

There are many types of bar lines available.

5



A musical staff with a treble clef. The fifth line is highlighted with a thick black bar. To the right of the staff, there is a double bar line and a single eighth note on the fifth line.

Bar numbers can be printed at regular intervals, inside a box or a circle.

Chord names are generated from a list pitches. The functions which construct these names can be customised. Here are shown Jazz chords, following Ignatzek (pp. 17-18, 1995) and an alternative Jazz chord notation.

Ignatzek (default)	C	Cm	C+	C <sup>o</sup>
Alternative	C	C <sup>b3</sup>	C <sup>#5</sup>	C <sup>b3 b5</sup>

Alternative



Def	$C^7$	$Cm^7$	$C^\triangle$	$C^{o7}$	$Cm^{\triangle/b5}$
Alt	$C^7$	$C^7 b3$	$C^{\#7}$	$C^{b3 b5 b7}$	$C^{b3 b5 \#7}$

Alt 5

Musical notation for Alt 5, showing a treble clef and a key signature of one flat (Bb). The melody consists of five measures: 1. Bb4, Ab4, Gb4, Fb4, Eb4, D4. 2. Eb4, D4, C4, Bb3, Ab3, Gb3. 3. Gb3, Fb3, Eb3, D3, C3, Bb2. 4. Bb2, Ab2, Gb2, Fb2, Eb2, D2. 5. D2, C2, Bb1, Ab1, Gb1, Fb1.

Def	$C^{7/\sharp 5}$	$Cm^{\triangle}$	$C^{\triangle/\sharp 5}$	$C^{\emptyset}$
$\Delta 1+$	$C^7 \sharp 5$	$C^{\flat 3} \sharp 7$	$C^{\sharp 5} \sharp 7$	$C^7 \flat 3 \flat 5$

Alt<sub>10</sub>

Def	C <sup>6</sup>	Cm <sup>6</sup>	C <sup>9</sup>	Cm <sup>9</sup>
Alt <sub>14</sub>	C <sup>6</sup>	C <sup>b3 6</sup>	C <sup>9</sup>	C <sup>9 b3</sup>

Def	Cm <sup>13</sup>	Cm <sup>11</sup>	Cm <sup>7/b5/9</sup>	C <sup>7/b9</sup>
Alt <sub>18</sub>	C <sup>13 b3</sup>	C <sup>11 b3</sup>	C <sup>9 b3 b5</sup>	C <sup>7 b9</sup>

Def	C <sup>7/#9</sup>	C <sup>11</sup>	C <sup>7/#11</sup>	C <sup>13</sup>
Alt <sub>22</sub>	C <sup>7 #9</sup>	C <sup>11</sup>	C <sup>9 #11</sup>	C <sup>13</sup>

Def	C <sup>7/#11/b13</sup>	C <sup>7/#5/#9</sup>	C <sup>7/#9/#11</sup>	C <sup>7/b13</sup>
Alt <sub>26</sub>	C <sup>9 #11 b13</sup>	C <sup>7 #5 #9</sup>	C <sup>7 #9 #11</sup>	C <sup>11 b13</sup>

Def	C <sup>7/b9/b13</sup>	C <sup>7/#11</sup>	C <sup>△/9</sup>	C <sup>7/b13</sup>
Alt <sub>30</sub>	C <sup>11 b9 b13</sup>	C <sup>9 #11</sup>	C <sup>9 #7</sup>	C <sup>11 b13</sup>

Def	C <sup>7/b9/b13</sup>	C <sup>7/b9/13</sup>	C <sup>△/9</sup>	C <sup>△/13</sup>
Alt <sub>34</sub>	C <sup>11 b9 b13</sup>	C <sup>13 b9</sup>	C <sup>9 #7</sup>	C <sup>13 #7</sup>

Def	$C^{\triangle \#11}$	$C^{7/b9/13}$	$C^{sus4}$	$C^{7/sus4}$
Alt <sub>38</sub>	$C^9 \#7 \#11$	$C^{13 \flat 9}$	$C^{add4 \ 5}$	$C^{add4 \ 5 \ 7}$

Def	$C^{9/sus4}$	$C^{add9}$	$Cm^{add11}$
Alt <sub>42</sub>	$C^{add4 \ 5 \ 7 \ 9}$	$C^{add9}$	$C^{\flat 3} add11$

‘chord-names-languages.ly’

The english naming of chords (default) can be changed to german (`\germanChords` replaces B and Bes to H and B), semi-german (`\semiGermanChords` replaces B and Bes to H and B $\flat$ ), italian (`\italianChords` uses Do Re Mi Fa Sol La Si), or french (`\frenchChords` replaces Re to R  ).

default	E/D	Cm	B/B	B $\sharp$ /B $\sharp$	B $\flat$ /B $\flat$
german	E/d	Cm	H/h	H $\sharp$ /his	B/b
semi-german	E/d	Cm	H/h	H $\sharp$ /his	B $\flat$ /b
italian	Mi/Re	Do m	Si/Si	Si $\sharp$ /Si $\sharp$	Si $\flat$ /Si $\flat$
french	Mi/R��	Do m	Si/Si	Si $\sharp$ /Si $\sharp$	Si $\flat$ /Si $\flat$

‘divisiones.ly’

Divisiones are ancient variants of breathing signs. Choices are `divisioMinima`, `divisioMaior`, `divisioMaxima` and `finalis`, `virgula` and `caesura`.

divisio minima	divisio maior	divisio maxima
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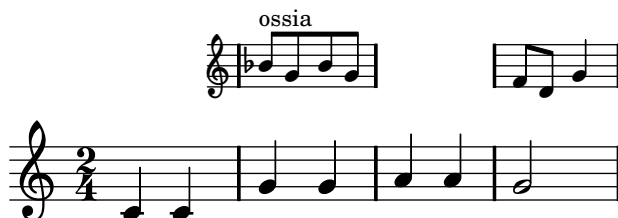
finalis	virgula	caesura
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‘font-table.ly’

.notdef	space	
plus	+	comma ,
hyphen	-	period .
zero	0	one 1
two	2	three 3
four	4	five 5
six	6	seven 7
eight	8	nine 9
f	<i>f</i>	m <i>m</i>
p	<i>p</i>	r <i>r</i>
s	<i>s</i>	z <i>z</i>
rests.0	—	rests.1 —
rests.0o	—	rests.1o —
rests.M3		rests.M2
rests.M1	▪	rests.2 ~
rests.2classical	∨	rests.3 ∨
rests.4	∨	rests.5 ∨
rests.6	∨	rests.7 ∨
accidentals.2	#	accidentals.1 #
accidentals.3	##	accidentals.0 #
accidentals.M2	b	accidentals.M1 b
accidentals.M4	bb	accidentals.M3 #
accidentals.4	x	accidentals.rightparen )
accidentals.leftparen	(	arrowheads.open.01 >
arrowheads.open.0M1	<	arrowheads.open.11 ^
arrowheads.open.1M1	∨	arrowheads.close.01 >
arrowheads.close.0M1	◀	arrowheads.close.11 ^
arrowheads.close.1M1	▼	dots.dot .
noteheads.uM2	♩	noteheads.dM2 ♩
noteheads.sM1	♩	noteheads.s0 0
noteheads.s1	o	noteheads.s2 •
noteheads.s0diamond	◊	noteheads.s1diamond ◊
noteheads.s2diamond	◊	noteheads.s0triangle ▴
noteheads.d1triangle	▴	noteheads.u1triangle ▴
noteheads.u2triangle	▴	noteheads.d2triangle ▴
noteheads.s0slash	∕	noteheads.s1slash ∕
noteheads.s2slash	/	noteheads.s0cross ∞
noteheads.s1cross	∞	noteheads.s2cross x
noteheads.s2xcircle	⊗	noteheads.s0do △
noteheads.d1do	△	noteheads.u1do △
noteheads.d2do	▲	noteheads.u2do ▲
noteheads.s0re	U	noteheads.u1re U
noteheads.d1re	U	noteheads.u2re U
noteheads.d2re	U	noteheads.s0mi ◊
noteheads.s1mi	◊	noteheads.s2mi ◆
noteheads.u0fa ▽	▽	noteheads.d0fa ▽
noteheads.u1fa ▽	▽	noteheads.d1fa ▽
noteheads.u2fa ▽	▽	noteheads.d2fa ▽

‘ossia.ly’

Ossia fragments can be done with starting and stopping staves.

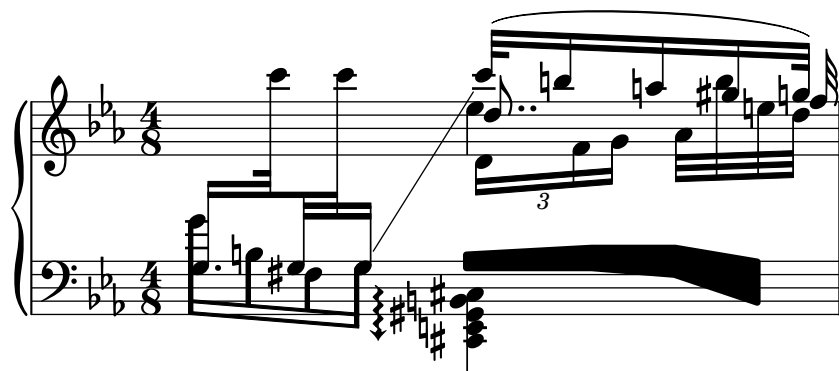


‘screech-boink.ly’

## Screech and boink

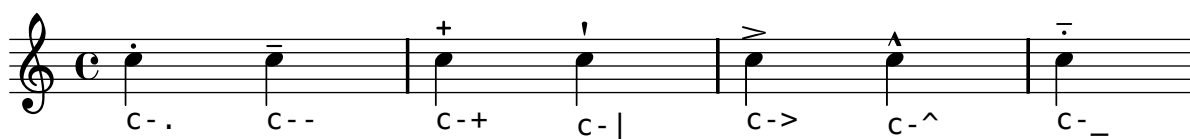
### Random complex notation

Han-Wen Nienhuys



‘script-abbreviations.ly’

Some articulations may be entered using an abbreviation.



‘script-chart.ly’

This chart shows all articulations, or scripts, that feta font contains.

