

Invitation

Write a Score//Music Notation Use LilyPond

On
WSL

GNU/Linux 4.4.0-19041-Microsoft x86_64
(Windows 10 & Windows 11 & Linux)

11 02 2021 Vol#1
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Preface(Lilypond)

It must have been during a rehearsal of the EJE (Eindhoven Youth Orchestra), somewhere in 1995 that Jan, one of the cranked violists told Han-Wen, one of the distorted French horn players, about the grand new project he was working on. It was an automated system for printing music (to be precise, it was M^P_P , a preprocessor for MusiX T^E_X). As it happened, Han-Wen accidentally wanted to print out some parts from a score, so he started looking at the software, and he quickly got hooked. It was decided that M^P_P was a dead end. After lots of philosophizing and heated email exchanges, Han-Wen started LilyPond in 1996. This time, Jan got sucked into Han-Wen's new project.

In some ways, developing a computer program is like learning to play an instrument. In the beginning, discovering how it works is fun, and the things you cannot do are challenging. After the initial excitement, you have to practice and practice. Scales and studies can be dull, and if you are not motivated by others, teachers, conductors or audience, it is very tempting to give up. You continue, and gradually playing becomes a part of your life. Some days it comes naturally, and it is wonderful, and on some days it just does not work, but you keep playing, day after day.

Like making music, working on LilyPond can be dull work, and on some days it feels like plodding through a morass of bugs. Nevertheless, it has become a part of our life, and we keep doing it. Probably the most important motivation is that our program actually does something useful for people. When we browse around the net we find many people who use LilyPond, and produce impressive pieces of sheet music. Seeing that feels unreal, but in a very pleasant way.

Our users not only give us good vibes by using our program, many of them also help us by giving suggestions and sending bug reports, so we would like to thank all users that sent us bug reports, gave suggestions or contributed in any other way to LilyPond.

Playing and printing music is more than a nice analogy. Programming together is a lot of fun, and helping people is deeply satisfying, but ultimately, working on LilyPond is a way to express our deep love for music. *May it help you create lots of beautiful music!*

Han-Wen and Jan.

Utrecht/Eindhoven, The Netherlands, July 2002.

—Excerpt from LilyPond[ver1.6-lilypond.pdf]—

context Voice

Knowledge for writing sheet music(using LilyPond)

—LilyPond language in the description of the musical score manuscript—

LilyPond's **default is to read `nederlands.ly`(In Dutch=Dutch notation)** and process the manuscript given. Strings such as **Note Names**(sharp, flat ...) in music are differences between countries(cultures). It is necessary to replace it with a target flight.

Those provided by Lilypond are

..... `english.ly` , `deutsch.ly` , `norsk.ly` , `svenska.ly` , `italiano.ly` , `catalan.ly` , `espanol.ly` , `portugues.ly` , `suomi.ly` , `vlaams.ly`

These are the declaration items at *the start of the musical score manuscript file* (described in the order below). For example,

```
\version "2.22.1"
\include "italiano.ly"
```

In music manuscript coding, lilypond's-running does not choose OS,

The `ly`(manuscript file) will run if it is (*LilyPond environment construction*) `OS`.

Default typesetting is output in `Note(quarter)` , `Beat(4/4)` , `Clef(treble)` , and `Major(C)`.
Midi is created with "*acoustic grand*(piano)" if there is no designated instrument

Notes `Scale(pitch)` basic code;

" `c d e f g a b` " `Scale(pitch explicit symbol)`



`clef bass` `c d e f g a b` is default position of LilyPond

Units value(default in World); (a,=110Hz,) a=220Hz, a'=440Hz, a''=880Hz

Octave Up = ' or Down = , is; If you compare it with the c sound ----

*1*octerve-Up; c' *2*octerve-Up; c'' *1*octerve-Down; c, *2*octerve-Down; c,, ----

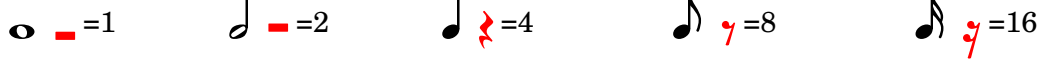
Notes `Note value(length of note)` Basic code;

" `c d e f g a b` " to specify the scale, specify the numerical value 1 2 4 8 16 32 64 128 with the subscript.

Descriptions of " `c4 a'1 g,2` " *as note symbols*

1(Whole)⇒2(Half)⇒4(Quarter)⇒8(Eighth)⇒ 16(Sixteenth)

1=whole sound divided evenly by all sounds, the following diagram; Rests are also notes



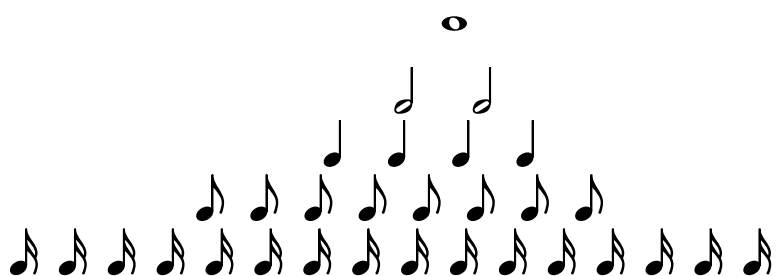
Whole note(1)

Half note(2)

Quarter note(4)

Eighth note(8)

Sixteenth note(16)



In Lilypond, for a note without a note value, the note value is searched before and before it, and the note value is evaluated

For example; " a4 c8 d e f g r c4 " is interpreted as " a4 c8 d8 e8 f8 g8 r8 c4 "

— \clef treble \key c\major —
 As c\major notes-writing are c' d' e' f' g' a' b'

Major scale list:

Cycle of 5th: UP and DOWN(The minor scale is omitted, there is nature+harmony ...so,there are many sample notations.)

\clef treble \key c\major

Signature: (Tonic(I) , Dominant(V) , Subdominant(IV))

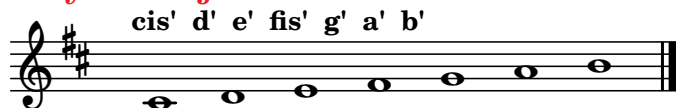
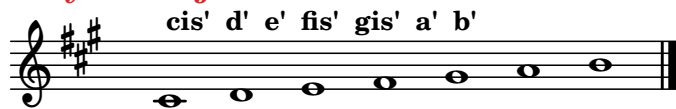
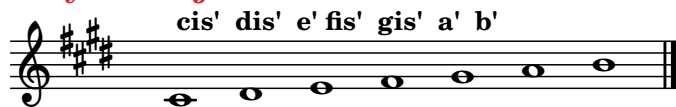
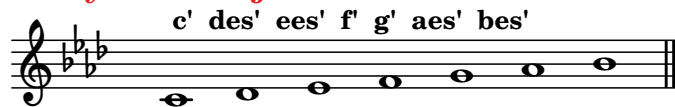
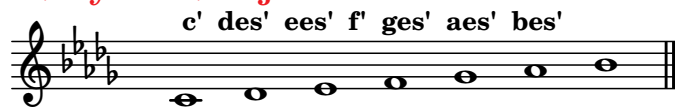
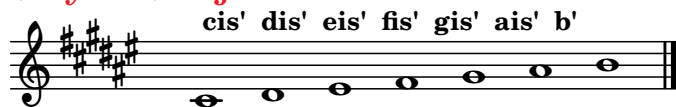
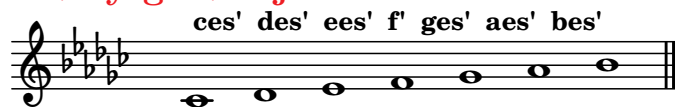
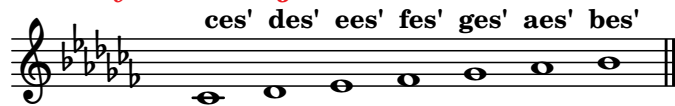
Default.

\key g\major

c' d' e' fis' g' a' b'

\key f\major

c' d' e' f' g' a' bes'

\key d\major**\key bes\major****\key a\major****\key ees\major****\key e\major****\key aes\major****\key b\major****\key des\major****\key fis\major****\key ges\major****\key cis\major****\key ces\major**

Here, both are back. The changes are now back.

(c\major c' d' e' f' g' a' b')



No matter how much \clef changes,
the notes description convention of
\key name\major and name\miner is unchanged.

Refer #1

Automatic processing: LilyPond processing result sample(file name is pompeii4.ly)

Create a pompeii4.ly file with a text editor as shown below.

```
File-name; pompeii4.ly-----
%% #(set-default-paper-size "letter")
\version "2.22.1"
#(set-global-staff-size 14)
\paper { paper-height = 48\mm
         paper-width = 160\mm
         page-top-space = 0.00\mm
         top-margin = 0.00\mm
         bottom-margin = 0.00\mm }
\header { tagline = \markup { \null } }
altoOne = { \clef alto
            \autoBeamOff
%1-
\repeat volta 3 { \repeat volta 2 {
  fis'2.^ \markup { \column { " " \line {\hspace #-12 \teeny \italic
    "As a feeling; like walking slowly and step by step in your heart." }}}
  _\mp\<\( | a'4. g' | e'2. | g'4. fis' |
  a'2. | e'4. fis'\! ) | } g'2. | } \break }

bassOne = { \clef bass
            \autoBeamOff
%1-
\repeat volta 3 { \repeat volta2 {
  bes,4 ces\mp^\< bes, | ges,2.\! | fes,4\mp^\< aes, ges, |
  aes,2.\! | ges,4\mp^\< bes, aes, | fes,2.\! | } ges,2. | } \break }

%% --- get sheet music
\book {
\markup { \column {
\line {\hspace #8 "Passing in cemetery, We are going into a town."}
\line {\hspace #8 "Passing out cemetery, We are going out the town"}
} }
\score { \context ChoirStaff = "UP" <<
         \context Staff = "Up" { \key d\major \time 3/4 \altoOne }
         \context Staff = "Down" { \key ces\major \time 3/4 \bassOne }
         >>
\layout { indent = 0.00\mm }
}
```

```

%% --- get midi music
\score { \unfoldRepeats
  \context ChoirStaff = "UPDOWN" <<
  \context Staff = "Up" { \key d\major \time 3/4 \tempo 4 = 62
    \set Staff.midiInstrument = "acoustic grand" \altoOne }
  \context Staff = "Down" { \key ces\major \time 3/4 \tempo 4 = 62
    \set Staff.midiInstrument = "acoustic grand" \bassOne }
  >>
  \midi { tempoWholesPerMinute = #(ly:make-moment 62 4) }
}
\markup { \vspace #-6 \column {
\line {\hspace #8 "This , Our life is the same?"}
\line {\hspace #8 "Born to live life, Life in the dead leaves!"}
} }
}

```

Where the pompei4.ly file is,

windows OS =====> lilypond --pdf --png pompei4.ly[Enter]

Linux OS =====>\$ lilypond --pdf --png pompei4.ly[Enter]

When you open the created pompei4.pdf(pompei4.png), it is as follows.

Passing in cemetery, We are going into a town.
 Passing out cemetery, We are going out the town

As a feeling; like walking slowly and step by step in your heart.

This , Our life is the same?
 Born to live life, Life in the dead leaves!

As you can see; Text can be processed with `\markup { text }`, whether inside `\score {.....}` or outside `\score {.....}`. On the contrary, this `\markup { \score {...}}` is also possible,too.

"`\markup`" is a kind of Line Editor function,and you can write pronunciation notation characters, special characters,... straight and continue writing the manuscript. Once you get used to it, you can also create a document(sentence only) with only `\markup` of lilypond.

Therefore, it is possible to display The score,a score,score-book,score-document, ...etc, in pdf/paper and display only by writing the LilyPond manuscript.

What we are talking about here is the "Formatting text" inside the LilyPond environment, not the "Formatting Text" outside the LilyPond environment. In the outside world, there are various [Word Processors],[$\text{T}_{\text{E}}\text{X}$ (system)],[Hypertext(system)], [Ghostscript]... It will be a word processor for general use in paper(documentation).

- For example;LibreOffice/OpenOffice(open source)

If you paste it into Word Processor–musical score,sheet music,sheet music book, musical score document–you can easily and easily put it on paper.

Reference==><https://github.com/OOoLilyPond/OOoLilyPond/wiki#oolilypond>

- On the other hand, there is a typesetting method for converting musical scores, musical scores, musical score books, and musical score documents into paper. Also, there is a display specification based on HyperText. **LilyPond** also provides a typesetting ($\text{T}_{\text{E}}\text{X}$)system and a program for HyperText that can display the score at the document position(see usage.pdf for details)

Refer #2

Automatic processing: LilyPond processing result sample(file name is example-4.ly)

Create a example-4.ly file with a text editor as shown below.

File-name; example-4.ly

```

\version "2.22.1"
%% #(set-default-paper-size "letter")
#(set-global-staff-size 16)
\paper{
paper-height = 30.00\mm
paper-width = 120.00\mm
page-top-space = 00.00\mm
top-margin = 0.00\mm
bottom-margin = 0.00\mm
}

\header { tagline = \markup { \null } }
%%%%%%%% soprano part %%%%%%%%%%%%%%
soprano = { \hide Staff.BarLine
  \autoBeamOff
%% 9-12
  e''1 e''4. r8 | d''2 fis''1 | R1. | R1.
  \undo \hide Staff.BarLine \bar "|" \break
}
sopranoL = \lyricmode {
  \override Score . LyricText #'font-shape = #'italic
  \tiny
Do -- minus te -- cum,
}

%%%%%%%% bass; part %%%%%%%%%%%%%%
bass = { \hide Staff.BarLine
  \autoBeamOff
%% 9-12
  R1. | R1. | b,1 b,4. r8 | cis2 e1
  \undo \hide Staff.BarLine \bar "|" \break
}
bassL = \lyricmode {
  \override Score . LyricText #'font-shape = #'italic
  \tiny
Do -- minus te -- cum,
}

```

```

%% get sheet & midi music -----
\score {
  <<
  %%          \context ChoirStaff = "FourPartStaffaddchorus" <<
  %% use \hide Staff.BarLine
  \context StaffGroup <<
    \context Voice = "soprano" { \clef soprano \key d\major \time 3/2
      \set Staff.instrumentName = "soprano" \soprano }
      \new Lyrics = "mainSL" \lyricsto "soprano" { \sopranoL }

    \context Voice = "bass" { \clef bass \key d\major \time 3/2
      \set Staff.instrumentName = "bass" \bass }
      \new Lyrics = "mainBL" \lyricsto "bass" { \bassL }
    >>
  >>
  \layout { }
  \midi { tempoWholesPerMinute = #(ly:make-moment 58 4) }
}

```

Where the example-4.ly file is,

windows OS =====> lilypond --pdf --png example-4.ly[Enter]

Linux OS =====> \$ lilypond --pdf --png example-4.ly[Enter]

When you open the created example-4.pdf(example-4.png), it is as follows.

soprano

Do - minus te - cum,

bass

Do - minus te - cum,

context Staff

Usually "*\new Staff*"(=*\context Staff*) is the way to call the staff.

However, in example-4.ly,

it is described as "*\context Voice*"(=*\new Voice*) instead.

As a rough reference, soprano = ...lilypond code(music) description is processed by calling *\score* [cpu(music) processing] with *\soprano*. ...the(memory) stacks is named *soprano*(Same for *bass*). *\context Voice = "soprano"*,*\context Voice = "bass"* is the name, It means the associated(*soprano*, *bass*) Staff.

..... Therefore `\new Lyrics = "mainSL" \lyricsto "soprano" \sopranoL` holds. The lyrics of `sopranoL` are called into `\score` with `\sopranoL` and synchronized with the `soprano` naming `Staff`. It will be a musical score(same for bass).

By the way,

`\context Voice = "soprano" \context Voice = "bass"` Rewrite this part
 Write `\context Staff = "soprano" \context Staff = "bass"`
 (verify)`lilypond --pdf --png example-4.ly`(running) and get `example-4.pdf`
It's obvious if you do (there is no lyrics part!?).

It is better to write in the staff call of `"\new Voice {"` or `"\context Voice {"`in the composition process, avoiding the staff call of `"\new Staff {"` or `"\context Staff {"` is more important than its convenience.

Automatic processing: LilyPond processing result sample(file name is example-5.ly)

Create a `example-5.ly` file with a text editor as shown below.

File-name; `example-5.ly`

```

\version "2.22.1"
#(set-global-staff-size 16)
\paper{
paper-height = 20.00\mm
paper-width = 100.00\mm
page-top-space = 0.00\mm
top-margin = 0.00\mm
bottom-margin = 0.00\mm
}
\header { tagline = \markup { \null } }

soprano = { \bar " "
%% 45-47
  \time 4/1
  << { s\breve ees'\breve ~ | ees'1 s1 s\breve } \\  

    { <c' g'\breve ~ c'\breve ~ | c'\longa ~ } >> |
  \time 3/2
  << { s1. } \\  

    { c'1 s2 } >> \bar "|." \break }
\score {
  \context Voice = "soprano" { \clef soprano \key ees\major \time 3/2
    \set Staff.instrumentName = "soprano" \soprano }
  \layout { \override Score.BarNumber.break-visibility = ##(f #t #t)
    \set Score.currentBarNumber=45 }
}

```

Where the example-5.ly file is,

windows OS =====> lilypond --pdf --png example-5.ly[Enter]

Linux OS =====> \$ lilypond --pdf --png example-5.ly[Enter]

When you open the created example-5.pdf(example-5.png), it is as follows.

The image shows a musical score for soprano, consisting of three measures labeled 45, 46, and 47. The score is written on a single staff with a soprano clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 45 contains a whole note chord of G4 and B4. Measure 46 contains a whole note chord of G4 and B4, with a tie from the previous measure. Measure 47 contains a whole note chord of G4 and B4, with a tie from the previous measure. The score ends with a double bar line.

The 47th bar should be described as `c'1 s2 \bar "|." \break`, but since the 46th bar is described separately from the top and bottom ... from the bottom. Since `c'\longa ~` and Tie are being sent ... The code description in bar 47 is processed as above. **However**,

With the exception of LilyPond, information sent by that staff is received within that staff in principle.

Other;

Lilypond also has a feature called "`\skip argument`" that is similar to "`s`" note. (In notation.pdf)It is recommended to verify with(page-59,286,799).

Refer #3

Chorus Scale ---Voice music---

The musical score consists of six staves, each representing a different voice part. Each staff begins with a C-clef (soprano, mezzo soprano, alto, tenor) or an F-clef (bariton, bass) and a 3/4 time signature. The notes are half notes, and the lyrics are placed below the notes. The soprano part starts on C4 and goes up to C6. The mezzo soprano part starts on C4 and goes up to C5. The alto part starts on C4 and goes up to C6. The tenor part starts on C3 and goes up to C5. The bariton part starts on C2 and goes up to C5. The bass part starts on C2 and goes up to C4. The final notes of the scale are highlighted in red.

soprano
C clef on 1st line
c' d' e' f' g' a' b' c'' d'' e'' f'' g'' a'' b'' c'''

mezzo soprano
C clef on 2nd line
a b c' d' e' f' g' a' b' c'' d'' e'' f'' g'' a''

alto
C clef on 3rd line
f g a b c' d' e' f' g' a' b' c'' d'' e'' f'' g''

tenor
C clef on 4th line
c d e f g a b c' d' e' f' g' a' b' c''

bariton
C clef on 5th line
g, a, b, c d e f g a b c' d' e' f' g' a'

bass
F clef on 4th line
e, f, g, a, b, c d e f g a b c' d' e' f'

