

`'+.ly'`

## 0.1 Introduction

This document shows all kinds of tips and tricks, from simple to advanced. You may also find dirty tricks, or the very very latest features that have not been documented or fully implemented yet.

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

This document is for LilyPond version 2.10.33.

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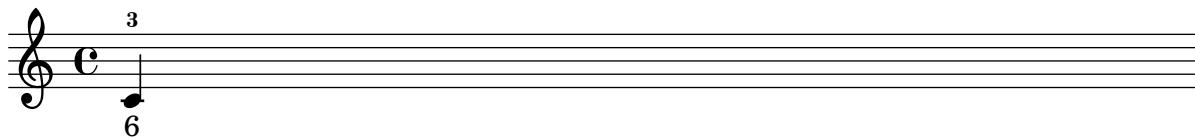
`'add-staccato.ly'`

Using `make-music`, you can add various stuff to notes. In this example staccato dots are added to the notes.



`'add-text-script.ly'`

You can add various stuff to notes using `make-music`. In this example, an extra fingering is attached to a note.



`'ambitus-mixed.ly'`

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



`'ancient-accidentals.ly'`

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



'ancient-font.ly'

Here are shown many (all?) of the symbols that are included in LilyPond's support of ancient notation.

The image displays four staves of musical notation, each featuring a unique set of symbols. The first staff uses vertical stems with horizontal dashes, plus signs, and minus signs. The second staff includes asterisks (\*), crosses (x), and a circled 'C'. The third staff features vertical stems with horizontal dashes, plus signs, minus signs, and a circled 'G' with a '122' below it. The fourth staff contains vertical stems with horizontal dashes, plus signs, minus signs, and a circled 'G' with a '123' below it. All staves are on five-line staffs with a common time signature.

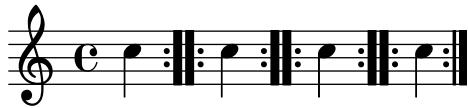
'ancient-time.ly'

Time signatures may also be engraved in an old style.



`'bar-always.ly'`

By setting `barAlways` and `defaultBarType`, barlines may be inserted automatically everywhere.



`'bar-lines-lyric-only.ly'`

You can move `Bar_engraver` and `Span_bar_engraver` to a different engraving context, if you want, for example, bar lines on lyrics.

A musical score with two staves. The top staff is in common time with a treble clef, showing three measures of lyrics: 'bla', 'die', and 'bla'. Vertical barlines are present between the measures. The bottom staff is also in common time with a treble clef, showing three measures of notes, but it does not have any vertical barlines.

`'bar-number-every-five-reset.ly'`

If you would like the bar numbers to appear at regular intervals, but not starting from measure zero, you can use a context function, `set-bar-number-visibility`, to set automatically `barNumberVisibility`, so that the bar numbers appear at regular intervals, starting from the measure in which `set-bar-number-visibility` is set using `\applyContext`.

A musical staff in common time with a treble clef, showing nine measures of notes. The first measure is labeled 'A'. Bar numbers 5 and 9 are placed above the staff, indicating they start at measure 5. The notes are distributed across the measures, with bar lines separating them.

A musical staff in common time with a treble clef, showing eight measures of notes. The first measure is labeled 'A'. Bar numbers 11, 15, and 11 are placed above the staff, indicating they start at measure 11. The notes are distributed across the measures, with bar lines separating them.

`'bar-number-show-all.ly'`

By default, bar numbers are printed only in the first measure. This setting can be overridden, so that bar numbers on start of every measure.

A musical staff in common time with a treble clef, showing three measures of notes. The first measure is labeled '4'. Bar numbers 5 and 6 are placed above the staff, indicating they start at measure 4. The notes are distributed across the measures, with bar lines separating them.

A musical staff in common time with a treble clef, showing three measures of notes. The first measure is labeled '4'. Bar numbers 5 and 6 are placed above the staff, indicating they start at measure 4. The notes are distributed across the measures, with bar lines separating them.

### `'beam-alternate.ly'`

The eighth notes may be seemingly attached to different beams, and the corresponding notes connected by ties (see also '`tie-cross-voice.ly`'). Such a situation may occur, for example, in the cello suites.



### `'beam-auto-4-8.ly'`

You can override the automatic beaming settings.



### `'beam-auto-override.ly'`

The auto-beamer, which can be overridden, will only engrave beams that end before encountering of

- a rest,
- an other, manually entered beam, or
- a bar line.

The `autoBeaming` can also be turned off.



### `'beam-control.ly'`

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



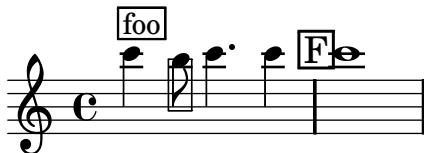
### `'beam-count.ly'`

You can alter the number of stems in a beam. In this example, two sets of four 32nds are joined, as if they were 8th notes.



'boxed-stencil.ly'

The `print-function` can be overridden to draw a box around an arbitrary grob.



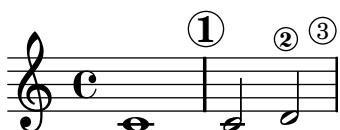
'caps.ly'

The font can be changed to small caps.



'circle.ly'

Circles can be drawn around various objects.



'compound-time.ly'

Compound time signatures can be printed. Automatic beaming works in compound time.



'coriolan-margin.ly'

In an orchestral score (Beethoven's Coriolan overture), there are different instrument groups, and some of the instruments may be transposed. Instruments are indicated either with a long or short name.

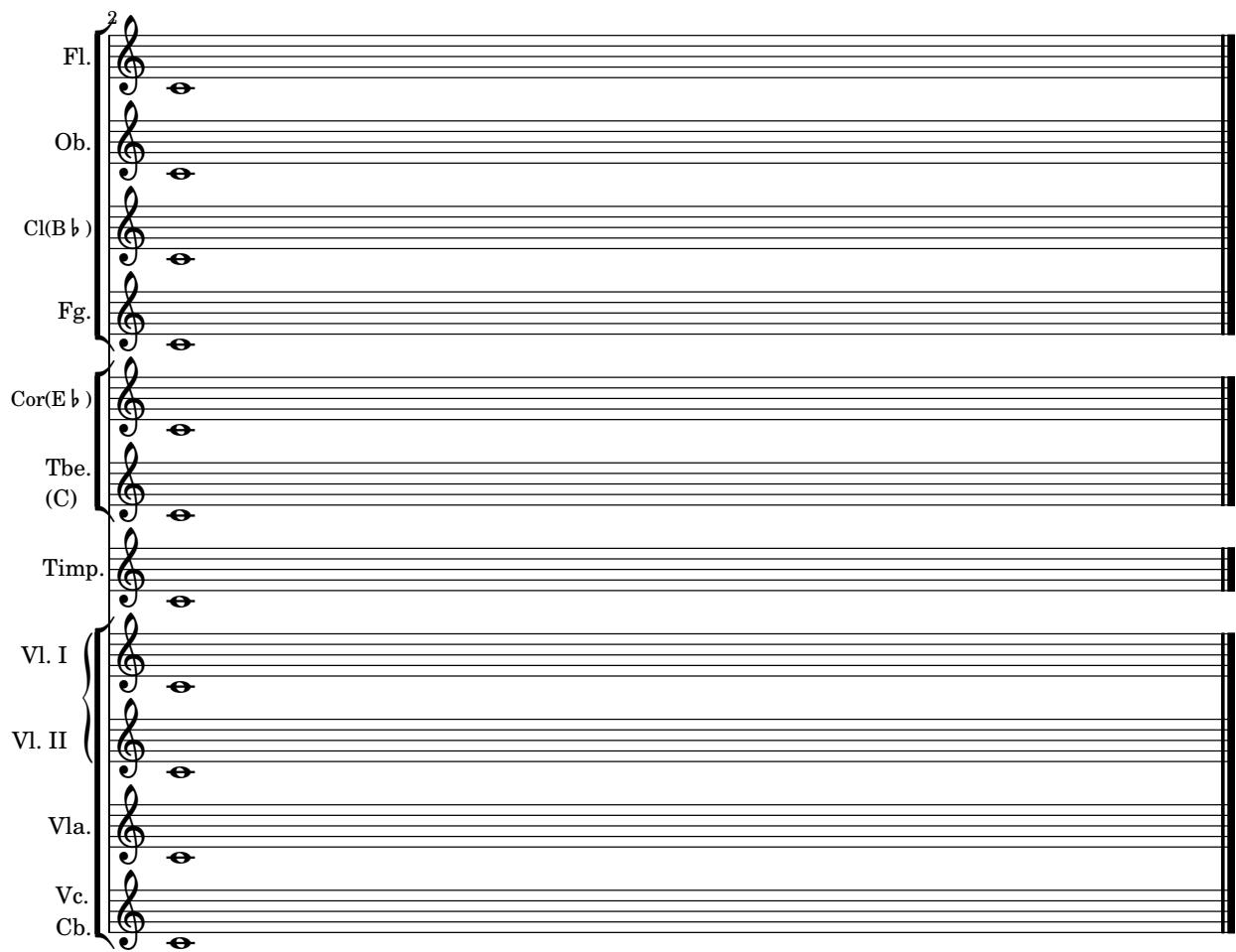
**Ouvertüre**  
**Zu Heinrich Joseph v. Collins Trauerspiel**  
**Coriolan**

Ludwig van Beethoven (1770-1827)

Allegro con brio

Op. 62

The musical score consists of ten staves of music. From top to bottom, the instruments are: 2 Flauti, 2 Oboi, Clarinetti in B♭, 2 Fagotti, Corni in E♭, 2 Trombe (C), Timpani (C-G), Violino I, Violino II, Viola, Violoncello e Contrabasso. Each staff begins with a clef (G or F) and a 'c' (common time). Measures 1-2 are identical, featuring a single note on each staff.



‘dynamic-extra.ly’

Più forte dynamics is produced using \markup.



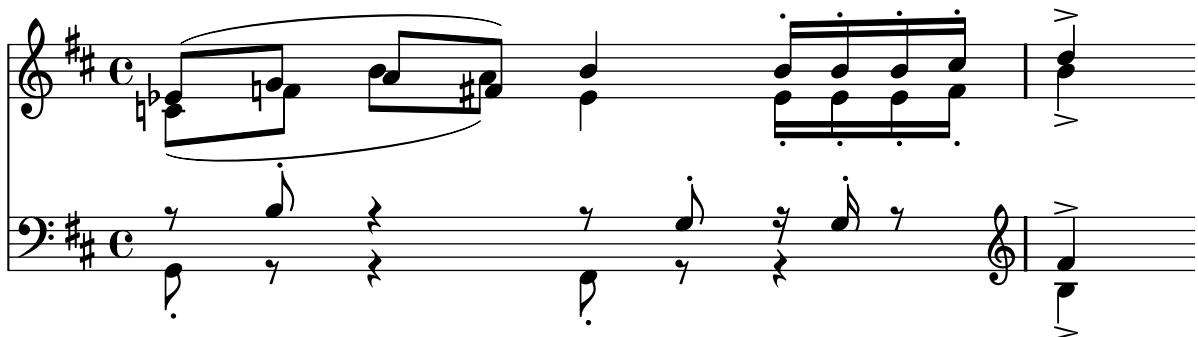
‘embedded-postscript.ly’

The markup command \postscript inserts postscript directly into the output.



‘engraver-contexts.ly’

In polyphonic notation, many voices can share a staff: In this situation, the accidentals and staff are shared, but the stems, slurs, beams, etc. are private to each voice. Hence, engravers should be grouped. The engravers for note head, stems, slurs, etc. go into a group called “Voice context”, while the engravers for key, accidental, bar, etc. go into a group called “Staff context”. In the case of polyphony, a single Staff context contains more than one Voice context. Similarly, more Staff contexts can be put into a single Score context.



‘engraver-one-by-one.ly’

The notation problem, creating a certain symbol, is handled by plugins. Each plugin is called Engraver. In this example, engravers are switched on one by one, in the following order:

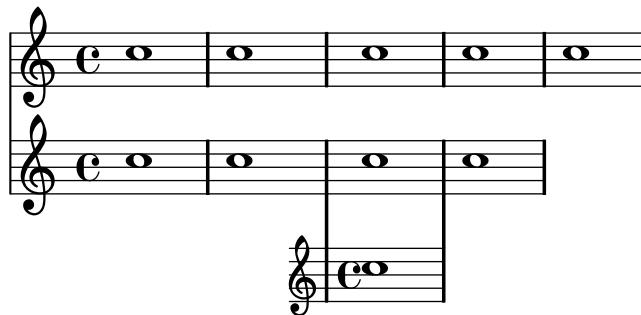
- note heads,
- staff symbol,
- clef,
- stem,
- beams, slurs, accents,
- accidentals, bar lines, time signature, and key signature.

Engravers are grouped. For example, note heads, slurs, beams etc. form a Voice context. Engravers for key, accidental, bar, etc. form a Staff context.



**'extra-staff.ly'**

You can add (possibly temporarily) an extra staff after the beginning of a piece.



**'fret-diagram.ly'**

Frets are supported as markup commands.

'gregorian-scripts.ly'

Here is demonstrated a preliminary support of Gregorian Scripts:  
ictus, circulus, semicirculus, accentus, episem.



'header-ifelse.ly'

High level functionality (eg. conditional defines), can be accomplished with GUILE.  
This example puts the current version in the title via Scheme.

## Title has version 2.10.33



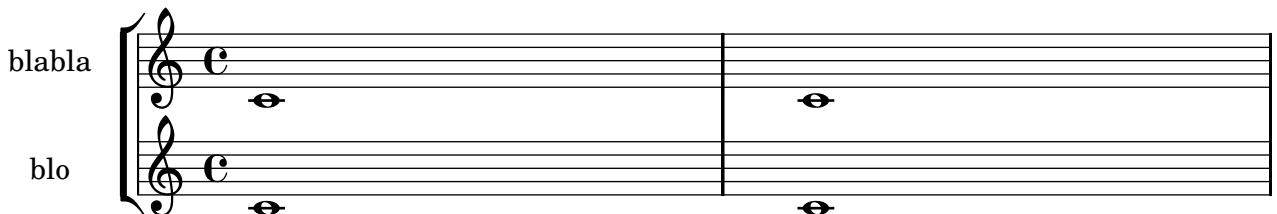
'hymn.ly'

You can combine two parts on the same staff using the part combiner. For vocal scores (hymns), there is no need to add solo/a2 texts, so they should be switched off.



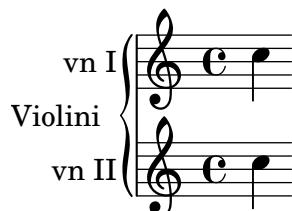
'instrument-name-align.ly'

instrument names may be aligned manually by putting the names in padded boxes with \markup.



'instrument-name-grandstaff.ly'

You can have a name for the whole GrandStaff in addition to individual Staffs.



'ligature-vaticana.ly'

Vaticana ligature uses four staff lines, special clef, and calligraphic notes. Augmentum dots are collected behind ligatures.



Al-



le-



lu-

ia.

'lilypond-testpage.ly'

All header fields with special meanings.

**localtitle**

**localsubtitle**

localpoet

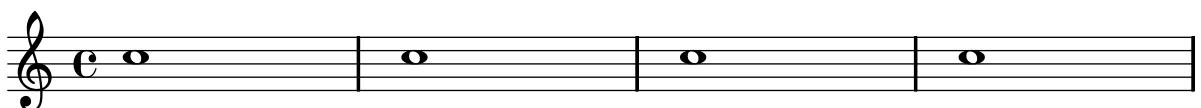
**localinstrument**

localcomposer

localarranger

localpiece

localopus



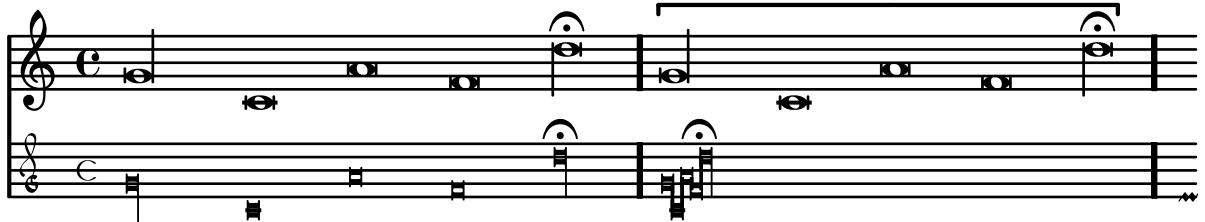
piece

opus



‘mensural-ligatures.ly’

In mensural ligatures, notes with ancient durations are printed in a tight manner.



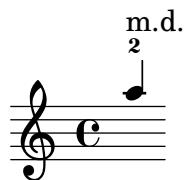
‘mensural-note-heads.ly’

Mensural notes may also have note heads.



‘move-specific-text.ly’

Objects, like text, can be moved around by using some Scheme code.



‘music-box.ly’

This example shows prelude in C major of WTK1, but coded using Scheme functions to avoid typing work.

The image shows a single staff of musical notation. It uses a treble clef and common time (C). The staff contains a series of eighth notes and sixteenth notes, typical of a prelude in C major. The notes are grouped by vertical bar lines, and there are rests between groups of notes.

`'music-creation.ly'`

You can engrave music using just Scheme expressions. Although those expressions reflect the inner mechanism of LilyPond, they are rather clumsy to use, so avoid them, if possible.



`'no-bar-lines.ly'`

Engravers can be removed one by one. Here, the time signature and bar lines have been removed.



`'no-key-at-end-of-line.ly'`

According to normal typesetting conventions, LilyPond typesets key changes at the end of the line, when the change appears at a line break. This example shows how to change this default to only print the new key signature at the beginning of the next line.

Two musical staves. The first staff starts with a treble clef, a common time signature (C), and four quarter notes. The second staff starts with a treble clef and a 3/4 time signature, followed by four quarter notes.

`'partial-blank.ly'`

When entering partially typeset music (i.e. for students to be completed by hand), you may need the spacing that correspond to the timing of notes: all measures have same length, etc. It can be implemented by adding an invisible staff with a lot of fast notes.

Two musical staves. The top staff starts with a treble clef, a common time signature (C), and four quarter notes. The bottom staff starts with a bass clef and a 3/4 time signature, followed by four quarter notes. Both staves include an additional staff below them with many small notes to indicate timing.

`'preset-extent.ly'`

The object may be extended to larger sized by overriding their properties. The lyrics in this example have an extent of `(-10,10)`, which is why they are spaced so widely.

`foo`      `bar`      `baz`

`'rests.ly'`

Rests may be used in various styles.

A musical staff in common time (indicated by a 'C') with a treble clef. The staff consists of five horizontal lines. There are vertical dashes at the start of each measure, followed by a short vertical dash in the middle of each measure, and then a vertical dash at the end of each measure. This pattern repeats three times. The label 'mensural' is written above the staff.

A musical staff in common time (indicated by a 'C') with a treble clef. The staff consists of five horizontal lines. There are horizontal dashes at the start of each measure, followed by a short horizontal dash in the middle of each measure, and then a horizontal dash at the end of each measure. This pattern repeats three times. The label 'neomensural' is written above the staff.

A musical staff in common time (indicated by a 'C') with a treble clef. The staff consists of five horizontal lines. There are vertical dashes at the start of each measure, followed by a short vertical dash in the middle of each measure, and then a vertical dash at the end of each measure. This pattern repeats three times. The label 'classical' is written above the staff.

A musical staff in common time (indicated by a 'C') with a treble clef. The staff consists of five horizontal lines. There are vertical dashes at the start of each measure, followed by a short vertical dash in the middle of each measure, and then a vertical dash at the end of each measure. This pattern repeats three times. The label 'default' is written above the staff.

`'reverse-music.ly'`

Symmetric, or palindromical music can be produced, first, by printing some music, and second, by printing the same music applying a Scheme function to reverse the syntax.

A musical staff in common time (indicated by a 'C') with a treble clef. The staff consists of five horizontal lines. It features a symmetrical pattern of eighth notes and rests. The pattern starts with a quarter note, followed by a eighth note, a quarter note, and a eighth note. This sequence is repeated three times across the staff. The notes are connected by vertical stems.

`'slur-manual.ly'`

In extreme cases, you can resort to setting the `control-points` of a slur manually, although it involves a lot of trial and error. Be sure to force line breaks at both sides, since different horizontal spacing will require rearrangement of the slur.

A musical staff in common time (indicated by a 'C') with a bass clef. The staff consists of five horizontal lines. It features a complex pattern of eighth notes and rests. A single slur is applied to a group of notes, with specific control points defined for each segment. The notes are connected by vertical stems. The staff also includes a repeat sign and a key signature change.

'slur-minimum-length.ly'

By setting the minimum length of a slur, notes are more separated.

A musical score for a single melodic line. It features a treble clef at the top left, followed by a '2' indicating 2/4 time. The melody consists of six notes: the first note is a quarter note on the second line, connected by a long horizontal slur to a half note on the fourth line; the second note is a quarter note on the third line; the third note is a half note on the second line; the fourth note is a quarter note on the third line; the fifth note is a half note on the second line; and the sixth note is a quarter note on the third line. The notes are separated by vertical bar lines, and the entire melody is contained within a single measure.

‘smart-transpose.ly’

There is a way to enforce enharmonic modifications for notes in order to have the minimum number of accidentals. In that case, “Double accidentals should be removed, as well as E-sharp (-> F), bC (-> B), bF (-> E), B-sharp (-> C).”, as proposed by a request for a new feature. In this manner, the most natural enharmonic notes are chosen in this example.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from C major to G major (one sharp) at the beginning of measure 11. Measure 11 consists of six eighth notes: B, A, G, F#, E, D. Measure 12 begins with a sharp sign over the first note, followed by a series of eighth notes: C, B, A, G, F#, E, D, C. The bass staff follows a similar pattern of eighth notes, starting with a sharp sign over the first note.

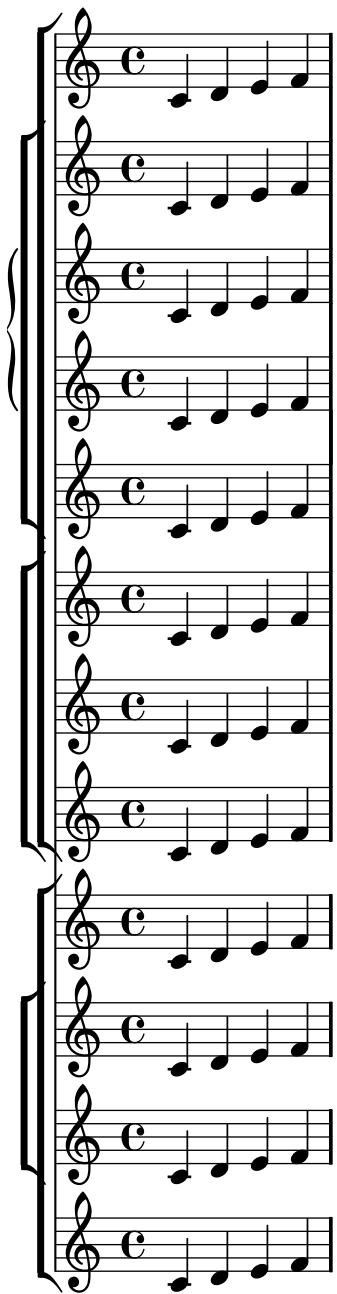
A musical score fragment consisting of a single staff in common time. The key signature is B-flat major (two flats). The melody begins with a half note followed by eighth notes. The first measure ends with a sharp sign above the staff. The second measure starts with a sharp sign above the staff. The third measure starts with a sharp sign above the staff. The fourth measure starts with a sharp sign above the staff. The fifth measure starts with a sharp sign above the staff. The sixth measure starts with a sharp sign above the staff. The seventh measure starts with a sharp sign above the staff. The eighth measure starts with a sharp sign above the staff. The ninth measure starts with a sharp sign above the staff. The tenth measure starts with a sharp sign above the staff. The eleventh measure starts with a sharp sign above the staff. The twelfth measure starts with a sharp sign above the staff. The thirteenth measure starts with a sharp sign above the staff. The fourteenth measure starts with a sharp sign above the staff. The fifteenth measure starts with a sharp sign above the staff. The sixteenth measure starts with a sharp sign above the staff. The seventeenth measure starts with a sharp sign above the staff. The eighteenth measure starts with a sharp sign above the staff. The nineteenth measure starts with a sharp sign above the staff. The twentieth measure starts with a sharp sign above the staff. The twenty-first measure starts with a sharp sign above the staff. The twenty-second measure starts with a sharp sign above the staff. The twenty-third measure starts with a sharp sign above the staff. The twenty-fourth measure starts with a sharp sign above the staff. The twenty-fifth measure starts with a sharp sign above the staff. The twenty-sixth measure starts with a sharp sign above the staff. The twenty-seventh measure starts with a sharp sign above the staff. The twenty-eighth measure starts with a sharp sign above the staff. The twenty-ninth measure starts with a sharp sign above the staff. The thirtieth measure starts with a sharp sign above the staff. The thirty-first measure starts with a sharp sign above the staff. The thirty-second measure starts with a sharp sign above the staff. The thirty-third measure starts with a sharp sign above the staff. The thirty-fourth measure starts with a sharp sign above the staff. The thirty-fifth measure starts with a sharp sign above the staff. The thirty-sixth measure starts with a sharp sign above the staff. The thirty-seventh measure starts with a sharp sign above the staff. The thirty-eighth measure starts with a sharp sign above the staff. The thirty-ninth measure starts with a sharp sign above the staff. The forty-first measure starts with a sharp sign above the staff. The forty-second measure starts with a sharp sign above the staff. The forty-third measure starts with a sharp sign above the staff. The forty-fourth measure starts with a sharp sign above the staff. The forty-fifth measure starts with a sharp sign above the staff. The forty-sixth measure starts with a sharp sign above the staff. The forty-seventh measure starts with a sharp sign above the staff. The forty-eighth measure starts with a sharp sign above the staff. The forty-ninth measure starts with a sharp sign above the staff. The五十th measure starts with a sharp sign above the staff.

‘spacing-optically’

Stem directions and head positions are taken into account for spacing

'staff-bracket.ly'

Staffs can be nested in various combinations. Here, `StaffGroup` and `ChoirStaff` produce similar straight brackets, whereas `GrandStaff` produces curly brackets. In `InnerStaffGroup` and `InnerChoirStaff`, the brackets are shifted leftwards.



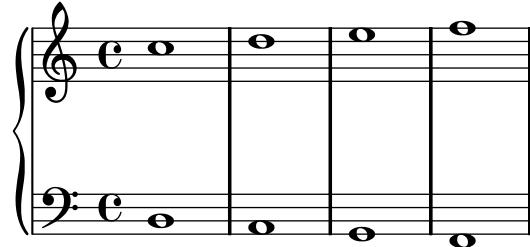
'staff-container.ly'

In this preliminary test of a modern score, the staff lines are washed out temporarily. This is done by making a tuned `StaffContainer`, which `\skips` some notes without printing lines either and creates a `\new Staff` then in order to create the lines again. (Be careful if you use this; it has been done by splitting the grouping `Axis_group_engraver` and creating functionality into separate contexts, but the clefs and time signatures may not do what you would expect.)



'staff-lines.ly'

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



#### 'staff-size.ly'

In order to change staff sizes, both `staff-space` and `fontSize` must be scaled.



#### 'stem-extend.ly'

Extending stems to the center line may be prevented using `no-stem-extend`.



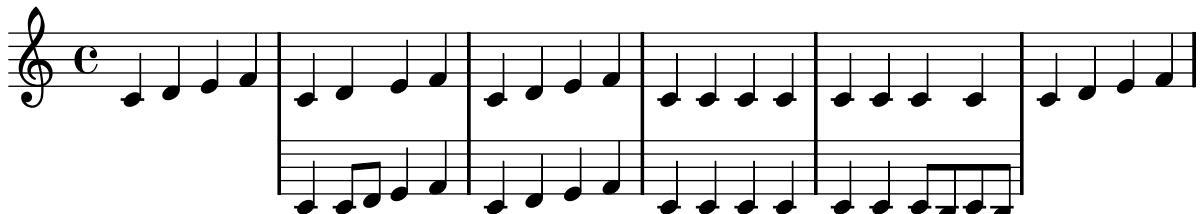
#### 'tablature-hammer.ly'

A hammer in tablature can be faked with slurs.



#### 'temporary-stave.ly'

An additional stave can be typeset in the middle of a score line. A new context type is created for the temporary staff to avoid printing time and key signatures and clef at the beginning of the extra stave.



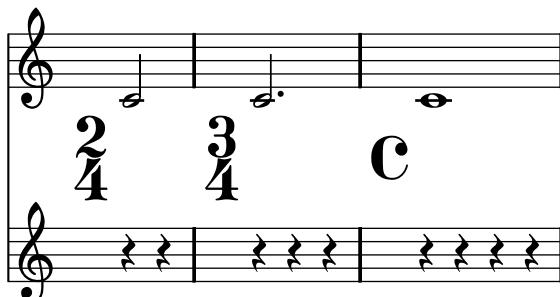
`'text-spanner.ly'`

Text spanners can be used in the similar manner than markings for pedals or octavation.



`'time-signature-staff.ly'`

Time signatures may be put on a separate staff. This is used contemporary pieces with many time signature changes.



`'version-output.ly'`

By putting the output of `lilypond-version` into a lyric, it is possible to print the version number of LilyPond in a score, or in a document generated with `lilypond-book`. Another possibility is to append the version number to the doc-string, in this manner: 2.10.33

Processed with LilyPond version 2.10.33

`'vertical-extent.ly'`

Vertical extents may increased by setting `\override VerticalAxisGroup #'minimum-Y-extent`, `extra-Y-extent`, and `Y-extent`. In this example, `Y-extent` is increased.

15-deep staff



10-high staff



'volta-chord-names.ly'

Volta brackets can be placed over chord names. Just set the `voltaOnThisStaff` property to true for the `ChordNames` context and to false for the topmost ordinary `Staff` context.

| 1-2.