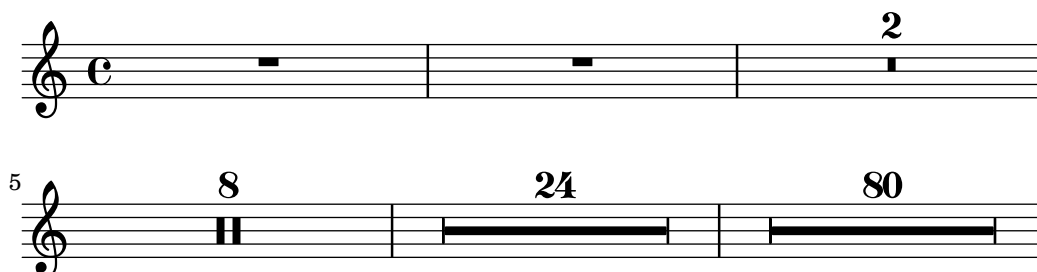


New features in 2.20 since 2.18

- Multi-measure rests have length according to their total duration, under the control of `MultiMeasureRest.space-increment`.



- Page numbers may now be printed in roman numerals, by setting the `page-number-type` paper variable.
- It is now possible to use `\time` and `\partial` together to change the time signature in mid measure.

```
\override Score.BarNumber.break-visibility = #end-of-line-invisible
\partial 4 \time 3/4 f4 | 2 4 | 2 \bar "||"
\time 9/8 \partial 4. f8 8 8 | 2. 8 8 8 |
```



- It is now possible to override the `text` property of chord names.

```
<<
\new ChordNames \chordmode {
  a' b c:7
  \once \override ChordName.text = #"foo"
  d
}
>>
```

A B C⁷ foo

- Improved horizontal alignment when using `TextScript`, with `DynamicText` or `LyricText`.
- A new command `\magnifyStaff` has been added which scales staff sizes, staff lines, bar lines, beamlets and horizontal spacing generally at the `Staff` context level. Staff lines are prevented from being scaled smaller than the default since the thickness of stems, slurs, and the like are all based on the staff line thickness.
- `InstrumentName` now supports `text-interface`.
- There is now support for controlling the ‘expression level’ of MIDI channels using the `Staff.midiExpression` context property. This can be used to alter the perceived volume of even sustained notes (albeit in a very ‘low-level’ way) and accepts a number value between 0.0 and 1.0.

```
\score {
  \new Staff \with {
    midiExpression = #0.6
    midiInstrument = #"clarinet"
```

```

}
<<
{ a'1~ a'1 }
{
  \set Staff.midiExpression = #0.7 s4\f\<
  \set Staff.midiExpression = #0.8 s4
  \set Staff.midiExpression = #0.9 s4
  \set Staff.midiExpression = #1.0 s4

  \set Staff.midiExpression = #0.9 s4\>
  \set Staff.midiExpression = #0.8 s4
  \set Staff.midiExpression = #0.7 s4
  \set Staff.midiExpression = #0.6 s4\!
}
>>
\midi { }
}

```

- Support for making it easier to use alternative ‘music’ fonts other than the default Emmentaler in LilyPond has been added. See <http://fonts.openlilylib.org/> for more information.
- Grobs and their parents can now be aligned separately allowing more flexibility for grob positions. For example the ‘left’ edge of a grob can now be aligned on the ‘center’ of its parent.
- Improvements to the `\partial` command have been made to avoid problems when using multiple, parallel contexts.
- `\chordmode` can now use `< >` and `<< >>` constructs.
- The `NullVoice` context is now ‘below’ `Score`.
- A new command `\tagGroup` has now been added. This compliments the existing `\keepWithTag` and `\removeWithTag` commands. For Example:

```
\tagGroup #'(violinI violinII viola cello)
```

declares a list of ‘tags’ that belong to a single ‘tag group’.

```
\keepWithTag#'violinI
```

Is now only concerned with ‘tags’ from ‘violinI’s tag group.

Any element of the included music tagged with one or more tags from the group, but *not* with *violinI*, will be removed.

- The `\addlyrics` function now works with arbitrary contexts including `Staff`.
- String numbers can now also be used to print roman numerals (e.g. for unfretted string instruments).

```

c2\2
\romanStringNumbers
c\2
\arabicStringNumbers
c1\3

```



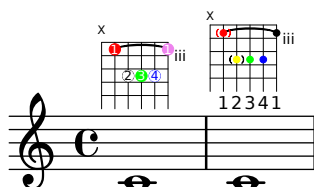
- The thin-kern property of the `BarLine` grob has been renamed to `segno-kern`.

- KeyCancellation grobs now ignore cue clefs (like KeySignature grobs do).
- Add support for \once \unset
- It is now possible to individually color both the dots and parentheses in fret diagrams when using the \fret-diagram-verbose markup command.

```

\new Voice {
  c1^\markup {
    \override #'(fret-diagram-details . (
      (finger-code . in-dot))) {
      \fret-diagram-verbose #'((mute 6)
        (place-fret 5 3 1 red)
        (place-fret 4 5 2 inverted)
        (place-fret 3 5 3 green)
        (place-fret 2 5 4 blue inverted)
        (place-fret 1 3 1 violet)
        (barre 5 1 3 ))
      )
    }
  }
  c1^\markup {
    \override #'(fret-diagram-details . (
      (finger-code . below-string))) {
      \fret-diagram-verbose #'((mute 6)
        (place-fret 5 3 1 red parenthesized)
        (place-fret 4 5 2 yellow
          default-paren-color
          parenthesized)
        (place-fret 3 5 3 green)
        (place-fret 2 5 4 blue )
        (place-fret 1 3 1)
        (barre 5 1 3))
      )
    }
  }
}

```



- Two new properties have been added for use in fret-diagram-details when using the \fret-diagram-verbose markup command; fret-label-horizontal-offset which affects the fret-label-indication and paren-padding which controls the space between the dot and the parentheses surrounding it.

```

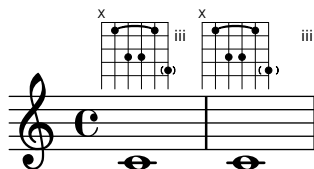
\new Voice {
  c1^\markup {
    \fret-diagram-verbose #'((mute 6)
      (place-fret 5 3 1)
      (place-fret 4 5 2)
      (place-fret 3 5 3)
      (place-fret 1 6 4 parenthesized)
      (place-fret 2 3 1)
    )
  }
}

```

```

                                (barre 5 2 3))
}
c1^\markup {
  \override #'(fret-diagram-details . (
    (fret-label-horizontal-offset . 2)
    (paren-padding . 0.25))) {
    \fret-diagram-verbose #'((mute 6)
      (place-fret 5 3 1)
      (place-fret 4 5 2)
      (place-fret 3 5 3)
      (place-fret 1 6 4 parenthesized)
      (place-fret 2 3 1)
      (barre 5 2 3))
    }
  }
}

```



- A new markup command `\justify-line` has been added. Similar to the `\fill-line` markup command except that instead of setting *words* in columns, the `\justify-line` command balances the whitespace between them ensuring that when there are three or more words in a markup, the whitespace is always consistent.

```

\markup \fill-line {ooooooo ooooooo ooooooo ooooooo}
\markup \fill-line {oooooooooooo oooooooooo oo ooo}

ooooooo      ooooooo      ooooooo      ooooooo

oooooooooooo  ooooooooooooo  oo      ooo

\markup \justify-line {ooooooo ooooooo ooooooo ooooooo}
\markup \justify-line {oooooooooooo ooooooooooooo oo ooo}

ooooooo      ooooooo      ooooooo      ooooooo

oooooooooooo  ooooooooooooo  oo      ooo

```

- A new command `\magnifyMusic` has been added, which allows the notation size to be changed without changing the staff size, while automatically scaling stems, beams, and horizontal spacing.

```

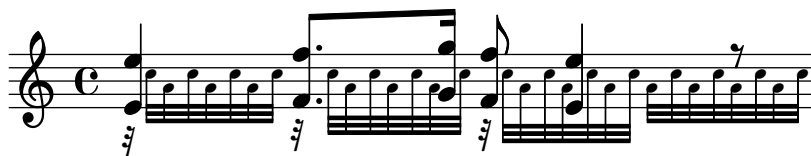
\new Staff <<
  \new Voice \relative {
    \voiceOne
    <e' e'>4 <f f'>8. <g g'>16 <f f'>8 <e e'>4 r8
  }
  \new Voice \relative {
    \voiceTwo
    \magnifyMusic 0.63 {

```

```

\override Score.SpacingSpanner.spacing-increment = #(* 1.2 0.63)
r32 c'' a c a c a c r c a c a c a c
r c a c a c a c a c a c a c a c
}
}
>>

```



- A new flexible template suitable for a range of choral music, is now provided. This may be used to create simple choral music, with or without piano accompaniment, in two or four staves. Unlike other templates, this template is ‘built-in’, which means it does not need to be copied and edited: instead it is simply `\include`’d in the input file. For details, see [Section “Built-in templates” in *Learning Manual*](#).
- The positioning of tuplet numbers for kneed beams has been significantly improved. Previously, tuplet numbers were placed according to the position of the tuplet bracket, even if it was not printed. This could lead to stranded tuplet numbers. Now they are now positioned closer to the kneed-beam when an appropriate beam segment exists for its placement and when the the bracket is not drawn.

Collision detection is also added, offsetting horizontally if too close to an adjoining note column but preserving the number’s vertical distance from the kneed beam. If the number itself is too large to fit in the available space the original, bracket-based, positioning system is used instead; and in the event of a collision (e.g. with an accidental) the tuplet number is moved vertically away instead.

```

\time 3/4
\override Beam.auto-knee-gap = 3
\tuplet 3/2 4 {
  g8 c'' e,
  c'8 g,, e''
  g,,8 e''' c,,
}

```



The original kneed-beam tuplet behavior is still available through an `\override` via a new, `knee-to-beam` property.

```

\time 3/4
\override Beam.auto-knee-gap = 3
\override TupletNumber.knee-to-beam = ##f
\tuplet 3/2 4 {
  g8 c'' e,
  c'8 g,, e''
  g,,8 e''' c,,
}

```

- `\lyricsto` and `\addLyrics` have been ‘harmonized’. Both now accept the same kind of delimited argument list that `\lyrics` and `\chords` accept. Backward compatibility has been added so music identifiers (i.e. `\mus`) are permitted as arguments. A `convert-ly` rule has been added that removes redundant uses of `\lyricmode` and rearranges combinations with context starters such that `\lyricsto` in general is applied last (i.e. like `\lyricmode` would be).
- Scheme functions and identifiers can now be used as output definitions.
- Scheme expressions can now be used as chord constituents.
- Improved visual spacing of small and regular ‘MI’ Funk and Walker noteheads so they are now the same width as other shaped notes in their respective sets. SOL noteheads are also now visually improved when used with both the normal Aiken and Sacred Harp heads, as well as with the thin variants.
- `LeftEdge` now has a definable Y-extent (i.e. vertical). See [Section “LeftEdge” in *Internals Reference*](#).
- Added a new `make-path-stencil` function that supports all `path` commands both relative and absolute:
`lineto`, `rlineto`, `curveto`, `rcurveto`, `moveto`, `rmoveto`, `closepath`. The function also supports ‘single-letter’ syntax used in standard SVG path commands:
`L`, `l`, `C`, `c`, `M`, `m`, `Z` and `z`. The new command is also backward-compatible with the original `make-connected-path-stencil` function. Also see ‘`scm/stencil.scm`’.
- Context properties named in the ‘`alternativeRestores`’ property are restored to their value at the start of the *first* alternative in all subsequent alternatives.

Currently the default set restores ‘current meter’;

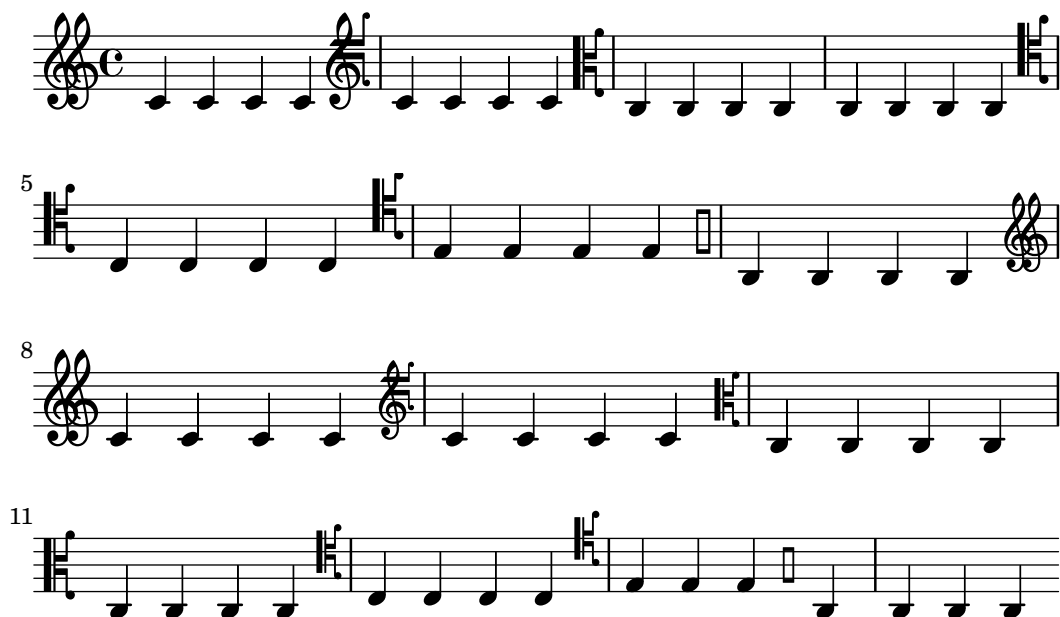
```
\time 3/4
\repeat volta 2 { c2 e4 | }
\alternative {
  { \time 4/4 f2 d | }
  { f2 d4 | }
}
g2. |
```



‘measure position’;

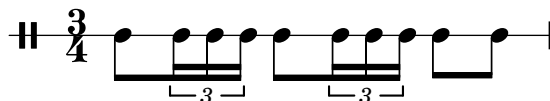
```
\time 3/4
\repeat volta 2 { c2 e4 | }
\alternative {
  { \time 4/4
    \set Timing.measurePosition = #(ly:make-moment -1/2)
    f2 | }
  { f2 d4 | }
}
g2. |
```

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one flat (B-flat). It consists of four measures. The first measure is a whole note chord of C minor (Cm). The second measure is a whole note chord of D minor (Dm), which is part of a first ending bracketed over the second and third measures. The third measure is a whole note chord of C minor (Cm), which is part of a second ending bracketed over the third and fourth measures. The fourth measure is a whole note chord of D minor (Dm). The notation includes repeat signs and first/second ending brackets.

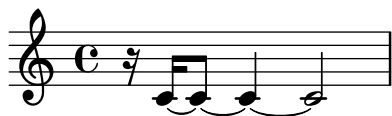


- Isolated durations in music sequences now stand for unpitched notes. This may be useful for specifying rhythms to music or scheme functions. When encountered in the final score, the pitches are provided by the preceding note or chord. Here are two examples where this makes for readable input:

```
\new DrumStaff \with { \override StaffSymbol.line-count = 1 }
\drummode {
  \time 3/4
  tambourine 8 \tuplet 3/2 { 16 16 16 }
              8 \tuplet 3/2 { 16 16 16 } 8 8 |
}
```



```
\new Staff { r16 c'16 ~ 8 ~ 4 ~ 2 | }
```



- Beaming exceptions can now be constructed using the `\beamExceptions` scheme function. One can now write

```
\time #'(2 1) 3/16
\set Timing.beamExceptions =
  \beamExceptions { 32[ 32] 32[ 32] 32[ 32] }
c16 c c |
\repeat unfold 6 { c32 } |
```



with multiple exceptions separated with `|` bar checks (writing the exception pattern without pitches is convenient but not mandatory). Previously, setting the beam exceptions would have required writing


```

\set Timing.beamExceptions =
#'(
    ;start of alist
    (end . ;entry for end of beams
      ( ;start of alist of end points
        ((1 . 32) . (2 2 2)) ;rule for 1/32 beams -- end each 1/16
      ))
)

```

- The most common articulations are now reflected in MIDI output. Accent and marcato make notes louder; staccato, staccatissimo and portato make them shorter. Breath marks shorten the previous note.

This behavior is customizable through the `midiLength` and `midiExtraVelocity` properties on `ArticulationEvent`. See ‘`script-init.ly`’ for examples.

- The PostScript functionality of stroke adjustment is no longer applied automatically but left to the discretion of the PostScript device (by default, Ghostscript uses it for resolutions up to 150dpi when generating raster images). When it is enabled, a more complex drawing algorithm designed to benefit from stroke adjustment is employed mostly for stems and bar lines.

Stroke adjustment can be forced by specifying the command line option ‘`-dstrokeadjust`’ to LilyPond. When generating PDF files, this will usually result in markedly better looking PDF previews but significantly larger file size. Print quality at high resolutions will be unaffected.