

There are many types of bar lines available.

5



A musical staff with a treble clef. The fifth line is marked with a double bar line and a repeat sign. A single eighth note is written 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>

Def  $C^7$   $Cm^7$   $C^\triangle$   $C^{o7}$   $Cm^\triangle/b5$   
 Alt<sub>5</sub>  $C^7$   $C^7 \flat 3$   $C^\sharp 7$   $C^\flat 3 \flat 5 \flat 7$   $C^\flat 3 \flat 5 \sharp 7$

Def  $C^{7\#5}$   $Cm^{\triangle}$   $C^{\triangle\#5}$   $C^{\emptyset}$

Alt<sub>10</sub>  $C^7 \#5$   $C^b3 \#7$   $C^{\#5} \#7$   $C^7 b3 b5$

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	$C^{\triangle/\#11}$	$C^{7/\flat 9/13}$	$C^{\text{sus}4}$	$C^{7/\text{sus}4}$
Alt <sub>38</sub>	$C^9 \#7 \#11$	$C^{13 \flat 9}$	$C^{\text{add}4 \ 5}$	$C^{\text{add}4 \ 5 \ 7}$

Def	$C^{9/\text{sus}4}$	$C^{\text{add}9}$	$C^{\text{m add}11}$
Alt <sub>42</sub>	$C^{\text{add}4 \ 5 \ 7 \ 9}$	$C^{\text{add}9}$	$C^{\flat 3 \text{ add}11}$

‘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 $\acute{e}$ ).

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 $\acute{e}$	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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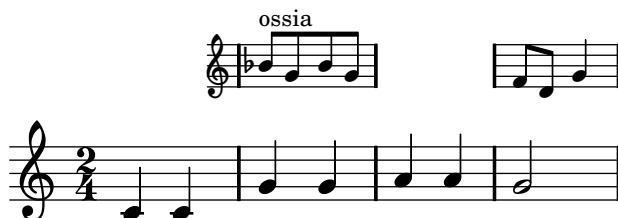
finalis	virgula	caesura
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‘font-table.ly’

.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 ʒ
rests.2classical	ʀ	rests.3 ʎ
rests.4	ʎ	rests.5 ʎ
rests.6	ʎ	rests.7 ʎ
accidentals.2	#	accidentals.1 #
accidentals.3	##	accidentals.0 #
accidentals.M2	b	accidentals.M1 b
accidentals.M4	bb	accidentals.M3 bb
accidentals.4	x	accidentals.rightparen )
accidentals.leftparen	(	arrowheads.open.01 >
arrowheads.open.0M1	<	arrowheads.open.11 ^
arrowheads.open.1M1	ʀ	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	Ⓚ	noteheads.u1re Ⓚ
noteheads.d1re	Ⓚ	noteheads.u2re Ⓚ
noteheads.d2re	Ⓚ	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.

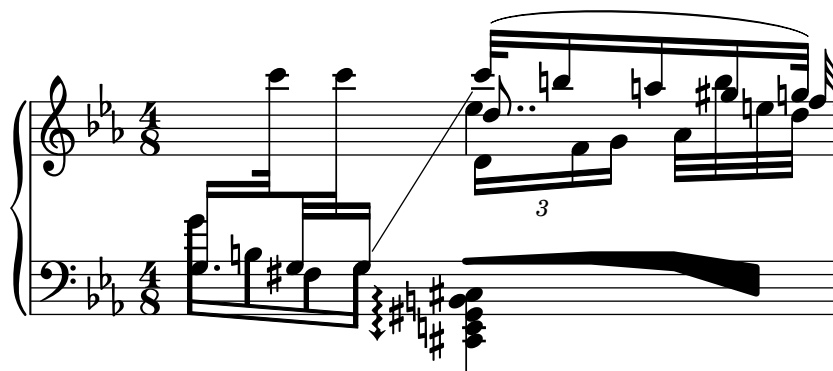


‘screech-boink.ly’

## Screech and boink

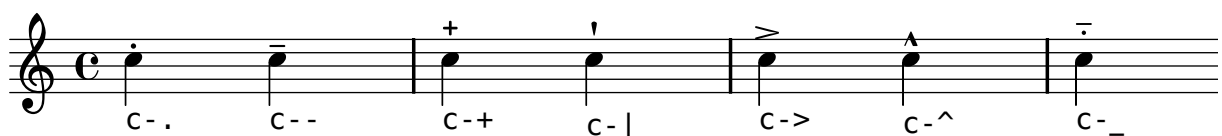
### Random complex notation

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.

