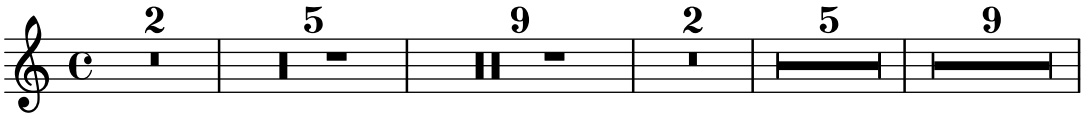
```
\relative f' {
  \time 1/8
  \override Beam.beam-thickness = #0.4
  \override Beam.length-fraction = #0.8
  c32 c c c
  \revert Beam.beam-thickness  % 0.48 is default thickness
  \revert Beam.length-fraction  % 1.0 is default spacing
  c32 c c c
  \override Beam.beam-thickness = #0.6
  \override Beam.length-fraction = #1.3
  c32 c c c
}
```



Modificare la forma delle pause multiple

Se la pausa multipla dura dieci misure o un numero inferiore a dieci, nel rigo apparirà una serie di pause di longa e di breve (chiamate in tedesco “Kirchenpausen” - pause ecclesiastiche); altrimenti apparirà una semplice linea. Il numero predefinito di dieci può essere cambiato sovrascrivendo la proprietà `expand-limit`..

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



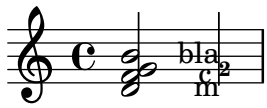
Changing properties for individual grobs

The \applyOutput command allows the tuning of any layout object, in any context. It requires a Scheme function with three arguments.

In the example below, function mc-squared is executed for all NoteHead grobs (within the current Voice context) at the current time step; the function modifies the grob's stencil, using the staff-position property to replace some pitches with markup.

See the 'Extending' manual (https://lilypond.org/doc/v2.24/Documentation/extending/running-a-function-on-all-layout-objects) for more information.

```
#(define (mc-squared grob grob-origin context)
   (let ((sp (ly:grob-property grob 'staff-position)))
     (ly:grob-set-property!
      grob 'stencil
      (grob-interpret-markup grob
       #{ \markup \lower #0.5
           #(case sp
              ((-5) "m")
              ((-3) "c ")
              ((-2) #{ \markup \teeny \bold 2 #})
              (else "bla")) #}))))

\relative c' {
  <d f g b>2
  \applyOutput Voice.NoteHead #mc-squared
  <d f g b>2
}
```

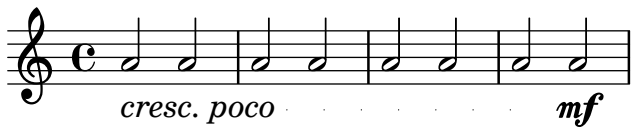


Cambiare gli stili del testo e degli estensori per le dinamiche testuali

Il testo usato per i *crescendo* e i *decrescendo* può essere cambiato modificando le proprietà di contesto crescendoText e decrescendoText.

Lo stile della linea dell'estensore può essere cambiato modificando la proprietà 'style di DynamicTextSpanner. Il valore predefinito è 'dashed-line; gli altri valori possibili sono 'line, 'dotted-line e 'none.

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



Changing the default text font family

The default font families for text can be overridden.

```
%{
You may have to install additional fonts.

Red Hat Fedora: dejavu-fonts-all

Debian GNU/Linux, Ubuntu: fonts-dejavu-core
                          fonts-dejavu-extra
%}

\paper {
  %{
     run
         lilypond -dshow-available-fonts
     to show all fonts available in the process log.
  %}
  property-defaults.fonts.serif = "DejaVu Serif"
  property-defaults.fonts.sans = "DejaVu Sans"
  property-defaults.fonts.typewriter = "DejaVu Sans Mono"
}

{
  g'''4^\markup {
    DejaVu Serif: \bold bold
                  \italic italic
                  \italic \bold { bold italic }
  }
  g4_\markup {
    \override #'(font-family . sans) {
      DejaVu Sans: \bold bold
                   \italic italic
                   \italic \bold { bold italic }
    }
  }
  g''2^\markup {
    \override #'(font-family . typewriter) {
      DejaVu Sans Mono: \bold bold
                        \italic italic
                        \italic \bold { bold italic }
    }
  }
}
```

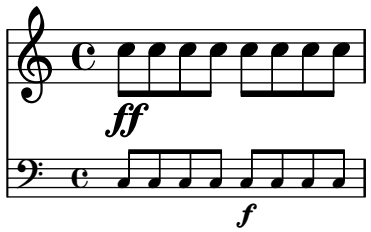
Changing the staff size

The simplest way to resize staves is to use

```
#(set-global-staff-size size)
```

To resize an individual staff's size, you can use the properties `staff-space` and `fontSize`.

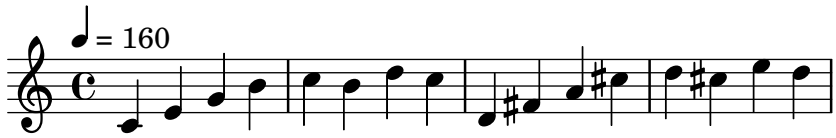
```
<<
  \new Staff \relative c'' {
    \dynamicDown c8\ff c c c c c c c
  }
  \new Staff \with {
    fontSize = #-3
    \override StaffSymbol.staff-space = #(magstep -3)
  } \relative c {
    \clef bass c8 c c c c\f c c c
  }
>>
```



Modificare il tempo senza mostrare l'indicazione metronomica

Per cambiare il tempo del file MIDI senza che appaia l'indicazione metronomica, basta renderla invisibile.

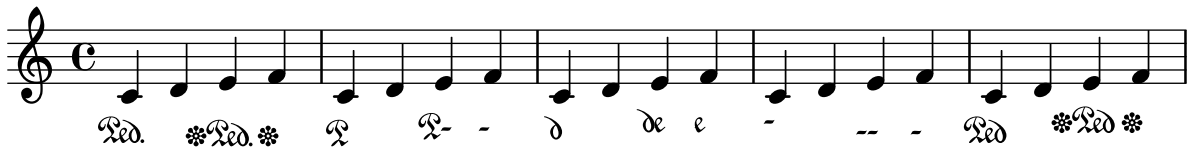
```
\score {
  \new Staff \relative c' {
    \tempo 4 = 160
    c4 e g b
    c4 b d c
    \set Score.tempoHideNote = ##t
    \tempo 4 = 96
    d,4 fis a cis
    d4 cis e d
  }
  \layout { }
  \midi { }
}
```



Changing the text for sustain markings

With the `pedalSustainStrings` context property it is possible to set the text used for pedal down and up. Note that the only valid strings are those found in the list of pedal glyphs – the values shown in this snippet constitute an exhaustive list.

```
sustainNotes = { c4\sustainOn d e\sustainOff\sustainOn f\sustainOff }

\relative c' {
  \sustainNotes
  \set Staff.pedalSustainStrings = #'("P" "P-" "-")
  \sustainNotes
  \set Staff.pedalSustainStrings = #'("d" "de" "e")
  \sustainNotes
  \set Staff.pedalSustainStrings = #'("M" "M-" "-")
  \sustainNotes
  \set Staff.pedalSustainStrings = #'("Ped" "*Ped" "*")
  \sustainNotes
}

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



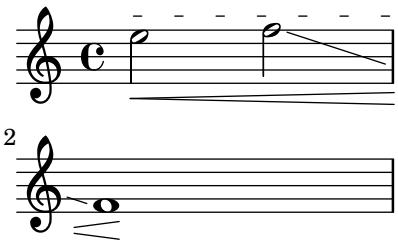
Controlling spanner visibility after a line break

The visibility of spanners which end on the first note following a line break is controlled by the `after-line-breaking` callback `ly:spanner::kill-zero-spanned-time`.

For objects such as glissandos and hairpins, the default behaviour is to hide the spanner after a break; disabling the callback will allow the left-broken span to be shown.

Conversely, spanners which are usually visible, such as text spans, can be hidden by enabling the callback.

```
\paper {
  line-width = 50\mm
}

\relative c'' {
  \override Hairpin.to-barline = ##f
  \override Glissando.breakable = ##t
  % show hairpin
  \override Hairpin.after-line-breaking = ##t
  % hide text span
  \override TextSpanner.after-line-breaking =
    #ly:spanner::kill-zero-spanned-time
  e2\<\startTextSpan
  % show glissando
  \override Glissando.after-line-breaking = ##t
  f2\glissando
  \break
  f,1\!\stopTextSpan
}
```



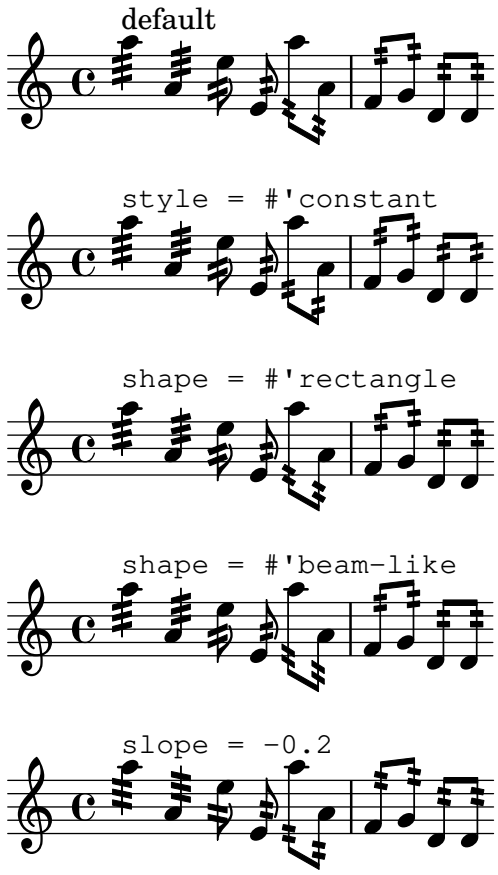
Controlling the appearance of tremolo slashes

Using various properties of the `StemTremolo` grob it is possible to control the appearance of tremolo slashes.

- Property `slope` sets the slope for tremolo slashes.
- Property `shape` determines whether tremolo slashes look like rectangles (value `rectangle`) or like very small beams (value `beam-like`).
- Property `style` sets both the slope and the shape depending on whether the note has flags, beams, or only a plain stem. This is in contrast to the previous two properties, which change the slope and shape unconditionally. There are two styles defined.
  - `default`: slashes for down-stem flags are longer and more sloped than slashes for up-stem flags; slashes on beamed notes have a rectangular shape and are parallel to the beam.
  - `constant`: all slashes are beam-like and have the same slope except for down-stem flags.

```
music = {
  a''4:32 a':
  e''8: \noBeam e':
  a'':[ a':]
  f':[ g':]
  d':[ d':]
}

\new Staff {
  <>^\markup "default"
  \music
}

\new Staff {
  <>^\markup \typewriter "style = #'constant"
  \override StemTremolo.style = #'constant
  \music
}

\new Staff {
  <>^\markup \typewriter "shape = #'rectangle"
  \override StemTremolo.shape = #'rectangle
  \music
}

\new Staff {
  <>^\markup \typewriter "shape = #'beam-like"
  \override StemTremolo.shape = #'beam-like
  \music
```

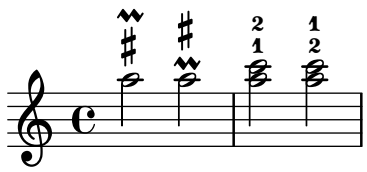
```
}

\new Staff {
  <>^\markup \typewriter "slope = -0.2"
  \override StemTremolo.slope = -0.2
  \music
}
```



Controllo dell'ordine verticale degli script

L'ordine verticale degli script è determinato dalla proprietà `'script-priority`. Più il numero è piccolo, più sarà posto vicino alla nota. In questo esempio, il simbolo di *diesis* (oggetto `TextScript`) ha prima la priorità più bassa, dunque è posto più in basso nel primo esempio. Nel secondo, il *trillo* (oggetto `Script`) ha la priorità più bassa, quindi si trova all'interno. Quando due oggetti hanno la stessa priorità, l'ordine in cui sono inseriti determina quale viene prima.

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

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

  \set fingeringOrientations = #'(up)
  <c-2 a-1>2
  <a-1 c\tweak script-priority -100 -2>2
}
```

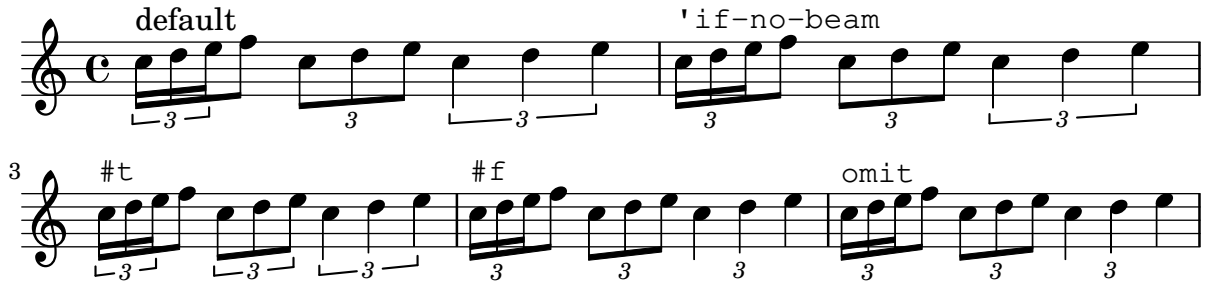


Controllare la visibilità della parentesi del gruppo irregolare

Il comportamento predefinito relativo alla visibilità della parentesi quadra del gruppo irregolare è di mostrare una parentesi a meno che non ci sia una travatura della stessa lunghezza del gruppo.

Per controllare la visibilità di tale parentesi, si imposta la proprietà `'bracket-visibility` su `#t` (mostra sempre la parentesi), `#'if-no-beam` (mostra la parentesi solo se non c'è una travatura, che è il comportamento predefinito) o `#f` (non mostrare mai la parentesi). L'ultima opzione equivale a omettere l'oggetto @code{TupletBracket} dall'output.

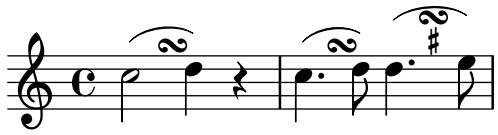
```
music = \relative c'' {
  \tuplet 3/2 { c16[ d e } f8]
  \tuplet 3/2 { c8 d e }
  \tuplet 3/2 { c4 d e }
}

\new Voice {
  \relative c' {
    \override Score.TextMark.non-musical = ##f
    \textMark "default" \music
    \override TupletBracket.bracket-visibility = #'if-no-beam
    \textMark \markup \typewriter "'if-no-beam" \music
    \override TupletBracket.bracket-visibility = ##t
    \textMark \markup \typewriter "#t" \music
    \override TupletBracket.bracket-visibility = ##f
    \textMark \markup \typewriter "#f" \music
    \omit TupletBracket
    \textMark \markup \typewriter "omit" \music
  }
}
```



Creare un gruppetto ritardato

Creare un gruppetto ritardato, dove la nota più bassa del gruppetto usa l'alterazione, richiede vari \override. La proprietà `outside-staff-priority` deve essere impostata su `#f`, perché altrimenti questa avrebbe la precedenza sulla proprietà `avoid-slur`. Cambiando la frazione `2/3` si aggiusta la posizione orizzontale.

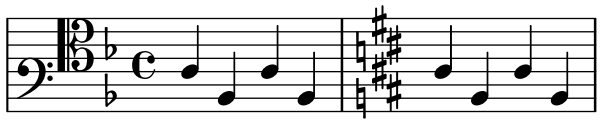
```
\relative c'' {
  \after 2*2/3 \turn c2( d4) r |
  \after 4 \turn c4.( d8)
  \after 4
  {
    \once \set suggestAccidentals = ##t
    \once \override AccidentalSuggestion.outside-staff-priority = ##f
    \once \override AccidentalSuggestion.avoid-slur = #'inside
    \once \override AccidentalSuggestion.font-size = -3
    \once \override AccidentalSuggestion.script-priority = -1
    \once \hideNotes
    cis8\turn \noBeam
  }
  d4.( e8)
}
```



Creating custom key signatures

LilyPond supports custom key signatures. In this example, print for D minor and D major with an extended range of shown flats.

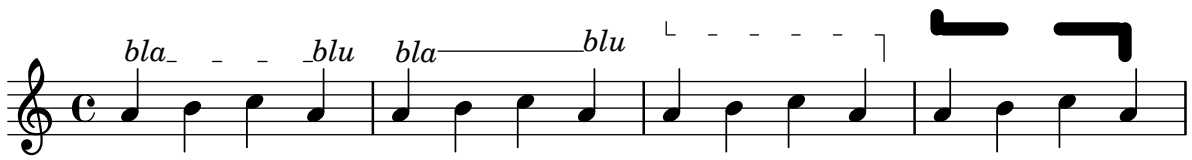
```
\new Staff \with {
  \override StaffSymbol.line-count = #8
  \override KeySignature.flat-positions = #'((-7 . 6))
  \override KeyCancellation.flat-positions = #'((-7 . 6))
  \override KeySignature.sharp-positions = #'((-6 . 7))
  \override KeyCancellation.sharp-positions = #'((-6 . 7))

  \override Clef.stencil =
    #(lambda (grob)
        (grob-interpret-markup grob
           #{ \markup\combine
                \musicglyph "clefs.C"
                \translate #'(-3 . -2)
                  \musicglyph "clefs.F"
           #}))
    clefPosition = #3
    middleCPosition = #3
    middleCClefPosition = #3
}

{
  \key d\minor f bes, f bes, |
  \key d\major fis b, fis b, |
}
```



Creating text spanners

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

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

\relative c'' {
  \override TextSpanner.bound-details.left.text = #"bla"
  \override TextSpanner.bound-details.right.text = #"blu"
  a4 \startTextSpan
  b4 c
  a4 \stopTextSpan

  \override TextSpanner.style = #'line
  \once \override TextSpanner.bound-details.left.stencil-align-dir-y = #CENTER
  a4 \startTextSpan
  b4 c
  a4 \stopTextSpan

  \override TextSpanner.style = #'dashed-line
  \override TextSpanner.bound-details.left.text =
    \markup { \draw-line #'(0 . 1) }
  \override TextSpanner.bound-details.right.text =
    \markup { \draw-line #'(0 . -2) }
  \once \override TextSpanner.bound-details.right.padding = #-2
  a4 \startTextSpan
  b4 c
  a4 \stopTextSpan

  \override TextSpanner.dash-period = #10
  \override TextSpanner.dash-fraction = #0.5
  \override TextSpanner.thickness = #10
  a4 \startTextSpan
  b4 c
  a4 \stopTextSpan
}
```



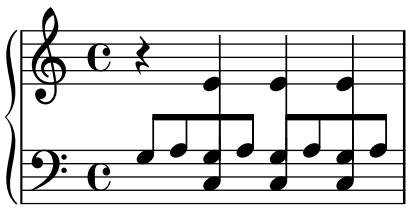
Cross-staff chords – beaming problems workaround

Sometimes it is better to use stems from the 'other' staff for creating cross-staff chords to trick LilyPond's beam collision detector. In the following snippet, if the stems from the lower staff were used instead, it would be necessary to explicitly use

```
\override Staff.Beam.collision-voice-only = ##t
```

so that LilyPond doesn't move the beams.

```
\new PianoStaff <<
  \new Staff = up \relative c' <<
    { r4
      \override Stem.cross-staff = ##t
      \override Stem.length = #19 % this is in half-spaces,
          % so it makes stems 9.5 staffspaces long
      \override Stem.Y-offset = #-6 % stems are normally lengthened
          % upwards, so here we must lower the stem by the amount
          % equal to the lengthening - in this case (19 - 7) / 2
          % (7 is default stem length)
      e e e }
    { s4
      \change Staff = "bottom"
      \override NoteColumn.ignore-collision = ##t
      c, c c
    }
  >>

  \new Staff = bottom \relative c' {
    \clef bass
    \voiceOne
    g8 a g a g a g a
  }
>>
```



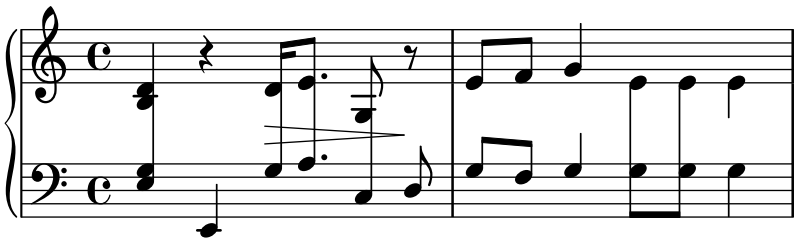
Cross-staff stems

This snippet shows how to use `Span_stem_engraver` and `\crossStaff` to connect stems across staves automatically.

The stem lengths need not be specified, as the variable distance between noteheads and staves is calculated automatically. However, it is important that `\crossStaff` is applied to the correct voice or staff (i.e., on the opposite side of where a beam is or would be positioned) to get the desired effect.

```
\layout {
  \context {
    \PianoStaff
    \consists "Span_stem_engraver"
  }
}

\new PianoStaff <<
  \new Staff {
    <b d'>4 r d'16\> e'8. g8 r\! |
    e'8 f' g'4
      \voiceTwo
```

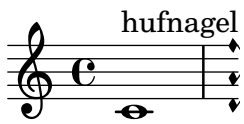
```
      % Down to lower staff
      \crossStaff { e'8 e'8 } e'4 |
  }

  \new Staff {
    \clef bass
    \voiceOne
    % Up to upper staff
    \crossStaff { <e g>4 e, g16 a8. c8 } d |
    g8 f g4 \voiceTwo g8 g g4 |
  }
>>
```

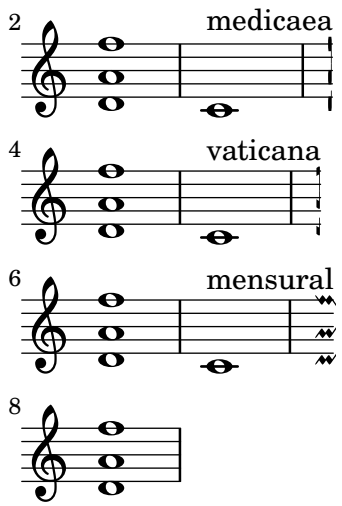


Custodes

Custodes may be engraved in various styles.

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

\score {
  \new Staff \with { \consists "Custos_engraver" } \relative c' {
    \override Staff.Custos.neutral-position = #4

    \override Staff.Custos.style = #'hufnagel
    c1^"hufnagel" \break
    <d a' f'>1

    \override Staff.Custos.style = #'medicaea
    c1^"medicaea" \break
    <d a' f'>1

    \override Staff.Custos.style = #'vaticana
    c1^"vaticana" \break
    <d a' f'>1

    \override Staff.Custos.style = #'mensural
    c1^"mensural" \break
    <d a' f'>1
  }
}
```



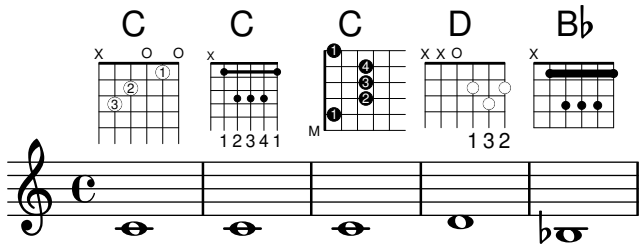


Personalizzare la tastiera del diagramma dei tasti

Le proprietà del diagramma dei tasti possono essere impostate tramite `'fret-diagram-details`. Per i diagrammi dell'oggetto FretBoard, gli override vengono applicati all'oggetto `FretBoards.FretBoard`. Come `Voice`, `FretBoards` è un contesto di basso livello, dunque può essere omesso negli override delle proprietà.

```
\include "predefined-guitar-fretboards.ly"

\storePredefinedDiagram #default-fret-table \chordmode { c' }
                        #guitar-tuning
                        "x;1-1-(;3-2;3-3;3-4;1-1-);"

% shorthand
oo = #(define-music-function
       (grob-path value)
       (list? scheme?)
       #{ \once \override $grob-path = #value #})

<<
  \new ChordNames {
    \chordmode { c1 | c | c | d | bes }
  }
  \new FretBoards {
    % Set global properties of fret diagram
    \override FretBoards.FretBoard.size = 1.2
    \override FretBoard.fret-diagram-details.finger-code = #'in-dot
    \override FretBoard.fret-diagram-details.dot-color = #'white
    \chordmode {
      c
      \oo FretBoard.size #1.0
      \oo FretBoard.fret-diagram-details.barre-type #'straight
      \oo FretBoard.fret-diagram-details.dot-color #'black
      \oo FretBoard.fret-diagram-details.finger-code #'below-string
      c'
      \oo FretBoard.fret-diagram-details.barre-type #'none
      \oo FretBoard.fret-diagram-details.number-type #'arabic
      \oo FretBoard.fret-diagram-details.orientation #'landscape
```

```
      \oo FretBoard.fret-diagram-details.mute-string "M"
      \oo FretBoard.fret-diagram-details.label-dir #LEFT
      \oo FretBoard.fret-diagram-details.dot-color #'black
      c'
      \oo FretBoard.fret-diagram-details.finger-code #'below-string
      \oo FretBoard.fret-diagram-details.dot-radius #0.35
      \oo FretBoard.fret-diagram-details.dot-position #0.5
      \oo FretBoard.fret-diagram-details.fret-count #3
      d
      \oo FretBoard.fret-diagram-details.barre-type #'straight
      \oo FretBoard.fret-diagram-details.finger-code #'none
      \oo FretBoard.fret-diagram-details.dot-radius #0.25
      \oo FretBoard.fret-diagram-details.dot-color #'black
      \oo FretBoard.fret-diagram-details.string-overhang #0.
      \oo FretBoard.fret-diagram-details.barre-thickness #2.
      bes
    }
  }
  \new Voice {
    c'1 | c' | c' | d' | bes
  }
>>
```



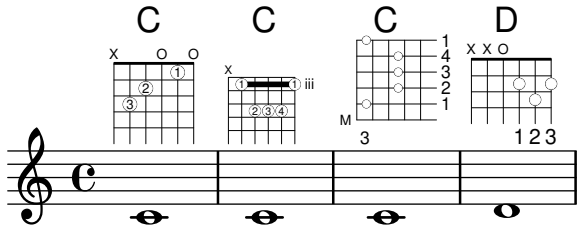
Personalizzare il diagramma dei tasti di tipo markup

Le proprietà del diagramma dei tasti si possono impostare tramite `'fret-diagram-details`. Per diagrammi di tipo markup, gli override possono essere applicati all'oggetto `Voice.TextScript` o direttamente al markup.

```
<<
  \chords { c1 | c | c | d }

  \new Voice = "mel" {
    \textLengthOn
    % Set global properties of fret diagram
    \override TextScript.size = 1.2
    \override TextScript.fret-diagram-details.finger-code = #'in-dot
    \override TextScript.fret-diagram-details.dot-color = #'white

    %% C major for guitar, no barre, using defaults
       % terse style
    c'1^\markup { \fret-diagram-terse "x;3-3;2-2;o;1-1;o;" }

    %% C major for guitar, barred on third fret
       % verbose style
```

```
   % size 1.0
   % roman fret label, finger labels below string, straight barre
c'1^\markup {
  % standard size
  \override #'(size . 1.0) {
    \override #'(fret-diagram-details . (
                 (number-type . roman-lower)
                 (finger-code . in-dot)
                 (barre-type . straight))) {
      \fret-diagram-verbose #'((mute 6)
                               (place-fret 5 3 1)
                               (place-fret 4 5 2)
                               (place-fret 3 5 3)
                               (place-fret 2 5 4)
                               (place-fret 1 3 1)
                               (barre 5 1 3))
    }
  }
}

%% C major for guitar, barred on third fret
   % verbose style
   % landscape orientation, arabic numbers, M for mute string
   % no barre, fret label down or left, small mute label font
c'1^\markup {
  \override #'(fret-diagram-details . (
               (finger-code . below-string)
               (number-type . arabic)
               (label-dir . -1)
               (mute-string . "M")
               (orientation . landscape)
               (barre-type . none)
               (xo-font-magnification . 0.4)
               (xo-padding . 0.3))) {
    \fret-diagram-verbose #'((mute 6)
                             (place-fret 5 3 1)
                             (place-fret 4 5 2)
                             (place-fret 3 5 3)
                             (place-fret 2 5 4)
                             (place-fret 1 3 1)
                             (barre 5 1 3))
  }
}

%% simple D chord
   % terse style
   % larger dots, centered dots, fewer frets
   % label below string
d'1^\markup {
  \override #'(fret-diagram-details . (
               (finger-code . below-string)
               (dot-radius . 0.35)
```

```
                    (dot-position . 0.5)
                    (fret-count . 3))) {
          \fret-diagram-terse "x;x;o;2-1;3-2;2-3;"
        }
      }
    }
>>
```

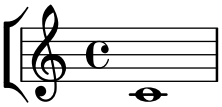


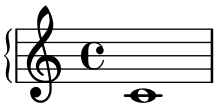
Mostrare la parentesi anche se c'è un solo rigo nel sistema

Se c'è un solo rigo in uno dei tipi di rigo `ChoirStaff` o `StaffGroup`, la parentesi e la stanghetta iniziale non appaiono. Si può modificare questo comportamento predefinito sovrascrivendo `collapse-height` e impostando un valore inferiore al numero di linee del rigo.

Nei contesti `PianoStaff` e `GrandStaff`, dove i sistemi iniziano con una parentesi graffa invece di una parentesi quadra, occorre impostare un'altra proprietà, come si vede nel secondo sistema dell'esempio.

```
\score {
  \new StaffGroup <<
    % Must be lower than the actual number of staff lines
    \override StaffGroup.SystemStartBracket.collapse-height = 4
    \override Score.SystemStartBar.collapse-height = 4
    \new Staff {
      c'1
    }
  >>
}
\score {
  \new PianoStaff <<
    \override PianoStaff.SystemStartBrace.collapse-height = 4
    \override Score.SystemStartBar.collapse-height = 4
    \new Staff {
      c'1
    }
  >>
}
```





Displaying grob ancestry

When working with grob callbacks, it can be helpful to understand a grob's ancestry. Most grobs have parents which influence the positioning of the grob. X- and Y-parents influence the horizontal and vertical positions for the grob, respectively. Additionally, each parent may have parents of its own.

Unfortunately, there are several aspects of a grob's ancestry that can lead to confusion:

- The types of parents a grob has may depend on context.
- For some grobs, the X- and Y-parents are the same.
- A particular *ancestor* may be related to a grob in multiple ways.
- The concept of *generations* is misleading.

For example, the `System` grob can be both parent (on the Y-side) and grandparent (twice on the X-side) to a `VerticalAlignment` grob.

The macro defined in this snippet prints (to the console) a textual representation of a grob's ancestry. For example, the call

```
{
  \once \override NoteHead.before-line-breaking = #display-ancestry
  c
}
```

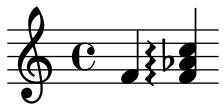
generates the following output.

```
-----------------------------------
NoteHead
X,Y: NoteColumn
     X: PaperColumn
        X,Y: System
     Y: VerticalAxisGroup
        X: NonMusicalPaperColumn
           X,Y: System
        Y: VerticalAlignment
           X: NonMusicalPaperColumn
              X,Y: System
           Y: System
```

As a consequence, you have to execute the code in this snippet by yourself, since the generated output file doesn't show the data we are interested in.

```
#(define (get-ancestry grob)
   (if (not (null? (ly:grob-parent grob X)))
       (list (grob::name grob)
             (get-ancestry (ly:grob-parent grob X))
             (get-ancestry (ly:grob-parent grob Y)))
       (grob::name grob)))

#(define (format-ancestry lst padding)
   (string-append
    (symbol->string (car lst)) "\n"
    (let ((X-ancestry (if (list? (cadr lst))
                          (format-ancestry (cadr lst) (+ padding 3))
                          (symbol->string (cadr lst))))
          (Y-ancestry (if (list? (caddr lst))
                          (format-ancestry (caddr lst) (+ padding 3))
```

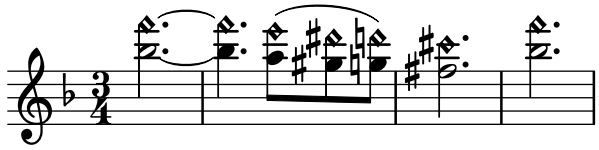
```
                          (symbol->string (caddr lst)))))
      (if (equal? X-ancestry Y-ancestry)
          (string-append (format #f "~&")
                         (make-string padding #\space)
                         "X,Y: "
                         (if (list? (cadr lst))
                             (format-ancestry (cadr lst) (+ padding 5))
                             (symbol->string (cadr lst))))
          (string-append (format #f "~&")
                         (make-string padding #\space)
                         "X: " X-ancestry "\n"
                         (make-string padding #\space)
                         "Y: " Y-ancestry (format #f "~&"))))
    (format #f "~&")))

#(define (display-ancestry grob)
   (format (current-output-port)
           "~2&~a~2%~a~&"
           (make-string 36 #\-)
           (if (ly:grob? grob)
               (format-ancestry (get-ancestry grob) 0)
               (format #f "~a is not a grob" grob))))

\relative c' {
  \once \override NoteHead.before-line-breaking = #display-ancestry
  f4
  \once \override Accidental.before-line-breaking = #display-ancestry
  \once \override Arpeggio.before-line-breaking = #display-ancestry
  <f as c>4\arpeggio
}
```



Dotted harmonics

Artificial harmonics using `\harmonic` do not show dots. To override this behavior, set the context property `harmonicDots`.

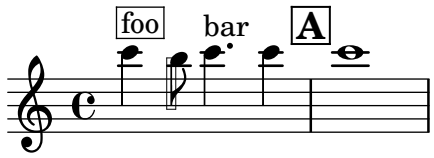
```
\relative c''' {
  \time 3/4
  \key f \major
  \set harmonicDots = ##t
  <bes f'\harmonic>2. ~
  <bes f'\harmonic>4. <a e'\harmonic>8( <gis dis'\harmonic> <g d'\harmonic>)
  <fis cis'\harmonic>2.
  <bes f'\harmonic>2.
}
```



Drawing boxes around grobs

The stencil property can be overridden to draw a box around arbitrary grobs, either using \override or \tweak.

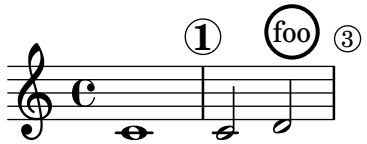
```
\relative c'' {
  \once \override TextScript.stencil =
    #(make-stencil-boxer 0.1 0.3 ly:text-interface::print)
  c'4^"foo"

  \tweak Stem.stencil
    #(make-stencil-boxer 0.05 0.25 ly:stem::print)
  b8

  c4.^"bar" c4

  \override Score.RehearsalMark.stencil =
    #(make-stencil-boxer 0.15 0.3 ly:text-interface::print)
  \mark \default
  c1
}
```



Drawing circles around various objects

The \circle command draws circles around \markup objects. For other objects, specific tweaks may be required, as demonstrated for rehearsal marks and measure numbers.

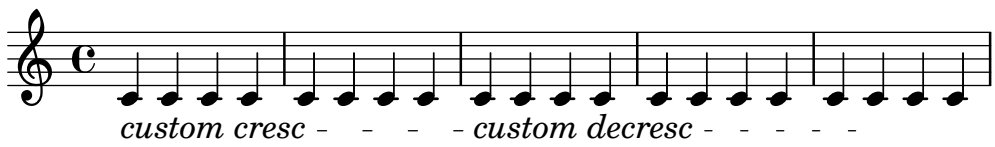
```
\relative c' {
  c1
  \set Score.rehearsalMarkFormatter =
    #(lambda (mark context)
             (make-circle-markup (format-mark-numbers mark context)))
  \mark \default

  c2 d^\markup {
    \override #'(thickness . 3) {
      \circle foo
    }
  }
  \override Score.BarNumber.break-visibility = #all-visible
  \override Score.BarNumber.stencil =
    #(make-stencil-circler 0.1 0.25 ly:text-interface::print)
}
```



Dynamics spanner with custom text

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.

```
% Two functions for (de)crescendo spanners where you can explicitly
% give the spanner text.
mycresc =
#(define-music-function (mymarkup) (markup?)
   (make-music 'CrescendoEvent
               'span-direction START
               'span-type 'text
               'span-text mymarkup))
mydecresc =
#(define-music-function (mymarkup) (markup?)
   (make-music 'DecrescendoEvent
               'span-direction START
               'span-type 'text
               'span-text mymarkup))

\relative c' {
  c4-\mycresc "custom cresc" c4 c4 c4 |
  c4 c4 c4 c4 |
  c4-\mydecresc "custom decresc" c4 c4 c4 |
  c4 c4 c4 c4 |
  c4 c4\! c4 c4
}
```

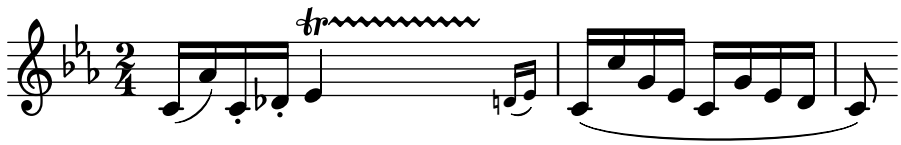


Extending a trill spanner

For `TrillSpanner` grobs, the `minimum-length` property becomes effective only if the `set-spacing-rods` procedure is called explicitly.

To do this, the `springs-and-rods` property should be set to `ly:spanner::set-spacing-rods`.

```
\relative c' {
  \key c\minor
  \time 2/4
  c16( as') c,-. des-.
  \once\override TrillSpanner.minimum-length = #15
  \once\override TrillSpanner.springs-and-rods = #ly:spanner::set-spacing-rods
  \afterGrace es4\startTrillSpan { d16[(\stopTrillSpan es)] }
  c( c' g es c g' es d
  c8)
}
```



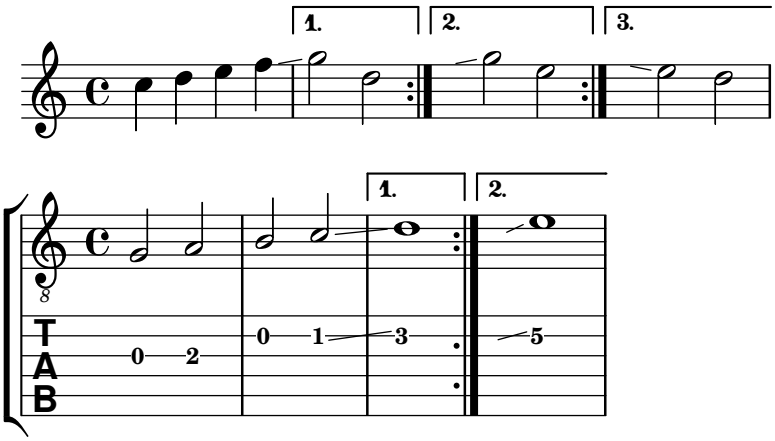
Estendere i glissandi sulle volte delle ripetizioni

Un glissando che si estende in vari blocchi \alternative può essere simulato aggiungendo all'inizio di ogni blocco \alternative una nota di abbellimento nascosta da cui inizia un glissando. La nota di abbellimento deve avere la stessa altezza della nota da cui parte il glissando iniziale. In questo frammento si usa una funzione musicale che prende come argomento l'altezza della nota di abbellimento.

Attenzione: nella musica polifonica la nota di abbellimento deve avere una nota di abbellimento corrispondente in tutte le altre voci.

```
repeatGliss = #(define-music-function (grace)
  (ly:pitch?)
  #{
    % the next two lines ensure the glissando is long enough
    % to be visible
    \once \override Glissando.springs-and-rods
      = #ly:spanner::set-spacing-rods
    \once \override Glissando.minimum-length = 3.5
    \once \hideNotes
    \grace $grace \glissando
  #})

\score {
  \relative c'' {
    \repeat volta 3 { c4 d e f\glissando }
    \alternative {
      { g2 d }
      { \repeatGliss f g2 e }
      { \repeatGliss f e2 d }
    }
  }
}

music =  \relative c' {
  \voiceOne
  \repeat volta 2 {
    g a b c\glissando
```

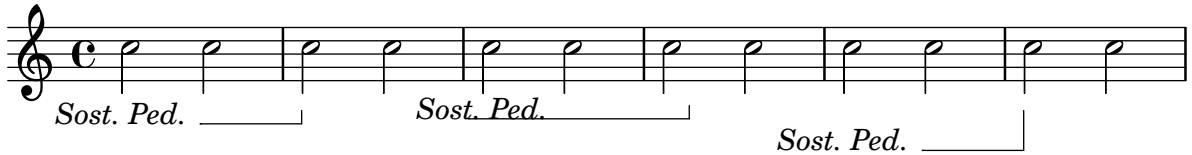
```
  }
  \alternative {
    { d1 }
    { \repeatGliss c \once \omit StringNumber e1\2 }
  }
}

\score {
  \new StaffGroup <<
    \new Staff <<
      \new Voice { \clef "G_8" \music }
    >>
    \new TabStaff  <<
      \new TabVoice { \clef "moderntab" \music }
    >>
  >>
}
```



Fine-tuning pedal brackets

The appearance of pedal brackets may be altered in different ways.

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

\relative c'' {
  c2\sostenutoOn c
  c2\sostenutoOff c
  c2\tweak shorten-pair #'(-7 . -2) \sostenutoOn c
  c2\sostenutoOff c
  c2\tweak edge-height #'(0 . 3) \sostenutoOn c
  c2\sostenutoOff c
}
```



Flat ties

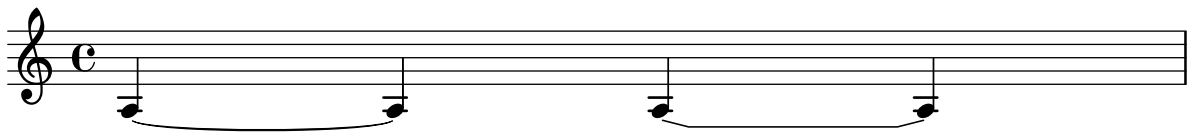
This snippet provides a function `flared-tie` to draw a tie that consist of straight lines. It is intended as a replacement for the default tie-drawing function (i.e., a replacement argument for the `stencil` property of the `Tie` grob).

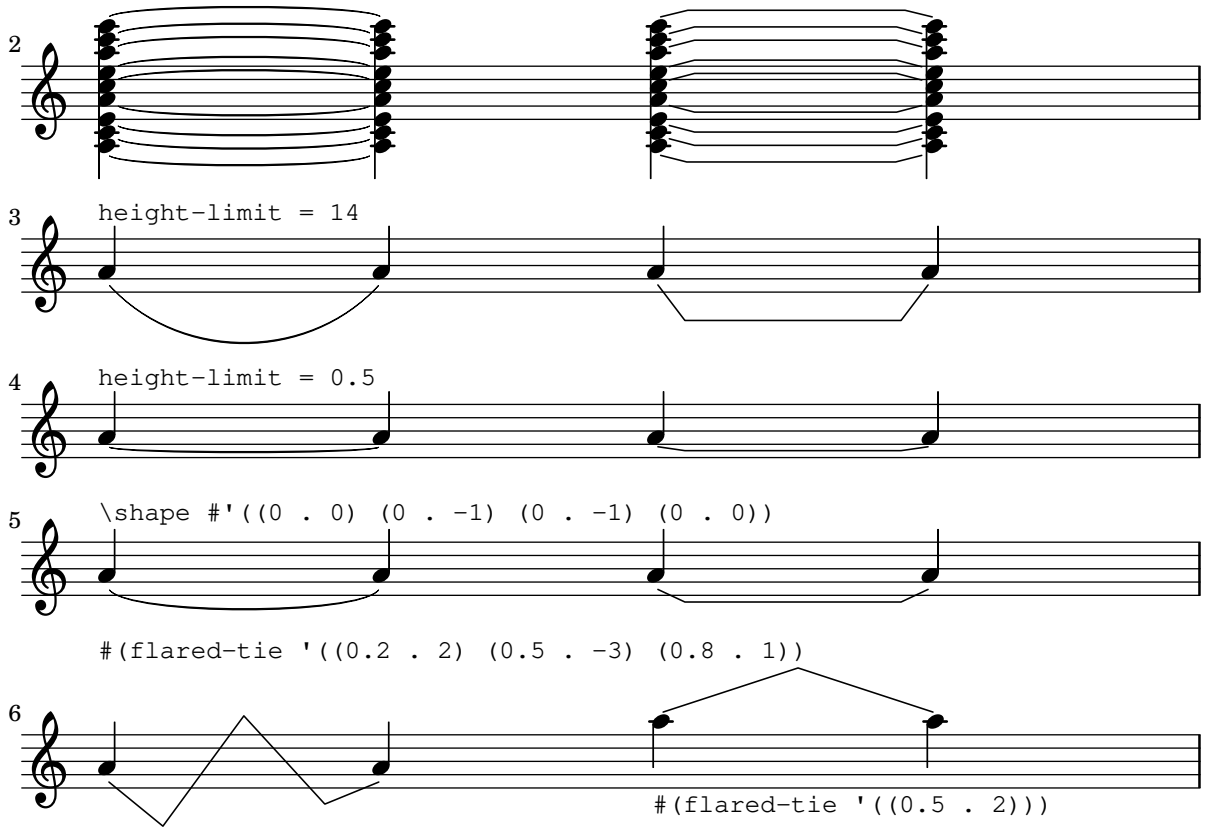
The argument of `flared-tie` is a list of coordinate pairs that specify additional points between the first and last point to span up the tie's lines. The first and last point are identical to the original tie's start and end point, respectively. The X and Y coordinate values are multiples of the bounding box length and height of the original tie (also taking care of the tie's direction); consequently, the first point has coordinates (0,0), and the last point (1,0).

The function `flare-tie` defines a shorthand for a flat tie. Further tweaking of the shape is possible by overriding `Tie.details.height-limit` or with \shape. It is also possible to change the custom definition on the fly.

```
#(define ((flared-tie coords) grob)
   (define (pair-to-list pair)
     (list (car pair) (cdr pair)))

   (define (normalize-coords goods x y dir)
     (map
      (lambda (coord)
        (cons (* x (car coord)) (* y dir (cdr coord))))
      goods))

   (define (my-c-p-s points thick)
     (make-connected-path-stencil points thick 1.0 1.0 #f #f))

   ;; Calling `ly:tie::print` and assigning its return value to a
   ;; variable in this outer `let` triggers LilyPond to position the
   ;; tie, allowing us to extract its extents.  We only proceed,
   ;; however, if the tie doesn't get discarded (for whatever reason).
   (let ((sten (ly:tie::print grob)))
     (if (grob::is-live? grob)
         (let* ((layout (ly:grob-layout grob))
                (line-thickness (ly:output-def-lookup layout
                                                      'line-thickness))
                (thickness (ly:grob-property grob 'thickness 0.1))
                (used-thick (* line-thickness thickness))
                (dir (ly:grob-property grob 'direction))
                (xex (ly:stencil-extent sten X))
                (yex (ly:stencil-extent sten Y))
                (lenx (interval-length xex))
                (leny (interval-length yex))
                (xtrans (car xex))
                (ytrans (if (> dir 0)(car yex) (cdr yex)))
                ;; Add last point.
                (coord-list (append coords '((1.0 . 0.0))))
                (uplist
                 (map pair-to-list
                      (normalize-coords coord-list lenx (* leny 2) dir))))
           (ly:stencil-translate
            (my-c-p-s uplist used-thick)
            (cons xtrans ytrans)))
```

```
        '())))

% Define a default tie shape consisting of three straight lines.
#(define flare-tie
   (flared-tie '((0.1 . 0.3) (0.9 . 0.3))))

\relative c' {
  a4~ a
  \once \override Tie.stencil = #flare-tie
  a4~ a \break

  <a c e a c e a c e>~ q
  \once \override Tie.stencil = #flare-tie
  q~ q\break

  <>^\markup \small \typewriter "height-limit = 14"
  \override Tie.details.height-limit = 14
  a'4~ a
  \once \override Tie.stencil = #flare-tie
  a4~ a \break

  <>^\markup \small \typewriter "height-limit = 0.5"
  \override Tie.details.height-limit = 0.5
  a4~ a
  \once \override Tie.stencil = #flare-tie
  a4~ a \break

  \revert Tie.details.height-limit

  <>^\markup \small \typewriter
            "\\shape #'((0 . 0) (0 . -1) (0 . -1) (0 . 0))"
  \shape #'((0 . 0) (0 . -1) (0 . -1) (0 . 0)) Tie
  a4~ a
  \once \override Tie.stencil = #flare-tie
  \shape #'((0 . 0) (0 . -1) (0 . -1) (0 . 0)) Tie
  a4~ a \break

  <>^\markup \small \typewriter
            "#(flared-tie '((0.2 . 2) (0.5 . -3) (0.8 . 1))"
  \once \override Tie.stencil =
        #(flared-tie '((0.2 . 2) (0.5 . -3) (0.8 . 1)))
  a4~ a
  <>_\markup \small \typewriter
            "#(flared-tie '((0.5 . 2)))"
  \once \override Tie.stencil = #(flared-tie '((0.5 . 2)))
  a'4~ a
}
```

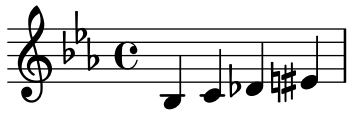




Force a cancellation natural before accidentals

The following example shows how to force a natural sign before an accidental.

```
\relative c' {
  \key es \major
  bes c des
  \tweak Accidental.restore-first ##t
  eis
}
```

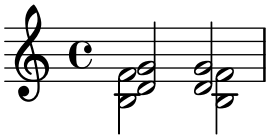


Forzare lo spostamento orizzonatale delle note

Quando il motore tipografico non riesce a risolvere una situazione, si può usare la sintassi che sovrascrive le decisioni tipografiche. L'unità di misura usata è lo spazio del rigo.

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

```
>>
```



Fret diagrams explained and developed

This snippet shows many possibilities for obtaining and tweaking fret diagrams.

```
<<
  \chords {
    a1 a \bar "||" \break
    \repeat unfold 3 {
      c c c d d \bar "||" \break
    }
  }

  \new Voice {
    % Set global properties of fret diagram
    \override TextScript.size = 1.2
    \override TextScript.fret-diagram-details
                .finger-code = #'below-string
    \override TextScript.fret-diagram-details
                .dot-color = #'black

    % 1
    %
    % A chord for ukulele.
    a'1^\markup
      \override #'(fret-diagram-details
                  . ((string-count . 4)
                     (dot-color . white)
                     (finger-code . in-dot)))
      \fret-diagram "4-2-2;3-1-1;2-o;1-o;"

    % 2
    %
    % A chord for ukulele, with formatting defined in definition
    % string: 1.2 * size, 4 strings, 4 frets, fingerings below,
    % string dot radius .35 of fret spacing, dot position 0.55 of
    % fret spacing.
    a'1^\markup
      \override #'(fret-diagram-details
                  . ((dot-color . white)
                     (open-string . "o")))
      \fret-diagram
        "s:1.2;w:4;h:3;f:2;d:0.35;p:0.55;4-2-2;3-1-1;2-o;1-o;"


    %%
    %% These chords will be in normal orientation
```

```
%%


% 3
%
% C major for guitar, barred on third fret: verbose style,
% roman fret label, finger labels below string, straight barre.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . roman-lower)
                  (finger-code . below-string)
                  (barre-type . straight)))
  \fret-diagram-verbose #'((mute 6)
                           (place-fret 5 3 1)
                           (place-fret 4 5 2)
                           (place-fret 3 5 3)
                           (place-fret 2 5 4)
                           (place-fret 1 3 1)
                           (barre 5 1 3))

% 4
%
% C major for guitar, barred on third fret: double barre used
% to test barre function, verbose style.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . arabic)
                  (dot-label-font-mag . 0.9)
                  (finger-code . in-dot)
                  (fret-label-font-mag . 0.6)
                  (fret-label-vertical-offset . 0)
                  (label-dir . -1)
                  (mute-string . "M")
                  (xo-font-magnification . 0.4)
                  (xo-padding . 0.3)))
  \fret-diagram-verbose #'((mute 6)
                           (place-fret 5 3 1)
                           (place-fret 4 5 2)
                           (place-fret 3 5 3)
                           (place-fret 2 5 4)
                           (place-fret 1 3 1)
                           (barre 4 2 5)
                           (barre 5 1 3))

% 5
%
% C major for guitar, with capo on third fret: verbose style.
c'1^\markup
```

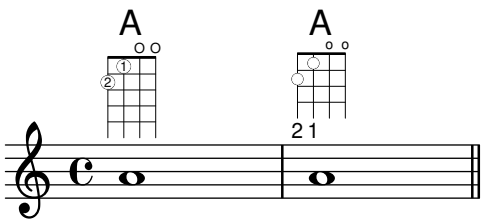
```
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . roman-upper)
                  (dot-label-font-mag . 0.9)
                  (finger-code . none)
                  (fret-label-vertical-offset . 0.5)
                  (xo-font-magnification . 0.4)
                  (xo-padding . 0.3)))
  \fret-diagram-verbose #'((mute 6)
                           (capo 3)
                           (open 5)
                           (place-fret 4 5 1)
                           (place-fret 3 5 2)
                           (place-fret 2 5 3)
                           (open 1))

% 6
%
% Simple D chord.
d'1^\markup
  \override #'(fret-diagram-details
               . ((finger-code . below-string)
                  (dot-radius . 0.35)
                  (string-thickness-factor . 0.3)
                  (dot-position . 0.5)
                  (fret-count . 3)))
  \fret-diagram-terse "x;x;o;2-1;3-2;2-3;"

% 7
%
% Simple D chord, large top fret thickness.
d'1^\markup
  \override #'(fret-diagram-details
               . ((finger-code . below-string)
                  (dot-radius . 0.35)
                  (dot-position . 0.5)
                  (top-fret-thickness . 7)
                  (fret-count . 3)))
  \fret-diagram-terse "x;x;o;2-1;3-2;2-3;"


%%
%% These chords will be in landscape orientation
%%
\override TextScript.fret-diagram-details
            .orientation = #'landscape


% 8
%
% C major for guitar, barred on third fret: verbose style,
```

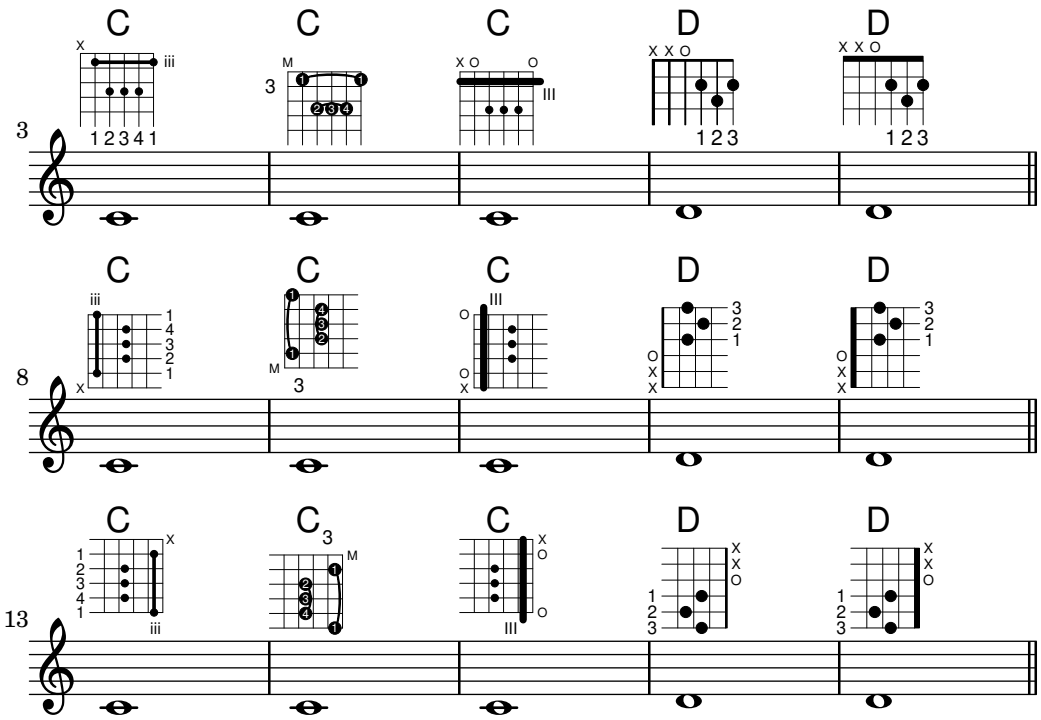
```
% roman fret label, finger labels below string, straight
% barre.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . roman-lower)
                  (finger-code . below-string)
                  (barre-type . straight)))
  \fret-diagram-verbose #'((mute 6)
                           (place-fret 5 3 1)
                           (place-fret 4 5 2)
                           (place-fret 3 5 3)
                           (place-fret 2 5 4)
                           (place-fret 1 3 1)
                           (barre 5 1 3))

% 9
%
% C major for guitar, barred on third fret: Double barre
% used to test barre function, verbose style.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . arabic)
                  (dot-label-font-mag . 0.9)
                  (finger-code . in-dot)
                  (fret-label-font-mag . 0.6)
                  (fret-label-vertical-offset . 0)
                  (label-dir . -1)
                  (mute-string . "M")
                  (xo-font-magnification . 0.4)
                  (xo-padding . 0.3)))
  \fret-diagram-verbose #'((mute 6)
                           (place-fret 5 3 1)
                           (place-fret 4 5 2)
                           (place-fret 3 5 3)
                           (place-fret 2 5 4)
                           (place-fret 1 3 1)
                           (barre 4 2 5)
                           (barre 5 1 3))

% 10
%
% C major for guitar, with capo on third fret: verbose style.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
               . ((number-type . roman-upper)
                  (dot-label-font-mag . 0.9)
```

```
                  (finger-code . none)
                  (fret-label-vertical-offset . 0.5)
                  (xo-font-magnification . 0.4)
                  (xo-padding . 0.3)))
  \fret-diagram-verbose #'((mute 6)
                           (capo 3)
                           (open 5)
                           (place-fret 4 5 1)
                           (place-fret 3 5 2)
                           (place-fret 2 5 3)
                           (open 1))

% 11
%
% Simple D chord.
d'1^\markup
  \override #'(fret-diagram-details
               . ((finger-code . below-string)
                  (dot-radius . 0.35)
                  (dot-position . 0.5)
                  (fret-count . 3)))
  \fret-diagram-terse "x;x;o;2-1;3-2;2-3;"

% 12
%
% Simple D chord, large top fret thickness.
d'1^\markup
  \override #'(fret-diagram-details
               . ((finger-code . below-string)
                  (dot-radius . 0.35)
                  (dot-position . 0.5)
                  (top-fret-thickness . 7)
                  (fret-count . 3)))
  \fret-diagram-terse "x;x;o;2-1;3-2;2-3;"


%%
%% These chords will be in opposing-landscape orientation.
%%
\override TextScript.fret-diagram-details
            .orientation = #'opposing-landscape


% 13
%
% C major for guitar, barred on third fret: verbose style,
% roman fret label, finger labels below string, straight
% barre.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
```

```
                . ((number-type . roman-lower)
                   (finger-code . below-string)
                   (barre-type . straight)))
  \fret-diagram-verbose #'((mute 6)
                           (place-fret 5 3 1)
                           (place-fret 4 5 2)
                           (place-fret 3 5 3)
                           (place-fret 2 5 4)
                           (place-fret 1 3 1)
                           (barre 5 1 3))

% 14
%
% C major for guitar, barred on third fret: double barre
% used to test barre function, verbose style.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
                . ((number-type . arabic)
                   (dot-label-font-mag . 0.9)
                   (finger-code . in-dot)
                   (fret-label-font-mag . 0.6)
                   (fret-label-vertical-offset . 0)
                   (label-dir . -1)
                   (mute-string . "M")
                   (xo-font-magnification . 0.4)
                   (xo-padding . 0.3)))
  \fret-diagram-verbose #'((mute 6)
                           (place-fret 5 3 1)
                           (place-fret 4 5 2)
                           (place-fret 3 5 3)
                           (place-fret 2 5 4)
                           (place-fret 1 3 1)
                           (barre 4 2 5)
                           (barre 5 1 3))

% 15
%
% C major for guitar, with capo on third fret: verbose style.
c'1^\markup
  % 110% of default size
  \override #'(size . 1.1)
  \override #'(fret-diagram-details
                . ((number-type . roman-upper)
                   (dot-label-font-mag . 0.9)
                   (finger-code . none)
                   (fret-label-vertical-offset . 0.5)
                   (xo-font-magnification . 0.4)
                   (xo-padding . 0.3)))
  \fret-diagram-verbose #'((mute 6)
                           (capo 3)
```

```
                                (open 5)
                                (place-fret 4 5 1)
                                (place-fret 3 5 2)
                                (place-fret 2 5 3)
                                (open 1))

    % 16
    %
    % Simple D chord.
    d'1^\markup
      \override #'(fret-diagram-details
                   . ((finger-code . below-string)
                      (dot-radius . 0.35)
                      (dot-position . 0.5)
                      (fret-count . 3)))
      \fret-diagram-terse "x;x;o;2-1;3-2;2-3;"

    % 17
    %
    % Simple D chord, large top fret thickness.
    d'1^\markup
      \override #'(fret-diagram-details
                   . ((finger-code . below-string)
                      (dot-radius . 0.35)
                      (dot-position . 0.5)
                      (top-fret-thickness . 7)
                      (fret-count . 3)))
      \fret-diagram-terse "x;x;o;2-1;3-2;2-3;"
  }
>>


\paper {
  ragged-right = ##t
  system-system-spacing.basic-distance = 20
}

\layout {
  \context {
    \Score
    \override SpacingSpanner.spacing-increment = 3
  }
}
```





Generate special note head shapes

When a note head with a special shape cannot easily be generated with graphic markup, a drawing specification for `ly:make-stencil` can be used to generate the shape. This snippet gives an example for a parallelogram-shaped note head.

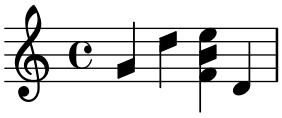
Unfortunately, the available commands in a drawing specification are currently not documented (this is tracked in Issue #6874 (`https://gitlab.com/lilypond/lilypond/-/issues/6874`)); in any case, the used `path` sub-command has the following signature, quite similar to the `make-path-stencil` Scheme function.

(path *thickness command-list line-cap-style line-join-style fill*)

The commands in *command-list* resemble PostScript drawing commands but with arguments after the command name.

```
parallelogram =
  #(ly:make-stencil
    '(path 0.1
           (rmoveto 0 0.25
            lineto 1.2 0.75
            lineto 1.2 -0.25
            lineto 0 -0.75
            lineto 0 0.25)
           round
           round
           #t)
    (cons -0.05 1.25)
    (cons -.75 .75))

myNoteHeads = \override NoteHead.stencil = \parallelogram
normalNoteHeads = \revert NoteHead.stencil

\relative c'' {
```

```
  \myNoteHeads
  g4 d'
  \normalNoteHeads
  <f, \tweak stencil \parallelogram b e>4 d
}
```



Generating custom flags

The `stencil` property of the `Flag` grob can be set to a custom Scheme function to generate the glyph for the flag.

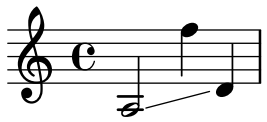
```
#(define-public (weight-flag grob)
   (let* ((stem-grob (ly:grob-parent grob X))
          (log (- (ly:grob-property stem-grob 'duration-log) 2))
          (is-up? (eqv? (ly:grob-property stem-grob 'direction) UP))
          (yext (if is-up? (cons (* log -0.8) 0) (cons 0 (* log 0.8))))
          (flag-stencil (make-filled-box-stencil '(-0.4 . 0.4) yext))
          (stroke-style (ly:grob-property grob 'stroke-style))
          (stroke-stencil (if (equal? stroke-style "grace")
                              (make-line-stencil 0.2 -0.9 -0.4 0.9 -0.4)
                              empty-stencil)))
     (ly:stencil-add flag-stencil stroke-stencil)))


% Create a flag stencil by looking up the glyph from the font
#(define (inverted-flag grob)
   (let* ((stem-grob (ly:grob-parent grob X))
          (dir (if (eqv? (ly:grob-property stem-grob 'direction) UP) "d" "u"))
          (flag (retrieve-glyph-flag "" dir "" grob))
          (line-thickness (ly:staff-symbol-line-thickness grob))
          (stem-thickness (ly:grob-property stem-grob 'thickness))
          (stem-width (* line-thickness stem-thickness))
          (stroke-style (ly:grob-property grob 'stroke-style))
          (stencil (if (null? stroke-style)
                       flag
                       (add-stroke-glyph flag stem-grob dir stroke-style "")))
          (rotated-flag (ly:stencil-rotate-absolute stencil 180 0 0)))
     (ly:stencil-translate rotated-flag (cons (- (/ stem-width 2)) 0))))

snippetexamplenotes =
{
  \autoBeamOff c'8 d'16 c'32 d'64 \acciaccatura {c'8} d'64
}

{
  \time 1/4
  <>^"Normal flags"
  \snippetexamplenotes
```

```
  <>_"Custom flag: inverted"
  \override Flag.stencil = #inverted-flag
  \snippetexamplenotes

  <>^"Custom flag: weight"
  \override Flag.stencil = #weight-flag
  \snippetexamplenotes

  <>_"Revert to normal"
  \revert Flag.stencil
  \snippetexamplenotes
}
```

Glissandi can skip grobs

NoteColumn grobs can be skipped over by glissandi.

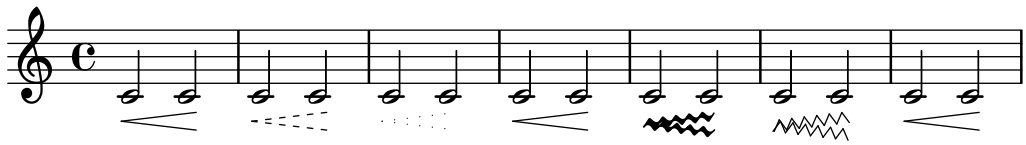
```
\relative c' {
  a2 \glissando
  \once \override NoteColumn.glissando-skip = ##t
  f''4 d,
}
```



Hairpins with different line styles

Hairpins can take any style from line-interface: dashed-line, dotted-line, line, trill, or zigzag.

```
\relative c' {
  c2\< c\!
  \override Hairpin.style = #'dashed-line
  c2\< c\!
  \override Hairpin.style = #'dotted-line
  c2\< c\!
  \override Hairpin.style = #'line
  c2\< c\!
  \override Hairpin.style = #'trill
  c2\< c\!
  \override Hairpin.style = #'zigzag
  c2\< c\!
  \revert Hairpin.style
  c2\< c\!
}
```



Horizontally aligning custom dynamics like "più f"

Some dynamic expressions involve additional text, like "sempre **pp**". Since dynamics are usually centered under the note, the \pp would be displayed way after the note it applies to.

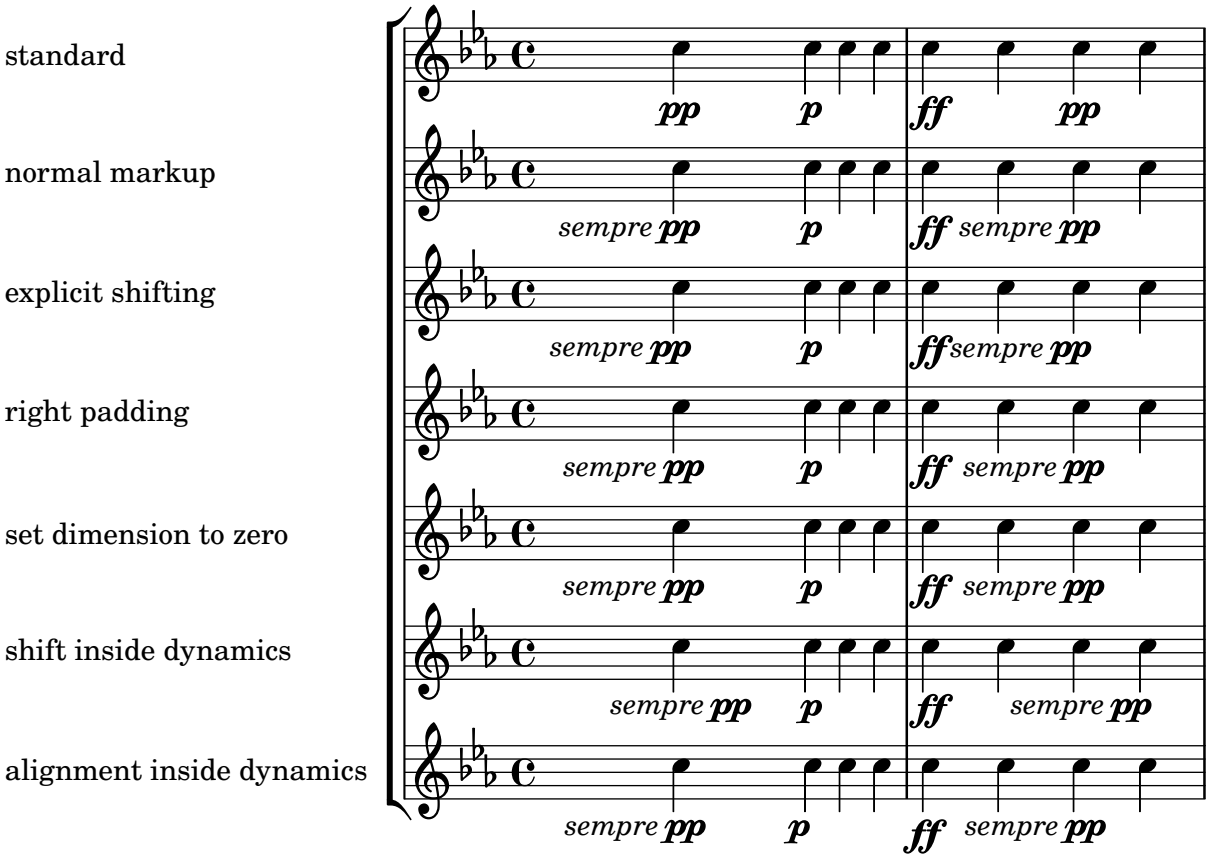
To correctly align the "sempre **pp**" horizontally so that it is aligned as if it were only the \pp, there are several approaches:

- Simply use `\once \override DynamicText.X-offset = #-9.2` before the note with the dynamics to manually shift it to the correct position. Drawback: This has to be done manually each time you use that dynamic markup...
- Add some padding (`#:hspace 7.1`) into the definition of your custom dynamic mark so that after LilyPond center-aligns it, it is already correctly aligned. Drawback: The padding really takes up that space and does not allow any other markup or dynamics to be shown in that position.
- Shift the dynamic script `\once \override ... .X-offset = ....` Drawback: `\once \override` is needed for every invocation!
- Set the dimensions of the additional text to 0 (using `#:with-dimensions '(0 . 0) '(0 . 0)`). Drawback: For LilyPond, "sempre" has no extent now. This means it might put other stuff there, causing collisions (which are not detected by LilyPond's collision detection algorithm!). There also seems to be some spacing, so it is not exactly the same alignment as without the additional text.
- Add an explicit shift directly inside the scheme function for the dynamic script.
- Set an explicit alignment inside the dynamic script. By default, this won't have any effect, only if one sets `X-offset`! Drawback: One needs to set `DynamicText.X-offset`, which will apply to all dynamic texts! Also, it is aligned at the right edge of the additional text, not at the center of \pp.

```
\paper {
  ragged-right = ##f
  indent = 5\cm
}

% Solution 1: Using a simple markup with a particular halign value
% Drawback: It's a markup, not a dynamic command, so \dynamicDown
%           etc. will have no effect
semppMarkup = \markup { \halign #1.4 \italic "sempre" \dynamic "pp" }

% Solution 2: Using a dynamic script & shifting with
%             \once \override ...X-offset = ..
% Drawback: \once \override needed for every invocation
semppK =
#(make-dynamic-script
  (markup #:line
          (#:normal-text
           #:italic "sempre"
           #:dynamic "pp")))
```

```
% Solution 3: Padding the dynamic script so the center-alignment
%             puts it at the correct position
% Drawback: the padding really reserves the space, nothing else can be there
semppT =
#(make-dynamic-script
  (markup #:line
          (#:normal-text
           #:italic "sempre"
           #:dynamic "pp"
           #:hspace 7.1)))

% Solution 4: Dynamic, setting the dimensions of the additional text to 0
% Drawback: To lilypond "sempre" has no extent, so it might put
%           other stuff there => collisions
% Drawback: Also, there seems to be some spacing, so it's not exactly the
%           same alignment as without the additional text
semppM =
#(make-dynamic-script
  (markup #:line
          (#:with-dimensions '(0 . 0) '(0 . 0)
                             #:right-align
                             #:normal-text
                             #:italic "sempre"
                             #:dynamic "pp")))

% Solution 5: Dynamic with explicit shifting inside the scheme function
semppG =
#(make-dynamic-script
  (markup #:hspace 0
          #:translate '(-18.85 . 0)
          #:line (#:normal-text
                  #:italic "sempre"
                  #:dynamic "pp")))

% Solution 6: Dynamic with explicit alignment. This has only effect
%             if one sets X-offset!
% Drawback: One needs to set DynamicText.X-offset!
% Drawback: Aligned at the right edge of the additional text,
%           not at the center of pp
semppMII =
#(make-dynamic-script
  (markup #:line (#:right-align
                  #:normal-text
                  #:italic "sempre"
                  #:dynamic "pp")))

\new StaffGroup <<
  \new Staff \with { instrumentName = "standard" }
    \relative c'' {
      \key es \major
      c4\pp c\p c c | c\ff c c\pp c
    }
```

```
  \new Staff \with {instrumentName = "normal markup" }
    \relative c'' {
      \key es \major
      c4-\semppMarkup c\p c c | c\ff c c-\semppMarkup c
    }
  \new Staff \with { instrumentName = "explicit shifting" }
    \relative c'' {
      \key es \major
      \once \override DynamicText.X-offset = #-9.2
      c4\semppK c\p c c
      c4\ff c
      \once \override DynamicText.X-offset = #-9.2
      c4\semppK c
    }
  \new Staff \with { instrumentName = "right padding" }
    \relative c'' {
      \key es \major
      c4\semppT c\p c c | c\ff c c\semppT c
    }
  \new Staff \with { instrumentName = "set dimension to zero" }
    \relative c'' {
      \key es \major
      c4\semppM c\p c c | c\ff c c\semppM c
    }
  \new Staff \with { instrumentName = "shift inside dynamics" }
    \relative c'' {
      \key es \major
      c4\semppG c\p c c | c\ff c c\semppG c
    }
  \new Staff \with { instrumentName = "alignment inside dynamics" }
    \relative c'' {
      \key es \major
      \override DynamicText.X-offset = #-1
      c4\semppMII c\p c c | c\ff c c\semppMII c
    }
>>

\layout { \override Staff.InstrumentName.self-alignment-X = #LEFT }
```



How to change fret diagram position

If you want to move the position of a fret diagram, for example, to avoid collision, or to place it between two notes, you have various possibilities.

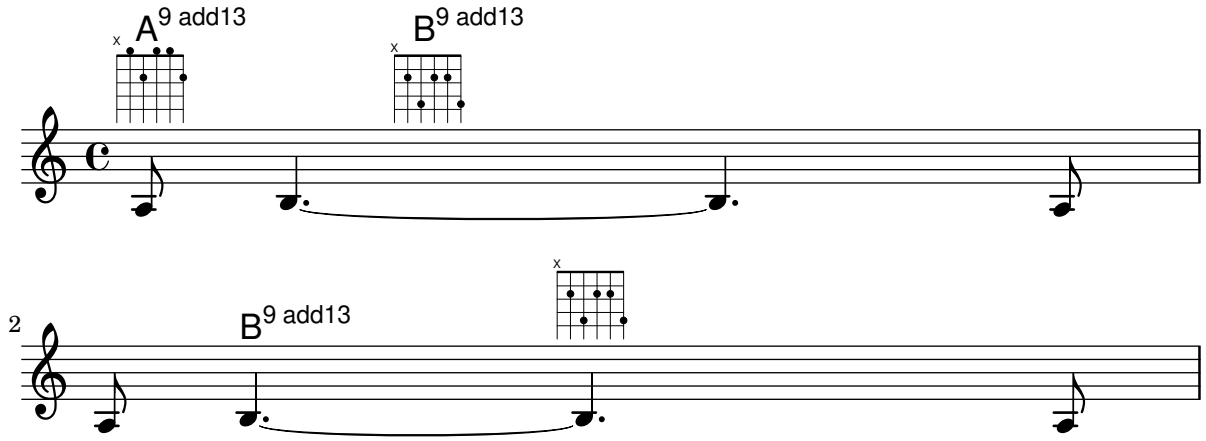
1) Modify the value of the `padding` or `extra-offset` property (as shown in the first line).

2) You can add an invisible voice and attach the fret diagrams to the invisible notes in that voice (as shown in the second line).

If you need to move the fret according with a rythmic position inside the bar (in the example, the third beat of the measure) the second example is better, because the fret is aligned with the third beat itself.

```
harmonies = \chordmode
{
  a8:13
  \once \override ChordNames.ChordName.extra-offset = #'(10 . 0)
  b8:13 s4. |
  s2 b2:13
}

\score {
  <<
    \new ChordNames \harmonies
    \new Staff {
      % Method 1.
      a8^\markup \fret-diagram "6-x;5-0;4-2;3-0;2-0;1-2;"
      \once \override TextScript.extra-offset = #'(10 . 0)
      b4.~^\markup \fret-diagram "6-x;5-2;4-4;3-2;2-2;1-4;"
```

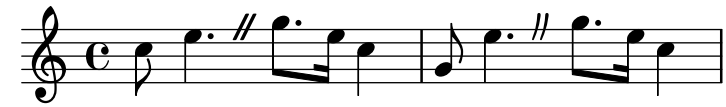
```
        b4. a8 | \break

      % Method 2.
      <<
        { a8 b4.~ b4. a8 }
        { s2 s2^\markup \fret-diagram  "6-x;5-2;4-4;3-2;2-2;1-4;" }
      >> |
    }
  >>
}
```



Inserire una cesura

I segni di cesura possono essere creati sovrascrivendo la proprietà `'text` dell'oggetto `BreathingSign`. È disponibile anche un segno di cesura curvo.

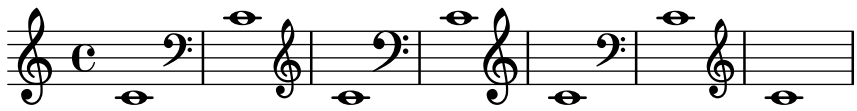
```
\relative c'' {
  \override BreathingSign.text = \markup {
    \musicglyph "scripts.caesura.straight"
  }
  c8 e4. \breathe g8. e16 c4

  \override BreathingSign.text = \markup {
    \musicglyph "scripts.caesura.curved"
  }
  g8 e'4. \breathe g8. e16 c4
}
```



Keep change clefs full-sized

When a clef changes, the clef sign displayed is smaller than the initial clef. This can be overridden by setting the context property `full-size-change` to `#t`.

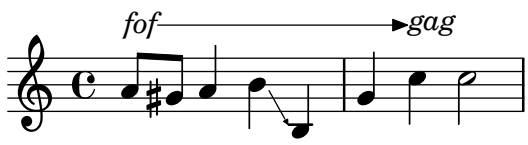
```
\relative c' {
  \clef "treble"
  c1
  \clef "bass"
  c1
  \clef "treble"
  c1
  \override Staff.Clef.full-size-change = ##t
  \clef "bass"
  c1
  \clef "treble"
  c1
  \revert Staff.Clef.full-size-change
  \clef "bass"
  c1
  \clef "treble"
  c1
}
```



Line arrows

Arrows can be applied to text spanners and line spanners (such as glissandi).

```
\relative c'' {
  \override TextSpanner.bound-padding = #1.0
  \override TextSpanner.style = #'line
  \override TextSpanner.bound-details.right.arrow = ##t
  \override TextSpanner.bound-details.left.text = #"fof"
  \override TextSpanner.bound-details.right.text = #"gag"
  \override TextSpanner.bound-details.right.padding = #0.6

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

  \override Glissando.bound-details.right.arrow = ##t
  \override Glissando.arrow-length = #0.5
  \override Glissando.arrow-width = #0.25

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



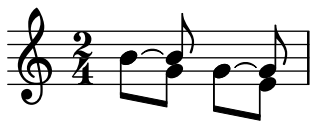
Making an object invisible using \hide

Applying `\hide` to a grob causes objects of this type to be printed with “invisible ink”. They are not printed, but all of their other behavior is retained:

- the objects still take up space,
- they take part in collision resolution, and
- slurs, ties, and beams can be attached to them as usual.

This snippet demonstrates how to connect different voices using ties. Normally, ties only connect two notes in the same voice. By introducing a tie in a different voice, and blanking the first up-stem in that voice, the tie appears to cross voices.

```
\relative {
  \time 2/4
  <<
    {
      \once \hide Stem
      \once \override Stem.length = #8
      b'8 ~ 8\noBeam
      \once \hide Stem
      \once \override Stem.length = #8
      g8 ~ 8\noBeam
    }
    \\
    {
      b8 g g e
    }
  >>
}

\paper {
  line-width = 40\mm
  ragged-right = ##f
}
```

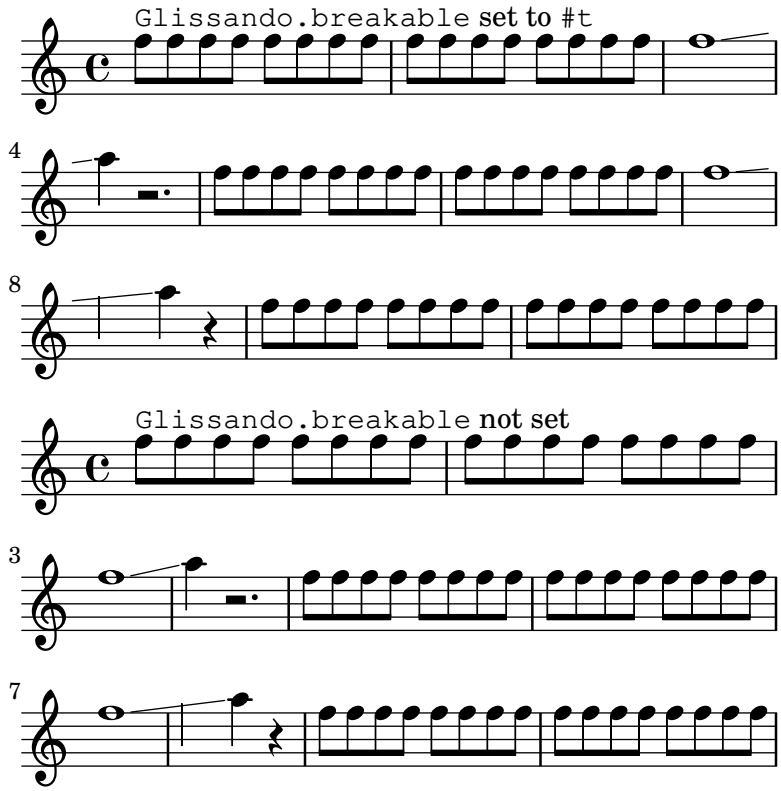


Lasciare che i glissandi vadano a capo

Per permettere a un glissando di andare a capo se capita su un'interruzione di riga, si impostano le proprietà `breakable` e `after-line-breaking` su `#t`:

```
glissandoSkipOn = {
  \override NoteColumn.glissando-skip = ##t
  \hide NoteHead
  \override NoteHead.no-ledgers = ##t
}

music = {
  \*16 f8 |
  f1\glissando |
  a4 r2. |
  \*16 f8 |
  f1\glissando \once\glissandoSkipOn |
  a2 a4 r4 |
  \*16 f8
```

```
}

\relative c'' {
  <>^\markup { \typewriter Glissando.breakable
               set to \typewriter "#t" }
  \override Glissando.breakable = ##t
  \override Glissando.after-line-breaking = ##t
  \music
}

\relative c'' {
  <>^\markup { \typewriter Glissando.breakable not set }
  \music
}

\paper {
  line-width = 100\mm
}
```

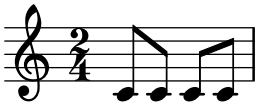


Manually controlling beam positions

Beam positions may be controlled manually by setting the `positions` property of the `Beam` grob.

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

```
  c8 c
}
```

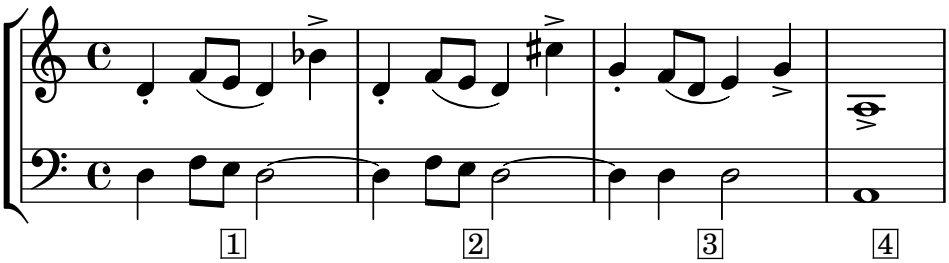


Measure-centered bar numbers

For film scores, a common convention is to center bar numbers within their measure. This is achieved through setting the `centerBarNumbers` context property to `#t`. When this is used, the type of the bar number grobs is `CenteredBarNumber` rather than `BarNumber`.

This example demonstrates a number of settings: the centered bar numbers are boxed and placed below the staves.

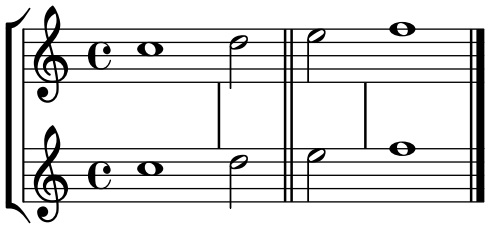
```
\layout {
  \context {
    \Score
    centerBarNumbers = ##t
    barNumberVisibility = #all-bar-numbers-visible
    \override CenteredBarNumber.stencil
      = #(make-stencil-boxer 0.1 0.25 ly:text-interface::print)
    \override CenteredBarNumberLineSpanner.direction = #DOWN
  }
}

\new StaffGroup <<
  \new Staff \relative c' {
    d4-. f8( e d4) bes'-> |
    d,-. f8( e d4) cis'-> |
    g-. f8( d e4) g-> |
    a,1-> |
  }
  \new Staff \relative c {
    \clef bass
    d4 f8 e d2~ |
    4 f8 e d2~ |
    4 4 2 |
    a1 |
  }
>>
```



Formattazione mensurale (stanghette tra i righi)

La formattazione mensurale, in cui le stanghette non appaiono sui righi ma nello spazio tra i righi, si può ottenere usando `StaffGroup` al posto di `ChoirStaff`. La stanghetta sui righi viene nascosta con `\hide`.

```
\layout {
  \context {
    \Staff
    measureBarType = "-span|"
  }
}

music = \fixed c'' {
  c1
  d2 \section e2
  f1 \fine
}

\new StaffGroup <<
  \new Staff \music
  \new Staff \music
>>
```

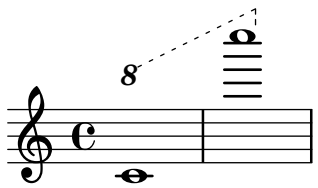


Modificare l'inclinazione dell'estensore dell'ottava

È possibile cambiare l'inclinazione dell'estensore dell'ottava.

```
\relative c'' {
  \override Staff.OttavaBracket.stencil = #ly:line-spanner::print
  \override Staff.OttavaBracket.bound-details =
    #`((left . ((Y . 0)
                (attach-dir . ,LEFT)
                (padding . 0)
                (stencil-align-dir-y . ,CENTER)))
       (right . ((Y . 5.0) ; Change the number here
                 (padding . 0)
                 (attach-dir . ,RIGHT)
                 (text . ,(make-draw-dashed-line-markup
                           (cons 0 -1.2))))))
  \override Staff.OttavaBracket.left-bound-info =
     #ly:horizontal-line-spanner::calc-left-bound-info-and-text
  \override Staff.OttavaBracket.right-bound-info =
     #ly:horizontal-line-spanner::calc-right-bound-info
  \ottava 1
  c1
  c'''1
```

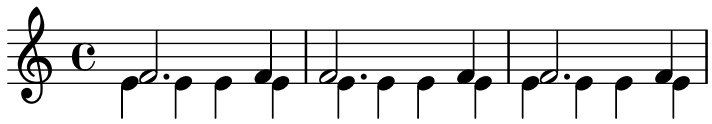
```
}
```



Spostare le note puntate in polifonia

Quando una nota puntata della voce più alta viene spostata per evitare una collisione con una nota di un'altra voce, il comportamento predefinito è spostare la nota più alta a destra. Tale comportamento può essere modificato tramite la proprietà `prefer-dotted-right` di `NoteCollision`.

```
\new Staff \relative c' <<
  {
    f2. f4
    \override Staff.NoteCollision.prefer-dotted-right = ##f
    f2. f4
    \override Staff.NoteCollision.prefer-dotted-right = ##t
    f2. f4
  }
  \\
  { e4 e e e e e e e e e e }
>>
```



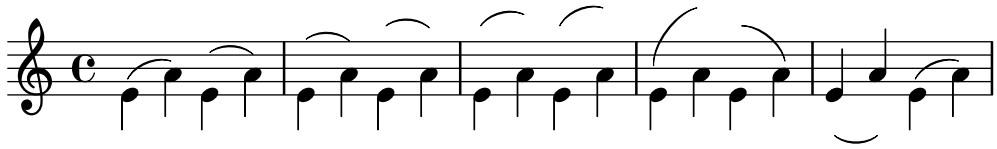
Moving slur positions vertically

The vertical position of a slur can be adjusted using the `positions` property of `Slur`. The property has 2 parameters, the first referring to the left end of the slur and the second to the right. The values of the parameters are not used by LilyPond to make an exact movement of the slur – instead it selects what placement of the slur looks best, taking into account the parameter values. Positive values move the slur up, and are appropriate for notes with stems down. Negative values move downward slurs further down.

See also snippet "Adjusting slur positions vertically".

```
\relative c' {
  \stemDown
  e4( a)
  \override Slur.positions = #'(1 . 1)
  e4( a)
  \override Slur.positions = #'(2 . 2)
  e4( a)
  \override Slur.positions = #'(3 . 3)
  e4( a)
  \override Slur.positions = #'(4 . 4)
  e4( a)
  \override Slur.positions = #'(5 . 5)
  e4( a)
  \override Slur.positions = #'(0 . 5)
```

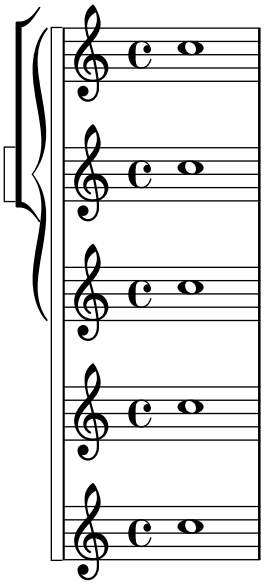
```
  e4( a)
  \override Slur.positions = #'(5 . 0)
  e4( a)
  \stemUp
  \override Slur.positions = #'(-5 . -5)
  e4( a)
  \stemDown
  \revert Slur.positions
  e4( a)
}
```



Annidare i righi

Si può usare la proprietà systemStartDelimiterHierarchy per creare gruppi di righi annidati più complessi. Il comando \set StaffGroup.systemStartDelimiterHierarchy prende come argomento una lista alfabetica dell'insieme di righi prodotti. Prima di ogni rigo si può assegnare un delimitatore di inizio del sistema. Deve essere racchiuso tra parentesi e collega tutti i righi compresi tra le parentesi. Gli elementi nella lista possono essere omessi, ma la prima parentesi quadra collega sempre tutti i righi. Le possibilità sono SystemStartBar, SystemStartBracket, SystemStartBrace e SystemStartSquare.

```
\new StaffGroup
\relative c'' <<
  \override StaffGroup.SystemStartSquare.collapse-height = 4
  \set StaffGroup.systemStartDelimiterHierarchy
    = #'(SystemStartSquare
          (SystemStartBrace
            (SystemStartBracket a
              (SystemStartSquare b))
            c)
          d)

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

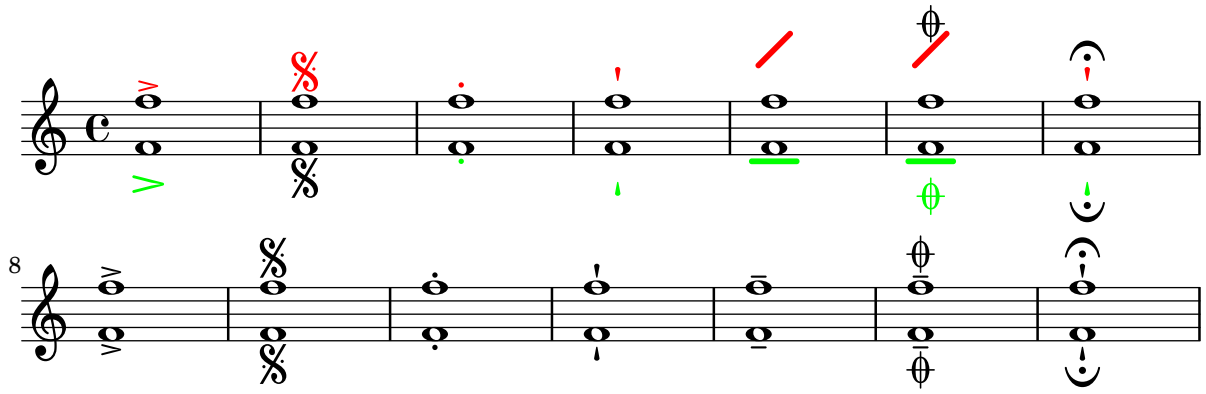


Overriding articulations by type

Sometimes you may want to affect a single articulation type. Although it is always possible to use \tweak, it might become tedious to do so for every single sign of a whole score. The following shows how to tweak articulations with a list of custom settings. One use-case might be to create a style sheet.

```
#(define (custom-script-tweaks ls)
   (lambda (grob)
     (let* ((type (ly:event-property (ly:grob-property grob 'cause)
                                     'articulation-type))
            (tweaks (assoc-ref ls type)))
       (when tweaks
         (for-each
          (lambda (x) (ly:grob-set-property! grob (car x) (cdr x)))
          tweaks)))))

customScripts =
#(define-music-function (settings) (list?)
   #{
     \override Script.before-line-breaking =
       #(custom-script-tweaks settings)
   #})
revertCustomScripts = \revert Script.before-line-breaking


% Example

% Predefine two sets of desired tweaks.
#(define my-settings-1
   '((accent . ((font-size . 0)
                (color . (1 0 0))))
     (segno . ((font-size . 0)
               (color . (1 0 0))))
     (staccato . ((color . (1 0 0))
```

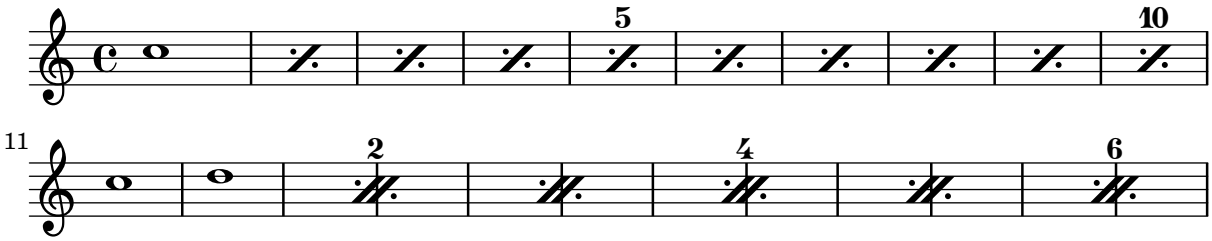
```
                    (padding . 0.5)))
      (staccatissimo . ((padding . 1)
                        (color . (1 0 0))))
      (tenuto . ((color . (1 0 0))
                 (rotation . (45 0 0))
                 (padding . 2)
                 (font-size . 10)))
    ))

#(define my-settings-2
  '((accent . ((font-size . 4)
               (color . (0 1 0))
               (padding . 1.5)))
    (coda . ((color . (0 1 0))
             (padding . 1)))
    (staccato . ((color . (0 1 0))))
    (staccatissimo . ((padding . 2)
                      (color . (0 1 0))))
    (tenuto . ((color . (0 1 0))
               (font-size . 10)))
    ))

music = { f1-> | f\segno | f-. | f-! | f-- | f--\coda | f-!\fermata | }

block = {
  \music
  \break
  \revertCustomScripts \music
}

\new Staff <<
  \new Voice \with { \customScripts #my-settings-1 }
    \relative c''{ \voiceOne \block }
  \new Voice \with { \customScripts #my-settings-2 }
    \relative c' { \voiceTwo \block }
>>
```



Visibilità del conto della ripetizione con segno percentuale

I contatori della ripetizione con segno percentuale possono essere mostrati a intervalli regolari impostando la proprietà di contesto `repeatCountVisibility`.

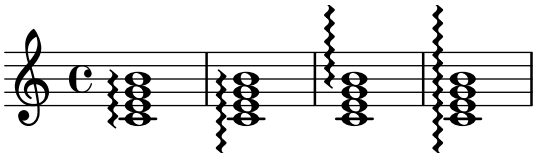
```
\relative c'' {
  \set countPercentRepeats = ##t
  \set repeatCountVisibility = #(every-nth-repeat-count-visible 5)
  \%10 c1 \break
  \set repeatCountVisibility = #(every-nth-repeat-count-visible 2)
  \%6 { c1 d1 }
}
```



Positioning arpeggios

If you need to extend or shorten an arpeggio, you can modify the upper and lower start positions independently.

```
\relative c' {
  <c e g b>1\arpeggio
  \once \override Arpeggio.positions = #'(-5 . 0)
  <c e g b>1\arpeggio
  \once \override Arpeggio.positions = #'(0 . 5)
  <c e g b>1\arpeggio
  \once \override Arpeggio.positions = #'(-5 . 5)
  <c e g b>1\arpeggio
}
```

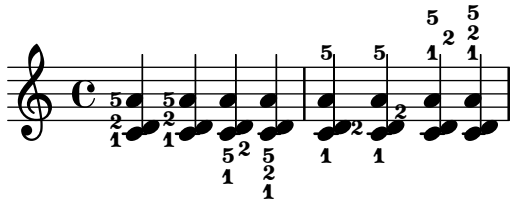


Positioning fingering indications precisely

The semi-automatic positioning of fingering within a chords works fine in most situations. If one of the indications needs to be positioned more precisely the following, tweaks as shown in this snippet may be used. This is particularly useful for correcting the positioning when intervals of a second are involved.

```
\score {
  \relative c' {
    \set fingeringOrientations = #'(left)
    <c-1 d-2 a'-5>4
    <c-1 d-\tweak extra-offset #'(0 . 0.2)-2 a'-5>

    \set fingeringOrientations = #'(down)
    <c-1 d-2 a'-5>
    <c-\tweak extra-offset #'(0 . -1.1)-1
     d-\tweak extra-offset #'(-1.2 . -1.8)-2 a'-5> |

    \set fingeringOrientations = #'(down right up)
```

```
    <c-1 d-\tweak extra-offset #'(-0.3 . 0)-2 a'-5>4
    <c-1 d-\tweak extra-offset #'(-1 . 1.2)-2 a'-5>

    \set fingeringOrientations = #'(up)
    <c-1 d-\tweak extra-offset #'(0 . 1.1)-2
     a'-\tweak extra-offset #'(0 . 1)-5>
    <c-1 d-\tweak extra-offset #'(-1.2 . 1.5)-2
     a'-\tweak extra-offset #'(0 . 1.4)-5> |
  }
}
```

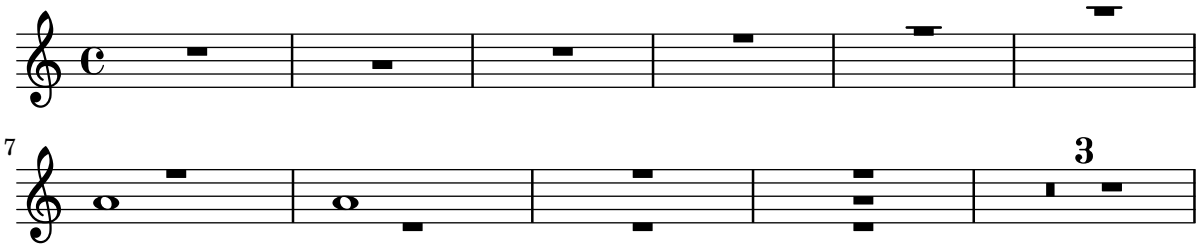


Posizionamento delle pause multiple

Diversamente dalle pause normali, non esiste un comando predefinito per cambiare la posizione sul rigo di un simbolo di pausa multipla di qualsiasi tipo connettendolo a una nota. Tuttavia, nella musica polifonica le pause multiple nelle voci dispari e pari sono separate verticalmente. Il posizionamento delle pause multiple si controlla nel modo seguente:

```
\relative c'' {
  % Multi-measure rests by default are set under the fourth line.
  R1
  % They can be moved using an override or tweak.
  \tweak staff-position -2 R1
  \tweak staff-position 0 R1
  \tweak staff-position 2 R1
  \override MultiMeasureRest.staff-position = 3 R1
  \override MultiMeasureRest.staff-position = 6 R1
  \revert MultiMeasureRest.staff-position
  \break

  % Odd-numbered voices are under the top line.
  << { R1 } \\ { a1 } >>
  % Even-numbered voices are under the bottom line.
  << { a1 } \\ { R1 } >>
  % Multi-measure rests in both voices remain separate.
  << { R1 } \\ { R1 } >>

  % Separating multi-measure rests in more than two voices
  % requires an override or tweak.
  << { R1 } \\ { R1 } \\ { \tweak staff-position -2 R1 } >>

  % Using compressed bars in multiple voices requires another override
  % in all voices to avoid multiple instances being printed.
  \compressMMRests
  <<
    \revert MultiMeasureRest.direction
    { R1*3 } \\
```

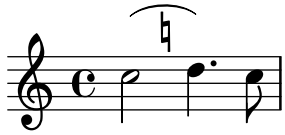
```
    \revert MultiMeasureRest.direction
    { R1*3 }
  >>
}
```



Posizionare il testo a margine dentro le legature di portamento

I testi a margine devono avere la proprietà `outside-staff-priority` impostata su false per poter apparire dentro le legature di portamento.

```
\relative c'' {
  \override TextScript.avoid-slur = #'inside
  \override TextScript.outside-staff-priority = ##f
  c2(^\markup { \halign #-10 \natural } d4.) c8
}
```

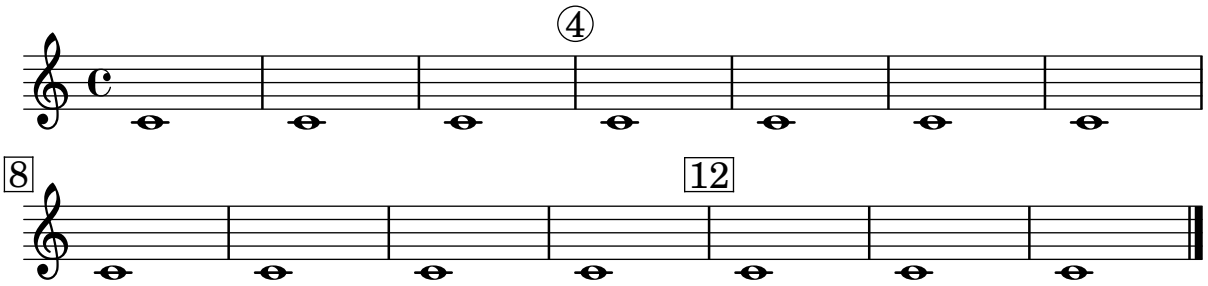


Numeri di battuta racchiusi in rettangoli o cerchi

I numeri di battuta possono apparire anche all'interno di rettangoli o cerchi.

```
\relative c' {
  % Center bar numbers except at the beginning of a staff.
  \override Score.BarNumber.self-alignment-X =
    #(break-alignment-list CENTER CENTER 0.3)

  % Prevent bar numbers at the end of a line and permit them elsewhere.
  \override Score.BarNumber.break-visibility = #end-of-line-invisible

  \set Score.barNumberVisibility = #(every-nth-bar-number-visible 4)

  % Increase the size of the bar number by 2.
  \override Score.BarNumber.font-size = 2

  % Draw a circle round the following bar number(s).
  \override Score.BarNumber.stencil
    = #(make-stencil-circler 0.1 0.25 ly:text-interface::print)
  \*7 c1 \break

  % Draw a box round the following bar number(s).
  \override Score.BarNumber.stencil
    = #(make-stencil-boxer 0.1 0.25 ly:text-interface::print)
  \*7 c1 \bar "|."
```

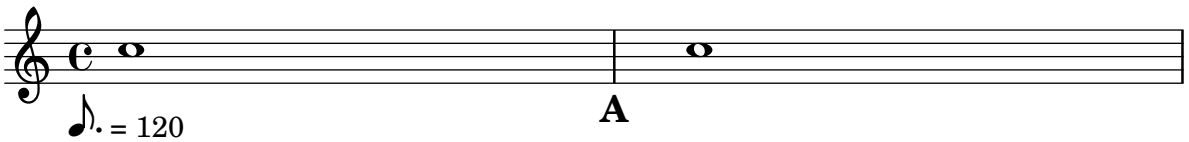
```
}
```



Posizionare il metronomo e i numeri di chiamata sotto il rigo

Di norma, il metronomo e i numeri di chiamata vengono posizionati sopra il rigo. Per metterli sotto il rigo basta impostare correttamente la proprietà `direction` di `MetronomeMark` o `RehearsalMark`.

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

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

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

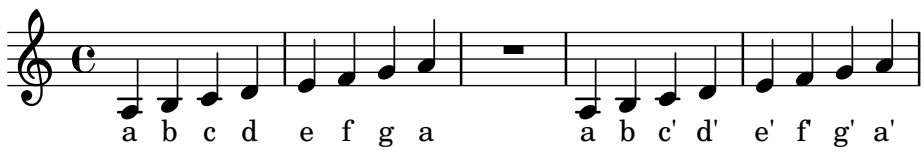


Printing note names with and without an octave marker

The `NoteNames` context can be used to print the text value of notes. The `printOctaveNames` property turns on or off the representation of the octave of the note.

```
scale = \relative c' {
  a4 b c d
  e4 f g a
}

\new Staff {
  <<
    \scale
    \context NoteNames {
      \set printOctaveNames = ##f
      \scale
    }
```

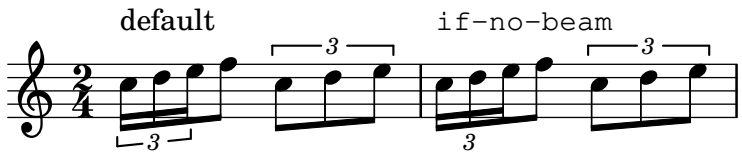
```
  >>
  R1
  <<
    \scale
    \context NoteNames {
      \set printOctaveNames = ##t
      \scale
    }
  >>
}

\layout {
  \context {
    \NoteNames
    % Allow vertical overlapping of different `NoteNames` contexts
    % to make them appear as if they were a single line.
    \override VerticalAxisGroup
              .nonstaff-nonstaff-spacing
              .minimum-distance = ##f
  }
}
```



Printing tuplet brackets on the note head side

Whichever option you choose for controlling the tuplet bracket visibility, it will show or hide the tuplet bracket irrespectively of tuplet bracket placement (stem side or note head side). However, when placing the tuplet bracket on the note head side some authors recommend always printing the tuplet bracket. The option `visible-over-note-heads` can be used to achieve this.

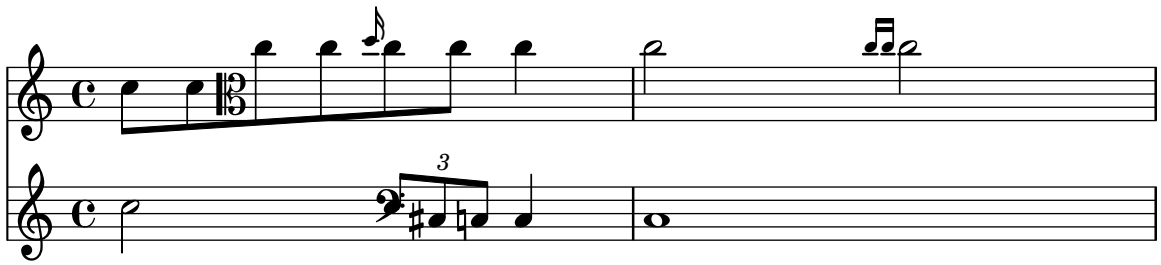
```
music = \relative c'' {
  \tupletNeutral \tuplet 3/2 { c16[ d e } f8]
  \tupletUp \tuplet 3/2 { c8 d e }
}

\new Voice {
  \relative c' {
    \override TextScript.staff-padding = #2.5

    \time 2/4
    \override TupletBracket.visible-over-note-heads = ##t
    \override Score.TextMark.non-musical = ##f
    <>^\markup "default" \music
    \override TupletBracket.bracket-visibility = #'if-no-beam
    <>^\markup \typewriter "if-no-beam" \music
  }
}
```



Proportional strict notespacing

If the `strict-note-spacing` property of the `SpacingSpanner` grob is set to `#t`, spacing of notes is not influenced by bars or clefs within a system. Rather, they are placed just before the note that occurs at the same time. This may cause collisions.

```
\relative c'' <<
  \override Score.SpacingSpanner.strict-note-spacing = ##t
  \set Score.proportionalNotationDuration = #1/16

  \new Staff {
    c8[ c \clef alto c c \grace { d16 } c8 c] c4
    c2 \grace { c16[ c16] } c2
  }
  \new Staff {
    c2 \tuplet 3/2 { c8 \clef bass cis,, c } c4
    c1
  }
>>
```



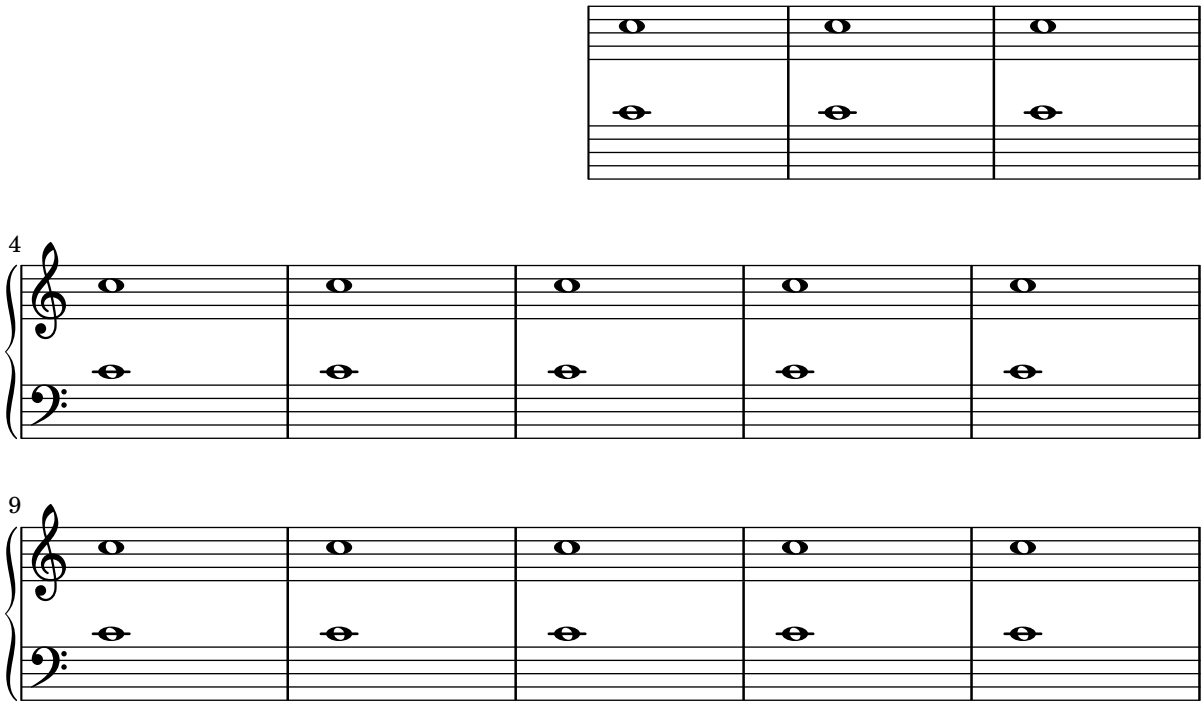
Removing brace on first line of piano score

This snippet removes the first brace from a `PianoStaff` or a `GrandStaff`, together with the clefs. It may be useful when cutting and pasting the engraved image into existing music.

The code uses `\alterBroken` to hide the brace delimiter at the beginning.

```
someMusic =  {
  \once \omit Staff.Clef
  \once \omit Staff.TimeSignature
  \*3 c1 \break
  \*5 c1 \break
  \*5 c1
}

\score {
  \new PianoStaff
  <<
    \new Staff = "right" \relative c'' \someMusic
    \new Staff = "left" \relative c' { \clef F \someMusic }
  >>
  \layout {
```

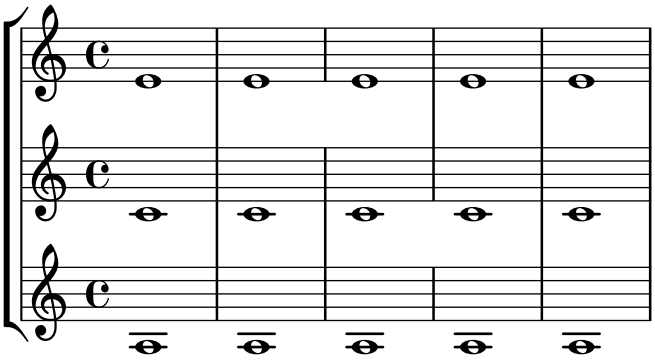
```
    indent=75\mm
    \context {
      \PianoStaff
      \alterBroken transparent #'(#t) SystemStartBrace
    }
  }
}
```



Removing connecting bar lines on StaffGroup, PianoStaff, or GrandStaff

By default, bar lines in `StaffGroup`, `PianoStaff`, or `GrandStaff` contexts are connected between the staves, i.e., a span bar is printed. This behaviour can be overridden on a staff-by-staff basis.

```
\relative c' {
  \new StaffGroup <<
    \new Staff {
      e1 | e
      \once \override Staff.BarLine.allow-span-bar = ##f
      e1 | e | e
    }
    \new Staff {
      c1 | c | c
      \once \override Staff.BarLine.allow-span-bar = ##f
      c1 | c
    }
    \new Staff {
      a1 | a | a | a | a
    }
  >>
}
```

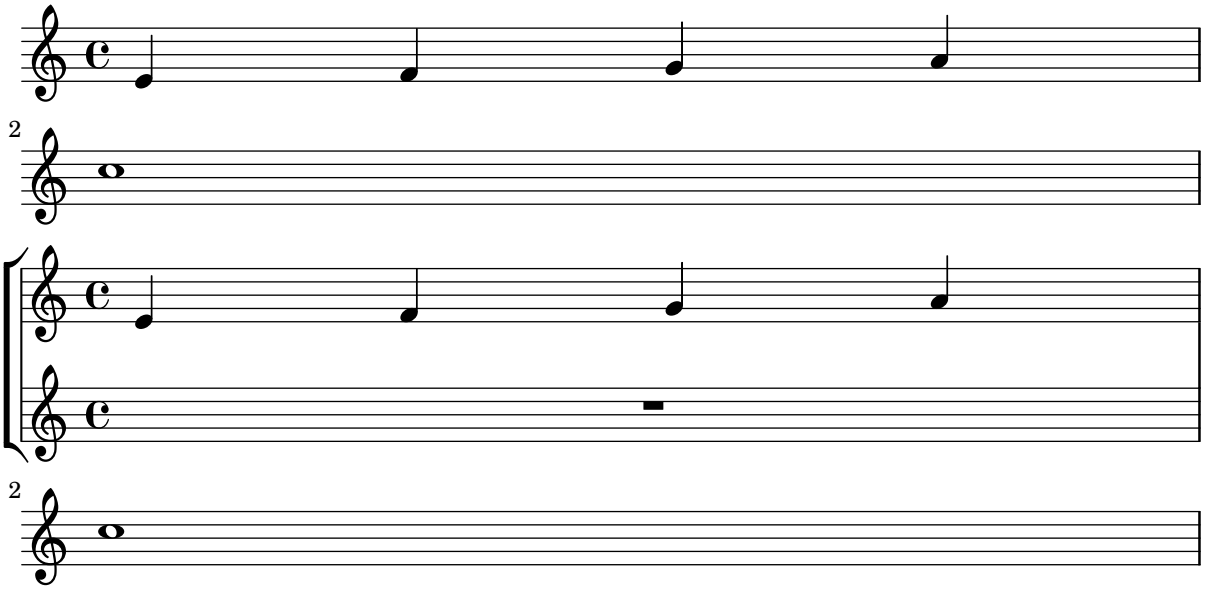


Eliminare la prima linea vuota

Il primo rigo vuoto si può togliere dalla partitura impostando la proprietà `remove-first` di `VerticalAxisGroup`. Questa impostazione agisce a livello globale se posta nel blocco `\layout`, a livello locale se posta nel rigo specifico che deve essere tolto. Nel secondo caso, si deve specificare il contesto (`Staff` si applica solo al rigo corrente) prima della proprietà.

Il rigo inferiore del secondo gruppo di righi non viene rimosso, perché l'impostazione ha effetto solo sul rigo in cui si trova.

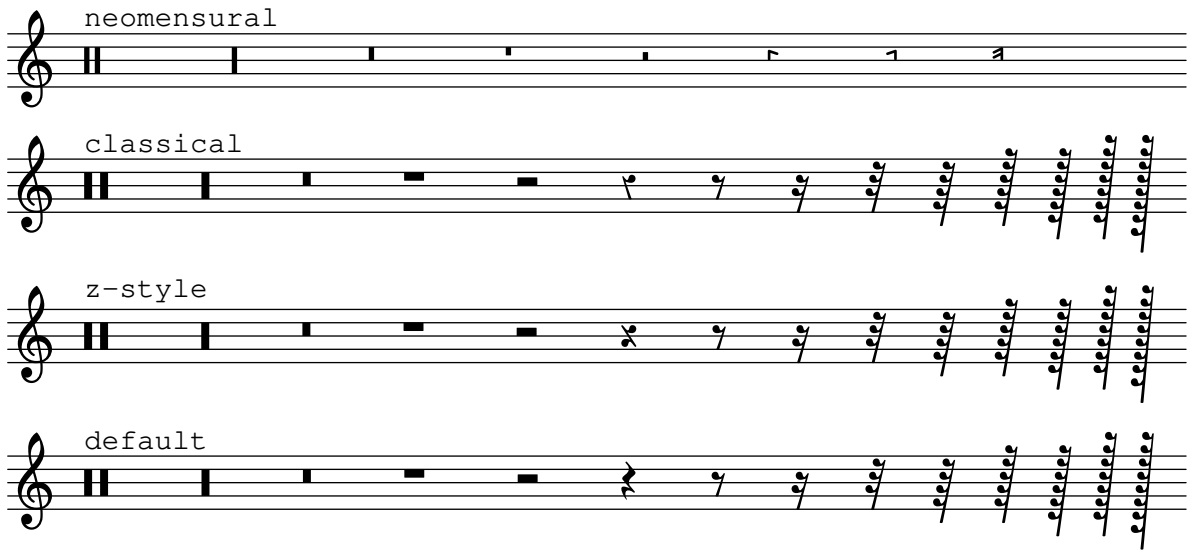
```
\layout {
  \context {
    \Staff \RemoveEmptyStaves
    % To use the setting globally, uncomment the following line:
    % \override VerticalAxisGroup.remove-first = ##t
  }
}
\new StaffGroup <<
  \new Staff \relative c' {
    e4 f g a \break
    c1
  }
  \new Staff {
    % To use the setting globally,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

\new StaffGroup <<
  \new Staff \relative c' {
    e4 f g a \break
    c1
  }
  \new Staff {
    R1 \break
    R
  }
>>
```



Stili di pausa

Esistono vari stili di pausa.

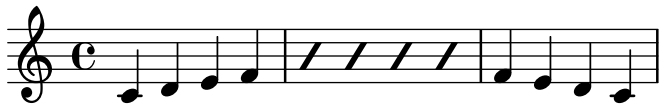
```
restsA = {
  r\maxima r\longa r\breve r1 r2 r4 r8 r16 s32
  s64 s128 s256 s512 s1024 s1024
}
restsB = {
  r\maxima r\longa r\breve r1 r2 r4 r8 r16 r32
  r64 r128 r256 r512 r1024 s1024
}

\new Staff \relative c {
  \omit Score.TimeSignature
  \cadenzaOn

  \override Staff.Rest.style = #'mensural
  <>^\markup \typewriter { mensural } \restsA \bar "" \break

  \override Staff.Rest.style = #'neomensural
  <>^\markup \typewriter { neomensural } \restsA \bar "" \break

  \override Staff.Rest.style = #'classical
  <>^\markup \typewriter { classical } \restsB \bar "" \break

  \override Staff.Rest.style = #'z
  <>^\markup \typewriter { z-style } \restsB \bar "" \break

  \override Staff.Rest.style = #'default
  <>^\markup \typewriter { default } \restsB \bar "" \break
}
```



Rhythmic slashes

In "simple" lead-sheets, sometimes no actual notes are written. Instead, only "rhythmic patterns" and chords above the measures are notated to represent the structure of a song. Such a feature can be useful while creating or transcribing the structure of a song, or when sharing lead sheets with guitarists or jazz musicians.

```
startPat = {
  \improvisationOn
  \omit Stem
}
stopPat = {
  \improvisationOff
  \undo \omit Stem
}

\new Voice \with {
  \consists Pitch_squash_engraver
} {
  c'4 d' e' f' |
  \startPat
  4 4 4 4 |
  \stopPat
  f'4 e' d' c'
}
```



Separating key cancellations from key signature changes

By default, the accidentals used for key cancellations are placed adjacent to those for key signature changes. This behavior can be changed by overriding the `break-align-orders` property of the `BreakAlignment` grob.

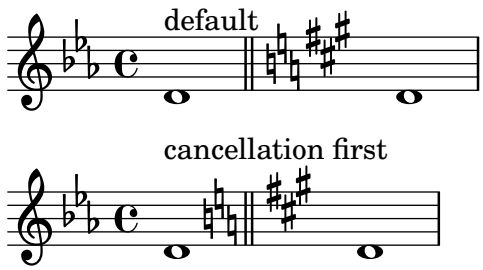
If you look up the definition of the `break-alignment-interface` in LilyPond's Internals Reference (`https://lilypond.org/doc/v2.24/Documentation/internals/`

break_002dalignment_002dinterface), you get the following list of available break-align symbols:

```
ambitus
breathing-sign
clef
cue-clef
cue-end-clef
custos
key-cancellation
key-signature
left-edge
signum-repetitionis
staff-bar
staff-ellipsis
time-signature
```

From this list, we find that we want to move key-cancellation so that it comes before staff-bar. This is accomplished with the \breakAlignInsert function.

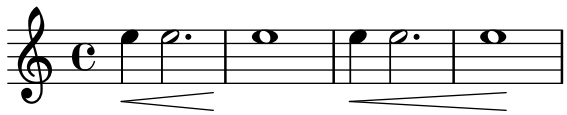
```
music = { \key es \major d'1 \bar "||"
          \key a \major d'1 }

{ <>^\markup "default"
  \music }

{ <>^\markup "cancellation first"
  \breakAlignInsert key-cancellation before staff-bar
  \music }
```



Impostare il comportamento delle forcelle sulle stanghette

Se la nota che termina una forcella si trova sul primo battito di una battuta, la forcella si ferma prima della stanghetta che precede la nota. Si può controllare questo comportamento modificando la proprietà 'to-barline.

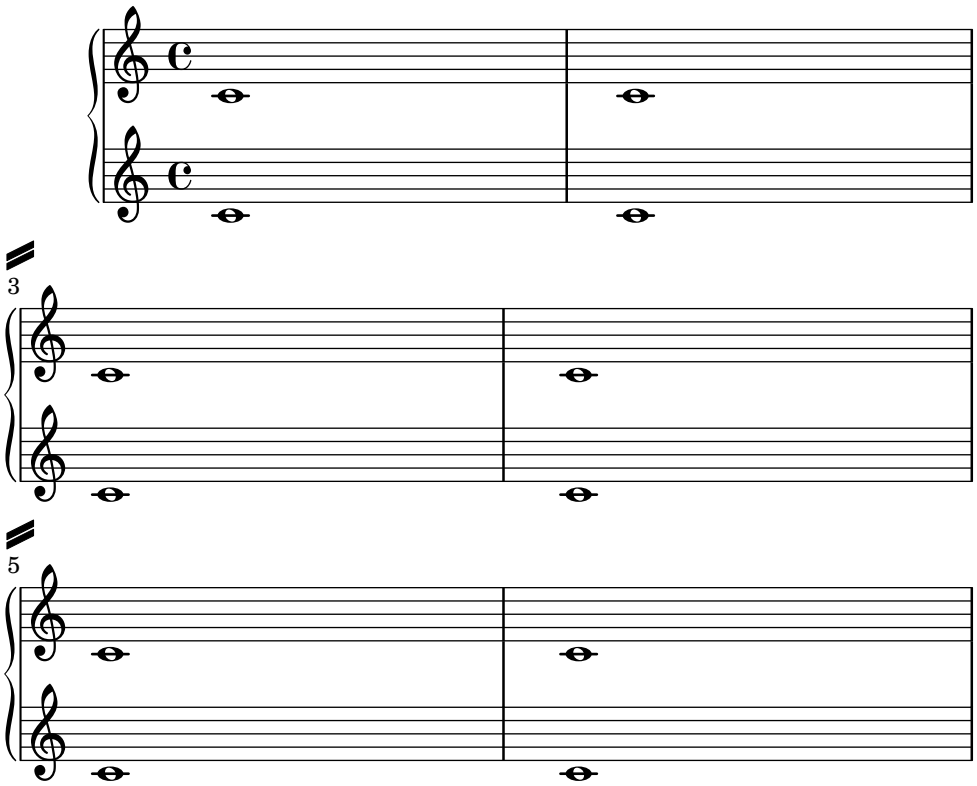
```
\relative c'' {
  e4\< e2.
  e1\!
  \override Hairpin.to-barline = ##f
  e4\< e2.
  e1\!
}
```



Setting system separators

System separators can be inserted between systems. Any markup can be used, but \slashSeparator has been provided as a sensible default.

```
#(set-default-paper-size "a5")

\paper {
  system-separator-markup = \slashSeparator
  tagline = ##f
}

notes = \relative c' {
  c1 | c \break
  c1 | c \break
  c1 | c
}

\book {
  \score {
    \new GrandStaff <<
      \new Staff \notes
      \new Staff \notes
    >>
  }
}
```



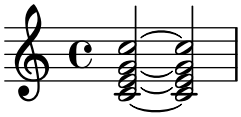
Shape individual ties in chords

To shape individual ties in chords use the method demonstrated below.

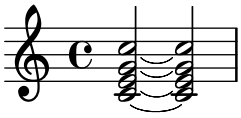
```
{
  \textMark "Chords can be tied note by note."
  <c'~ e'~ g'~ c''~>2 q
}

{
  \textMark \markup \override #'(baseline-skip . 3) \wordwrap {
    Modifying those ties with \typewriter "\\shape" does not succeed,
    because \typewriter TieColumn positions them on its own behalf,
    ignoring \typewriter "\\shape" input more or less.  You may
    circumvent this by setting \typewriter positioning-done to
    \typewriter "#t" -- alas, \typewriter positioning-done is an
    internal property, and setting it to \typewriter "#t" means: all
    positioning is done, don't do anything further.  The next example
    demonstrates a case where the positioning is not finished: all tie
    directions are down, and the thickness is not accurate.
  }
  <c'~ e'~ g'~ c''~>2
  \once \override TieColumn.positioning-done = ##t
  q
}

{
  \textMark "To fix that, enter ties with explicit direction modifiers."
  <c'_~ e'_~ g'_~ c''^~>2
  \once \override TieColumn.positioning-done = ##t
  q
}

{
  \textMark \markup {
    Now you can use \typewriter "\\shape" for each tie as usual. }
  <c'-\shape #'((0 . 0) (0 . -10) (0 . -10) (0 . 0)) _~
   e'-\shape #'((0 . 0) (0 . -5) (0 . -5) (0 . 0)) _~
   g'-\shape #'((0 . 0) (0 . -2) (0 . -2) (0 . 0)) _~
   c''-\shape #'((0 . 0) (0 . 5) (0 . 5) (0 . 0)) ^~
  >2
  \once \override TieColumn.positioning-done = ##t
  q
}

{
  \textMark "This also works at line breaks."
  <c'-\shape #'(((0 . 0) (0 . -10) (0 . -10) (0 . 0))
               ((0 . 0) (0 . -10) (0 . -10) (0 . 0))) _~
   e'-\shape #'(((0 . 0) (0 . -5) (0 . -5) (0 . 0))
               ((0 . 0) (0 . -5) (0 . -5) (0 . 0))) _~
   g'-\shape #'(((0 . 0) (0 . -2) (0 . -2) (0 . 0))
               ((0 . 0) (0 . -2) (0 . -2) (0 . 0))) _~
   c''-\shape #'(((0 . 0) (0 . 5) (0 . 5) (0 . 0))
                ((0 . 0) (0 . 5) (0 . 5) (0 . 0))) ^~
  >2
```

```
  \break
  \once \override TieColumn.positioning-done = ##t
  q
}

{
  \textMark \markup {
    It also works with the \typewriter tieWaitForNote property. }
  \set tieWaitForNote = ##t
  c'4-\shape #'((0 . 0) (0 . -10) (0 . -10) (0 . 0)) _~
  e'-\shape #'((0 . 0) (0 . -5) (0 . -5) (0 . 0)) _~
  g'-\shape #'((0 . 0) (0 . -2) (0 . -2) (0 . 0)) _~
  c''-\shape #'((0 . 0) (0 . 5) (0 . 5) (0 . 0)) ^~
  \once \override TieColumn.positioning-done = ##t
  <c' e' g' c''>1
}

\layout {
  indent = 0
  \context {
    \Score
    \override TextMark.padding = #4
    \override TextMark.break-align-symbols = #'(left-edge)
  }
}

\paper {
  score-system-spacing.padding = 3
}
```

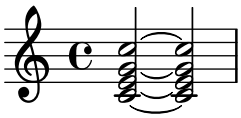
Chords can be tied note by note.



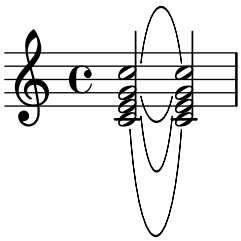
Modifying those ties with `\shape` does not succeed, because `TieColumn` positions them on its own behalf, ignoring `\shape` input more or less. You may circumvent this by setting `positioning-done` to `#t` – alas, `positioning-done` is an internal property, and setting it to `#t` means: all positioning is done, don't do anything further. The next example demonstrates a case where the positioning is not finished: all tie directions are down, and the thickness is not accurate.



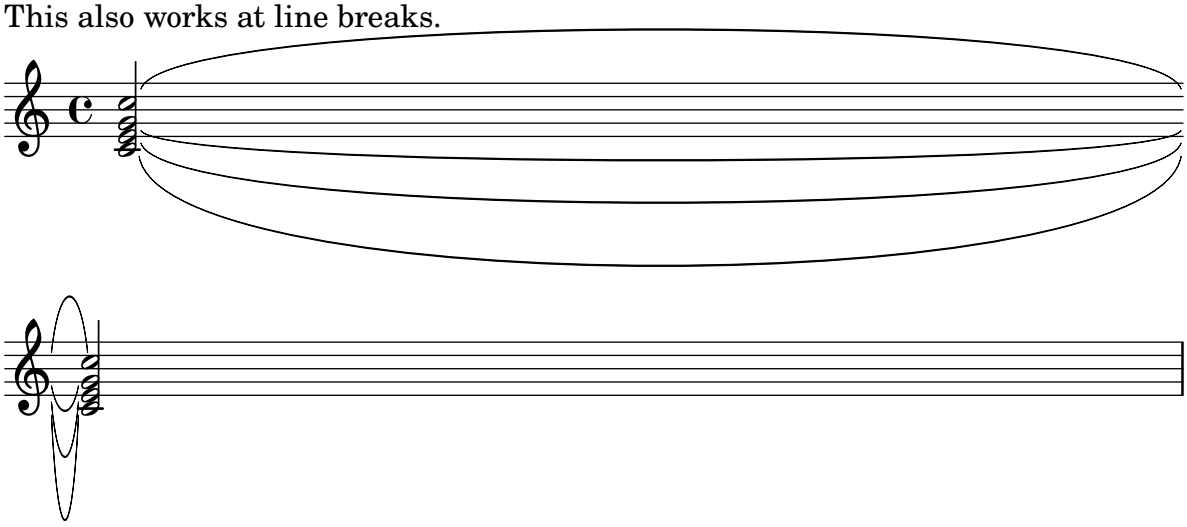
To fix that, enter ties with explicit direction modifiers.



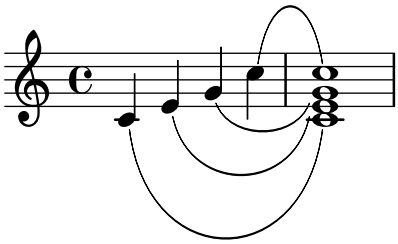
Now you can use `\shape` for each tie as usual.



This also works at line breaks.



It also works with the `tieWaitForNote` property.



Showing the same articulation above and below a note or chord

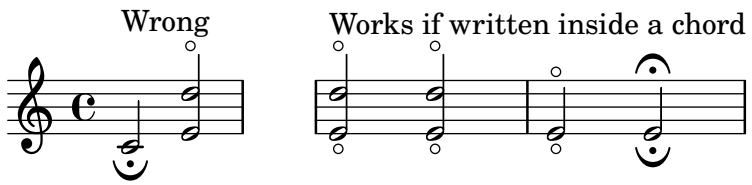
By default, LilyPond does not allow the same articulation (an accent, a fermata, a flageolet, etc.) to be displayed above and below a note. For example, `c4_\fermata^\fermata` only shows a fermata below. The fermata above gets simply ignored.

However, one can stick scripts (just like fingerings) inside a chord, which means it is possible to have as many articulations as desired. This approach has the advantage that it ignores the stem and positions the articulation relative to the note head. This can be seen in the case of the flageolets in the snippet. To mimic the behaviour of scripts outside a chord, `add-stem-support` would be required.

The solution is thus to write the note as a chord and add the articulations inside of `<...>`, using the direction modifiers `^` and `_` as appropriate.

```
\relative c' {
  <>^"Wrong"
  c2_\fermata^\fermata % The second fermata is ignored!
  <e d'>2^\flageolet_\flageolet

  \stopStaff s1 \startStaff
```

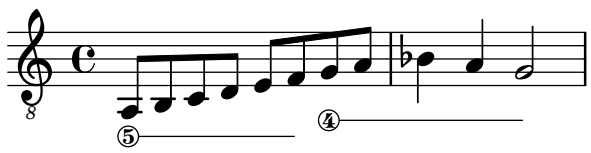
```
  <>^"Works if written inside a chord"
  <e_\flageolet d'^\flageolet>2
  <e_\flageolet d'^\flageolet>2
  <e_\flageolet^\flageolet>2
  <e_\fermata^\fermata>2
}
```



String number extender lines

Make an extender line for string number indications, showing that a series of notes is supposed to be played all on the same string.

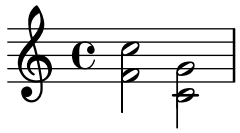
```
stringNumberSpanner =
  #(define-music-function (StringNumber) (string?)
    #{
      \override TextSpanner.style = #'solid
      \override TextSpanner.font-size = #-5
      \override TextSpanner.bound-details.left.stencil-align-dir-y = #CENTER
      \override TextSpanner.bound-details.left.text =
        \markup { \circle \number $StringNumber }
    #})

\relative c {
  \clef "treble_8"
  \textSpannerDown
  \stringNumberSpanner "5" a8\startTextSpan b c d
    e f\stopTextSpan \stringNumberSpanner "4" g\startTextSpan a |
  bes4 a g2\stopTextSpan
}
```



Suppressing warnings for clashing note columns

If notes from two voices with stems in the same direction are placed at the same position, and both voices have no shift or the same shift specified, the error message “warning: ignoring too many clashing note columns” appears when compiling the LilyPond file. This message can be suppressed by setting the `ignore-collision` property of the `NoteColumn` object to `#t`. Please note that this does not just suppress warnings but stops LilyPond trying to resolve collisions at all and so may have unintended results unless used with care.

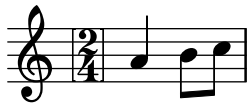
```
ignore = \override NoteColumn.ignore-collision = ##t

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



Time signature in brackets

The time signature can be enclosed within brackets.

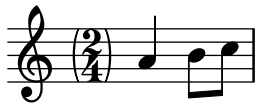
```
\relative c'' {
  \override Staff.TimeSignature.stencil = #(lambda (grob)
    (bracketify-stencil (ly:time-signature::print grob) Y 0.1 0.2 0.1))
  \time 2/4
  a4 b8 c
}
```



Time signature in parentheses

The time signature can be enclosed within parentheses.

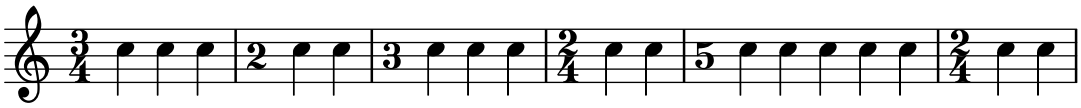
```
\relative c'' {
  \override Staff.TimeSignature.stencil = #(lambda (grob)
    (parenthesize-stencil (ly:time-signature::print grob) 0.1 0.4 0.4 0.1))
  \time 2/4
  a4 b8 c
}
```



Indicazione di tempo che mostra solo il numeratore (invece della frazione)

Talvolta un'indicazione di tempo non deve mostrare la frazione intera (ad esempio 7/4), ma solo il numeratore (numero 7 in questo caso). Si può ottenere facilmente con `\override Staff.TimeSignature.style = #'single-number`, che cambia lo stile in modo permanente. Con `\revert Staff.TimeSignature.style`, questa impostazione può essere annullata. Per applicare lo stile a cifra singola (`single-number`) a una sola indicazione di tempo, si usa il comando `\override` preceduto da `\once`.

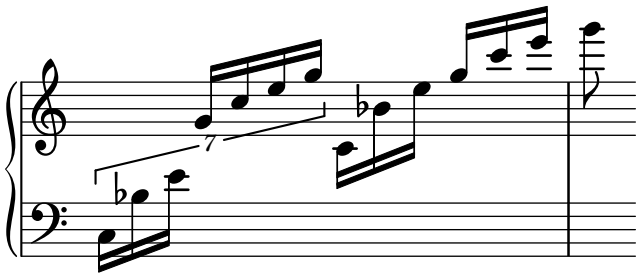
```
\relative c'' {
  \time 3/4
  c4 c c
  % Change the style permanently
  \override Staff.TimeSignature.style = #'single-number
  \time 2/4
  c4 c
  \time 3/4
  c4 c c
  % Revert to default style:
  \revert Staff.TimeSignature.style
  \time 2/4
  c4 c
  % single-number style only for the next time signature
  \tweak style #'single-number \time 5/4
  c4 c c c c
  \time 2/4
  c4 c
}
```



Tuplet bracket and change staff

This snippet shows how to set a tuplet starting in a lower staff and finishing in the upper one.

```
aigues = \relative c' {
  \time 6/8
  s4. \stemDown c16[ bes' e] \stemUp g c e \stemDown |
  g8
}

basses = \relative c {
  \time 3/4
  \clef F
  \tweak positions #'(4.5 . 8.5)
    \tweak edge-height #'(1 . -1)
    \tuplet 7/6 { c16[ bes' e] \change Staff = md \stemUp g[ c e g] } s4. |
  s8
}

\new PianoStaff \with { \omit TimeSignature }
<<
  \new Staff = md \aigues
  \new Staff = mg \basses
>>
```



Modifiche manuali della proprietà della chiave

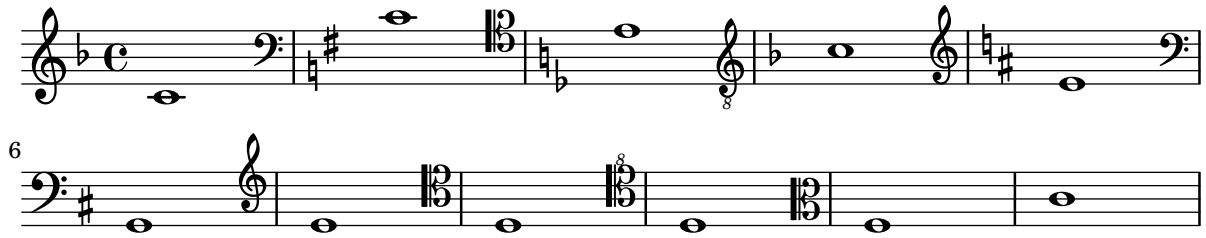
Cambiando il glifo della chiave, la sua posizione o l'ottavazione non cambia la posizione delle note successive nel rigo. Per far sì che le armature di chiave si trovino sulle linee del rigo corrette, bisogna specificare anche `middleCPosition`, con valori positivi o negativi che spostano il `Do centrale` rispettivamente su o giù in senso relativo alla linea centrale del rigo.

Per esempio, `\clef "treble_8"` equivale a impostare `clefGlyph`, `clefPosition` (che regola la posizione verticale della chiave), `middleCPosition` e `clefTransposition`. Viene stampata una chiave quando cambia una di queste proprietà, eccetto `middleCPosition`.

Gli esempi seguenti mostrano le possibilità date dall'impostazione manuale di tali proprietà. Sulla prima linea le modifiche manuali preservano il posizionamento relativo standard di chiavi e note, mentre sulla seconda linea non lo fanno.

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

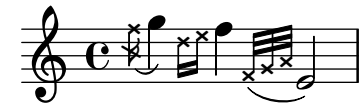
```
  \key g \major
  c'1 \break

  % The following clef changes do not preserve
  % the normal relationship between notes, key signatures
  % and clefs.
  \set Staff.clefGlyph = "clefs.F"
  \set Staff.clefPosition = 2
  c'1
  \set Staff.clefGlyph = "clefs.G"
  c'1
  \set Staff.clefGlyph = "clefs.C"
  c'1
  \set Staff.clefTransposition = 7
  c'1
  \set Staff.clefTransposition = 0
  \set Staff.clefPosition = 0
  c'1

  % Return to the normal clef.
  \set Staff.middleCPosition = 0
  c'1
}
```



Modificare l'aspetto degli abbellimenti di un intero brano

L'aspetto di tutte le espressioni contenute nei blocchi \grace di un brano può essere modificato con le funzioni add-grace-property e remove-grace-property. L'esempio seguente toglie la definizione della direzione di Stem nell'abbellimento, in modo che gli abbellimenti non siano sempre rivolti in su, e barra le teste di nota.

```
\relative c'' {
  \new Staff {
    $(remove-grace-property 'Voice 'Stem 'direction)
    $(add-grace-property 'Voice 'NoteHead 'style 'cross)
    \new Voice {
       \acciaccatura { f16 } g4
       \grace { d16 e } f4
       \appoggiatura { f,32 g a } e2
    }
  }
}
```



Using alternative flag styles

Alternative shapes for flags on eighth and shorter notes can be displayed by overriding the `stencil` property of `Flag`. LilyPond provides the following functions: `modern-straight-flag`, `old-straight-flag`, and `flat-flag`. Use `\revert` to restore the default shape.

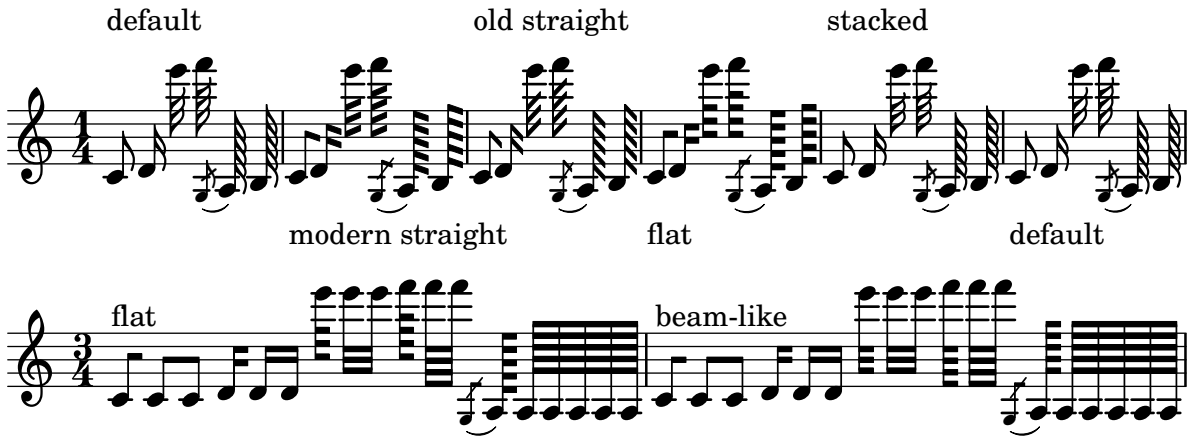
To get stacked (i.e., vertically more compact) flags, call the command `\flagStyleStacked`, which can be reset with `\flagStyleDefault`.

Overriding the `Flag` stencil does not change how flag elements are positioned vertically. This is especially noticeable for flat flags: LilyPond doesn't dynamically adjust the vertical gaps between flag elements in the same way as it does for beams. A possible solution to harmonize the appearance is to replace flat flags with half beams, as shown in the second staff; however, this can't be done automatically. In the code of this snippet, such half beams are entered with `@` as a prefix, for example `@c8`.

Be aware that half beams are *not* `Flag` grobs. This means in particular that modifying `Flag` properties won't have any effect on them (you have to use `Beam` properties instead), and properties for their associated `Stem` grob will also behave beam-like.

```
"@" =
#(define-music-function (music) (ly:music?)
  #{ \set stemLeftBeamCount = 0 $music [] #})

testnotes = {
  \autoBeamOff
  c8 d16 e''32 f64 \acciaccatura { g,,,8 } a128 b
}

\relative c' {
  \override TextScript.staff-padding = 6
  \time 1/4
    <>^"default" \testnotes
  \override Flag.stencil = #modern-straight-flag
    <>_"modern straight" \testnotes
  \override Flag.stencil = #old-straight-flag
    <>^"old straight" \testnotes
  \override Flag.stencil = #flat-flag
    <>_"flat" \testnotes
  \revert Flag.stencil

  \flagStyleStacked
    <>^"stacked" \testnotes
  \flagStyleDefault
    <>_"default" \testnotes
}

\relative c' {
  \time 3/4
  \override Flag.stencil = #flat-flag

  <>^"flat" c8 c[ c] d16 d[ d] e''32 e[ e] f64 f[ f]
    \acciaccatura { g,,,8 } a128 a[ a a a a]
  <>^"beam-like" @c8 c[ c] @d16 d[ d] @e''32 e[ e] @f64 f[ f]
    \acciaccatura { g,,,8 } @a128 a[ a a a a]
```

```
}

\layout {
  indent = 0
  \context {
    \Score
    \override NonMusicalPaperColumn.line-break-permission = ##f
  }
}
```



Using ly:grob-object to access grobs with \tweak

Some grobs can be accessed "laterally" from within another grob's callback. These are usually listed as "layout objects" in the "Internal properties" section of a grob interface. The function `ly:grob-object` is used to access these grobs.

Demonstrated below are some ways of accessing grobs from within a `NoteHead` callback, but the technique is not limited to `NoteHeads`. However, the `NoteHead` callback is particularly important, since it is the implicit callback used by the `\tweak` command.

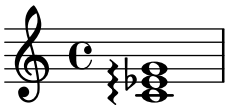
The console output of the example function below (`display-grobs`) is as follows.

```
--------------------
#<Grob Accidental >
()
#<Grob Stem >
```

It is probably not that useful, but it demonstrates that the grobs are indeed being accessed.

```
#(define (notehead-get-accidental notehead)
   ;; notehead is grob
   (ly:grob-object notehead 'accidental-grob))

#(define (notehead-get-arpeggio notehead)
   ;; notehead is grob
   (let ((notecolumn (notehead-get-notecolumn notehead)))
     (ly:grob-object notecolumn 'arpeggio)))

#(define (notehead-get-notecolumn notehead)
   ;; notehead is grob
   (ly:grob-parent notehead X))

#(define (notehead-get-stem notehead)
```

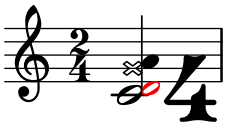
```
   ;; notehead is grob
   (let ((notecolumn (notehead-get-notecolumn notehead)))
     (ly:grob-object notecolumn 'stem)))

#(define (display-grobs notehead)
   ;; notehead is grob
   (let ((accidental (notehead-get-accidental notehead))
         (arpeggio (notehead-get-arpeggio notehead))
         (stem (notehead-get-stem notehead)))
     (format (current-error-port) "~2&~a\n" (make-string 20 #\-))
     (for-each
      (lambda (x) (format (current-error-port) "~a\n" x))
      (list accidental arpeggio stem))))

\relative c' {
  %% display grobs for each note head:
  %\override NoteHead.before-line-breaking = #display-grobs
  <c
  %% or just for one:
  \tweak before-line-breaking #display-grobs
  es
  g>1\arpeggio
}
```



Using the \tweak command to tweak individual grobs

With the \tweak command, every grob can be tuned directly. Here are some examples of available tweaks.

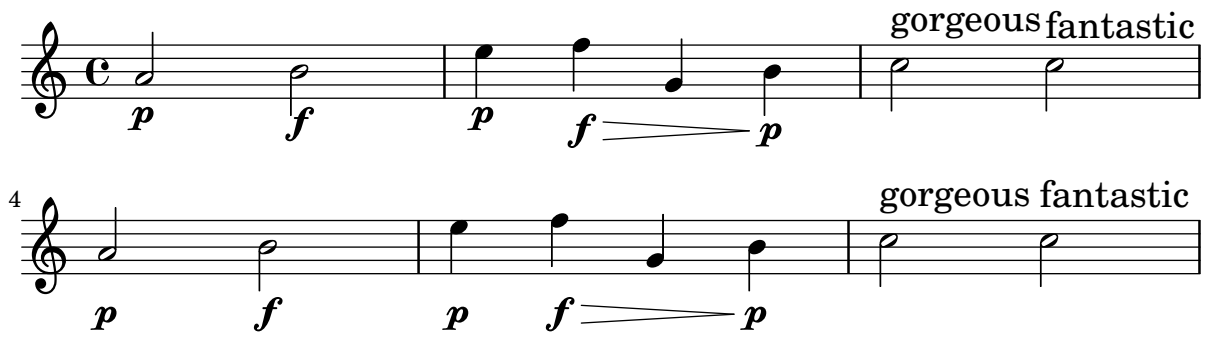
```
\relative c' {
  \time 2/4
  \set fingeringOrientations = #'(right)
  <
    \tweak font-size #3 c
    \tweak color #red d-\tweak font-size #8 -4
    \tweak style #'cross g
    \tweak duration-log #2 a
  >2
}
```



Dinamiche e segni testuali allineati verticalmente

Tutti gli oggetti DynamicLineSpanner (forcelle e testi di dinamica) sono posti a una distanza minima dal rigo determinata da 'staff-padding. Se si imposta 'staff-padding su un valore abbastanza grande, le dinamiche saranno allineate.

```
music = \relative c' {
  a'2\p b\f
  e4\p f\f\> g, b\p
  c2^\markup { \huge gorgeous } c^\markup { \huge fantastic }
}

{
  \music
  \break
  \override DynamicLineSpanner.staff-padding = 3
  \textLengthOn
  \override TextScript.staff-padding = 1
  \music
}
```

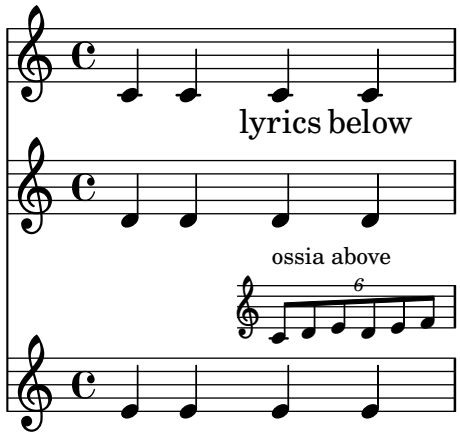


Allineare verticalmente gli ossia e il testo vocale

Questo frammento mostra come usare le proprietà di contesto `alignBelowContext` e `alignAboveContext` per controllare il posizionamento del testo vocale e degli ossia.

```
\relative c' <<
  \new Staff = "1" { c4 c c c }
  \new Staff = "2" { d4 d d d }
  \new Staff = "3" { e4 e e e }

  { \skip 2
    <<
      \lyrics {
        \set alignBelowContext = "1"
        lyrics4 below
      }
      \new Staff \with {
        alignAboveContext = "3"
        fontSize = -2
        \override StaffSymbol.staff-space = #(magstep -2)
        \remove "Time_signature_engraver"
        \override VerticalAxisGroup.staff-staff-spacing =
           #'((minimum-distance . 0)
              (basic-distance . 0)
              (padding . 1))
      } {
        \tuplet 6/4 {
          \override TextScript.padding = 2
```

```
          c8[^"ossia above" d e d e f]
        }
      }
    >>
  }
>>
```



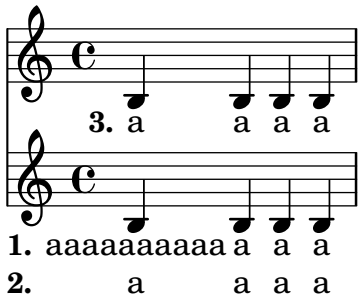
Vertically aligning stanza numbers of different staves

It can happen that stanza numbers don't align vertically if the verses are attached to different staves. To fix that, override the `self-alignment-X` property of the `LyricText` grob.

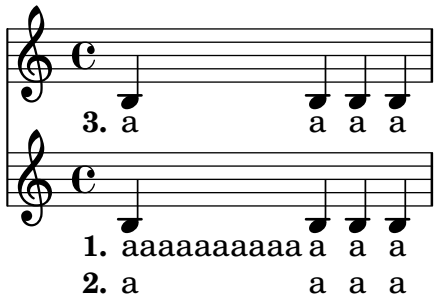
```
\markup { default behavior }

<<
  \new Staff { b b b b }
  \lyrics {
    \stanza "3."
    a a a a
  }

  \new Staff { b b b b }
  \lyrics {
    \stanza "1."
    aaaaaaaaaa a a a
  }
  \lyrics {
    \stanza "2."
    a a a a
  }
>>

\markup \vspace #1
\markup {
  using \typewriter "self-alignment-X = #LEFT" }

<<
  \new Staff { b b b b }
  \new Lyrics \lyricmode {
    \stanza "3."
```

```
    a a a a
  }

  \new Staff { b b b b }
  \new Lyrics \lyricmode {
    \stanza "1."
    \once \override LyricText.self-alignment-X = #LEFT
    aaaaaaaaaa a a a
  }
  \new Lyrics \lyricmode {
    \stanza "2."
    a a a a
  }
>>
```

default behavior



using `self-alignment-X = #LEFT`

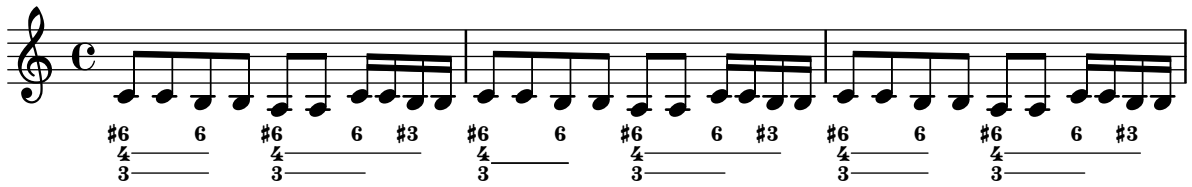


Vertically centering paired figured bass extenders

Where figured bass extender lines are being used by setting `useBassFigureExtenders` to `#t`, pairs of congruent figured bass extender lines are vertically centered if `figuredBassCenterContinuations` is set to `#t`.

```
<<
  \relative c' {
    \repeat unfold 3 {
      c8 c b b a a c16 c b b
    }
  }
  \figures {
    \set useBassFigureExtenders = ##t
```

```
    <6+ 4 3>4 <6 4 3>8 r
    <6+ 4 3>4 <6 4 3>8 <4 3+>16 r
    \set figuredBassCenterContinuations = ##t
    <6+ 4 3>4 <6 4 3>8 r
    <6+ 4 3>4 <6 4 3>8 <4 3+>16 r
    \set figuredBassCenterContinuations = ##f
    <6+ 4 3>4 <6 4 3>8 r
    <6+ 4 3>4 <6 4 3>8 <4 3+>16 r
  }
>>
```



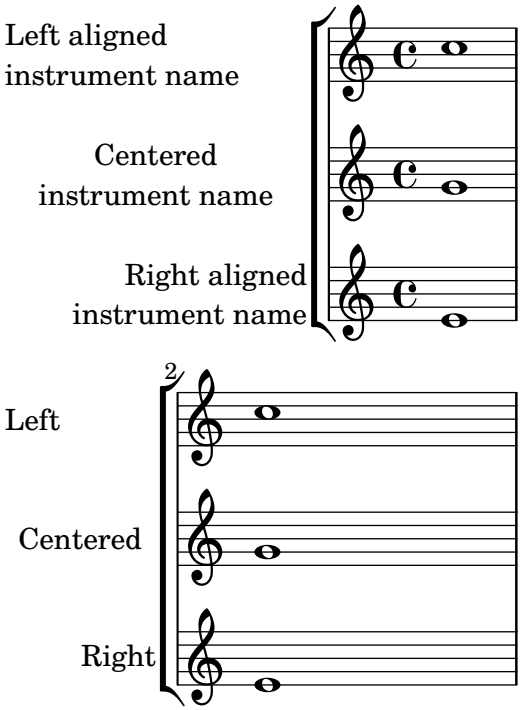
20 Paper and layout

See also Sezione “Spacing issues” in *Guida alla Notazione*.

Aligning and centering instrument names

The horizontal alignment of instrument names is tweaked by changing the `self-alignment-X` property of the `InstrumentName` grob (usually in the `Staff` context). The `\layout` variables `indent` and `short-indent` define the space in which the instrument names are aligned before the first and the following systems, respectively.

```
\paper {
  left-margin = 3\cm
}

\new StaffGroup <<
  \new Staff \with {
    \override InstrumentName.self-alignment-X = #LEFT
    instrumentName = \markup \left-column { "Left aligned"
                                            "instrument name" }
    shortInstrumentName = "Left"
  } {
    c''1 \break c''1
  }

  \new Staff \with {
    \override InstrumentName.self-alignment-X = #CENTER
    instrumentName = \markup \center-column { Centered
                                              "instrument name" }
    shortInstrumentName = "Centered"
  } {
    g'1 g'1
  }

  \new Staff \with {
    \override InstrumentName.self-alignment-X = #RIGHT
    instrumentName = \markup \right-column { "Right aligned"
                                             "instrument name" }
    shortInstrumentName = "Right"
  } {
    e'1 e'1
  }
>>

\layout {
  indent = 4\cm
  short-indent = 2\cm
  line-width = 6.5\cm
}
```

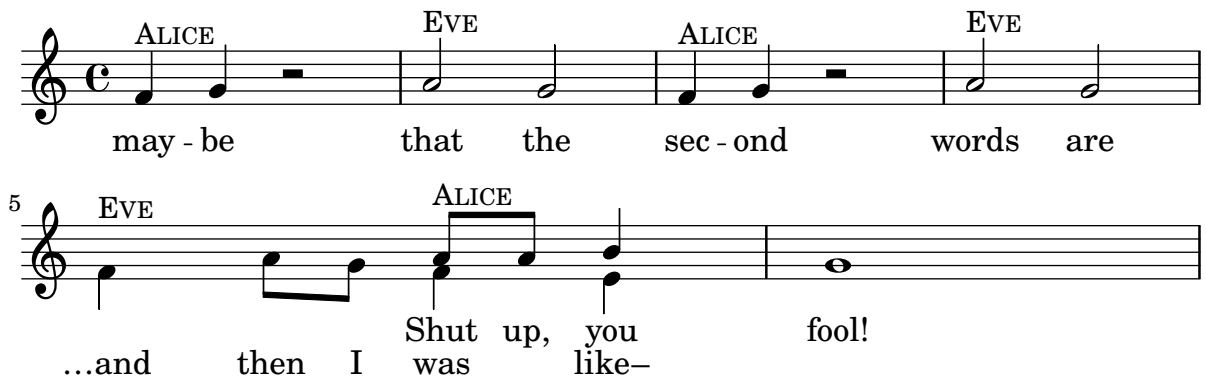


Arranging separate lyrics on a single line

Sometimes you may want to put lyrics for different performers on a single line: where there is rapidly alternating text, for example. This snippet shows how it can be done with adjusting the `nonstaff-nonstaff-spacing` property of the `VerticalAxisGroup` grob.

```
\layout {
  \context {
    \Lyrics
    \override VerticalAxisGroup
              .nonstaff-nonstaff-spacing
              .minimum-distance = ##f
  }
}

aliceSings = \markup { \smallCaps "Alice" }
eveSings = \markup { \smallCaps "Eve" }

<<
  \new Staff <<
    \new Voice = "alice" {
      f'4^\aliceSings g' r2 |
      s1 |
      f'4^\aliceSings g' r2 |
      s1 | \break
      % ...

      \voiceOne
      s2 a'8^\aliceSings a' b'4 |
      \oneVoice
      g'1
    }
```

```
    \new Voice = "eve" {
      s1 |
      a'2^\eveSings g' |
      s1 |
      a'2^\eveSings g'
      % ...

      \voiceTwo
      f'4^\eveSings a'8 g' f'4 e' |
      \oneVoice
      s1
    }
  >>

  \new Lyrics \lyricsto "alice" {
    may -- be
    sec -- ond
    % ...
    Shut up, you fool!
  }

  \new Lyrics \lyricsto "eve" {
    that the
    words are
    % ...
    ...and then I was like--
  }
>>
```



Book parts

\bookpart can be used to split a book into several parts. Each part last page can be affected by ragged-last-bottom. Header and footer markups can detect a part's last page to differentiate with the book's last page.

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

\book {
  %% book paper, which is inherited by all children bookparts
  \paper {
    ragged-last-bottom = ##t
    %% Page footer: add a different part-tagline at part last page
```

```
    oddFooterMarkup = \markup {
      \column {
        \fill-line {
          %% Copyright header field only on book first page.
          \if \on-first-page \fromproperty #'header:copyright
        }
        \fill-line {
          %% Part tagline header field only on each part last page.
          \if \on-last-page-of-part \fromproperty #'header:parttagline
        }
        \fill-line {
          %% Tagline header field only on book last page.
          \if \on-last-page \fromproperty #'header:tagline
        }
      }
    }
  }

  %% book header, which is inherited by the first bookpart
  \header {
    title = "Book title"
    copyright = "Copyright line on book first page"
    parttagline = "Part tagline"
    tagline = "Book tagline"
  }

  \bookpart {
    %% a different page breaking function may be used on each part
    \paper { page-breaking = #ly:minimal-breaking }
    \header { subtitle = "First part" }
    \markup { The first book part }
    \markup { a page break }
    \pageBreak
    \markup { first part last page }
    \markup \wordwrap {
      with ragged-last-bottom (see the space below this text) }
  }

  \bookpart {
    \header { subtitle = "Second part" }
    { c'4 }
  }

}
```

Book title

First part

The first book part
a page break

Copyright line on book first page

2

first part last page
with ragged-last-bottom (see the space below this
text)

Part tagline

3

Book title

Second part

Part tagline

Book tagline

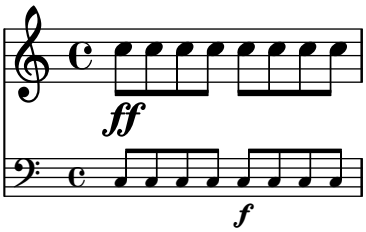
Changing the staff size

The simplest way to resize staves is to use

```
#(set-global-staff-size size)
```

To resize an individual staff's size, you can use the properties `staff-space` and `fontSize`.

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



Clip systems

This code shows how to clip (extract) snippets from a full score.

This file needs to be run separately with `-dclip-systems`; the snippets page may not adequately show the results. The result will be files named '*base*`-from-`*start*`-to-`*end*`[-`*count*`].eps`'.

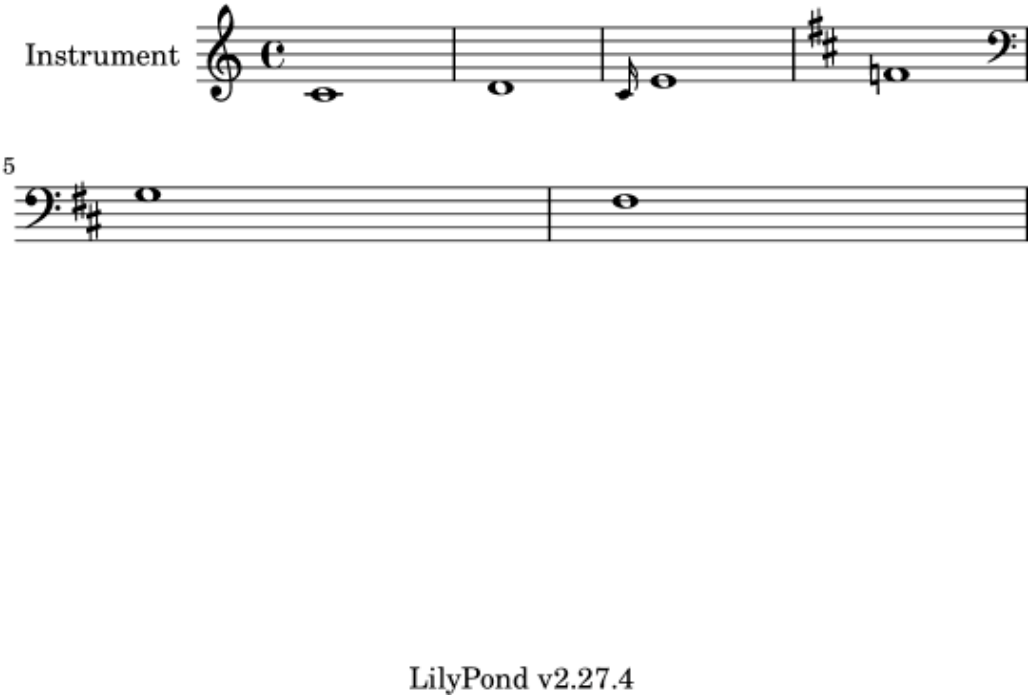
If system starts and ends are included, they include extents of the System grob, e.g., instrument names.

Grace notes at the end point of the region are not included.

Regions can span multiple systems. In this case, multiple EPS files are generated.

```
#(set-default-paper-size "a6" 'landscape)
\layout {
  indent = 2.4\cm
}

#(ly:set-option 'clip-systems)
#(ly:set-option 'separate-page-formats "ps")
#(define output-suffix "1")

origScore = \new Staff \with { instrumentName = "Instrument" }
\relative c' {
  c1
  d1
  \grace c16 e1
  \key d \major
  f1 \break
  \clef bass
  g,1
  fis1
}

\book {
  \score {
```

```
    \origScore
    \layout {
      % Each clip-region is a (START . END) pair
      % where both are rhythmic locations.  Syntax:
      %
      %   (make-rhythmic-locations BAR-NUMBER NUM DEN)
      %
      % means NUM/DEN whole-notes into bar numbered BAR-NUMBER

      clip-regions = #(list (cons (make-rhythmic-location 2 0 1)
                                  (make-rhythmic-location 4 0 1))
                            (cons (make-rhythmic-location 0 0 1)
                                  (make-rhythmic-location 4 0 1))
                            (cons (make-rhythmic-location 0 0 1)
                                  (make-rhythmic-location 6 0 1)))
    }
  }
}

#(ly:set-option 'clip-systems #f)
#(ly:set-option 'separate-page-formats #f)
#(define output-suffix #f)

\book {
  \score { \origScore }
  \markup { \bold \fontsize #6 clips }
  \score {
    \lyrics {
      "from-2.0.1-to-4.0.1-clip.eps"
      \markup \epsfile #X #30.0
                       #(format #f "~a-1-from-2.0.1-to-4.0.1-clip.eps"
                                (ly:parser-output-name))
    }
  }
}
```

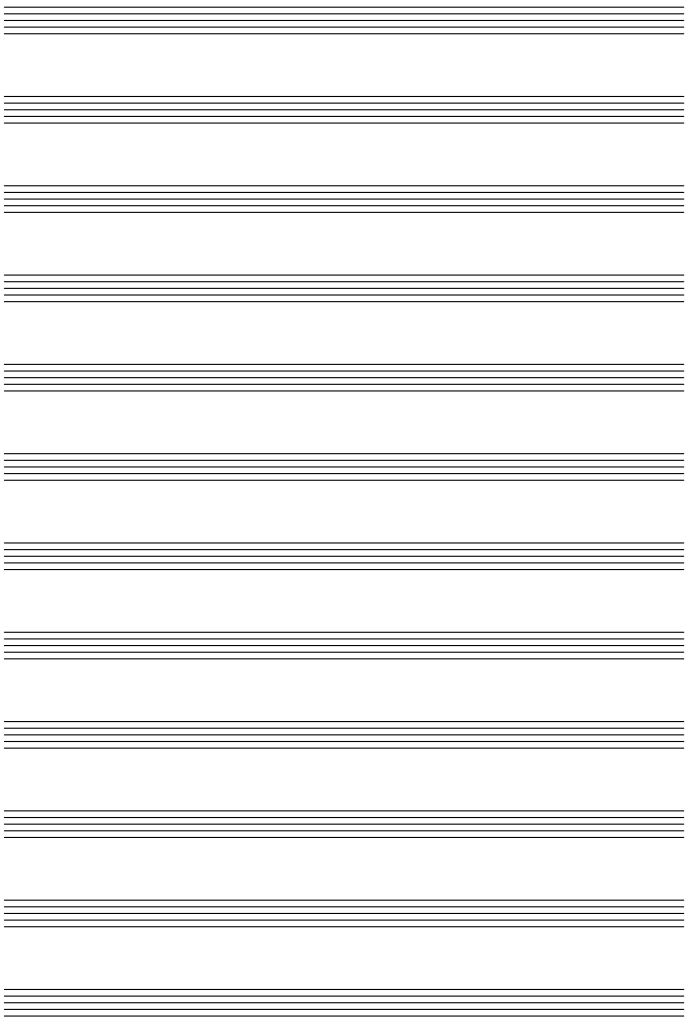


Creating blank staves

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

```
#(set-global-staff-size 10)   % for the documentation
% #(set-global-staff-size 20) % for letter and A4

\book {
  \score {
    { \*12 { s1 \break } }

    \layout {
      indent = 0
      \context {
        \Staff
        \remove "Time_signature_engraver"
        \remove "Clef_engraver"
        \remove "Bar_engraver"
      }
      \context {
        \Score
        \remove "Bar_number_engraver"
      }
    }
  }

  % for the documentation
  \paper {
    #(set-paper-size "a6")
    ragged-last-bottom = ##f
```

```
    line-width = 90\mm
    left-margin = 7.5\mm
    bottom-margin = 5\mm
    top-margin = 5\mm
    tagline = ##f
  }

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

  % uncomment these lines for "A4" size
  %{
  \paper {
    #(set-paper-size "a4")
    ragged-last-bottom = ##f
    line-width = 180\mm
    left-margin = 15\mm
    bottom-margin = 10\mm
    top-margin = 10\mm
    tagline = ##f
  }
  %}
}
```



Demonstrating all \header fields

A demonstration of all header fields that LilyPond defines by default. Thanks to setting `print-all-headers` to `#t`, much more fields as usual are displayed, indicating the hierarchy of `\header` blocks.

```
\paper {
  #(set-paper-size "a6" 'landscape)
  print-all-headers = ##t
}

\book {
  \header {
    title = "title"
    subtitle = "subtitle"
    composer = "composer"
    arranger = "arranger"
    instrument = "instrument"
    meter = "meter"
    opus = "opus"
    piece = "piece"
    poet = "poet"
    copyright = "copyright"
```

```
    tagline = "tagline"
  }

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

      \header {
        title = "localtitle"
        subtitle = "localsubtitle"
        composer = "localcomposer"
        arranger = "localarranger"
        instrument = "localinstrument"
        meter = "localmeter"
        opus = "localopus"
        piece = "localpiece"
        poet = "localpoet"
        copyright = "localcopyright"
        tagline = "localtagline"
      }
    }
  }
}
```

title

subtitle

poet **instrument** composer

meter arranger

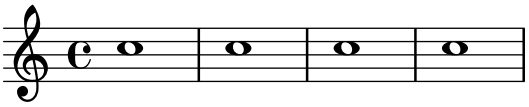
localtitle

localsubtitle

localpoet **localinstrument** localcomposer

localmeter localarranger

localpiece localopus



copyright

tagline

Displaying a whole GrandStaff system if only one of its staves is alive

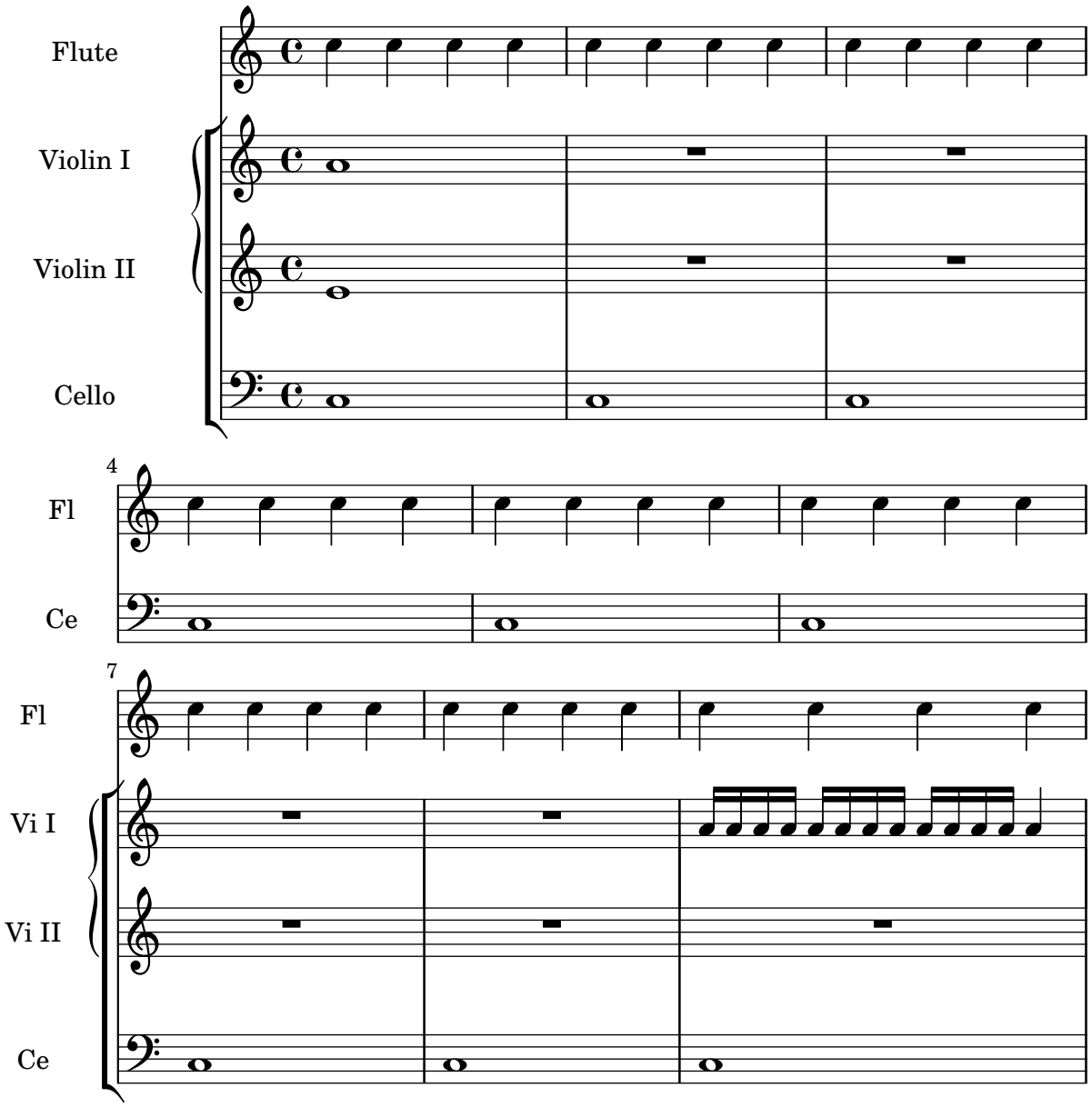
In many orchestral scores it is custom to not show staves for instruments that are silent for a while; this is called a 'Frenched' score. LilyPond provides this functionality via the `\RemoveEmptyStaves` command.

When they play again it is often preferred to show the staves of *all instruments of such a group*. This can be done by adding the `Keep_alive_together_engraver` to the grouping context (e.g., `GrandStaff` or `StaffGroup`).

In the example below the violins are silent in the second system. Only the first violin plays the last measure in the third system but the staff of the second violin is also displayed.

```
\score {
  <<
    \new Staff = "Staff_flute" \with {
      instrumentName = "Flute"
      shortInstrumentName = "Fl"
    } \relative c' {
      \*3 { c'4 c c c | c c c c | c c c c | \break }
    }

    \new StaffGroup = "StaffGroup_Strings" <<
      \new GrandStaff = "GrandStaff_violins" <<
        \new Staff = "StaffViolinI" \with {
          instrumentName = "Violin I"
          shortInstrumentName = "Vi I"
        } \relative c'' {
          a1 | R1*7 | \*12 a16 a4 |
        }
        \new Staff = "StaffViolinII" \with {
          instrumentName = "Violin II"
          shortInstrumentName = "Vi II"
        } \relative c' {
          e1 | R1*8 |
        }
      >>

      \new Staff = "Staff_cello" \with {
        instrumentName = "Cello"
        shortInstrumentName = "Ce"
      } \relative c {
        \clef bass \*9 c1 |
      }
    >>
  >>
}

\layout {
  indent = 3.0\cm
  short-indent = 1.5\cm

  \context {
    \GrandStaff
    \consists Keep_alive_together_engraver
  }
  \context {
    \Staff
    \RemoveEmptyStaves
```

```
  }
}
```



Setting system separators

System separators can be inserted between systems. Any markup can be used, but `\slashSeparator` has been provided as a sensible default.

```
#(set-default-paper-size "a5")

\paper {
  system-separator-markup = \slashSeparator
  tagline = ##f
}

notes = \relative c' {
  c1 | c \break
  c1 | c \break
```

```
  c1 | c
}

\book {
  \score {
    \new GrandStaff <<
      \new Staff \notes
      \new Staff \notes
    >>
  }
}
```

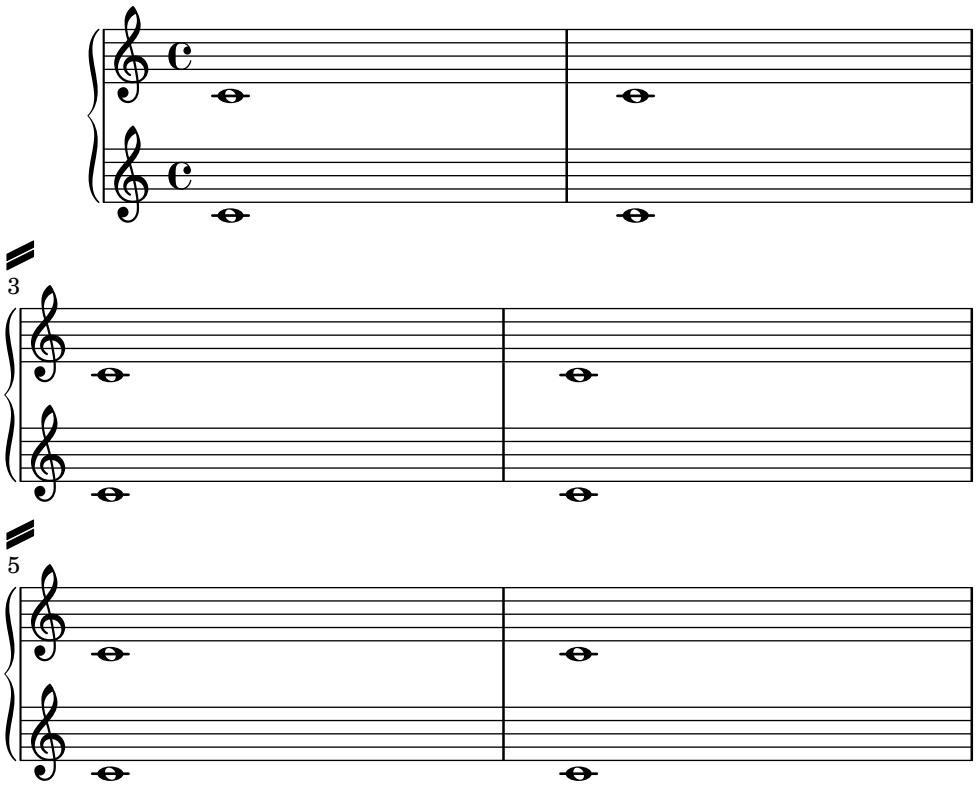


Table of contents

A table of contents is included using `\markuplist \table-of-contents`; its items are added with the `\tocItem` command.

```
#(set-default-paper-size "a7" 'landscape)
#(set-global-staff-size 11)

\paper {
  print-all-headers = ##t
}

\book {
  \markuplist \table-of-contents
  \pageBreak

  \tocItem \markup { The first score }
  \score {
```

```
    {
      c'1 \pageBreak
      \mark \default \tocItem \markup { Mark A }
      d'1
    }
    \header { title = "First score" }
  }
  \pageBreak

  \tocItem \markup { The second score }
  \score {
    { e'1 }
    \header { title = "Second score" }
  }
}
```

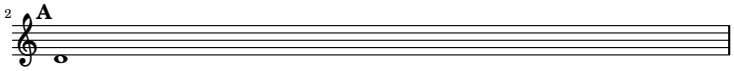
Table of Contents

The first score **2**
Mark A **3**
The second score **4**

2

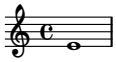
First score

3

2 

4

Second score



Vertically aligned StaffGroups without connecting SystemStartBar

This snippet shows how to achieve vertically aligned StaffGroups with a SystemStartBar for each StaffGroup, but without connecting them.

Note that this only works properly for music that can be printed as a single system.

```
#(set-global-staff-size 15)

\paper {
  ragged-right = ##f
  print-all-headers = ##t
  tagline = ##f
}

\layout {
  indent = 0

  \context {
    \StaffGroup
    \consists Text_mark_engraver
    \consists Staff_collecting_engraver
    systemStartDelimiterHierarchy =
      #'(SystemStartBrace (SystemStartBracket a b))
  }

  \context {
    \Score
    \remove Text_mark_engraver
    \remove Staff_collecting_engraver
    \override SystemStartBrace.style = #'bar-line
    \omit SystemStartBar
    \override SystemStartBrace.padding = #-0.1
    \override SystemStartBrace.thickness = #1.6
    \override StaffGrouper.staffgroup-staff-spacing.basic-distance = #15
  }
}

%%%% EXAMPLE

txt =
\lyricmode {
  Wer4 nur den lie -- ben Gott läßt wal2 -- ten4
  und4 hof -- fet auf ihn al -- le Zeit2.
}

% First StaffGroup "exercise"

eI = \relative c' {
  \textMark \markup {
    \bold Teacher:
    This is a simple setting of the choral. Please improve it. }
  \key a \minor
  \time 4/4
```

```
  \voiceOne

  \partial 4 e4
  a b c b
  a b gis2
  e4\fermata g! g f
  e a a gis
  a2.\fermata
  \bar ":|."
}

eII = \relative c' {
  \key a \minor
  \time 4/4
  \voiceTwo
  \partial 4 c4
  e e e gis
  a f e2
  b4 b d d
  c c d d
  c2.
  \bar ":|."
}

eIII = \relative c' {
  \key a \minor
  \time 4/4
  \clef bass
  \voiceOne

  \partial 4 a4
  c b a b
  c d b2
  gis4 g g b
  c a f e
  e2.
}

eIV = \relative c' {
  \key a \minor
  \time 4/4
  \clef bass
  \voiceTwo

  \partial 4 a,4
  a' gis a e
  a, d e2
  e,4\fermata e' b g
  c f d e
  a,2.\fermata
  \bar ":|."
}
```

```
exercise = \new StaffGroup = "exercise" <<
  \new Staff <<
    \new Voice \eI
    \new Voice \eII
  >>

  \new Lyrics \txt

  \new Staff <<
    \new Voice \eIII
    \new Voice \eIV
  >>
>>


% Second StaffGroup "simple Bach"

sbI = \relative c' {
  \textMark \markup { \bold" Pupil:" Here's my version! }
  \key a \minor
  \time 4/4
  \voiceOne

  \partial 4 e4
  a b c b
  a b gis2
  e4\fermata g! g f
  e a a gis
  a2.\fermata
  \bar ":|."
}

sbII = \relative c' {
  \key a \minor
  \time 4/4
  \voiceTwo
  \partial 4 c8 d
  e4 e e8 f g4
  f f e2
  b4 b8 c d4 d
  e8 d c4 b8 c d4
  c2.
  \bar ":|."
}

sbIII = \relative c' {
  \key a \minor
  \time 4/4
  \clef bass
  \voiceOne
```

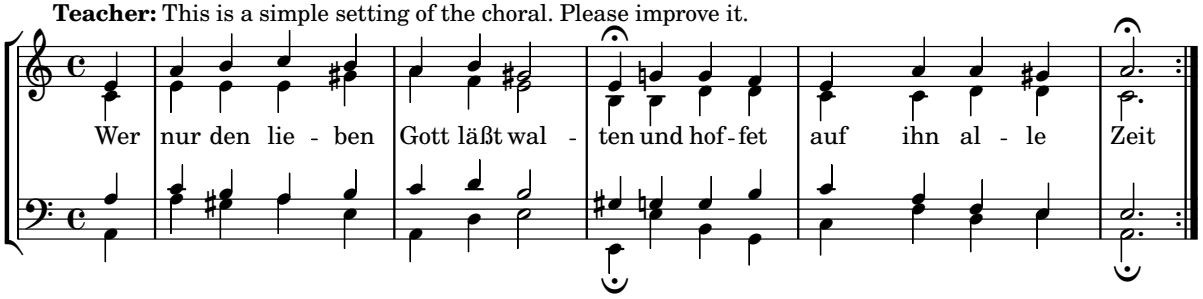
```
  \partial 4 a8 b
  c4 b a b8 c
  d4 d8 c b2
  gis4 g g8 a b4
  b a8 g f4 e
  e2.
}

sbIV = \relative c' {
  \key a \minor
  \time 4/4
  \clef bass
  \voiceTwo

  \partial 4 a,4
  a' gis a e
  f8 e d4 e2
  e,4\fermata e' b a8 g
  c4 f8 e d4 e
  a,2.\fermata
  \bar ":|."
}

simpleBach = \new StaffGroup = "simple Bach" <<
  \new Staff <<
    \new Voice \sbI
    \new Voice \sbII
  >>

  \new Lyrics \txt

  \new Staff <<
    \new Voice \sbIII
    \new Voice \sbIV
  >>
>>


% Third StaffGroup "chromatic Bach"

cbI = \relative c' {
  \textMark \markup {
    \bold "Teacher:"
    \column {
      "Well, you simply copied and transposed a version of J.S.Bach."
      "Do you know this one?"
    }
  }
  \key a \minor
  \time 4/4
  \voiceOne
```

```
  \partial 4 e4
  a b c b
  a b gis4. fis8
  e4\fermata g! g f
  e a a8 b gis4
  a2.\fermata
  \bar ":|."
}

cbII = \relative c' {
  \key a \minor
  \time 4/4
  \voiceTwo

  \partial 4 c8 d
  e4 e e8 fis gis4
  a8 g! f!4 e2
  b4 e e d
  d8[ cis] d dis e fis e4
  e2.
  \bar ":|."
}

cbIII = \relative c' {
  \key a \minor
  \time 4/4
  \clef bass
  \voiceOne

  \partial 4 a8 b
  c[ b] a gis8 a4 d,
  e8[ e'] d c b4. a8
  gis4 b c d8 c
  b[ a] a b c b b c16 d
  c2.
}

cbIV = \relative c' {
  \key a \minor
  \time 4/4
  \clef bass
  \voiceTwo

  \partial 4 a4
  c, e a, b
  c d e2
  e4\fermata e a b8 c
  gis[ g] fis f e dis e4
  a,2.\fermata
  \bar ":|."
}
```

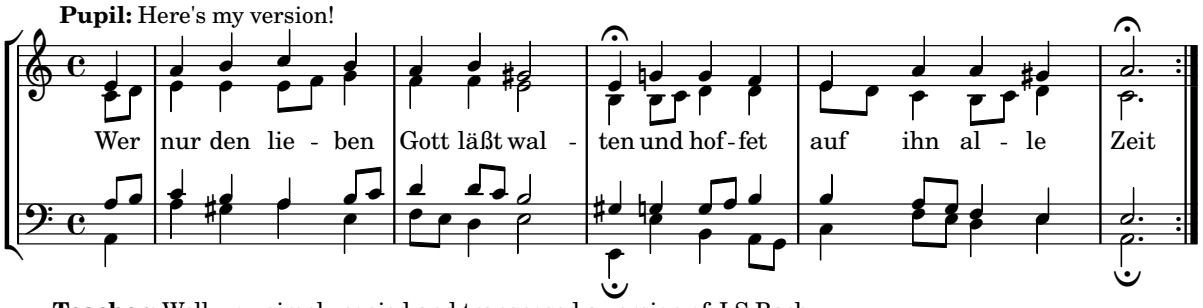
```
chromaticBach = \new StaffGroup = "chromatic Bach" <<
  \new Staff <<
    \new Voice \cbI
    \new Voice \cbII
  >>

  \new Lyrics \txt

  \new Staff <<
    \new Voice \cbIII
    \new Voice \cbIV
  >>
>>


% Score

\score {
  <<
    \exercise
    \simpleBach
    \chromaticBach
  >>

  \header {
    title = \markup \column {
              \combine \null \vspace #1
              "Exercise: Improve the given choral"
              " "
            }
  }

  \layout {
    \context {
      \Lyrics
      \override LyricText.X-offset = #-1
    }
  }
}
```

Exercise: Improve the given choral

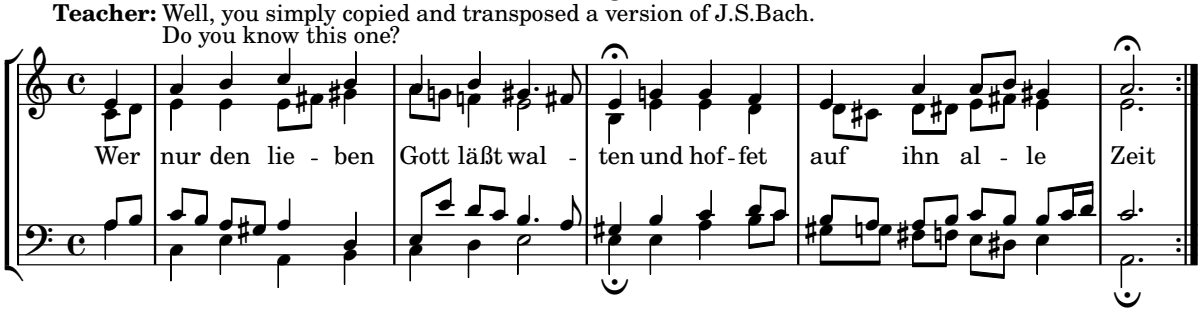
Teacher: This is a simple setting of the choral. Please improve it.



Pupil: Here's my version!



Teacher: Well, you simply copied and transposed a version of J.S.Bach.
Do you know this one?



21 Titles

See also Sezione “Titles and headers” in *Guida alla Notazione*.

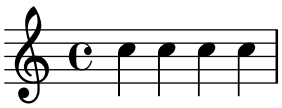
Adding the current date to a score

With a little Scheme code, the current date can easily be added to a score.

```
\paper { tagline = ##f }

% first, define a variable to hold the formatted date:
date = #(strftime "%d-%m-%Y" (localtime (current-time)))

% use it in the title block:
\header {
  title = "Including the date!"
  subtitle = \date
}

\score {
  \relative c'' {
    c4 c c c
  }
}
% and use it in a \markup block:
\markup {
  \date
}
```

Including the date!

20-10-2026



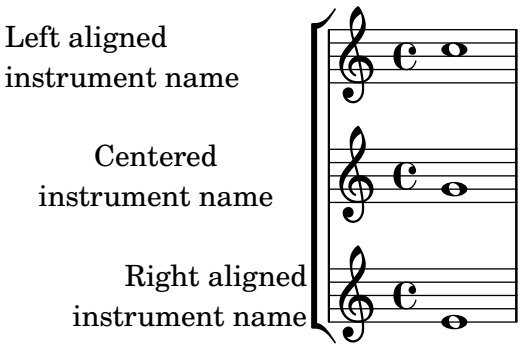
20-10-2026

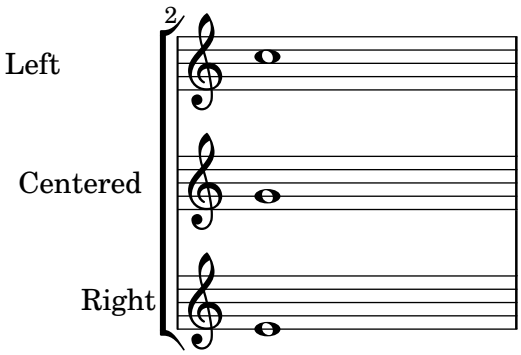
Aligning and centering instrument names

The horizontal alignment of instrument names is tweaked by changing the `self-alignment-X` property of the `InstrumentName` grob (usually in the `Staff` context). The `\layout` variables `indent` and `short-indent` define the space in which the instrument names are aligned before the first and the following systems, respectively.

```
\paper {
  left-margin = 3\cm
}

\new StaffGroup <<
  \new Staff \with {
    \override InstrumentName.self-alignment-X = #LEFT
    instrumentName = \markup \left-column { "Left aligned"
                                            "instrument name" }
    shortInstrumentName = "Left"
```

```
  } {
    c''1 \break c''1
  }

  \new Staff \with {
    \override InstrumentName.self-alignment-X = #CENTER
    instrumentName = \markup \center-column { Centered
                                              "instrument name" }
    shortInstrumentName = "Centered"
  } {
    g'1 g'1
  }

  \new Staff \with {
    \override InstrumentName.self-alignment-X = #RIGHT
    instrumentName = \markup \right-column { "Right aligned"
                                             "instrument name" }
    shortInstrumentName = "Right"
  } {
    e'1 e'1
  }
>>

\layout {
  indent = 4\cm
  short-indent = 2\cm
  line-width = 6.5\cm
}
```





Demonstrating all \header fields

A demonstration of all header fields that LilyPond defines by default. Thanks to setting `print-all-headers` to `#t`, much more fields as usual are displayed, indicating the hierarchy of `\header` blocks.

```
\paper {
  #(set-paper-size "a6" 'landscape)
  print-all-headers = ##t
}

\book {
  \header {
    title = "title"
    subtitle = "subtitle"
    composer = "composer"
    arranger = "arranger"
    instrument = "instrument"
    meter = "meter"
    opus = "opus"
    piece = "piece"
    poet = "poet"
    copyright = "copyright"
    tagline = "tagline"
  }

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

      \header {
        title = "localtitle"
        subtitle = "localsubtitle"
        composer = "localcomposer"
        arranger = "localarranger"
        instrument = "localinstrument"
        meter = "localmeter"
        opus = "localopus"
        piece = "localpiece"
        poet = "localpoet"
        copyright = "localcopyright"
        tagline = "localtagline"
      }
    }
  }
}
```

title

subtitle

poet **instrument** composer

meter arranger

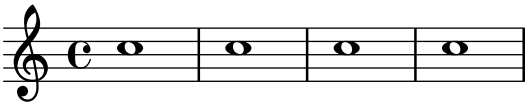
localtitle

localsubtitle

localpoet **localinstrument** localcomposer

localmeter localarranger

localpiece localopus



copyright

tagline

Outputting the version number

It is possible to print the version number of LilyPond in markup.

```
\markup { Processed with LilyPond version #(lilypond-version) }
```

Processed with LilyPond version 2.27.4

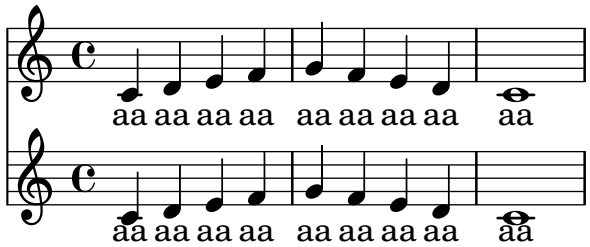
22 Spacing

See also Sezione “Spacing issues” in *Guida alla Notazione*.

Adjusting vertical spacing of lyrics

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

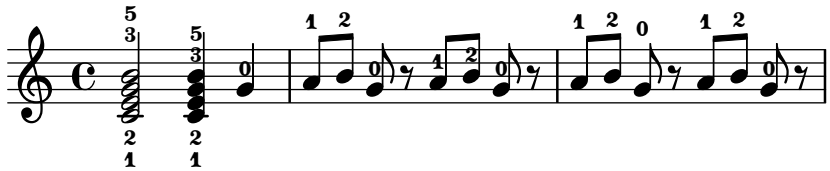
```
music = \relative c' { c4 d e f | g4 f e d | c1 }
text = \lyricmode { aa aa aa aa aa aa aa aa aa }

<<
  \new Staff \new Voice = melody \music
  % Default layout:
  \new Lyrics \lyricsto melody \text

  \new Staff \new Voice = melody \music
  % Reducing the minimum space below the staff and above the lyrics.
  \new Lyrics \with {
    \override VerticalAxisGroup.nonstaff-relatedstaff-spacing =
      #'((basic-distance . 1))
  } \lyricsto melody \text
>>
```



Far sì che la diteggiatura appaia dentro il rigo

Per impostazione predefinita, le diteggiature orientate verticalmente sono poste fuori dal rigo; questo comportamento tuttavia può essere disabilitato. Occorre fare attenzione alle situazioni in cui le diteggiature e i gambi sono rivolti nella stessa direzione: normalmente le diteggiature evitano soltanto i gambi con travature. Questa impostazione predefinita può essere cambiata in modo da evitare tutti i gambi oppure nessuno. L’esempio seguente mostra queste due opzioni, così come tornare al comportamento predefinito.

```
\relative c' {
  <c-1 e-2 g-3 b-5>2
  \override Fingering.staff-padding = #'()
  <c-1 e-2 g-3 b-5>4 g'-0
  a8[-1 b]-2 g-0 r
  \override Fingering.add-stem-support = ##f
  a[-1 b]-2 g-0 r
  \override Fingering.add-stem-support = ##t
  a[-1 b]-2 g-0 r
  \override Fingering.add-stem-support = #only-if-beamed
  a[-1 b]-2 g-0 r
}
```



Breaking horizontal alignment of dynamics and textscripts

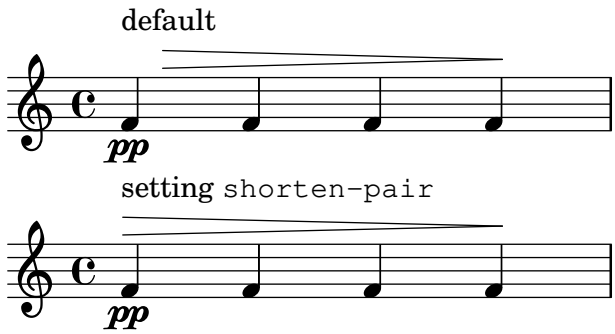
LilyPond uses `DynamicLineSpanner` grobs to horizontally align successive dynamic objects like hairpins and dynamic text, even if they are positioned on different sides of a staff. This connection cannot be broken, contrary to the vertical alignment (see snippet "Breaking vertical alignment of dynamics and textscripts").

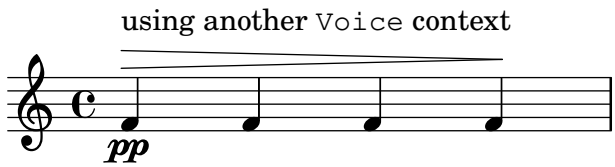
There are two solutions to circumvent the problem.

- Modify the `shorten-pair` property of the `Hairpin` grob to compensate the offset by which the hairpin was moved.
- Put the two dynamic objects into different voices.

Both solutions are demonstrated in this snippet.

```
{
  <>^"default"
  f'_\pp ^\> f' f' f'\!
}

{
  <>^\markup { setting \typewriter shorten-pair }
  f'_\pp \tweak shorten-pair #'(-3 . 0) ^\> f' f' f'\!
}

{
  <>^\markup { using another \typewriter Voice context }
  << { f'^\> f' f' f'\! }
     \new Voice { s4_\pp } >>
}

\layout {
  line-width = 8\cm
  ragged-right = ##f

  \context {
    \Voice
    \override TextScript.staff-padding = #3.5
  }
}
```



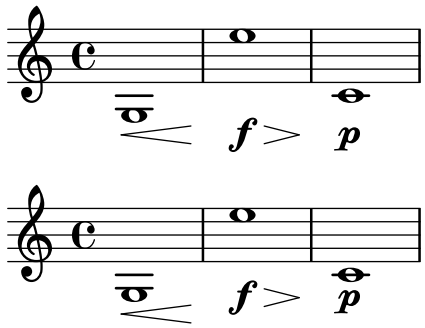


Breaking vertical alignment of dynamics and textscripts

By default, LilyPond uses DynamicLineSpanner grobs to vertically align successive dynamic objects like hairpins and dynamic text. However, this is not always wanted. By inserting \breakDynamicSpan, which ends the alignment spanner prematurely, this vertical alignment can be avoided.

See also snippet "Breaking horizontal alignment of dynamics and textscripts".

```
{ g1\< |
  e''\f\> |
  c'\p }

{ g1\< |
  e''\breakDynamicSpan\f\> |
  c'\p }
```



Harmonizing bar line thickness for staves with different sizes

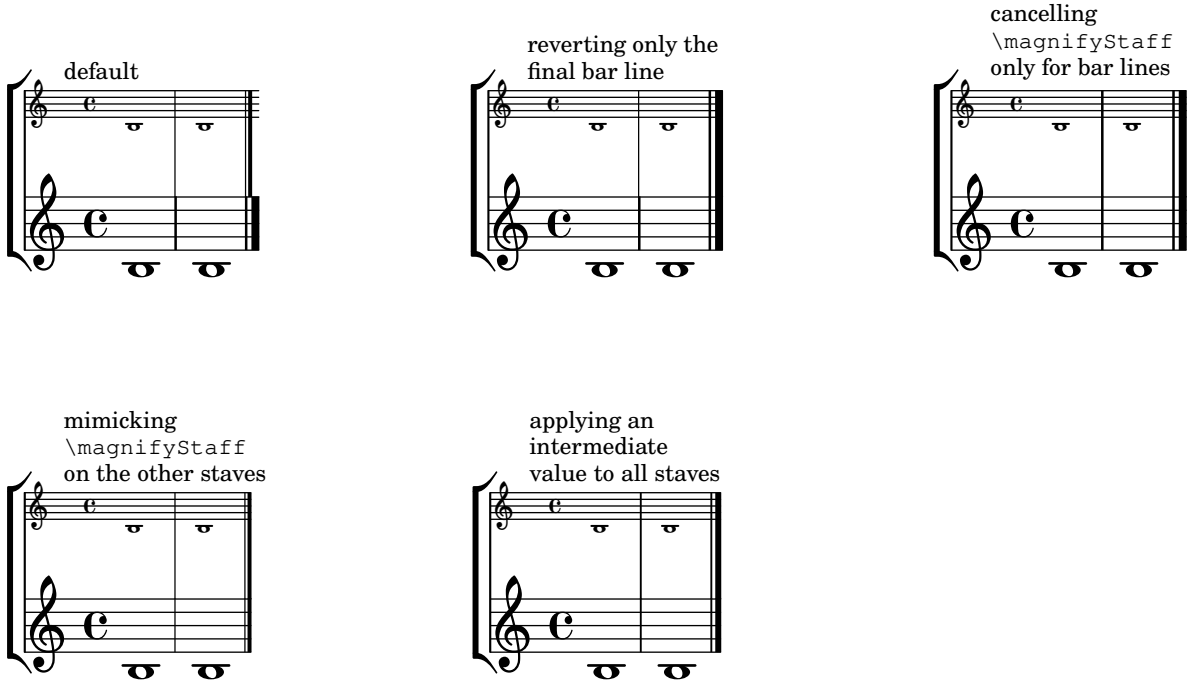
When using \magnifyStaff only for some staves in a StaffGroup, BarLine grobs do not align any more due to its changed properties thick-thickness, hair-thickness, and kern.

To fix this, multiple workarounds are available, as demonstrated below.

```
\markuplist {
  % First row.
  \fill-line {
    \score {
      \new StaffGroup <<
        \new Staff \with { \magnifyStaff #1/2 } {
          \textMark \markup \tiny "default"
          b1 b \bar "|."
        }
        \new Staff { b b }
      >>
    }
    \score {
      \new StaffGroup <<
        \new Staff \with { \magnifyStaff #1/2 } {
          \textMark \markup \tiny \column { "reverting only the"
```

```
                                        "final bar line" }
        b1 b
        \revert Staff.BarLine.thick-thickness
        \revert Staff.BarLine.hair-thickness
        \revert Staff.BarLine.kern
        \bar "|."
      }
      \new Staff { b b }
    >>
  }
  \score {
    \new StaffGroup <<
      \new Staff \with { \magnifyStaff #1/2
                         #(revert-props 'magnifyStaff 0
                                        '((BarLine thick-thickness)
                                          (BarLine hair-thickness)
                                          (BarLine kern))) } {
        \textMark \markup \tiny \column { "cancelling"
                                          \typewriter "\\magnifyStaff"
                                          "only for bar lines" }
        b1 b \bar "|."
      }
      \new Staff { b b }
    >>
  }
}

\vspace #2

% Second row.
\fill-line {
  \score {
    \new StaffGroup <<
      \new Staff \with { \magnifyStaff #1/2 } {
        \textMark \markup \tiny \column { "mimicking"
                                          \typewriter "\\magnifyStaff"
                                          "on the other staves" }
        b1 b \bar "|." }
      \new Staff \with { #(scale-props 'magnifyStaff 1/2 #t
                                       '((BarLine thick-thickness)
                                         (BarLine hair-thickness)
                                         (BarLine kern))) } {
        b b }
    >>
  }
  \score {
    \new StaffGroup <<
      \new Staff \with { \magnifyStaff #1/2
                         #(scale-props 'magnifyStaff 3/2 #t
                                       '((BarLine thick-thickness)
                                         (BarLine hair-thickness)
                                         (BarLine kern))) } {
```

```
          \textMark \markup \tiny \column { "applying an"
                                            "intermediate"
                                            "value to all staves" }
          b1 b \bar "|." }
        \new Staff \with { #(scale-props 'magnifyStaff 3/4 #t
                                         '((BarLine thick-thickness)
                                           (BarLine hair-thickness)
                                           (BarLine kern))) } {
           b b }
      >>
    }
    ""
  }
}
```

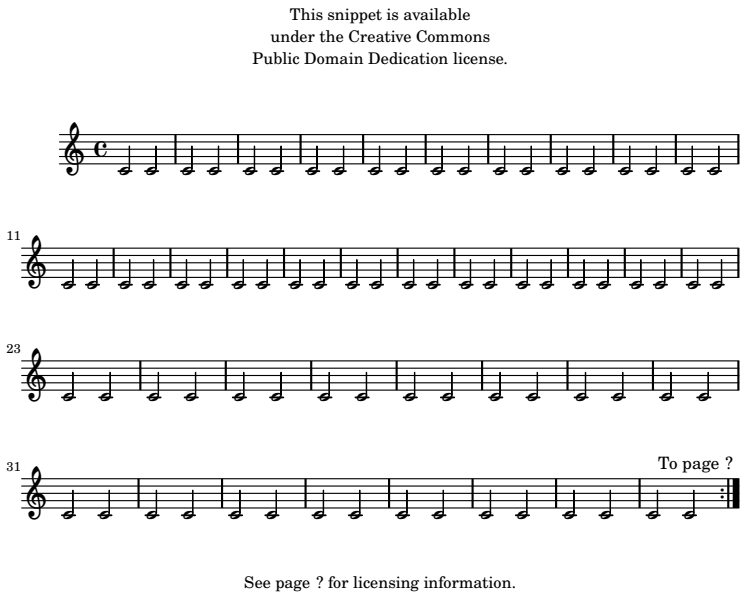


Page label

Page labels may be placed inside music or at top-level, and referred to in markups.

```
#(set-default-paper-size "a7" 'landscape)
#(set-global-staff-size 11)

\label license
\markup \fill-line {
  \center-column {
    "This snippet is available"
    "under the Creative Commons"
    "Public Domain Dedication license." } }

{
  \repeat volta 2 {
    \label startRepeat
    \*22 { c'2 2 }
```

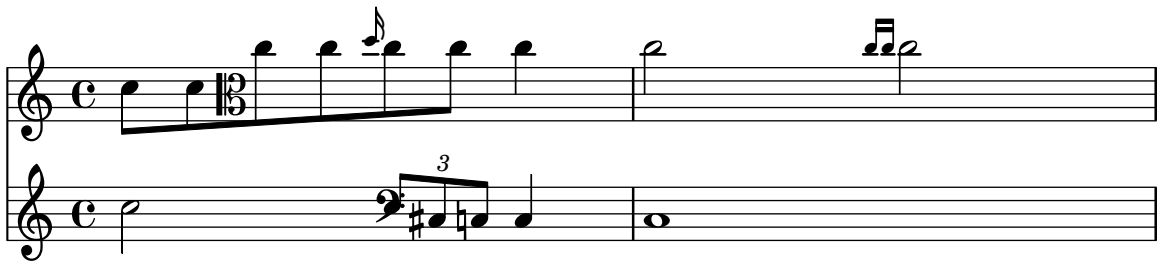
```
    \pageBreak
    \*16 { c'2 2 }
  }
  \textEndMark \markup {
    \with-link #'startRepeat \line {
      To page \page-ref #'startRepeat "0" "?"
    }
  }
}

\markup \fill-line {
  \line {
    See page \page-ref #'license "0" "?" for
    licensing information. } }
```



Proportional strict notespacing

If the `strict-note-spacing` property of the `SpacingSpanner` grob is set to `#t`, spacing of notes is not influenced by bars or clefs within a system. Rather, they are placed just before the note that occurs at the same time. This may cause collisions.

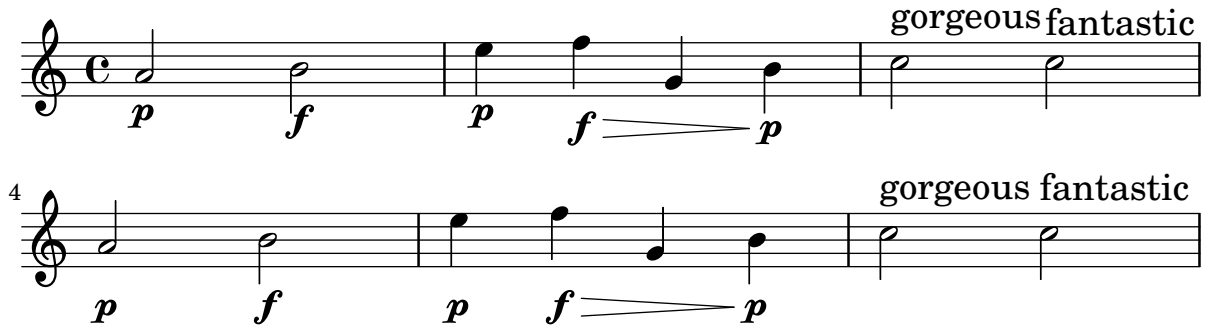
```
\relative c'' <<
  \override Score.SpacingSpanner.strict-note-spacing = ##t
  \set Score.proportionalNotationDuration = #1/16

  \new Staff {
    c8[ c \clef alto c c \grace { d16 } c8 c] c4
    c2 \grace { c16[ c16] } c2
  }
  \new Staff {
    c2 \tuplet 3/2 { c8 \clef bass cis,, c } c4
    c1
  }
>>
```



Dinamiche e segni testuali allineati verticalmente

Tutti gli oggetti `DynamicLineSpanner` (forcelle e testi di dinamica) sono posti a una distanza minima dal rigo determinata da `'staff-padding`. Se si imposta `'staff-padding` su un valore abbastanza grande, le dinamiche saranno allineate.

```
music = \relative c' {
  a'2\p b\f
  e4\p f\f\> g, b\p
  c2^\markup { \huge gorgeous } c^\markup { \huge fantastic }
}

{
  \music
  \break
  \override DynamicLineSpanner.staff-padding = 3
  \textLengthOn
  \override TextScript.staff-padding = 1
  \music
}
```

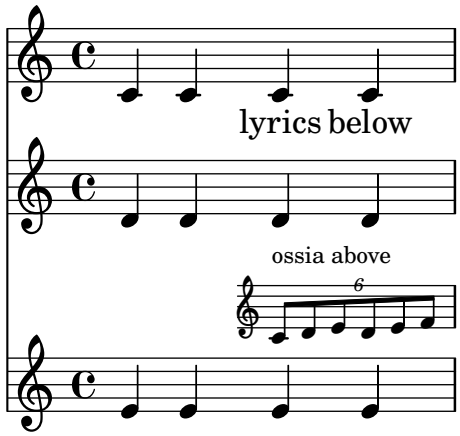


Allineare verticalmente gli ossia e il testo vocale

Questo frammento mostra come usare le proprietà di contesto `alignBelowContext` e `alignAboveContext` per controllare il posizionamento del testo vocale e degli ossia.

```
\relative c' <<
  \new Staff = "1" { c4 c c c }
  \new Staff = "2" { d4 d d d }
  \new Staff = "3" { e4 e e e }

  { \skip 2
    <<
      \lyrics {
        \set alignBelowContext = "1"
        lyrics4 below
```

```
      }
      \new Staff \with {
        alignAboveContext = "3"
        fontSize = -2
        \override StaffSymbol.staff-space = #(magstep -2)
        \remove "Time_signature_engraver"
        \override VerticalAxisGroup.staff-staff-spacing =
           #'((minimum-distance . 0)
              (basic-distance . 0)
              (padding . 1))
      } {
        \tuplet 6/4 {
          \override TextScript.padding = 2
          c8[^"ossia above" d e d e f]
        }
      }
    >>
  }
>>
```



23 MIDI

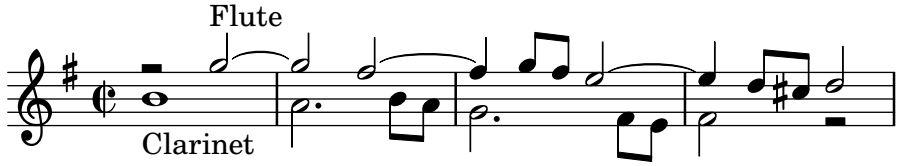
See also Sezione “Creating MIDI output” in *Guida alla Notazione*.

Impostare l’output MIDI su un canale per voce

Nella creazione del file di output MIDI, il comportamento predefinito prevede che ogni rigo sia assegnato a un canale MIDI, con tutte le voci del rigo amalgamate in un canale. Ciò diminuisce il rischio di esaurire i canali MIDI disponibili, dato che ce ne sono solo 16 per traccia.

Tuttavia, spostando `Staff_performer` nel contesto `Voice`, ogni voce in un rigo può avere il proprio canale MIDI, come è illustrato nell’esempio seguente: sebbene le voci siano sullo stesso rigo, vengono creati due canali MIDI, ciascuno con un diverso strumento MIDI (`midiInstrument`).

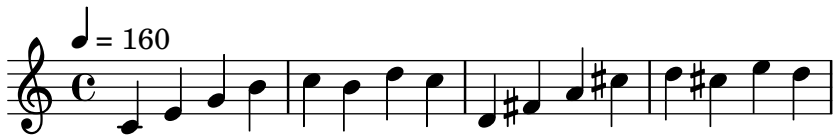
```
\score {
  \new Staff <<
    \new Voice \relative c''' {
      \set midiInstrument = "flute"
      \voiceOne
      \key g \major
      \time 2/2
      r2 g-"Flute" ~
      g fis ~
      fis4 g8 fis e2 ~
      e4 d8 cis d2
    }
    \new Voice \relative c'' {
      \set midiInstrument = "clarinet"
      \voiceTwo
      b1-"Clarinet"
      a2. b8 a
      g2. fis8 e
      fis2 r
    }
  >>
  \layout { }
  \midi {
    \context {
      \Staff
      \remove "Staff_performer"
    }
    \context {
      \Voice
      \consists "Staff_performer"
    }
    \tempo 2 = 72
  }
}
```



Modificare il tempo senza mostrare l'indicazione metronomica

Per cambiare il tempo del file MIDI senza che appaia l'indicazione metronomica, basta renderla invisibile.

```
\score {
  \new Staff \relative c' {
    \tempo 4 = 160
    c4 e g b
    c4 b d c
    \set Score.tempoHideNote = ##t
    \tempo 4 = 96
    d,4 fis a cis
    d4 cis e d
  }
  \layout { }
  \midi { }
}
```

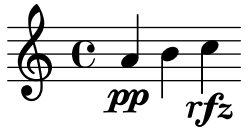


Creare dinamiche personalizzate nell'output MIDI

L'esempio seguente mostra come creare un segno di dinamica, non incluso nell'elenco predefinito, e assegnargli un valore specifico così che possa essere usato per cambiare l'output MIDI.

Al segno di dinamica `\rfz` viene assegnato il valore `0.9`.

```
#(define (myDynamics dynamic)
    (if (equal? dynamic "rfz")
      0.9
      (default-dynamic-absolute-volume dynamic)))

\score {
  \new Staff {
    \set Staff.midiInstrument = "cello"
    \set Score.dynamicAbsoluteVolumeFunction = #myDynamics
    \new Voice {
      \relative {
        a'4\pp b c-\rfz
      }
    }
  }
  \layout {}
  \midi {}
}
```



Demo of MIDI instruments

Problem: How to know which `midiInstrument` values would be best for your composition?

Solution: A LilyPond demo file. You have to compile this snippet by yourself and listen to the created MIDI output file.

```
melody = \relative c' {
  \tempo 4 = 150
  c4.\mf g c16 b' c d
  e16 d e f g4 g'4 r
  R1
}

\score {
  \new Voice \melody
  \layout { }
}

\score {
  \new Voice {
    r\mf
    % 1-8 keyboard
    \set Staff.midiInstrument = "acoustic grand" \melody
    \set Staff.midiInstrument = "bright acoustic" \melody
    \set Staff.midiInstrument = "electric grand" \melody
    \set Staff.midiInstrument = "honky-tonk" \melody
    \set Staff.midiInstrument = "electric piano 1" \melody
    \set Staff.midiInstrument = "electric piano 2" \melody
    \set Staff.midiInstrument = "harpsichord" \melody
    \set Staff.midiInstrument = "clav" \melody

    % 9-16 chrom percussion
    \set Staff.midiInstrument = "celesta" \melody
    \set Staff.midiInstrument = "glockenspiel" \melody
    \set Staff.midiInstrument = "music box" \melody
    \set Staff.midiInstrument = "vibraphone" \melody
    \set Staff.midiInstrument = "marimba" \melody
    \set Staff.midiInstrument = "xylophone" \melody
    \set Staff.midiInstrument = "tubular bells" \melody
    \set Staff.midiInstrument = "dulcimer" \melody

    % 17-24 organ
    \set Staff.midiInstrument = "drawbar organ" \melody
    \set Staff.midiInstrument = "percussive organ" \melody
    \set Staff.midiInstrument = "rock organ" \melody
    \set Staff.midiInstrument = "church organ" \melody
    \set Staff.midiInstrument = "reed organ" \melody
    \set Staff.midiInstrument = "accordion" \melody
    \set Staff.midiInstrument = "harmonica" \melody
    \set Staff.midiInstrument = "concertina" \melody

    % 25-32 guitar
    \set Staff.midiInstrument = "acoustic guitar (nylon)" \melody
```

```
\set Staff.midiInstrument = "acoustic guitar (steel)" \melody
\set Staff.midiInstrument = "electric guitar (jazz)" \melody
\set Staff.midiInstrument = "electric guitar (clean)" \melody
\set Staff.midiInstrument = "electric guitar (muted)" \melody
\set Staff.midiInstrument = "overdriven guitar" \melody
\set Staff.midiInstrument = "distorted guitar" \melody
\set Staff.midiInstrument = "guitar harmonics" \melody

% 33-40 bass
\set Staff.midiInstrument = "acoustic bass" \melody
\set Staff.midiInstrument = "electric bass (finger)" \melody
\set Staff.midiInstrument = "electric bass (pick)" \melody
\set Staff.midiInstrument = "fretless bass" \melody
\set Staff.midiInstrument = "slap bass 1" \melody
\set Staff.midiInstrument = "slap bass 2" \melody
\set Staff.midiInstrument = "synth bass 1" \melody
\set Staff.midiInstrument = "synth bass 2" \melody

% 41-48 strings
\set Staff.midiInstrument = "violin" \melody
\set Staff.midiInstrument = "viola" \melody
\set Staff.midiInstrument = "cello" \melody
\set Staff.midiInstrument = "contrabass" \melody
\set Staff.midiInstrument = "tremolo strings" \melody
\set Staff.midiInstrument = "pizzicato strings" \melody
\set Staff.midiInstrument = "orchestral harp" \melody
\set Staff.midiInstrument = "timpani" \melody

% 49-56 ensemble
\set Staff.midiInstrument = "string ensemble 1" \melody
\set Staff.midiInstrument = "string ensemble 2" \melody
\set Staff.midiInstrument = "synthstrings 1" \melody
\set Staff.midiInstrument = "synthstrings 2" \melody
\set Staff.midiInstrument = "choir aahs" \melody
\set Staff.midiInstrument = "voice oohs" \melody
\set Staff.midiInstrument = "synth voice" \melody
\set Staff.midiInstrument = "orchestra hit" \melody

% 57-64 brass
\set Staff.midiInstrument = "trumpet" \melody
\set Staff.midiInstrument = "trombone" \melody
\set Staff.midiInstrument = "tuba" \melody
\set Staff.midiInstrument = "muted trumpet" \melody
\set Staff.midiInstrument = "french horn" \melody
\set Staff.midiInstrument = "brass section" \melody
\set Staff.midiInstrument = "synthbrass 1" \melody
\set Staff.midiInstrument = "synthbrass 2" \melody

% 65-72 reed
\set Staff.midiInstrument = "soprano sax" \melody
\set Staff.midiInstrument = "alto sax" \melody
\set Staff.midiInstrument = "tenor sax" \melody
```

```
\set Staff.midiInstrument = "baritone sax" \melody
\set Staff.midiInstrument = "oboe" \melody
\set Staff.midiInstrument = "english horn" \melody
\set Staff.midiInstrument = "bassoon" \melody
\set Staff.midiInstrument = "clarinet" \melody

% 73-80 pipe
\set Staff.midiInstrument = "piccolo" \melody
\set Staff.midiInstrument = "flute" \melody
\set Staff.midiInstrument = "recorder" \melody
\set Staff.midiInstrument = "pan flute" \melody
\set Staff.midiInstrument = "blown bottle" \melody
\set Staff.midiInstrument = "shakuhachi" \melody
\set Staff.midiInstrument = "whistle" \melody
\set Staff.midiInstrument = "ocarina" \melody

% 81-88 synth lead
\set Staff.midiInstrument = "lead 1 (square)" \melody
\set Staff.midiInstrument = "lead 2 (sawtooth)" \melody
\set Staff.midiInstrument = "lead 3 (calliope)" \melody
\set Staff.midiInstrument = "lead 4 (chiff)" \melody
\set Staff.midiInstrument = "lead 5 (charang)" \melody
\set Staff.midiInstrument = "lead 6 (voice)" \melody
\set Staff.midiInstrument = "lead 7 (fifths)" \melody
\set Staff.midiInstrument = "lead 8 (bass+lead)" \melody

% 89-96 synth pad
\set Staff.midiInstrument = "pad 1 (new age)" \melody
\set Staff.midiInstrument = "pad 2 (warm)" \melody
\set Staff.midiInstrument = "pad 3 (polysynth)" \melody
\set Staff.midiInstrument = "pad 4 (choir)" \melody
\set Staff.midiInstrument = "pad 5 (bowed)" \melody
\set Staff.midiInstrument = "pad 6 (metallic)" \melody
\set Staff.midiInstrument = "pad 7 (halo)" \melody
\set Staff.midiInstrument = "pad 8 (sweep)" \melody

% 97-104 synth effects
\set Staff.midiInstrument = "fx 1 (rain)" \melody
\set Staff.midiInstrument = "fx 2 (soundtrack)" \melody
\set Staff.midiInstrument = "fx 3 (crystal)" \melody
\set Staff.midiInstrument = "fx 4 (atmosphere)" \melody
\set Staff.midiInstrument = "fx 5 (brightness)" \melody
\set Staff.midiInstrument = "fx 6 (goblins)" \melody
\set Staff.midiInstrument = "fx 7 (echoes)" \melody
\set Staff.midiInstrument = "fx 8 (sci-fi)" \melody

% 105-112 ethnic
\set Staff.midiInstrument = "sitar" \melody
\set Staff.midiInstrument = "banjo" \melody
\set Staff.midiInstrument = "shamisen" \melody
\set Staff.midiInstrument = "koto" \melody
\set Staff.midiInstrument = "kalimba" \melody
```

```
    \set Staff.midiInstrument = "bagpipe" \melody
    \set Staff.midiInstrument = "fiddle" \melody
    \set Staff.midiInstrument = "shanai" \melody

    % 113-120 percussive
    \set Staff.midiInstrument = "tinkle bell" \melody
    \set Staff.midiInstrument = "agogo" \melody
    \set Staff.midiInstrument = "steel drums" \melody
    \set Staff.midiInstrument = "woodblock" \melody
    \set Staff.midiInstrument = "taiko drum" \melody
    \set Staff.midiInstrument = "melodic tom" \melody
    \set Staff.midiInstrument = "synth drum" \melody
    \set Staff.midiInstrument = "reverse cymbal" \melody

    % 121-128 sound effects
    \set Staff.midiInstrument = "guitar fret noise" \melody
    \set Staff.midiInstrument = "breath noise" \melody
    \set Staff.midiInstrument = "seashore" \melody
    \set Staff.midiInstrument = "bird tweet" \melody
    \set Staff.midiInstrument = "telephone ring" \melody
    \set Staff.midiInstrument = "helicopter" \melody
    \set Staff.midiInstrument = "applause" \melody
    \set Staff.midiInstrument = "gunshot" \melody
  }
  \midi { }
}
```

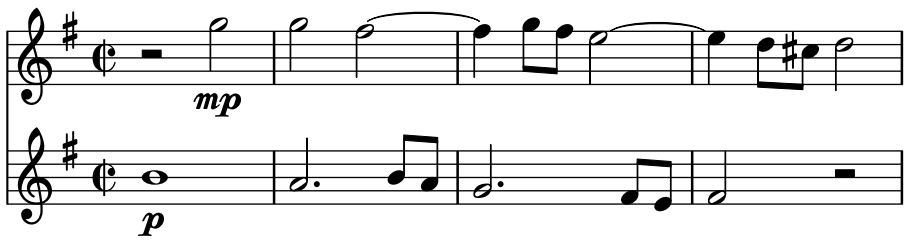
Modificare l'equalizzazione predefinita degli strumenti MIDI

L'equalizzatore predefinito degli strumenti MIDI può essere modificato impostando la proprietà `instrumentEqualizer` nel contesto `Score` come una procedura Scheme definita dall'utente che usi il nome dello strumento MIDI come argomento insieme a una coppia di frazioni indicanti i volumi minimi e massimi da applicare a quello specifico strumento.

L'esempio seguente imposta i volumi massimo e minimo per il flauto e per il clarintetto.

```
#(define my-instrument-equalizer-alist '())

#(set! my-instrument-equalizer-alist
  (append
    '(("flute" . (0.7 . 0.9))
      ("clarinet" . (0.3 . 0.6)))
    my-instrument-equalizer-alist))

#(define (my-instrument-equalizer s)
  (let ((entry (assoc s my-instrument-equalizer-alist)))
    (if entry
      (cdr entry))))
```

```
\score {
  <<
    \new Staff {
      \key g \major
      \time 2/2
      \set Score.instrumentEqualizer = #my-instrument-equalizer
      \set Staff.midiInstrument = "flute"
      \new Voice \relative {
        r2 g''\mp g fis~
        4 g8 fis e2~
        4 d8 cis d2
      }
    }
    \new Staff {
      \key g \major
      \set Staff.midiInstrument = "clarinet"
      \new Voice \relative {
        b'1\p a2. b8 a
        g2. fis8 e
        fis2 r
      }
    }
  >>
  \layout { }
  \midi {  }
}
```

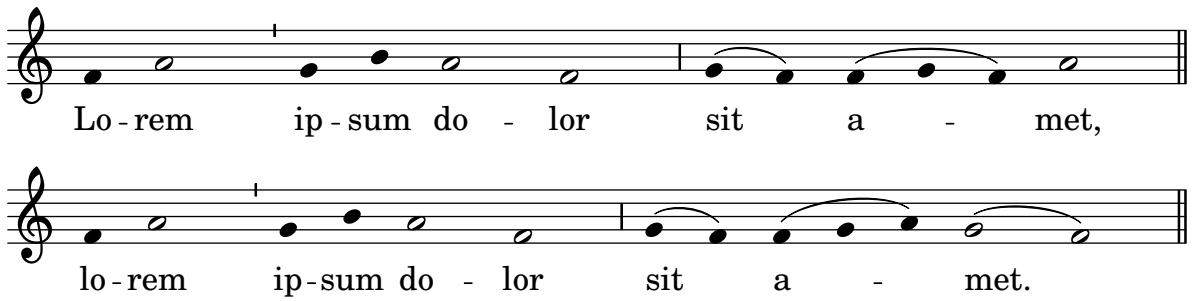


24 Templates

Ancient notation template – modern transcription of Gregorian music

This example demonstrates how to do modern transcription of Gregorian music. Gregorian music has no measure, no stems; it uses only half and quarter note heads, and special marks, indicating rests of different length.

```
chant = \relative c' {
  \set Score.timing = ##f
  f4 a2 \divisioMinima
  g4 b a2 f2 \divisioMaior
  g4( f) f( g f) a2 \finalis \break
  f4 a2 \divisioMinima
  g4 b a2 f2 \divisioMaior
  g4( f) f( g a) g2( f) \finalis
}

verba = \lyricmode {
  Lo -- rem ip -- sum do -- lor sit a -- met,
  lo -- rem ip -- sum do -- lor sit a -- met.
}

\score {
  \new GregorianTranscriptionStaff <<
    \new GregorianTranscriptionVoice = "melody" \chant
    \new GregorianTranscriptionLyrics = "one" \lyricsto melody \verba
  >>
}
```



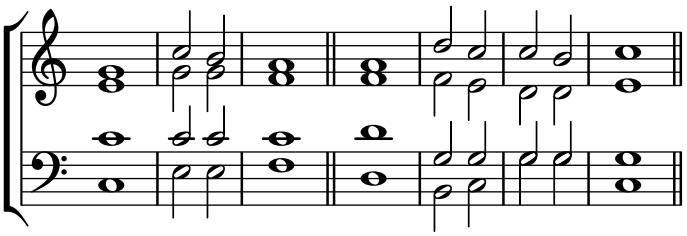
Modello per salmo anglicano

Questo modello presenta un modo per impostare un salmo anglicano. Mostra anche come le strofe possano essere aggiunte come testo separato al di sotto della musica. Le due strofe sono scritte con stili diversi per illustrare le varie possibilità.

```
SopranoMusic = \relative g' {
  g1 | c2 b | a1 | \bar "||"
  a1 | d2 c | c b | c1 | \bar "||"
}

AltoMusic = \relative c' {
  e1 | g2 g | f1 |
```

```
  f1 | f2 e | d d | e1 |
}

TenorMusic = \relative a {
  c1 | c2 c | c1 |
  d1 | g,2 g | g g | g1 |
}

BassMusic =  \relative c {
  c1 | e2 e | f1 |
  d1 | b2 c | g' g | c,1 |
}

global = {
  \time 2/2
}

dot = \markup {
  \raise #0.7 \musicglyph "dots.dot"
}

tick = \markup {
  \raise #1 \fontsize #-5 \musicglyph "scripts.rvarcomma"
}

% Use markup to center the chant on the page
\markup \fill-line {
  \score { % centered
    \new ChoirStaff <<
      \new Staff <<
        \global
        \clef "treble"
        \new Voice = "Soprano" <<
          \voiceOne
          \SopranoMusic
        >>
        \new Voice = "Alto" <<
          \voiceTwo
          \AltoMusic
        >>
      >>

      \new Staff <<
        \clef "bass"
        \global
        \new Voice = "Tenor" <<
          \voiceOne
          \TenorMusic
        >>
        \new Voice = "Bass" <<
          \voiceTwo
          \BassMusic
```

```
        >>
      >>
    >>

    \layout {
      \context {
        \Score
        \override SpacingSpanner.base-shortest-duration =
                    \musicLength 2
      }
      \context {
        \Staff
        \remove "Time_signature_engraver"
      }
    }
  }  % End score
}  % End markup

\markup \fill-line {
  \left-column {
    \null \null \null
    \line { \fontsize #5 O
            \fontsize #3 come
            let us \bold sing | unto \dot the | Lord : let }
    \line { us heartily \concat { re \bold joice }
            in the | strength of | our }
    \line { sal | vation. }

    \null

    \line { \hspace #2.5 8. Today if ye will hear his voice * }
    \line { \concat { \bold hard en }
            \tick not your \tick hearts : as in the pro- }
    \line { vocation * and as in the \bold day of tempt- \tick }
    \line { -ation \tick in the \tick wilderness. }
  }
}
```



O come let us **sing** | unto • the | Lord : let us heartily re**joice** in the | strength of | our sal | vation.

8. Today if ye will hear his voice * **hard**en ′ not your ′ hearts : as in the pro- vocation * and as in the **day** of tempt- ′ -ation ′ in the ′ wilderness.

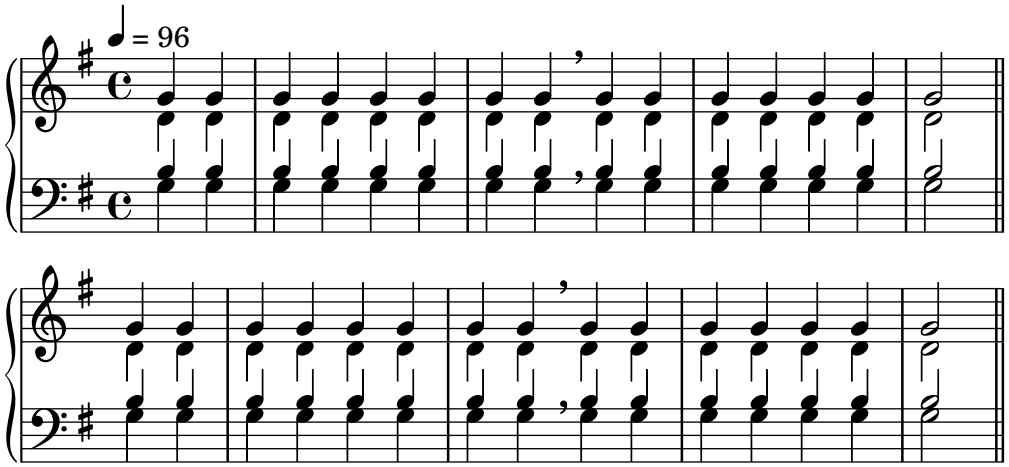
Modello per inno

Il codice seguente presenta un modo di impostare un inno in cui ogni verso inizia e finisce con una misura parziale. Mostra anche come aggiungere delle strofe come testo separato sotto la musica.

```
Timeline = {
  \time 4/4
  \tempo 4=96
  \partial 2
  s2 | s1 | s2 \breathe s2 | s1 | s2 \caesura \break
  s2 | s1 | s2 \breathe s2 | s1 | s2 \fine
}

SopranoMusic = \relative g' {
  g4 g | g g g g | g g g g | g g g g | g2
  g4 g | g g g g | g g g g | g g g g | g2
}

AltoMusic = \relative c' {
  d4 d | d d d d | d d d d | d d d d | d2
  d4 d | d d d d | d d d d | d d d d | d2
}

TenorMusic = \relative a {
  b4 b | b b b b | b b b b | b b b b | b2
  b4 b | b b b b | b b b b | b b b b | b2
}

BassMusic = \relative g {
  g4 g | g g g g | g g g g | g g g g | g2
  g4 g | g g g g | g g g g | g g g g | g2
}

global = {
 \key g \major
}

\score {  % Start score
  \new PianoStaff <<  % Start pianostaff
```

```
    \new Staff <<  % Start Staff = RH
      \global
      \clef "treble"
      \new Voice = "Soprano" <<  % Start Voice = "Soprano"
        \Timeline
        \voiceOne
        \SopranoMusic
      >>  % End Voice = "Soprano"
      \new Voice = "Alto" <<  % Start Voice = "Alto"
        \Timeline
        \voiceTwo
        \AltoMusic
      >>  % End Voice = "Alto"
    >>  % End Staff = RH

    \new Staff <<  % Start Staff = LH
      \global
      \clef "bass"
      \new Voice = "Tenor" <<  % Start Voice = "Tenor"
        \Timeline
        \voiceOne
        \TenorMusic
      >>  % End Voice = "Tenor"
      \new Voice = "Bass" <<  % Start Voice = "Bass"
        \Timeline
        \voiceTwo
        \BassMusic
      >>  % End Voice = "Bass"
    >>  % End Staff = LH
  >>  % End pianostaff
}  % End score

\markup \fill-line {
  \left-column {
    "This is line one of the first verse"
    "This is line two of the same"
    \null
    "And here's line one of the second verse"
    "And the next line of the same"
  }
}

\layout {
  \context {
    \Score
    caesuraType = #'((bar-line . "||"))
    fineBarType = "||"
  }
}

\paper {  % Start paper block
  indent = 0         % don't indent first system
```

```
  line-width = 130   % shorten line length to suit music
  tagline = ##f      % Don't print tag line, can be removed
}  % End paper block
```



This is line one of the first verse
This is line two of the same

And here's line one of the second verse
And the next line of the same

Modello per combo jazz

Ecco un modello piuttosto complesso, per un gruppo jazz. Si noti che tutti gli strumenti sono in `\key c \major`. Si tratta della tonalità reale; sarà trasposta automaticamente includendo la musica all'interno di una sezione `\transpose`.

```
\header {
  title = "Song"
  subtitle = "(tune)"
  composer = "Me"
  meter = "moderato"
  piece = "Swing"
  tagline = \markup \column {
              "LilyPond example file by Amelie Zapf,"
              "Berlin 07/07/2003" }
}

% To make the example display properly in the documentation.
\paper {
  paper-width = 130\mm
  paper-height = 205\mm
}

% #(set-global-staff-size 16)

\include "english.ly"


%%%%%%%%%%%% Some macros %%%%%%%%%%%%%%%%%%
```

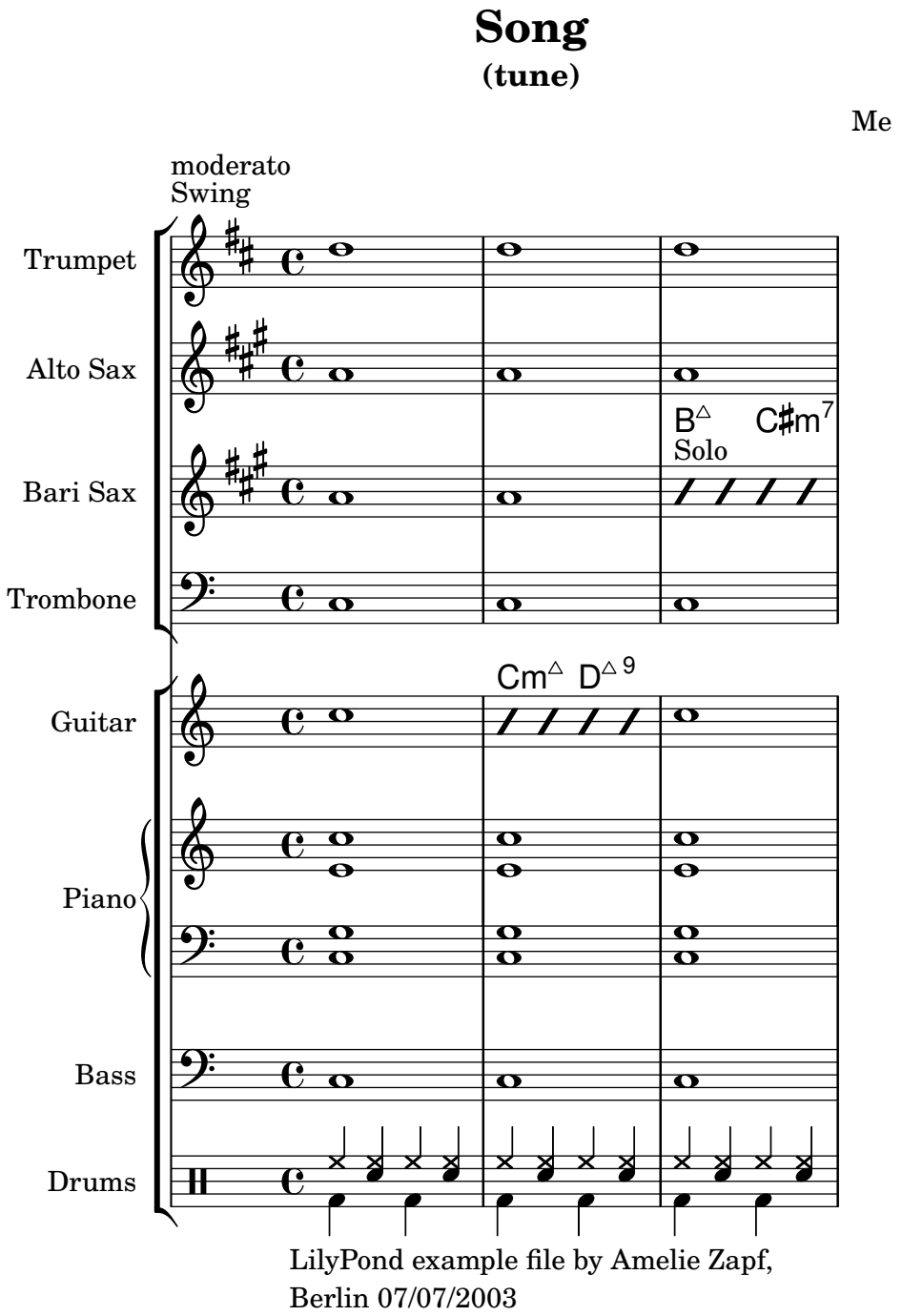
```
sl = { \override NoteHead.style = #'slash
       \hide Stem }
nsl = { \revert NoteHead.style
        \undo \hide Stem }
crOn = \override NoteHead.style = #'cross
crOff = \revert NoteHead.style

% Insert chord name style stuff here.

jazzChords = { }


%%%%%%%%%%% Keys'n'thangs %%%%%%%%%%%%%%%%

global = { \time 4/4 }

Key = { \key c \major }

% ############ Horns ############

% ------ Trumpet ------
trpt = \transpose c d \relative c'' {
  \Key
  c1 | c | c |
}
trpHarmony = \transpose c' d {
  \jazzChords
}
trumpet = {
  \global
  \clef treble
  \trpt
}

% ------ Alto Saxophone ------
alto = \transpose c a \relative c' {
  \Key
  c1 | c | c |
}
altoHarmony = \transpose c' a {
  \jazzChords
}
altoSax = {
  \global
  \clef treble
  \alto
}

% ------ Baritone Saxophone ------
bari = \transpose c a' \relative c {
  \Key
```

```
  c1 | c1 |
  \sl d4^"Solo" d d d \nsl |
}
bariHarmony = \transpose c' a \chordmode {
  \jazzChords
  s1 | s |
  d2:maj e:m7 |
}
bariSax = {
  \global
  \clef treble
  \bari
}

% ------ Trombone ------
tbone = \relative c {
  \Key
  c1 | c | c |
}
tboneHarmony = \chordmode {
  \jazzChords
}
trombone = {
  \global
  \clef bass
  \tbone
}

% ############ Rhythm Section #############

% ------ Guitar ------
gtr = \relative c'' {
  \Key
  c1 |
  \sl b4 b b b \nsl |
  c1 |
}
gtrHarmony = \chordmode {
  \jazzChords
  s1 | c2:min7+ d2:maj9 | s1 |
}
guitar = {
  \global
  \clef treble
  \gtr
}

%% ------ Piano ------
rhUpper = \relative c'' {
  \voiceOne
  \Key
  c1 | c | c |
```

```
}
rhLower = \relative c' {
  \voiceTwo
  \Key
  e1 | e | e |
}

lhUpper = \relative c' {
  \voiceOne
  \Key
  g1 | g | g |
}
lhLower = \relative c {
  \voiceTwo
  \Key
  c1 | c | c |
}

PianoRH = {
  \clef treble
  \global
  <<
    \new Voice = "one" \rhUpper
    \new Voice = "two" \rhLower
  >>
}
PianoLH = {
  \clef bass
  \global
  <<
    \new Voice = "one" \lhUpper
    \new Voice = "two" \lhLower
  >>
}

piano = <<
  \new Staff = "upper" \PianoRH
  \new Staff = "lower" \PianoLH
>>


% ------ Bass Guitar ------
Bass = \relative c {
  \Key
  c1 | c | c |
}
bass = {
  \global
  \clef bass
  \Bass
}
```

```
% ------ Drums ------
up = \drummode {
  \voiceOne
  hh4 <hh sn> hh <hh sn> |
  hh4 <hh sn> hh <hh sn> |
  hh4 <hh sn> hh <hh sn> |
}
down = \drummode {
  \voiceTwo
  bd4 s bd s |
  bd4 s bd s |
  bd4 s bd s |
}

drumContents = {
  \global
  <<
    \new DrumVoice \up
    \new DrumVoice \down
  >>
}

%%%%%%%% It All Goes Together Here %%%%%%%%%%%%%%%%%%%%%

\book { % For the LilyPond documentation.
  \score {
    <<
      \new StaffGroup = "horns" <<
        \new Staff = "trumpet" \with { instrumentName = "Trumpet" }
          \trumpet
        \new Staff = "altosax" \with { instrumentName = "Alto Sax" }
          \altoSax
        \new ChordNames = "barichords" \with { instrumentName = "Bari Sax" }
          \bariHarmony
        \new Staff = "barisax" \with { instrumentName = "Bari Sax" }
          \bariSax
        \new Staff = "trombone" \with { instrumentName = "Trombone" }
          \trombone
      >>

      \new StaffGroup = "rhythm" <<
        \new ChordNames = "chords" \with { instrumentName = "Guitar" }
          \gtrHarmony
        \new Staff = "guitar" \with { instrumentName = "Guitar" }
          \guitar
        \new PianoStaff = "piano" \with {
          instrumentName = "Piano"
          midiInstrument = "acoustic grand"
        } \piano
        \new Staff = "bass" \with { instrumentName = "Bass" }
          \bass
        \new DrumStaff \with { instrumentName = "Drums" }
```

```
          \drumContents
      >>
    >>

    \layout {
      \context {
        \Staff
        \RemoveEmptyStaves
      }
      \context {
        \Score
        \override BarNumber.padding = 3
        \override RehearsalMark.padding = 2
        skipBars = ##t
      }
    }
    \midi { }
  }
}
```



Modello per orchestra, coro e pianoforte

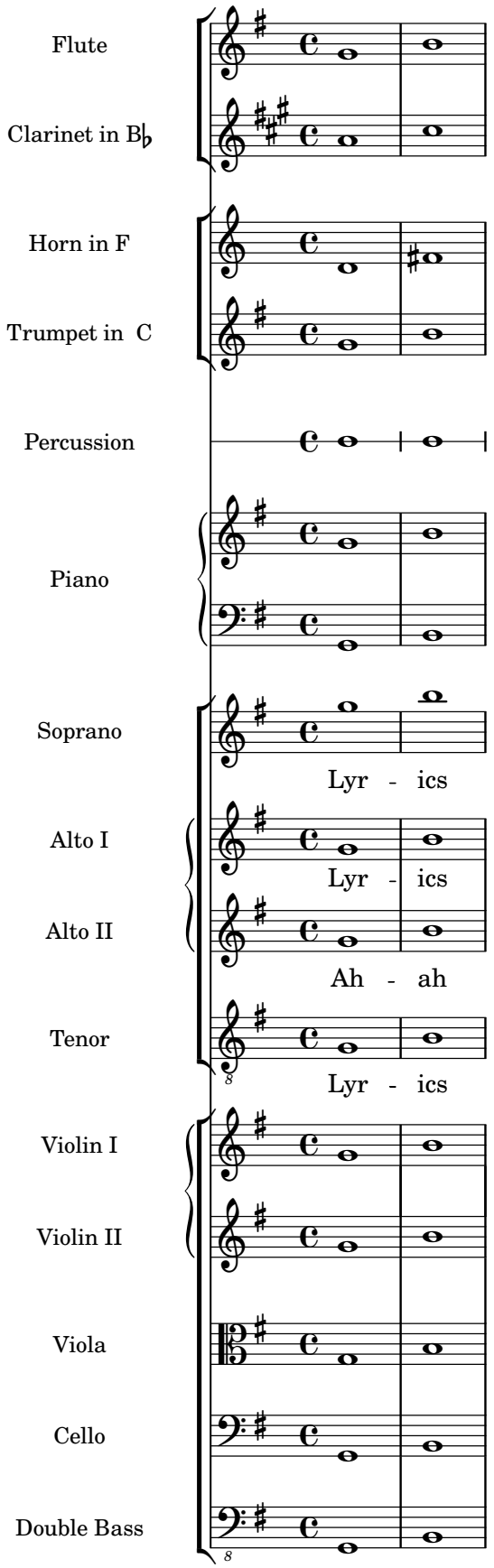
Questo modello mostra come usare i contesti annidati `StaffGroup` e `GrandStaff` per creare sottogruppi degli strumenti dello stesso tipo. Mostra anche come usare `\transpose` in modo che le variabili mantengano la musica per gli strumenti traspositori nell'intonazione reale.

```
#(set-global-staff-size 17)

\paper {
  indent = 3.0\cm  % add space for instrumentName
  short-indent = 1.5\cm  % add less space for shortInstrumentName
}
```

```
fluteMusic = \relative c' { \key g \major g'1 b }

% Pitches as written on a manuscript for Clarinet in A
% are transposed to concert pitch.
clarinetMusic = \transpose c' a
  \relative c'' { \key bes \major bes1 d }

trumpetMusic = \relative c { \key g \major g''1 b }

% Key signature is often omitted for horns
hornMusic = \transpose c' f
  \relative c { d'1 fis }

percussionMusic = \relative c { \key g \major g1 b }

sopranoMusic = \relative c'' { \key g \major g'1 b }
sopranoLyrics = \lyricmode { Lyr -- ics }

altoIMusic = \relative c' { \key g \major g'1 b }
altoILyrics = \sopranoLyrics
altoIIMusic = \relative c' { \key g \major g'1 b }
altoIILyrics = \lyricmode { Ah -- ah }

tenorMusic = \relative c' { \clef "treble_8" \key g \major g1 b }
tenorLyrics = \sopranoLyrics

pianoRHMusic = \relative c { \key g \major g''1 b }
pianoLHMusic = \relative c { \clef bass \key g \major g1 b }

violinIMusic = \relative c' { \key g \major g'1 b }
violinIIMusic = \relative c' { \key g \major g'1 b }

violaMusic = \relative c { \clef alto \key g \major g'1 b }

celloMusic = \relative c { \clef bass \key g \major g1 b }

bassMusic = \relative c { \clef "bass_8" \key g \major g,1 b }

\book {
  \score {
    <<
      \new StaffGroup = "StaffGroup_woodwinds" <<
        \new Staff = "Staff_flute" \with { instrumentName = "Flute" }
          \fluteMusic

        \new Staff = "Staff_clarinet" \with {
          instrumentName = \markup { \concat { "Clarinet in B" \flat } }
        }
          % Declare that written Middle C in the music
          % to follow sounds a concert B flat, for
          % output using sounded pitches such as MIDI.
          %\transposition bes
```

```
    % Print music for a B-flat clarinet
    \transpose bes c' \clarinetMusic
>>

\new StaffGroup = "StaffGroup_brass" <<
  \new Staff = "Staff_hornI" \with {
    instrumentName = "Horn in F"
  }
    % \transposition f
    \transpose f c' \hornMusic

  \new Staff = "Staff_trumpet" \with {
    instrumentName = "Trumpet in  C"
  }
    \trumpetMusic
>>

\new RhythmicStaff = "RhythmicStaff_percussion" \with {
  instrumentName = "Percussion"
}
  \percussionMusic

\new PianoStaff \with {
  instrumentName = "Piano"
} <<
  \new Staff { \pianoRHMusic }
  \new Staff { \pianoLHMusic }
>>

\new ChoirStaff = "ChoirStaff_choir" <<
  \new Staff = "Staff_soprano" \with {
    instrumentName = "Soprano"
  }
    \new Voice = "soprano" \sopranoMusic
    \new Lyrics \lyricsto "soprano" { \sopranoLyrics }

  \new GrandStaff = "GrandStaff_altos" \with {
    \accepts Lyrics
  } <<
    \new Staff = "Staff_altoI" \with {
      instrumentName = "Alto I"
    }
      \new Voice = "altoI"
      \altoIMusic
      \new Lyrics \lyricsto "altoI" { \altoILyrics }
    \new Staff = "Staff_altoII" \with {
      instrumentName = "Alto II"
    }
      \new Voice = "altoII"
      \altoIIMusic
      \new Lyrics \lyricsto "altoII" { \altoIILyrics }
```

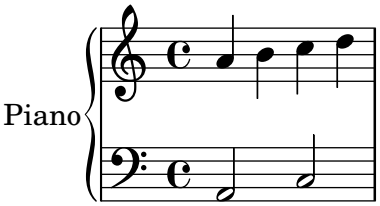
```
        >>

        \new Staff = "Staff_tenor" \with {
          instrumentName = "Tenor"
        }
          \new Voice = "tenor" \tenorMusic
          \new Lyrics \lyricsto "tenor" { \tenorLyrics }
      >>

      \new StaffGroup = "StaffGroup_strings" <<
        \new GrandStaff = "GrandStaff_violins" <<
          \new Staff = "Staff_violinI" \with {
            instrumentName = "Violin I"
          }
            \violinIMusic
          \new Staff = "Staff_violinII" \with {
            instrumentName = "Violin II"
          }
            \violinIIMusic
        >>

        \new Staff = "Staff_viola" \with {
          instrumentName = "Viola"
        }
          \violaMusic

        \new Staff = "Staff_cello" \with {
          instrumentName = "Cello"
        }
          \celloMusic

        \new Staff = "Staff_bass" \with {
          instrumentName = "Double Bass"
        }
          \bassMusic
      >>
    >>
  }
}
```


Flute
Clarinet in B♭
Horn in F
Trumpet in C
Percussion
Piano
Soprano
Lyr - ics
Alto I
Lyr - ics
Alto II
Ah - ah
Tenor
Lyr - ics
Violin I
Violin II
Viola
Cello
Double Bass

Modello per pianoforte (semplice)

Ecco un comune doppio pentagramma per pianoforte con un po' di note.

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

  a4 b c d
}

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

  a2 c
}

\score {
  \new PianoStaff \with { instrumentName = "Piano" }
  <<
    \new Staff = "upper" \upper
    \new Staff = "lower" \lower
  >>
  \layout { }
  \midi { }
}
```

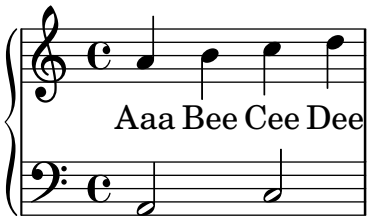


Modello per pianoforte con testo al centro

Invece di destinare un rigo a parte alla linea melodica e al suo testo, è possibile collocare il testo al centro di un doppio pentagramma per pianoforte.

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

  a4 b c d
}

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

```
  a2 c
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

\score {
  \new PianoStaff <<
    \new Staff = upper { \new Voice = "singer" \upper }
    \new Lyrics \lyricsto "singer" \text
    \new Staff = lower { \lower }
  >>
  \layout { }
  \midi { }
}
```

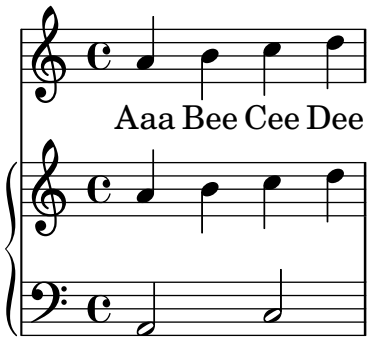


Modello per pianoforte con melodia e testo

Ecco un tipico formato per canzoni: un rigo con linea melodica e testo, e sotto l'accompagnamento per pianoforte.

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

  a b c d
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

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

  a4 b c d
}

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

```
  a2 c
}

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

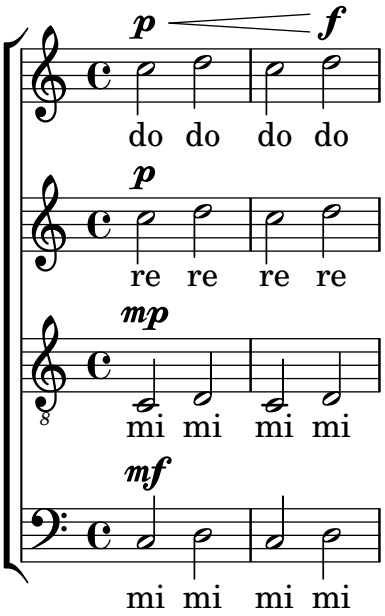


Modello per coro SATB - quattro righi

Modello per coro SATB (quattro righi)

```
global = {
  \key c \major
  \time 4/4
  \dynamicUp
}
sopranonotes = \relative c'' {
  c2 \p \< d c d \f
}
sopranowords = \lyricmode { do do do do }
altonotes = \relative c'' {
  c2\p d c d
}
altowords = \lyricmode { re re re re }
tenornotes = {
  \clef "G_8"
  c2\mp d c d
}
tenorwords = \lyricmode { mi mi mi mi }
bassnotes = {
  \clef bass
```

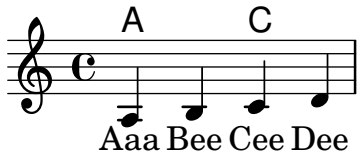
```
  c2\mf d c d
}
basswords = \lyricmode { mi mi mi mi }

\score {
  \new ChoirStaff <<
    \new Staff <<
      \new Voice = "soprano" <<
        \global
        \sopranonotes
      >>
      \new Lyrics \lyricsto "soprano" \sopranowords
    >>
    \new Staff <<
      \new Voice = "alto" <<
        \global
        \altonotes
      >>
      \new Lyrics \lyricsto "alto" \altowords
    >>
    \new Staff <<
      \new Voice = "tenor" <<
        \global
        \tenornotes
      >>
      \new Lyrics \lyricsto "tenor" \tenorwords
    >>
    \new Staff <<
      \new Voice = "bass" <<
        \global
        \bassnotes
      >>
      \new Lyrics \lyricsto "bass" \basswords
    >>
  >>
}
```



Modello di rigo singolo con note, testo e accordi

Ecco il modello di un comune spartito semplificato (lead sheet): include linea melodica, testo vocale e sigle degli accordi.

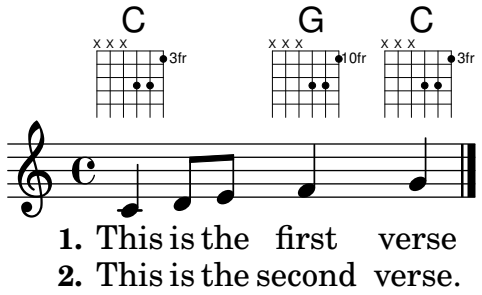
```
melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

harmonies = \chordmode {
  a2 c
}

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



Single-staff template with notes, lyrics, chords, and frets

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

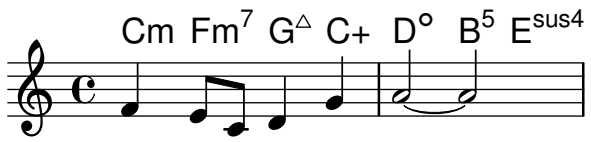
```
verseI = \lyricmode {
  \stanza "1."
  This is the first verse
}

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

theChords = \chordmode {
  % insert chords for chordnames and fretboards here
  c2 g4 c
}

staffMelody = \relative c' {
   \key c \major
   \clef treble
   % Type notes for melody here
   c4 d8 e f4 g
   \bar "|."
}

\score {
  <<
    \context ChordNames { \theChords }
    \context FretBoards { \theChords }
    \new Staff {
      \context Voice = "voiceMelody" { \staffMelody }
    }
    \new Lyrics = "lyricsI" {
      \lyricsto "voiceMelody" \verseI
    }
    \new Lyrics = "lyricsII" {
      \lyricsto "voiceMelody" \verseII
    }
  >>
  \layout { }
  \midi { }
}
```



Modello di rigo singolo con note e accordi

Vuoi preparare uno spartito semplificato (lead sheet) con melodia e accordi? La tua ricerca è finita!

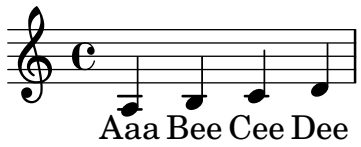
```
melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

  f4 e8[ c] d4 g |
  a2 ~ a
}

harmonies = \chordmode {
  c4:m f:min7 g:maj c:aug |
  d2:dim b4:5 e:sus
}

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



Modello di rigo singolo con note e testo

Questo piccolo modello presenta una semplice linea melodica con un testo. Copialo e incollalo, aggiungi le note e le parole. Questo esempio disabilita la disposizione automatica delle travature, come è consuetudine per le parti vocali. Per usare la disposizione automatica delle travature, cambia o commenta la relativa linea di codice.

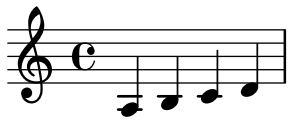
```
melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

text = \lyricmode {
  Aaa Bee Cee Dee
}

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



Modello di rigo singolo con solo note

Questo modello molto semplice mette a disposizione un rigo con delle note ed è quindi adatto per uno strumento non accompagnato o per un frammento melodico. Copialo e incollalo in un file, aggiungi le note e hai finito!

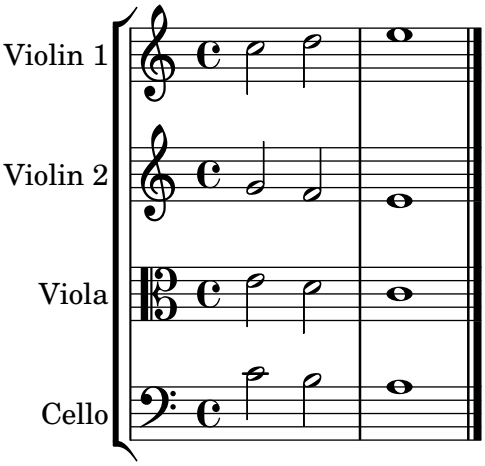
```
melody = \relative c' {
  \clef treble
  \key c \major
  \time 4/4

  a4 b c d
}

\score {
  \new Staff \melody
  \layout { }
  \midi { }
}
```



Modello per quartetto d'archi (semplice)

Questo modello presenta un semplice quartetto d'archi. Impiega anche una sezione `\global` per definire il tempo e l'armatura di chiave.

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

violinOne = \new Voice \relative c'' {
  c2 d
  e1
  \bar "|."
}

violinTwo = \new Voice \relative c'' {
  g2 f
  e1
  \bar "|."
}

viola = \new Voice \relative c' {
  \clef alto
  e2 d
  c1
  \bar "|."
}

cello = \new Voice \relative c' {
  \clef bass
  c2 b
  a1
  \bar "|."
}

\score {
  \new StaffGroup <<
    \new Staff \with { instrumentName = "Violin 1" }
      << \global \violinOne >>
    \new Staff \with { instrumentName = "Violin 2" }
      << \global \violinTwo >>
    \new Staff \with { instrumentName = "Viola" }
      << \global \viola >>
    \new Staff \with { instrumentName = "Cello" }
      << \global \cello >>
  >>
  \layout { }
  \midi { }
}
```



Modello per quartetto d'archi con parti separate

Il frammento di codice del "Modello per quartetto d'archi" crea un bel quartetto, ma cosa fare se si ha bisogno di creare le singole parti? Questo nuovo modello mostra come usare la funzionalità `\tag` per dividere facilmente un pezzo in parti staccate.

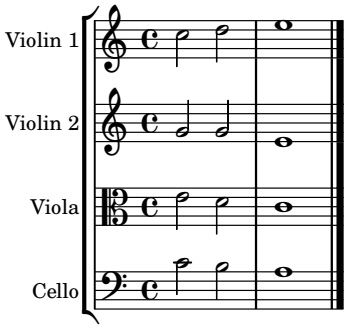
Occorre dividere questo modello in file separati; i nomi dei file sono indicati nei commenti all'inizio di ogni file. `piece.ly` contiene tutte le definizioni musicali. Gli altri file – `score.ly`, `vn1.ly`, `vn2.ly`, `vla.ly` e `vlc.ly` – creano ciascuna parte.

Non dimenticare di togliere i commenti quando usi i file separati!

```
% piece.ly
% (This is the global definitions file.)

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

Violinone = \new Voice \relative c'' {
  c2 d e1
  \bar "|."
}

Violintwo = \new Voice \relative c'' {
  g2 g e1
  \bar "|."
}

Viola = \new Voice \relative c' {
  \clef alto
  e2 d c1
  \bar "|."
}

Cello = \new Voice \relative c' {
  \clef bass
  c2 b a1
  \bar "|."
```

```
}

music = <<
  \tag #'score \tag #'vn1
  \new Staff \with { instrumentName = "Violin 1" }
    << \global \Violinone >>

  \tag #'score \tag #'vn2
  \new Staff \with { instrumentName = "Violin 2" }
    << \global \Violintwo >>

  \tag #'score \tag #'vla
  \new Staff \with { instrumentName = "Viola" }
    << \global \Viola >>

  \tag #'score \tag #'vlc
  \new Staff \with { instrumentName = "Cello" }
    << \global \Cello >>
>>


% These are the other files you need to save on your computer

% score.ly
% (This is the main file.)

% Uncomment the line below when using a separate file.
% \include "piece.ly"

#(set-global-staff-size 14)

\score {
  \new StaffGroup \keepWithTag #'score \music
  \layout { }
  \midi { }
}


%{ Uncomment this block when using separate files.

% vn1.ly
% (This is the Violin 1 part file.)

\include "piece.ly"
\score {
  \keepWithTag #'vn1 \music
  \layout { }
}

% vn2.ly
% (This is the Violin 2 part file.)
```

```
\include "piece.ly"
\score {
  \keepWithTag #'vn2 \music
  \layout { }
}

% vla.ly
% (This is the Viola part file.)

\include "piece.ly"
\score {
  \keepWithTag #'vla \music
  \layout { }
}

% vlc.ly
% (This is the Cello part file.)

\include "piece.ly"
\score {
  \keepWithTag #'vlc \music
  \layout { }
}

%}
```



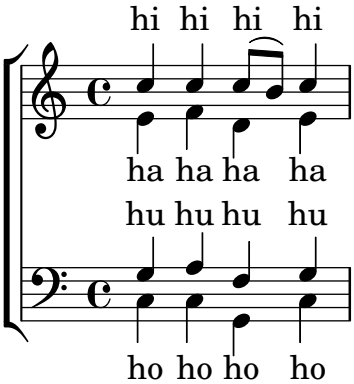
Modello per complesso vocale

Ecco una tipica partitura corale a quattro parti, SATB. Se il complesso è più ampio, è spesso comodo scrivere gli elementi comuni in un'unica sezione, che verrà poi inclusa in tutte le parti. Ad esempio, l'indicazione di tempo e l'armatura di chiave sono quasi sempre le stesse per tutte le parti. Come nel modello dell'"Inno", le quattro voci sono ripartite in due soli righi.

```
\paper {
  top-system-spacing.basic-distance = 10
  score-system-spacing.basic-distance = 20
  system-system-spacing.basic-distance = 20
  last-bottom-spacing.basic-distance = 10
}

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

```
}

sopMusic = \relative {
  c''4 c c8[( b)] c4
}
sopWords = \lyricmode {
  hi hi hi hi
}

altoMusic = \relative {
  e'4 f d e
}
altoWords = \lyricmode {
  ha ha ha ha
}

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

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

\score {
  \new ChoirStaff <<
    \new Lyrics = "sopranos" \with {
      % this is needed for lyrics above a staff
      \override VerticalAxisGroup.staff-affinity = #DOWN
    }
    \new Staff = "women" <<
      \new Voice = "sopranos" {
        \voiceOne
        << \global \sopMusic >>
      }
      \new Voice = "altos" {
        \voiceTwo
        << \global \altoMusic >>
      }
    >>
    \new Lyrics = "altos"
    \new Lyrics = "tenors" \with {
      % this is needed for lyrics above a staff
      \override VerticalAxisGroup.staff-affinity = #DOWN
    }
    \new Staff = "men" <<
```

```
      \clef bass
      \new Voice = "tenors" {
        \voiceOne
        << \global \tenorMusic >>
      }
      \new Voice = "basses" {
        \voiceTwo << \global \bassMusic >>
      }
    >>
    \new Lyrics = "basses"
    \context Lyrics = "sopranos" \lyricsto "sopranos" \sopWords
    \context Lyrics = "altos" \lyricsto "altos" \altoWords
    \context Lyrics = "tenors" \lyricsto "tenors" \tenorWords
    \context Lyrics = "basses" \lyricsto "basses" \bassWords
  >>
}
```



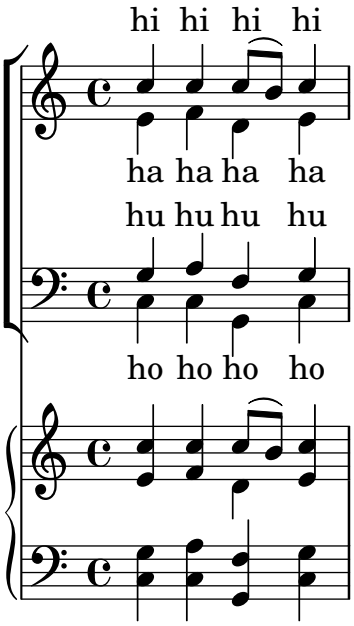
Modello per gruppo vocale con riduzione per pianoforte automatica

Questo modello aggiunge una riduzione automatica per pianoforte alla tipica partitura vocale SATB illustrata in "Modello per complesso vocale". Si dimostra così uno dei punti di forza di LilyPond – è possibile usare una definizione musicale più di una volta. Qualsiasi modifica venga fatta alle note delle voci (ad esempio, `tenorMusic`) verrà applicata anche alla riduzione per pianoforte.

```
\paper {
  top-system-spacing.basic-distance = 10
  score-system-spacing.basic-distance = 20
  system-system-spacing.basic-distance = 20
  last-bottom-spacing.basic-distance = 10
}

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

sopMusic = \relative {
  c''4 c c8[( b)] c4
}
```

```
sopWords = \lyricmode {
  hi hi hi hi
}

altoMusic = \relative {
  e'4 f d e
}
altoWords =\lyricmode {
  ha ha ha ha
}

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

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

\score {
  <<
    \new ChoirStaff <<
      \new Lyrics = "sopranos" \with {
        % This is needed for lyrics above a staff
        \override VerticalAxisGroup.staff-affinity = #DOWN
      }
      \new Staff = "women" <<
        \new Voice = "sopranos" { \voiceOne << \global \sopMusic >> }
        \new Voice = "altos" { \voiceTwo << \global \altoMusic >> }
      >>
      \new Lyrics = "altos"

      \new Lyrics = "tenors" \with {
        % This is needed for lyrics above a staff
        \override VerticalAxisGroup.staff-affinity = #DOWN
      }
      \new Staff = "men" <<
        \clef bass
        \new Voice = "tenors" { \voiceOne << \global \tenorMusic >> }
        \new Voice = "basses" { \voiceTwo << \global \bassMusic >> }
      >>
      \new Lyrics = "basses"

      \context Lyrics = "sopranos" \lyricsto "sopranos" \sopWords
      \context Lyrics = "altos" \lyricsto "altos" \altoWords
      \context Lyrics = "tenors" \lyricsto "tenors" \tenorWords
```

```
      \context Lyrics = "basses" \lyricsto "basses" \bassWords
    >>

    \new PianoStaff <<
      \new Staff <<
        \set Staff.printPartCombineTexts = ##f
        \partCombine
        << \global \sopMusic >>
        << \global \altoMusic >>
      >>
      \new Staff <<
        \clef bass
        \set Staff.printPartCombineTexts = ##f
        \partCombine
        << \global \tenorMusic >>
        << \global \bassMusic >>
      >>
    >>
  >>
}
```



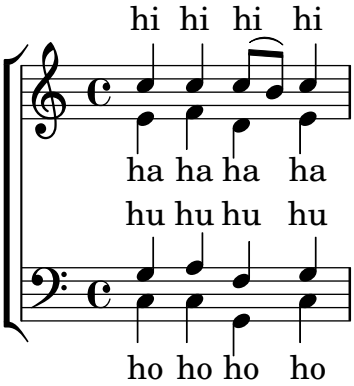
Modello per gruppo vocale con testo allineato sotto e sopra i righi

Questo modello è fondamentalmente analogo al semplice modello "Complesso vocale", con l'unica differenza che qui tutti i versi del testo sono posizionati usando `alignAboveContext` e `alignBelowContext`.

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

sopMusic = \relative c'' {
```

```
  c4 c c8[( b)] c4
}
sopWords = \lyricmode {
  hi hi hi hi
}

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

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

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

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

    \new Staff = "men" <<
      \clef bass
      \new Voice = "tenors" { \voiceOne << \global \tenorMusic >> }
      \new Voice = "basses" { \voiceTwo << \global \bassMusic >> }
    >>
    \new Lyrics \with { alignAboveContext = "men" }
      \lyricsto "tenors" \tenorWords
    \new Lyrics \with { alignBelowContext = "men" }
      \lyricsto "basses" \bassWords
    % again, we could replace the line above this with the line below.
    % \new Lyrics \lyricsto "basses" \bassWords
```

```
  >>
}
```

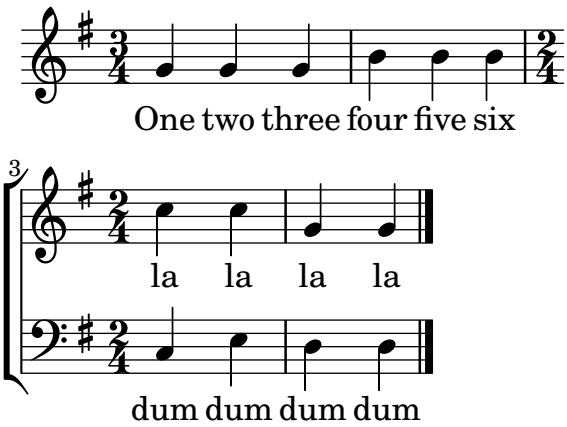


Modello per gruppo vocale con strofa e ritornello

Questo modello crea una partitura che inizia con una sezione solistica e prosegue in un ritornello a due voci. Illustra anche l'uso delle pause spaziatrici all'interno della variabile `\global` per definire i cambi di tempo (e altri elementi comuni a tutte le parti) nel corso di tutta la partitura.

```
global = {
  \key g \major

  % verse
  \time 3/4
  s2.*2
  \break

  % refrain
  \time 2/4
  s2*2
  \bar "|."
}

SoloNotes = \relative g' {
  \clef "treble"

  % verse
  g4 g g |
  b4 b b |

  % refrain
  R2*2 |
}

SoloLyrics = \lyricmode {
  One two three |
  four five six |
}

SopranoNotes = \relative c'' {
  \clef "treble"
```

```
  % verse
  R2.*2 |

  % refrain
  c4 c |
  g4 g |
}

SopranoLyrics = \lyricmode {
  la la |
  la la |
}

BassNotes = \relative c {
  \clef "bass"

  % verse
  R2.*2 |

  % refrain
  c4 e |
  d4 d |
}

BassLyrics = \lyricmode {
  dum dum |
  dum dum |
}

\score {
  <<
    \new Voice = "SoloVoice" << \global \SoloNotes >>
    \new Lyrics \lyricsto "SoloVoice" \SoloLyrics

    \new ChoirStaff <<
      \new Voice = "SopranoVoice" << \global \SopranoNotes >>
      \new Lyrics \lyricsto "SopranoVoice" \SopranoLyrics

      \new Voice = "BassVoice" << \global \BassNotes >>
      \new Lyrics \lyricsto "BassVoice" \BassLyrics
    >>
  >>

  \layout {
    ragged-right = ##t
    \context { \Staff
      % these lines prevent empty staves from being printed
      \RemoveEmptyStaves
      \override VerticalAxisGroup.remove-first = ##t
    }
  }
}
```


One two three four five six
3
la la la la
dum dum dum dum