LilyPond

The music typesetter

Usage

The LilyPond development team

This file explains how to execute the programs distributed with LilyPond version 2.14.1. In addition, it suggests some "best practices" for efficient usage.

For more information about how this manual fits with the other documentation, or to read this manual in other formats, see Section "Manuals" in *General Information*.

If you are missing any manuals, the complete documentation can be found at `http://www.lilypond.org/`.

Copyright © 1999–2011 by the authors.

Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.1 or any later version published by the Free Software Foundation; with no Invariant Sections. A copy of the license is included in the section entitled "GNU Free Documentation License".

For LilyPond version 2.14.1

Table of Contents

1 Running `lilypond` 1

1.1 Normal usage 1
1.2 Command-line usage 1
Invoking `lilypond` 1
Standard shell commands 1
Command line options for `lilypond` 2
Environment variables 5
LilyPond in chroot jail 5
1.3 Error messages 7
1.4 Common errors 8
Music runs off the page 8
An extra staff appears 8
Apparent error in `../ly/init.ly` 9
Error message Unbound variable % 9
Error message FT_Get_Glyph_Name 10
Warning staff affinities should only decrease 10

2 Updating files with `convert-ly` 11

2.1 Why does the syntax change? 11
2.2 Invoking `convert-ly` 11
2.3 Command line options for `convert-ly` 12
2.4 Problems running `convert-ly` 12
2.5 Manual conversions 12

3 Running `lilypond-book` 14

3.1 An example of a musicological document 14
3.2 Integrating music and text 18
3.2.1 LaTeX 18
3.2.2 Texinfo 19
3.2.3 HTML 20
3.2.4 DocBook 21
3.3 Music fragment options 21
3.4 Invoking `lilypond-book` 24
3.5 Filename extensions 26
3.6 lilypond-book templates 27
3.6.1 LaTeX 27
3.6.2 Texinfo 27
3.6.3 html 28
3.6.4 xelatex 28
3.7 Sharing the table of contents 29
3.8 Alternative methods of mixing text and music 31

4 External programs 32

4.1 Point and click 32
4.2 Text editor support 33
Emacs mode 33
Vim mode 33

Other editors ... 33
4.3 Converting from other formats ... 33
4.3.1 Invoking `midi2ly` ... 33
4.3.2 Invoking `musicxml2ly` ... 35
4.3.3 Invoking `abc2ly` ... 35
4.3.4 Invoking `etf2ly` ... 36
4.3.5 Other formats ... 37
4.4 LilyPond output in other programs ... 37
Many quotes from a large score ... 37
Inserting LilyPond output into OpenOffice.org ... 37
Inserting LilyPond output into other programs ... 37
4.5 Independent `includes` ... 37
4.5.1 MIDI articulation ... 37

5 Suggestions for writing files ... 39
5.1 General suggestions ... 39
5.2 Typesetting existing music ... 40
5.3 Large projects ... 40
5.4 Troubleshooting ... 41
5.5 Make and Makefiles ... 41

Appendix A GNU Free Documentation License ... 48

Appendix B LilyPond index ... 55

1 Running lilypond

This chapter details the technicalities of running LilyPond.

1.1 Normal usage

Most users run LilyPond through a GUI; if you have not done so already, please read the Section "Tutorial" in *Learning Manual*. If you use an alternate editor to write lilypond files, see the documentation for that program.

1.2 Command-line usage

This section contains extra information about using LilyPond on the command-line. This may be desirable to pass extra options to the program. In addition, there are certain extra 'helper' programs (such as `midi2ly`) which are only available on the command-line.

By 'command-line', we mean the command line in the operating system. Windows users might be more familiar with the terms 'DOS shell' or 'command shell'. MacOS X users might be more familiar with the terms 'terminal' or 'console'. Some additional setup is required for MacOS X users; please see Section "MacOS X" in *General Information*.

Describing how to use this part of an operating system is outside the scope of this manual; please consult other documentation on this topic if you are unfamiliar with the command-line.

Invoking lilypond

The `lilypond` executable may be called as follows from the command line.

```
lilypond [option]... file...
```

When invoked with a filename that has no extension, the '`.ly`' extension is tried first. To read input from stdin, use a dash (`-`) for *file*.

When '`filename.ly`' is processed it will produce '`filename.ps`' and '`filename.pdf`' as output. Several files can be specified; they will each be processed independently.[1]

If '`filename.ly`' contains more than one `\book` block, then the rest of the scores will be output in numbered files, starting with '`filename-1.pdf`'. In addition, the value of `output-suffix` will be inserted between the basename and the number. An input file containing

```
#(define output-suffix "violin")
\score { ... }
#(define output-suffix "cello")
\score { ... }
```

will output *base*'`-violin.pdf`' and *base*'`-cello-1.pdf`'.

Standard shell commands

If your shell (i.e. command window) supports normal redirects, then you might find it useful to use the following commands to redirect console output to a file:

- `lilypond file.ly 1>stdout.log` to redirect normal output
- `lilypond file.ly 2>stderr.log` to redirect error messages
- `lilypond file.ly &>all.log` to redirect all output

Consult the documentation for your shell to see if it supports these options, or if the syntax is different. Note that these are shell commands and have nothing to do with lilypond.

[1] The status of GUILE is not reset after processing a `.ly` file, so be careful not to change any system defaults from within Scheme.

Command line options for lilypond

The following options are supported:

`-e,--evaluate=`*expr*

Evaluate the Scheme *expr* before parsing any '`.ly`' files. Multiple `-e` options may be given, they will be evaluated sequentially.

The expression will be evaluated in the `guile-user` module, so if you want to use definitions in *expr*, use

```
lilypond -e '(define-public a 42)'
```

on the command-line, and include

```
#(use-modules (guile-user))
```

at the top of the `.ly` file.

`-f,--format=`*format*

which formats should be written. Choices for `format` are `ps`, `pdf`, and `png`.

Example: `lilypond -fpng` *filename*`.ly`

`-d,--define-default=`*var*`=`*val*

This sets the internal program option *var* to the Scheme value *val*. If *val* is not supplied, then *#t* is used. To switch off an option, `no-` may be prefixed to *var*, e.g.

```
-dno-point-and-click
```

is the same as

```
-dpoint-and-click='#f'
```

Here are a few interesting options.

'`help`' Running `lilypond -dhelp` will print all of the `-d` options available.

'`paper-size`'

This option sets the default paper-size,

```
-dpaper-size=\"letter\"
```

Note that the string must be enclosed in escaped quotes (`\"`).

'`safe`' Do not trust the `.ly` input.

When LilyPond formatting is available through a web server, either the `--safe` or the `--jail` option **MUST** be passed. The `--safe` option will prevent inline Scheme code from wreaking havoc, for example

```
#(system "rm -rf /")
{
  c4^#(ly:export (ly:gulp-file "/etc/passwd"))
}
```

The `-dsafe` option works by evaluating in-line Scheme expressions in a special safe module. This safe module is derived from GUILE '`safe-r5rs`' module, but adds a number of functions of the LilyPond API. These functions are listed in '`scm/safe-lily.scm`'.

In addition, safe mode disallows `\include` directives and disables the use of backslashes in TEX strings.

In safe mode, it is not possible to import LilyPond variables into Scheme.

`-dsafe` does *not* detect resource overuse. It is still possible to make the program hang indefinitely, for example by feeding cyclic data structures into the backend. Therefore, if using LilyPond on a publicly accessible

webserver, the process should be limited in both CPU and memory usage.

The safe mode will prevent many useful LilyPond snippets from being compiled. The `--jail` is a more secure alternative, but requires more work to set up.

'`backend`' the output format to use for the back-end. Choices for `format` are

`ps` for PostScript.

Postscript files include TTF, Type1 and OTF fonts. No subsetting of these fonts is done. When using oriental character sets, this can lead to huge files.

`eps`

for encapsulated PostScript. This dumps every page (system) as a separate '`EPS`' file, without fonts, and as one collated '`EPS`' file with all pages (systems) including fonts.

This mode is used by default by `lilypond-book`.

`svg`

for SVG (Scalable Vector Graphics).

This creates a single SVG file, without embedded fonts, for every page of output. It is recommended to install the Century Schoolbook fonts, included with your LilyPond installation, for optimal rendering. Under UNIX, simply copy these fonts from the LilyPond directory (typically '`/usr/share/lilypond/VERSION/fonts/otf/`') to '`~/.fonts/`'. The SVG output should be compatible with any SVG editor or user agent.

`scm`

for a dump of the raw, internal Scheme-based drawing commands.

`null` do not output a printed score; has the same effect as `-dno-print-pages`.

Example: `lilypond -dbackend=svg` *`filename`*`.ly`

'`preview`' Generate an output file containing the titles and the first system of music. If `\bookpart` blocks are used, the titles and first system of every `\bookpart` will appear in the output. The `ps`, `eps`, and `svg` backends support this option.

'`print-pages`'
Generate the full pages, the default. `-dno-print-pages` is useful in combination with `-dpreview`.

`-h,--help`
Show a summary of usage.

`-H,--header=`*`FIELD`*
Dump a header field to file '`BASENAME.`*`FIELD`*'.

`--include, -I=`*`directory`*
Add *directory* to the search path for input files.

Multiple -I options may be given. The search will start in the first defined directory, and if the file to be included is not found the search will continue in subsequent directories.

`-i,--init=`*file*
: Set init file to *file* (default: '`init.ly`').

`-o,--output=`*FILE* or *FOLDER*
: Set the default output file to *FILE* or, if a folder with that name exists, direct the output to *FOLDER*, taking the file name from the input file. The appropriate suffix will be added (e.g. `.pdf` for pdf) in both cases.

`--ps`
: Generate PostScript.

`--png`
: Generate pictures of each page, in PNG format. This implies `--ps`. The resolution in DPI of the image may be set with

```
-dresolution=110
```

`--pdf`
: Generate PDF. This implies `--ps`.

`-j,--jail=`*user*`,`*group*`,`*jail*`,`*dir*
: Run `lilypond` in a chroot jail.

The `--jail` option provides a more flexible alternative to `--safe` when LilyPond formatting is available through a web server or whenever LilyPond executes externally provided sources.

The `--jail` option works by changing the root of `lilypond` to *jail* just before starting the actual compilation process. The user and group are then changed to match those provided, and the current directory is changed to *dir*. This setup guarantees that it is not possible (at least in theory) to escape from the jail. Note that for `--jail` to work `lilypond` must be run as root, which is usually accomplished in a safe way using `sudo`.

Setting up a jail is a slightly delicate matter, as we must be sure that LilyPond is able to find whatever it needs to compile the source *inside the jail*. A typical setup comprises the following items:

Setting up a separate filesystem
: A separate filesystem should be created for LilyPond, so that it can be mounted with safe options such as `noexec`, `nodev`, and `nosuid`. In this way, it is impossible to run executables or to write directly to a device from LilyPond. If you do not want to create a separate partition, just create a file of reasonable size and use it to mount a loop device. A separate filesystem also guarantees that LilyPond cannot write more space than it is allowed.

Setting up a separate user
: A separate user and group (say, `lily`/`lily`) with low privileges should be used to run LilyPond inside the jail. There should be a single directory writable by this user, which should be passed in *dir*.

Preparing the jail
: LilyPond needs to read a number of files while running. All these files are to be copied into the jail, under the same path they appear in the real root filesystem. The entire content of the LilyPond installation (e.g., '`/usr/share/lilypond`') should be copied.

If problems arise, the simplest way to trace them down is to run LilyPond using `strace`, which will allow you to determine which files are missing.

Running LilyPond
: In a jail mounted with `noexec` it is impossible to execute any external program. Therefore LilyPond must be run with a backend that does not require any such program. As we already mentioned, it must be also run with superuser privileges (which, of course, it will lose immediately), possibly using `sudo`. It is a good idea to limit the number of seconds of CPU time LilyPond can use (e.g., using `ulimit -t`), and, if your operating system supports it, the amount of memory that can be allocated.

`-v,--version`
: Show version information.

`-V,--verbose`
: Be verbose: show full paths of all files read, and give timing information.

`-w,--warranty`
: Show the warranty with which GNU LilyPond comes. (It comes with **NO WARRANTY**!)

Environment variables

`lilypond` recognizes the following environment variables:

`LILYPOND_DATADIR`
: This specifies a directory where locale messages and data files will be looked up by default. The directory should contain subdirectories called '`ly/`', '`ps/`', '`tex/`', etc.

`LANG` This selects the language for the warning messages.

`LILYPOND_GC_YIELD`
: A variable, as a percentage, that tunes memory management behavior. A higher values means the program uses more memory, a smaller value means more CPU time is used. The default value is `70`.

LilyPond in chroot jail

Setting up the server to run LilyPond in a chroot jail is a complicated task. The steps are listed below. Examples in the steps are from Ubuntu Linux, and may require the use of `sudo` as appropriate.

- Install the necessary packages: LilyPond, GhostScript, and ImageMagick.
- Create a new user by the name of `lily`:

  ```
  adduser lily
  ```

  This will create a new group for the `lily` user as well, and a home folder, `/home/lily`
- In the home folder of the `lily` user create a file to use as a separate filesystem:

  ```
  dd if=/dev/zero of=/home/lily/loopfile bs=1k count= 200000
  ```

  This example creates a 200MB file for use as the jail filesystem.
- Create a loop device, make a file system and mount it, then create a folder that can be written by the `lily` user:

  ```
  mkdir /mnt/lilyloop
  losetup /dev/loop0 /home/lily/loopfile
  mkfs -t ext3 /dev/loop0 200000
  mount -t ext3 /dev/loop0 /mnt/lilyloop
  mkdir /mnt/lilyloop/lilyhome
  chown lily /mnt/lilyloop/lilyhome
  ```

- In the configuration of the servers, the JAIL will be `/mnt/lilyloop` and the DIR will be `/lilyhome`.
- Create a big directory tree in the jail by copying the necessary files, as shown in the sample script below.

  You can use `sed` to create the necessary copy commands for a given executable:

```
for i in "/usr/local/lilypond/usr/bin/lilypond" "/bin/sh" "/usr/bin/;  \
  do ldd $i | sed 's/.*=> \/\(.*\/\)\([^(]*\).*/mkdir -p \1 \&\&  \
    cp -L \/\1\2 \1\2/' | sed 's/\t\/\(.*\/\)\(.*\) (.*)$/mkdir -p  \
      \1 \&\& cp -L \/\1\2 \1\2/' | sed '/.*=>.*/d'; done
```

Example script for 32-bit Ubuntu 8.04

```
#!/bin/sh
## defaults set here

username=lily
home=/home
loopdevice=/dev/loop0
jaildir=/mnt/lilyloop
# the prefix (without the leading slash!)
lilyprefix=usr/local
# the directory where lilypond is installed on the system
lilydir=/$lilyprefix/lilypond/

userhome=$home/$username
loopfile=$userhome/loopfile
adduser $username
dd if=/dev/zero of=$loopfile bs=1k count=200000
mkdir $jaildir
losetup $loopdevice $loopfile
mkfs -t ext3 $loopdevice 200000
mount -t ext3 $loopdevice $jaildir
mkdir $jaildir/lilyhome
chown $username $jaildir/lilyhome
cd $jaildir

mkdir -p bin usr/bin usr/share usr/lib usr/share/fonts $lilyprefix tmp
chmod a+w tmp

cp -r -L $lilydir $lilyprefix
cp -L /bin/sh /bin/rm bin
cp -L /usr/bin/convert /usr/bin/gs usr/bin
cp -L /usr/share/fonts/truetype usr/share/fonts

# Now the library copying magic
for i in "$lilydir/usr/bin/lilypond" "$lilydir/usr/bin/guile" "/bin/sh"  \
  "/bin/rm" "/usr/bin/gs" "/usr/bin/convert"; do ldd $i | sed 's/.*=>  \
    \/\(.*\/\)\([^(]*\).*/mkdir -p \1 \&\& cp -L \/\1\2 \1\2/' | sed  \
      's/\t\/\(.*\/\)\(.*\) (.*)$/mkdir -p \1 \&\& cp -L \/\1\2 \1\2/'  \
        | sed '/.*=>.*/d'; done | sh -s

# The shared files for ghostscript...
```

```
      cp -L -r /usr/share/ghostscript usr/share
# The shared files for ImageMagick
      cp -L -r /usr/lib/ImageMagick* usr/lib

### Now, assuming that you have test.ly in /mnt/lilyloop/lilyhome,
### you should be able to run:
### Note that /$lilyprefix/bin/lilypond is a script, which sets the
### LD_LIBRARY_PATH - this is crucial
      /$lilyprefix/bin/lilypond -jlily,lily,/mnt/lilyloop,/lilyhome test.ly
```

1.3 Error messages

Different error messages can appear while compiling a file:

Warning Something looks suspect. If you are requesting something out of the ordinary then you will understand the message, and can ignore it. However, warnings usually indicate that something is wrong with the input file.

Error Something is definitely wrong. The current processing step (parsing, interpreting, or formatting) will be finished, but the next step will be skipped.

Fatal error
Something is definitely wrong, and LilyPond cannot continue. This happens rarely. The most usual cause is misinstalled fonts.

Scheme error
Errors that occur while executing Scheme code are caught by the Scheme interpreter. If running with the verbose option (`-V` or `--verbose`) then a call trace of the offending function call is printed.

Programming error
There was some internal inconsistency. These error messages are intended to help the programmers and debuggers. Usually, they can be ignored. Sometimes, they come in such big quantities that they obscure other output.

Aborted (core dumped)
This signals a serious programming error that caused the program to crash. Such errors are considered critical. If you stumble on one, send a bug-report.

If warnings and errors can be linked to some part of the input file, then error messages have the following form

```
filename:lineno:columnno: message
offending input line
```

A line-break is inserted in the offending line to indicate the column where the error was found. For example,

```
test.ly:2:19: error: not a duration: 5
  { c'4 e'
           5 g' }
```

These locations are LilyPond's best guess about where the warning or error occurred, but (by their very nature) warnings and errors occur when something unexpected happens. If you can't see an error in the indicated line of your input file, try checking one or two lines above the indicated position.

More information about errors is given in Section 1.4 [Common errors], page 8.

1.4 Common errors

The error conditions described below occur often, yet the cause is not obvious or easily found. Once seen and understood, they are easily handled.

Music runs off the page

Music running off the page over the right margin or appearing unduly compressed is almost always due to entering an incorrect duration on a note, causing the final note in a measure to extend over the bar line. It is not invalid if the final note in a measure does not end on the automatically entered bar line, as the note is simply assumed to carry over into the next measure. But if a long sequence of such carry-over measures occurs the music can appear compressed or may flow off the page because automatic line breaks can be inserted only at the end of complete measures, i.e., where all notes end before or at the end of the measure.

> **Note:** An incorrect duration can cause line breaks to be inhibited, leading to a line of highly compressed music or music which flows off the page.
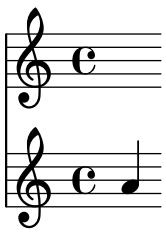
The incorrect duration can be found easily if bar checks are used, see Section "Bar and bar number checks" in *Notation Reference*.

If you actually intend to have a series of such carry-over measures you will need to insert an invisible bar line where you want the line to break. For details, see Section "Bar lines" in *Notation Reference*.

An extra staff appears

If contexts are not created explicitly with `\new` or `\context`, they will be silently created as soon as a command is encountered which cannot be applied to an existing context. In simple scores the automatic creation of contexts is useful, and most of the examples in the LilyPond manuals take advantage of this simplification. But occasionally the silent creation of contexts can give rise to unexpected new staves or scores. For example, it might be expected that the following code would cause all note heads within the following staff to be colored red, but in fact it results in two staves with the note heads remaining the default black in the lower staff.

```
\override Staff.NoteHead #'color = #red
\new Staff { a }
```
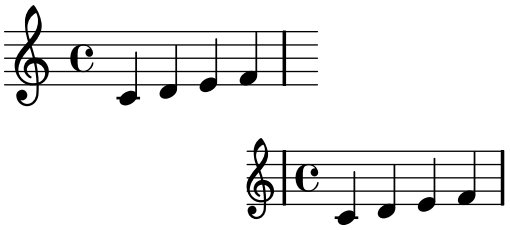


This is because a `Staff` context does not exist when the override is processed, so one is implicitly created and the override is applied to it, but then the `\new Staff` command creates another, separate, staff into which the notes are placed. The correct code to color all note heads red is

```
\new Staff {
  \override Staff.NoteHead #'color = #red
  a
}
```
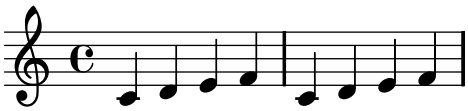


As a second example, if a `\relative` command is placed inside a `\repeat` command, two staves result, the second offset from the first, because the `\repeat` command generates two `\relative` blocks, which each implicitly create `Staff` and `Voice` blocks.

```
\repeat unfold 2 {
  \relative c' { c4 d e f }
}
```



Explicitly instantiating the `Voice` context fixes the problem:

```
\new Voice {
  \repeat unfold 2 {
    \relative c' { c4 d e f }
  }
}
```



Apparent error in `../ly/init.ly`

Various obscure error messages may appear about syntax errors in '`../ly/init.ly`' if the input file is not correctly formed, for example, if it does not contain correctly matched braces or quote signs.

The most common error is a missing brace, (`}`), at the end of a `score` block. Here the solution is obvious: check the `score` block is correctly terminated. The correct structure of an input file is described in Section "How LilyPond input files work" in *Learning Manual*. Using an editor which automatically highlights matching brackets and braces is helpful to avoid such errors.

A second common cause is no white space between the last syllable of a lyrics block and the terminating brace, (`}`). Without this separation the brace is taken to be part of the syllable. It is always advisable to ensure there is white space before and after *every* brace. For the importance of this when using lyrics, see Section "Entering lyrics" in *Notation Reference*.

This error message can also appear if a terminating quote sign, (`"`), is omitted. In this case an accompanying error message should give a line number close to the line in error. The mismatched quote will usually be on the line one or two above.

Error message Unbound variable %

This error message will appear at the bottom of the console output or log file together with a "GUILE signalled an error ..." message every time a Scheme routine is called which (invalidly) contains a *LilyPond* rather than a *Scheme* comment.

LilyPond comments begin with a percent sign, (`%`), and must not be used within Scheme routines. Scheme comments begin with a semi-colon, (`;`).

Error message FT_Get_Glyph_Name

This error messages appears in the console output or log file if an input file contains a non-ASCII character and was not saved in UTF-8 encoding. For details, see Section "Text encoding" in *Notation Reference*.

Warning staff affinities should only decrease

This warning can appear if there are no staves in the printed output, for example if there are just a `ChordName` context and a `Lyrics` context as in a lead sheet. The warning messages can be avoided by making one of the contexts behave as a staff by inserting

```
\override VerticalAxisGroup #'staff-affinity = ##f
```

at its start. For details, see "Spacing of non-staff lines" in Section "Flexible vertical spacing within systems" in *Notation Reference*.

2 Updating files with convert-ly

The LilyPond input syntax is routinely changed to simplify it or improve it in different ways. As a side effect of this, the LilyPond interpreter often is no longer compatible with older input files. To remedy this, the program `convert-ly` can be used to deal with most of the syntax changes between LilyPond versions.

2.1 Why does the syntax change?

The LilyPond input syntax occasionally changes. As LilyPond itself improves, the syntax (input language) is modified accordingly. Sometimes these changes are made to make the input easier to read and write or sometimes the changes are made to accommodate new features of LilyPond.

For example, all `\paper` and `\layout` property names are supposed to be written in the form `first-second-third`. However, in version 2.11.60, we noticed that the `printallheaders` property did not follow this convention. Should we leave it alone (confusing new users who must deal with an inconsistent input format), or change it (annoying old users with existing scores)? In this case, we decided to change the name to `print-all-headers`. Fortunately, this change can be automated with our `convert-ly` tool.

Unfortunately, `convert-ly` cannot handle all input changes. For example, in LilyPond 2.4 and earlier, accents and non-English letters were entered using LaTeX – displaying the French word for Christmas was entered as `No\"el`. But in LilyPond 2.6 and above, the special ë must be entered directly into the LilyPond file as an UTF-8 character. `convert-ly` cannot change all the LaTeX special characters into UTF-8 characters; you must manually update your old LilyPond input files.

2.2 Invoking convert-ly

`convert-ly` uses `\version` statements in the input file to detect the old version number. In most cases, to upgrade your input file it is sufficient to run

```
convert-ly -e myfile.ly
```

in the directory containing the file. This will upgrade '`myfile.ly`' in-place and preserve the original file in '`myfile.ly~`'.

> **Note:** `convert-ly` always converts up to the last syntax change handled by it. This means that the `\version` number left in the file is usually lower than the version of `convert-ly` itself.

To convert all the input files in a directory together use

```
convert-ly -e *.ly
```

Alternatively, if you want to specify a different name for the upgraded file, preserving the original file and name unchanged, use

```
convert-ly myfile.ly > mynewfile.ly
```

The program will list the version numbers for which conversions have been made. If no version numbers are listed the file is already up to date.

MacOS X users may execute these commands under the menu entry `Compile > Update syntax`.

Windows users should enter these commands in a Command Prompt window, which is usually found under `Start > Accessories > Command Prompt`.

2.3 Command line options for convert-ly

The program is invoked as follows:

```
convert-ly [option]... filename...
```

The following options can be given:

`-e,--edit`
: Apply the conversions direct to the input file, modifying it in-place.

`-f,--from=`*from-patchlevel*
: Set the version to convert from. If this is not set, `convert-ly` will guess this, on the basis of `\version` strings in the file. E.g. `--from=2.10.25`

`-n,--no-version`
: Normally, `convert-ly` adds a `\version` indicator to the output. Specifying this option suppresses this.

`-s, --show-rules`
: Show all known conversions and exit.

`--to=`*to-patchlevel*
: Set the goal version of the conversion. It defaults to the latest available version. E.g. `--to=2.12.2`

`-h, --help`
: Print usage help.

To upgrade LilyPond fragments in texinfo files, use

```
convert-ly --from=... --to=... --no-version *.itely
```

To see the changes in the LilyPond syntax between two versions, use

```
convert-ly --from=... --to=... -s
```

2.4 Problems running convert-ly

When running convert-ly in a Command Prompt window under Windows on a file which has spaces in the filename or in the path to it, it is necessary to surround the entire input file name with three (!) sets of double quotes:

```
convert-ly """D:/My Scores/Ode.ly""" > "D:/My Scores/new Ode.ly"
```

If the simple `convert-ly -e *.ly` command fails because the expanded command line becomes too long, the `convert-ly` command may be placed in a loop instead. This example for UNIX will upgrade all '`.ly`' files in the current directory

```
for f in *.ly; do convert-ly -e $f; done;
```

In the Windows Command Prompt window the corresponding command is

```
for %x in (*.ly) do convert-ly -e """%x"""
```

Not all language changes are handled. Only one output option can be specified. Automatically updating scheme and LilyPond scheme interfaces is quite unlikely; be prepared to tweak scheme code manually.

2.5 Manual conversions

In theory, a program like `convert-ly` could handle any syntax change. After all, a computer program interprets the old version and the new version, so another computer program can translate one file into another[1].

[1] At least, this is possible in any LilyPond file which does not contain scheme. If there is scheme in the file, then the LilyPond file contains a Turing-complete language, and we run into problems with the famous "Halting Problem" in computer science.

However, the LilyPond project has limited resources: not all conversions are performed automatically. Below is a list of known problems.

```
1.6->2.0:
 Doesn't always convert figured bass correctly, specifically things like {<
>}.  Mats' comment on working around this:
   To be able to run convert-ly
   on it, I first replaced all occurrences of '{<' to some dummy like '{#'
   and similarly I replaced '>}' with '&}'.  After the conversion, I could
   then change back from '{ #' to '{ <' and from '& }' to '> }'.
 Doesn't convert all text markup correctly.  In the old markup syntax,
 it was possible to group a number of markup commands together within
parentheses, e.g.
   -#'((bold italic) "string")
   This will incorrectly be converted into
   -\markup{{\bold italic} "string"}
   instead of the correct
   -\markup{\bold \italic "string"}
2.0->2.2:
 Doesn't handle \partcombine
 Doesn't do \addlyrics => \lyricsto, this breaks some scores with multiple
stanzas.
2.0->2.4:
 \magnify isn't changed to \fontsize.
    - \magnify #m => \fontsize #f, where f = 6ln(m)/ln(2)
 remove-tag isn't changed.
    - \applyMusic #(remove-tag '. . .) => \keepWithTag #'. . .
 first-page-number isn't changed.
    - first-page-number no => print-first-page-number = ##f
 Line breaks in header strings aren't converted.
    - \\\\  as line break in \header strings => \markup \center-align <
      "First Line" "Second Line" >
 Crescendo and decrescendo terminators aren't converted.
    - \rced => \!
    - \rc => \!
2.2->2.4:
 \turnOff (used in \set Staff.VoltaBracket = \turnOff) is not properly
converted.
2.4.2->2.5.9
 \markup{ \center-align <{ ... }> } should be converted to:
 \markup{ \center-align {\line { ... }} }
 but now, \line is missing.
2.4->2.6
 Special LaTeX characters such as $~$ in text are not converted to UTF8.
2.8
 \score{} must now begin with a music expression.  Anything else
 (particularly \header{}) must come after the music.
```

3 Running lilypond-book

If you want to add pictures of music to a document, you can simply do it the way you would do with other types of pictures. The pictures are created separately, yielding PostScript output or PNG images, and those are included into a LaTeX or HTML document.

`lilypond-book` provides a way to automate this process: This program extracts snippets of music from your document, runs `lilypond` on them, and outputs the document with pictures substituted for the music. The line width and font size definitions for the music are adjusted to match the layout of your document.

This is a separate program from `lilypond` itself, and is run on the command line; for more information, see Section 1.2 [Command-line usage], page 1. If you have MacOS 10.3 or 10.4 and you have trouble running `lilypond-book`, see Section "MacOS X" in *General Information*.

This procedure may be applied to LaTeX, HTML, Texinfo or DocBook documents.

3.1 An example of a musicological document

Some texts contain music examples. These texts are musicological treatises, songbooks, or manuals like this. Such texts can be made by hand, simply by importing a PostScript figure into the word processor. However, there is an automated procedure to reduce the amount of work involved in HTML, LaTeX, Texinfo and DocBook documents.

A script called `lilypond-book` will extract the music fragments, format them, and put back the resulting notation. Here we show a small example for use with LaTeX. The example also contains explanatory text, so we will not comment on it further.

Input

```
\documentclass[a4paper]{article}

\begin{document}

Documents for \verb+lilypond-book+ may freely mix music and text.
For example,

\begin{lilypond}
\relative c' {
  c2 e2 \times 2/3 { f8 a b } a2 e4
}
\end{lilypond}

Options are put in brackets.

\begin{lilypond}[fragment,quote,staffsize=26,verbatim]
  c'4 f16
\end{lilypond}

Larger examples can be put into a separate file, and introduced with
\verb+\lilypondfile+.

\lilypondfile[quote,noindent]{screech-boink.ly}

(If needed, replace @file{screech-boink.ly} by any @file{.ly} file
you put in the same directory as this file.)
```

```
\end{document}
```

Processing

Save the code above to a file called '`lilybook.lytex`', then in a terminal run

```
lilypond-book --output=out --pdf lilybook.lytex
lilypond-book (GNU LilyPond) 2.14.1

Reading lilybook.lytex...
..lots of stuff deleted..
Compiling lilybook.tex...
cd out
pdflatex lilybook
..lots of stuff deleted..
xpdf lilybook
(replace xpdf by your favorite PDF viewer)
```
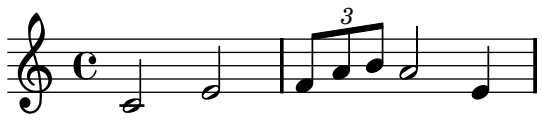
Running `lilypond-book` and `latex` creates a lot of temporary files, which would clutter up the working directory. To remedy this, use the `--output=dir` option. It will create the files in a separate subdirectory '`dir`'.

Finally the result of the LaTeX example shown above.[1] This finishes the tutorial section.

[1] This tutorial is processed with Texinfo, so the example gives slightly different results in layout.
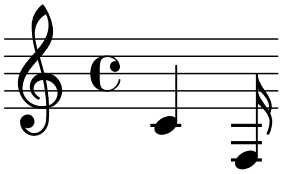
Output

Documents for lilypond-book may freely mix music and text. For example,

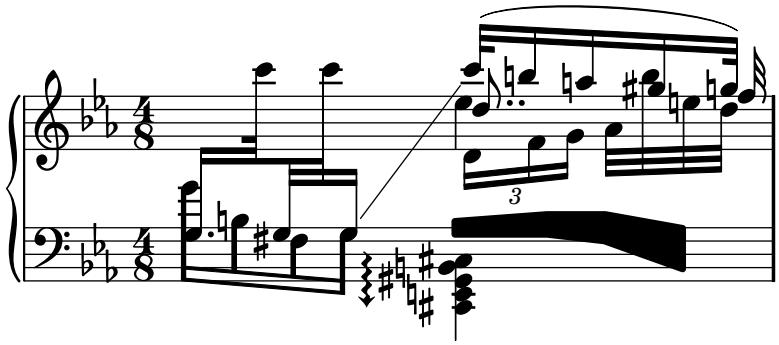


Options are put in brackets.

```
c'4 f16
```



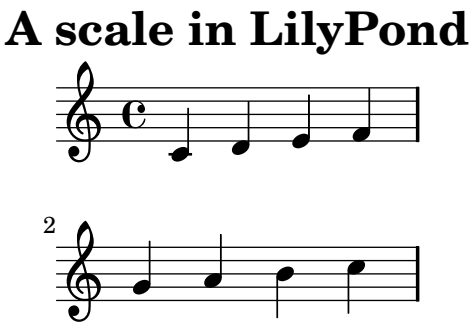
Larger examples can be put into a separate file, and introduced with \lilypondfile.



If a tagline is required, either default or custom, then the entire snippet must be enclosed in a \book { } construct.

```
\book{
  \header{
    title = "A scale in LilyPond"
  }

  \relative c' {
    c d e f g a b c
  }
}
```



Music engraving by LilyPond 2.14.1—www.lilypond.org

3.2 Integrating music and text

Here we explain how to integrate LilyPond with various output formats.

3.2.1 LaTeX

LaTeX is the de-facto standard for publishing layouts in the exact sciences. It is built on top of the TeX typesetting engine, providing the best typography available anywhere.

See *The Not So Short Introduction to LaTeX* for an overview on how to use LaTeX.

Music is entered using

```
\begin{lilypond}[options,go,here]
  YOUR LILYPOND CODE
\end{lilypond}
```

or

```
\lilypondfile[options,go,here]{filename}
```

or

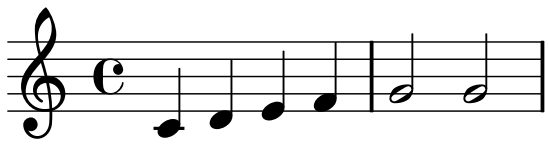
```
\lilypond[options,go,here]{ YOUR LILYPOND CODE }
```

Additionally, `\lilypondversion` displays the current version of lilypond. Running `lilypond-book` yields a file that can be further processed with LaTeX.

We show some examples here. The `lilypond` environment

```
\begin{lilypond}[quote,fragment,staffsize=26]
  c' d' e' f' g'2 g'2
\end{lilypond}
```

produces



The short version

```
\lilypond[quote,fragment,staffsize=11]{<c' e' g'>}
```

produces



Currently, you cannot include `{` or `}` within `\lilypond{}`, so this command is only useful with the `fragment` option.

The default line width of the music will be adjusted by examining the commands in the document preamble, the part of the document before `\begin{document}`. The `lilypond-book` command sends these to LaTeX to find out how wide the text is. The line width for the music fragments is then adjusted to the text width. Note that this heuristic algorithm can fail easily; in such cases it is necessary to use the `line-width` music fragment option.

Each snippet will call the following macros if they have been defined by the user:

- `\preLilyPondExample` called before the music,
- `\postLilyPondExample` called after the music,
- `\betweenLilyPondSystem[1]` is called between systems if `lilypond-book` has split the snippet into several PostScript files. It must be defined as taking one parameter and will be passed the number of files already included in this snippet. The default is to simply insert a `\linebreak`.

Selected Snippets

Sometimes it is useful to display music elements (such as ties and slurs) as if they continued after the end of the fragment. This can be done by breaking the staff and suppressing inclusion of the rest of the LilyPond output.

In LaTeX, define `\betweenLilyPondSystem` in such a way that inclusion of other systems is terminated once the required number of systems are included. Since `\betweenLilyPondSystem` is first called *after* the first system, including only the first system is trivial.

```
\def\betweenLilyPondSystem#1{\endinput}

\begin{lilypond}[fragment]
  c'1\( e'( c'~ \break c' d) e f\)
\end{lilypond}
```

If a greater number of systems is requested, a TeX conditional must be used before the `\endinput`. In this example, replace '2' by the number of systems you want in the output.

```
\def\betweenLilyPondSystem#1{
    \ifnum#1<2\else\expandafter\endinput\fi
}
```

(Since `\endinput` immediately stops the processing of the current input file we need `\expandafter` to delay the call of `\endinput` after executing `\fi` so that the `\if-\fi` clause is balanced.)

Remember that the definition of `\betweenLilyPondSystem` is effective until TeX quits the current group (such as the LaTeX environment) or is overridden by another definition (which is, in most cases, for the rest of the document). To reset your definition, write

```
\let\betweenLilyPondSystem\undefined
```

in your LaTeX source.

This may be simplified by defining a TeX macro

```
\def\onlyFirstNSystems#1{
    \def\betweenLilyPondSystem##1{%
      \ifnum##1<#1\else\expandafter\endinput\fi}
}
```

and then saying only how many systems you want before each fragment,

```
\onlyFirstNSystems{3}
\begin{lilypond}...\end{lilypond}
\onlyFirstNSystems{1}
\begin{lilypond}...\end{lilypond}
```

See also

There are specific `lilypond-book` command line options and other details to know when processing LaTeX documents, see Section 3.4 [Invoking lilypond-book], page 24.

3.2.2 Texinfo

Texinfo is the standard format for documentation of the GNU project. An example of a Texinfo document is this manual. The HTML, PDF, and Info versions of the manual are made from the Texinfo document.

In the input file, music is specified with

```
@lilypond[options,go,here]
  YOUR LILYPOND CODE
@end lilypond
```

or

```
@lilypond[options,go,here]{ YOUR LILYPOND CODE }
```

or

```
@lilypondfile[options,go,here]{filename}
```
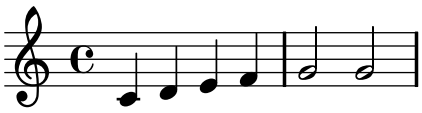
Additionally, `@lilypondversion` displays the current version of lilypond.

When `lilypond-book` is run on it, this results in a Texinfo file (with extension '`.texi`') containing `@image` tags for HTML, Info and printed output. `lilypond-book` generates images of the music in EPS and PDF formats for use in the printed output, and in PNG format for use in HTML and Info output.

We show two simple examples here. A `lilypond` environment

```
@lilypond[fragment]
c' d' e' f' g'2 g'
@end lilypond
```

produces



The short version

```
@lilypond[fragment,staffsize=11]{<c' e' g'>}
```

produces
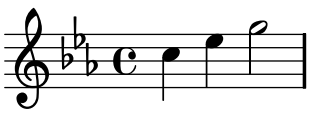


Contrary to LaTeX, `@lilypond{...}` does not generate an in-line image. It always gets a paragraph of its own.

3.2.3 HTML

Music is entered using

```
<lilypond fragment relative=2>
\key c \minor c4 es g2
</lilypond>
```

`lilypond-book` then produces an HTML file with appropriate image tags for the music fragments:



For inline pictures, use `<lilypond ... />`, where the options are separated by a colon from the music, for example

```
Some music in <lilypond relative=2: a b c/> a line of text.
```

To include separate files, say

```
<lilypondfile option1 option2 ...>filename</lilypondfile>
```

For a list of options to use with the `lilypond` or `lilypondfile` tags, see Section 3.3 [Music fragment options], page 21.

Additionally, `<lilypondversion/>` displays the current version of lilypond.

3.2.4 DocBook

For inserting LilyPond snippets it is good to keep the conformity of our DocBook document, thus allowing us to use DocBook editors, validation etc. So we don't use custom tags, only specify a convention based on the standard DocBook elements.

Common conventions

For inserting all type of snippets we use the `mediaobject` and `inlinemediaobject` element, so our snippets can be formatted inline or not inline. The snippet formatting options are always provided in the `role` property of the innermost element (see in next sections). Tags are chosen to allow DocBook editors format the content gracefully. The DocBook files to be processed with `lilypond-book` should have the extension '`.lyxml`'.

Including a LilyPond file

This is the most simple case. We must use the '`.ly`' extension for the included file, and insert it as a standard `imageobject`, with the following structure:

```
<mediaobject>
  <imageobject>
    <imagedata fileref="music1.ly" role="printfilename" />
  </imageobject>
</mediaobject>
```

Note that you can use `mediaobject` or `inlinemediaobject` as the outermost element as you wish.

Including LilyPond code

Including LilyPond code is possible by using a `programlisting`, where the language is set to `lilypond` with the following structure:

```
<inlinemediaobject>
  <textobject>
    <programlisting language="lilypond" role="fragment verbatim staffsize=16 ragged-right re
\context Staff \with {
  \remove Time_signature_engraver
  \remove Clef_engraver}
  { c4( fis) }
    </programlisting>
  </textobject>
</inlinemediaobject>
```

As you can see, the outermost element is a `mediaobject` or `inlinemediaobject`, and there is a `textobject` containing the `programlisting` inside.

Processing the DocBook document

Running `lilypond-book` on our '`.lyxml`' file will create a valid DocBook document to be further processed with '`.xml`' extension. If you use dblatex, it will create a PDF file from this document automatically. For HTML (HTML Help, JavaHelp etc.) generation you can use the official DocBook XSL stylesheets, however, it is possible that you have to make some customization for it.

3.3 Music fragment options

In the following, a 'LilyPond command' refers to any command described in the previous sections which is handled by `lilypond-book` to produce a music snippet. For simplicity, LilyPond commands are only shown in LaTeX syntax.

Note that the option string is parsed from left to right; if an option occurs multiple times, the last one is taken.

The following options are available for LilyPond commands:

`staffsize=`*ht*
: Set staff size to *ht*, which is measured in points.

`ragged-right`
: Produce ragged-right lines with natural spacing, i.e., `ragged-right = ##t` is added to the LilyPond snippet. This is the default for the `\lilypond{}` command if no `line-width` option is present. It is also the default for the `lilypond` environment if the `fragment` option is set, and no line width is explicitly specified.

`noragged-right`
: For single-line snippets, allow the staff length to be stretched to equal that of the line width, i.e., `ragged-right = ##f` is added to the LilyPond snippet.

`line-width`
`line-width=`*size*`\`*unit*
: Set line width to *size*, using *unit* as units. *unit* is one of the following strings: `cm`, `mm`, `in`, or `pt`. This option affects LilyPond output (this is, the staff length of the music snippet), not the text layout.

  If used without an argument, set line width to a default value (as computed with a heuristic algorithm).

  If no `line-width` option is given, `lilypond-book` tries to guess a default for `lilypond` environments which don't use the `ragged-right` option.

`papersize=`*string*
: Where *string* is a paper size defined in '`scm/paper.scm`' i.e. `a5`, `quarto`, `11x17` etc.

  Values not defined in '`scm/paper.scm`' will be ignored, a warning will be posted and the snippet will be printed using the default `a4` size.

`notime` Do not print the time signature, and turns off the timing (time signature, bar lines) in the score.

`fragment` Make `lilypond-book` add some boilerplate code so that you can simply enter, say,

  ```
  c'4
  ```

  without `\layout`, `\score`, etc.

`nofragment`
: Do not add additional code to complete LilyPond code in music snippets. Since this is the default, `nofragment` is redundant normally.

`indent=`*size*`\`*unit*
: Set indentation of the first music system to *size*, using *unit* as units. *unit* is one of the following strings: `cm`, `mm`, `in`, or `pt`. This option affects LilyPond, not the text layout.

`noindent` Set indentation of the first music system to zero. This option affects LilyPond, not the text layout. Since no indentation is the default, `noindent` is redundant normally.

`quote` Reduce line length of a music snippet by $2*0.4$ in and put the output into a quotation block. The value '0.4 in' can be controlled with the `exampleindent` option.

`exampleindent`
: Set the amount by which the `quote` option indents a music snippet.

`relative`
`relative=n`
: Use relative octave mode. By default, notes are specified relative to middle C. The optional integer argument specifies the octave of the starting note, where the default `1` is middle C. `relative` option only works when `fragment` option is set, so `fragment` is automatically implied by `relative`, regardless of the presence of any `(no)fragment` option in the source.

LilyPond also uses `lilypond-book` to produce its own documentation. To do that, some more obscure music fragment options are available.

`verbatim`
: The argument of a LilyPond command is copied to the output file and enclosed in a verbatim block, followed by any text given with the `intertext` option (not implemented yet); then the actual music is displayed. This option does not work well with `\lilypond{}` if it is part of a paragraph.

  If `verbatim` is used in a `lilypondfile` command, it is possible to enclose verbatim only a part of the source file. If the source file contain a comment containing '`begin verbatim`' (without quotes), quoting the source in the verbatim block will start after the last occurrence of such a comment; similarly, quoting the source verbatim will stop just before the first occurrence of a comment containing '`end verbatim`', if there is any. In the following source file example, the music will be interpreted in relative mode, but the verbatim quote will not show the `relative` block, i.e.

```
\relative c' { % begin verbatim
  c4 e2 g4
  f2 e % end verbatim
}
```

  will be printed with a verbatim block like

```
  c4 e2 g4
  f2 e
```

  If you would like to translate comments and variable names in verbatim output but not in the sources, you may set the environment variable `LYDOC_LOCALEDIR` to a directory path; the directory should contain a tree of '`.mo`' message catalogs with `lilypond-doc` as a domain.

`addversion`
: (Only for Texinfo output.) Prepend line `\version @w{"@version{}"}` to `verbatim` output.

`texidoc`
: (Only for Texinfo output.) If `lilypond` is called with the '`--header=texidoc`' option, and the file to be processed is called '`foo.ly`', it creates a file '`foo.texidoc`' if there is a `texidoc` field in the `\header`. The `texidoc` option makes `lilypond-book` include such files, adding its contents as a documentation block right before the music snippet.

  Assuming the file '`foo.ly`' contains

```
\header {
  texidoc = "This file demonstrates a single note."
}
{ c'4 }
```

  and we have this in our Texinfo document '`test.texinfo`'

```
@lilypondfile[texidoc]{foo.ly}
```

  the following command line gives the expected result

```
lilypond-book --pdf --process="lilypond \
  -dbackend=eps --header=texidoc" test.texinfo
```

Most LilyPond test documents (in the 'input' directory of the distribution) are small '.ly' files which look exactly like this.

For localization purpose, if the Texinfo document contains `@documentlanguage` *LANG* and 'foo.ly' header contains a `texidoc`*LANG* field, and if `lilypond` is called with '`--header=texidoc`*LANG*', then '`foo.texidoc`*LANG*' will be included instead of 'foo.texidoc'.

`lilyquote`
: (Only for Texinfo output.) This option is similar to quote, but only the music snippet (and the optional verbatim block implied by `verbatim` option) is put into a quotation block. This option is useful if you want to `quote` the music snippet but not the `texidoc` documentation block.

`doctitle`
: (Only for Texinfo output.) This option works similarly to `texidoc` option: if `lilypond` is called with the '`--header=doctitle`' option, and the file to be processed is called 'foo.ly' and contains a `doctitle` field in the `\header`, it creates a file 'foo.doctitle'. When `doctitle` option is used, the contents of 'foo.doctitle', which should be a single line of *text*, is inserted in the Texinfo document as `@lydoctitle` *text*. `@lydoctitle` should be a macro defined in the Texinfo document. The same remark about `texidoc` processing with localized languages also applies to `doctitle`.

`nogettext`
: (Only for Texinfo output.) Do not translate comments and variable names in the snippet quoted verbatim.

`printfilename`
: If a LilyPond input file is included with `\lilypondfile`, print the file name right before the music snippet. For HTML output, this is a link. Only the base name of the file is printed, i.e. the directory part of the file path is stripped.

3.4 Invoking `lilypond-book`

`lilypond-book` produces a file with one of the following extensions: '.tex', '.texi', '.html' or '.xml', depending on the output format. All of '.tex', '.texi' and '.xml' files need further processing.

Format-specific instructions

LaTeX

There are two ways of processing your LaTeX document for printing or publishing: getting a PDF file directly with PDFLaTeX, or getting a PostScript file with LaTeX via a DVI to PostScript translator like `dvips`. The first way is simpler and recommended[1], and whichever way you use, you can easily convert between PostScript and PDF with tools, like `ps2pdf` and `pdf2ps` included in Ghostscript package.

To produce a PDF file through PDFLaTeX, use

```
lilypond-book --pdf yourfile.lytex
pdflatex yourfile.tex
```

To produce PDF output via LaTeX/`dvips`/`ps2pdf`, you should do

[1] Note that PDFLaTeX and LaTeX may not be both usable to compile any LaTeX document, that is why we explain the two ways.

```
lilypond-book yourfile.lytex
latex yourfile.tex
dvips -Ppdf yourfile.dvi
ps2pdf yourfile.ps
```

The '.dvi' file created by this process will not contain note heads. This is normal; if you follow the instructions, they will be included in the '.ps' and '.pdf' files.

Running dvips may produce some warnings about fonts; these are harmless and may be ignored. If you are running latex in twocolumn mode, remember to add -t landscape to the dvips options.

Texinfo

To produce a Texinfo document (in any output format), follow the normal procedures for Texinfo; this is, either call texi2pdf or texi2dvi or makeinfo, depending on the output format you want to create. See the documentation of Texinfo for further details.

Command line options

lilypond-book accepts the following command line options:

-f *format*
--format=*format*
: Specify the document type to process: html, latex, texi (the default) or docbook. If this option is missing, lilypond-book tries to detect the format automatically, see Section 3.5 [Filename extensions], page 26. Currently, texi is the same as texi-html.

-F *filter*
--filter=*filter*
: Pipe snippets through *filter*. lilypond-book will not –filter and –process at the same time. For example,

```
lilypond-book --filter='convert-ly --from=2.0.0 -' my-book.tely
```

-h
--help
: Print a short help message.

-I *dir*
--include=*dir*
: Add *dir* to the include path. lilypond-book also looks for already compiled snippets in the include path, and does not write them back to the output directory, so in some cases it is necessary to invoke further processing commands such as makeinfo or latex with the same -I *dir* options.

-o *dir*
--output=*dir*
: Place generated files in directory *dir*. Running lilypond-book generates lots of small files that LilyPond will process. To avoid all that garbage in the source directory, use the '--output' command line option, and change to that directory before running latex or makeinfo.

```
lilypond-book --output=out yourfile.lytex
cd out
```

...

`--skip-lily-check`
: Do not fail if no lilypond output is found. It is used for LilyPond Info documentation without images.

`--skip-png-check`
: Do not fail if no PNG images are found for EPS files. It is used for LilyPond Info documentation without images.

`--lily-output-dir=`*dir*
: Write lily-XXX files to directory *dir*, link into `--output` directory. Use this option to save building time for documents in different directories which share a lot of identical snippets.

`--info-images-dir=`*dir*
: Format Texinfo output so that Info will look for images of music in *dir*.

`--latex-program=`*prog*
: Run executable `prog` instead of `latex`. This is useful if your document is processed with `xelatex`, for example.

`--left-padding=`*amount*
: Pad EPS boxes by this much. *amount* is measured in millimeters, and is 3.0 by default. This option should be used if the lines of music stick out of the right margin.

  The width of a tightly clipped system can vary, due to notation elements that stick into the left margin, such as bar numbers and instrument names. This option will shorten each line and move each line to the right by the same amount.

`-P` *command*
`--process=`*command*
: Process LilyPond snippets using *command*. The default command is `lilypond`. `lilypond-book` will not `--filter` and `--process` at the same time.

`--pdf` Create PDF files for use with PDFLaTeX.

`--use-source-file-names`
: Write snippet output files with the same base name as their source file. This option works only for snippets included with `lilypondfile` and only if directories implied by `--output-dir` and `--lily-output-dir` options are different.

`-V`
`--verbose`
: Be verbose.

`-v`
`--version`
: Print version information.

Known issues and warnings

The Texinfo command `@pagesizes` is not interpreted. Similarly, LaTeX commands that change margins and line widths after the preamble are ignored.

Only the first `\score` of a LilyPond block is processed.

3.5 Filename extensions

You can use any filename extension for the input file, but if you do not use the recommended extension for a particular format you may need to manually specify the output format; for details,

see Section 3.4 [Invoking lilypond-book], page 24. Otherwise, `lilypond-book` automatically selects the output format based on the input filename's extension.

extension	output format
'`.html`'	HTML
'`.htmly`'	HTML
'`.itely`'	Texinfo
'`.latex`'	LaTeX
'`.lytex`'	LaTeX
'`.lyxml`'	DocBook
'`.tely`'	Texinfo
'`.tex`'	LaTeX
'`.texi`'	Texinfo
'`.texinfo`'	Texinfo
'`.xml`'	HTML

If you use the same filename extension for the input file than the extension `lilypond-book` uses for the output file, and if the input file is in the same directory as `lilypond-book` working directory, you must use `--output` option to make `lilypond-book` running, otherwise it will exit with an error message like "Output would overwrite input file".

3.6 lilypond-book templates

These templates are for use with `lilypond-book`. If you're not familiar with this program, please refer to Chapter 3 [lilypond-book], page 14.

3.6.1 LaTeX

You can include LilyPond fragments in a LaTeX document.

```
\documentclass[]{article}

\begin{document}

Normal LaTeX text.

\begin{lilypond}
\relative c'' {
  a4 b c d
}
\end{lilypond}

More LaTeX text, and options in square brackets.

\begin{lilypond}[fragment,relative=2,quote,staffsize=26,verbatim]
d4 c b a
\end{lilypond}
\end{document}
```

3.6.2 Texinfo

You can include LilyPond fragments in Texinfo; in fact, this entire manual is written in Texinfo.

```
\input texinfo @node Top
@top

Texinfo text
```

```
@lilypond
\relative c' {
  a4 b c d
}
@end lilypond

More Texinfo text, and options in brackets.

@lilypond[verbatim,fragment,ragged-right]
d4 c b a
@end lilypond

@bye
```

3.6.3 html

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">
<!-- header_tag -->
<HTML>
<body>

<p>
Documents for lilypond-book may freely mix music and text.  For
example,
<lilypond>
\relative c'' {
  a4 b c d
}
</lilypond>
</p>

<p>
Another bit of lilypond, this time with options:

<lilypond fragment quote staffsize=26 verbatim>
a4 b c d
</lilypond>
</p>

</body>
</html>
```

3.6.4 xelatex

```
\documentclass{article}
\usepackage{ifxetex}
\ifxetex
%xetex specific stuff
\usepackage{xunicode,fontspec,xltxtra}
\setmainfont[Numbers=OldStyle]{Times New Roman}
```

```
\setsansfont{Arial}
\else
%This can be empty if you are not going to use pdftex
\usepackage[T1]{fontenc}
\usepackage[utf8]{inputenc}
\usepackage{mathptmx}%Times
\usepackage{helvet}%Helvetica
\fi
%Here you can insert all packages that pdftex also understands
\usepackage[ngerman,finnish,english]{babel}
\usepackage{graphicx}

\begin{document}
\title{A short document with LilyPond and xelatex}
\maketitle

Normal \textbf{font} commands inside the \emph{text} work,
because they \textsf{are supported by \LaTeX{} and XeteX.}
If you want to use specific commands like \verb+\XeTeX+, you
should include them again in a \verb+\ifxetex+ environment.
You can use this to print the \ifxetex \XeTeX{} command \else
XeTeX command \fi which is not known to normal \LaTeX .

In normal text you can easily use LilyPond commands, like this:

\begin{lilypond}
{a2 b c'8 c' c' c'}
\end{lilypond}

\noindent
and so on.

The fonts of snippets set with LilyPond will have to be set from
inside
of the snippet.  For this you should read the AU on how to use
lilypond-book.

\selectlanguage{ngerman}
Auch Umlaute funktionieren ohne die \LaTeX -Befehle, wie auch alle
anderen
seltsamen Zeichen: __ ______, wenn sie von der Schriftart
unterst__tzt werden.
\end{document}
```

3.7 Sharing the table of contents

These functions already exist in the OrchestralLily package:

http://repo.or.cz/w/orchestrallily.git

For greater flexibility in text handling, some users prefer to export the table of contents from lilypond and read it into LaTeX.

Exporting the ToC from LilyPond

This assumes that your score has multiple movements in the same lilypond output file.

```
#(define (oly:create-toc-file layout pages)
  (let* ((label-table (ly:output-def-lookup layout 'label-page-table)))
    (if (not (null? label-table))
      (let* ((format-line (lambda (toc-item)
             (let* ((label (car toc-item))
                    (text  (caddr toc-item))
                    (label-page (and (list? label-table)
                                     (assoc label label-table)))
                    (page (and label-page (cdr label-page))))
               (format #f "~a, section, 1, {~a}, ~a" page text label))))
             (formatted-toc-items (map format-line (toc-items)))
             (whole-string (string-join formatted-toc-items ",\n"))
             (output-name (ly:parser-output-name parser))
             (outfilename (format "~a.toc" output-name))
             (outfile (open-output-file outfilename)))
        (if (output-port? outfile)
            (display whole-string outfile)
            (ly:warning (_ "Unable to open output file ~a for the TOC information") outfilename))
        (close-output-port outfile)))))

\paper {
  #(define (page-post-process layout pages) (oly:create-toc-file layout pages))
}
```

Importing the ToC into LaTeX

In LaTeX, the header should include:

```
\usepackage{pdfpages}
\includescore{nameofthescore}
```

where `\includescore` is defined as:

```
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
% \includescore{PossibleExtension}
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%

% Read in the TOC entries for a PDF file from the corresponding .toc file.
% This requires some heave latex tweaking, since reading in things from a file
% and inserting it into the arguments of a macro is not (easily) possible

% Solution by Patrick Fimml on #latex on April 18, 2009:
% \readfile{filename}{\variable}
% reads in the contents of the file into \variable (undefined if file
% doesn't exist)
\newread\readfile@f
\def\readfile@line#1{%
{\catcode`\^^M=10\global\read\readfile@f to \readfile@tmp}%
\edef\do{\noexpand\g@addto@macro{\noexpand#1}{\readfile@tmp}}\do%
\ifeof\readfile@f\else%
\readfile@line{#1}%
\fi%
}
\def\readfile#1#2{%
\openin\readfile@f=#1 %
\ifeof\readfile@f%
\typeout{No TOC file #1 available!}%
\else%
\gdef#2{}%
\readfile@line{#2}%
\fi
\closein\readfile@f%
}%
```

```
\newcommand{\includescore}[1]{
\def\oly@fname{\oly@basename\@ifmtarg{#1}{}{_#1}}
\let\oly@addtotoc\undefined
\readfile{\oly@xxxxxxxxx}{\oly@addtotoc}
\ifx\oly@addtotoc\undefined
\includepdf[pages=-]{\oly@fname}
\else
\edef\includeit{\noexpand\includepdf[pages=-,addtotoc={\oly@addtotoc}]
{\oly@fname}}\includeit
\fi
}
```

3.8 Alternative methods of mixing text and music

Other means of mixing text and music (without `lilypond-book`) are discussed in Section 4.4 [LilyPond output in other programs], page 37.

4 External programs

LilyPond can interact with other programs in various ways.

4.1 Point and click

Point and click lets you find notes in the input by clicking on them in the PDF viewer. This makes it easier to find input that causes some error in the sheet music.

When this functionality is active, LilyPond adds hyperlinks to the PDF file. These hyperlinks are sent to the web-browser, which opens a text-editor with the cursor in the right place.

To make this chain work, you should configure your PDF viewer to follow hyperlinks using the '`lilypond-invoke-editor`' script supplied with LilyPond.

For Xpdf on UNIX, the following should be present in '`xpdfrc`'[1]

```
urlCommand     "lilypond-invoke-editor %s"
```

The program '`lilypond-invoke-editor`' is a small helper program. It will invoke an editor for the special `textedit` URIs, and run a web browser for others. It tests the environment variable `EDITOR` for the following patterns,

`emacs` this will invoke

```
emacsclient --no-wait +line:column file
```

`gvim` this will invoke

```
gvim --remote +:line:normcolumn file
```

`nedit` this will invoke

```
  nc -noask +line file'
```

The environment variable `LYEDITOR` is used to override this. It contains the command line to start the editor, where `%(file)s`, `%(column)s`, `%(line)s` is replaced with the file, column and line respectively. The setting

```
emacsclient --no-wait +%(line)s:%(column)s %(file)s
```

for `LYEDITOR` is equivalent to the standard emacsclient invocation.

The point and click links enlarge the output files significantly. For reducing the size of PDF and PS files, point and click may be switched off by issuing

```
\pointAndClickOff
```

in a '`.ly`' file. Point and click may be explicitly enabled with

```
\pointAndClickOn
```

Alternately, you may disable point and click with a command-line option:

```
lilypond -dno-point-and-click file.ly
```

Note: You should always turn off point and click in any LilyPond files to be distributed to avoid including path information about your computer in the .pdf file, which can pose a security risk.

[1] On UNIX, this file is found either in '`/etc/xpdfrc`' or as '`.xpdfrc`' in your home directory.

4.2 Text editor support

There is support for different text editors for LilyPond.

Emacs mode

Emacs has a '`lilypond-mode`', which provides keyword autocompletion, indentation, LilyPond specific parenthesis matching and syntax coloring, handy compile short-cuts and reading LilyPond manuals using Info. If '`lilypond-mode`' is not installed on your platform, see below.

An Emacs mode for entering music and running LilyPond is contained in the source archive in the '`elisp`' directory. Do `make install` to install it to *elispdir*. The file '`lilypond-init.el`' should be placed to *load-path*'`/site-start.d/`' or appended to your '`~/.emacs`' or '`~/.emacs.el`'.

As a user, you may want add your source path (e.g. '`~/site-lisp/`') to your *load-path* by appending the following line (as modified) to your '`~/.emacs`'

```
(setq load-path (append (list (expand-file-name "~/site-lisp")) load-path))
```

Vim mode

For Vim, a filetype plugin, indent mode, and syntax-highlighting mode are available to use with LilyPond. To enable all of these features, create (or modify) your '`$HOME/.vimrc`' to contain these three lines, in order:

```
filetype off
set runtimepath+=/usr/local/share/lilypond/current/vim/
filetype on
```

If LilyPond is not installed in the '`/usr/local/`' directory, change the path appropriately. This topic is discussed in Section "Other sources of information" in *Learning Manual*.

Other editors

Other editors (both text and graphical) support LilyPond, but their special configuration files are not distributed with LilyPond. Consult their documentation for more information. Such editors are listed in Section "Easier editing" in *General Information*.

4.3 Converting from other formats

Music can be entered also by importing it from other formats. This chapter documents the tools included in the distribution to do so. There are other tools that produce LilyPond input, for example GUI sequencers and XML converters. Refer to the website for more details.

These are separate programs from `lilypond` itself, and are run on the command line; see Section 1.2 [Command-line usage], page 1 for more information. If you have MacOS 10.3 or 10.4 and you have trouble running some of these scripts, e.g. `convert-ly`, see Section "MacOS X" in *General Information*.

Known issues and warnings

We unfortunately do not have the resources to maintain these programs; please consider them "as-is". Patches are appreciated, but bug reports will almost certainly not be resolved.

4.3.1 Invoking `midi2ly`

`midi2ly` translates a Type 1 MIDI file to a LilyPond source file.

MIDI (Music Instrument Digital Interface) is a standard for digital instruments: it specifies cabling, a serial protocol and a file format. The MIDI file format is a de facto standard format for exporting music from other programs, so this capability may come in useful when importing files from a program that has a converter for a direct format.

`midi2ly` converts tracks into Section "Staff" in *Internals Reference* and channels into Section "Voice" in *Internals Reference* contexts. Relative mode is used for pitches, durations are only written when necessary.

It is possible to record a MIDI file using a digital keyboard, and then convert it to '`.ly`'. However, human players are not rhythmically exact enough to make a MIDI to LY conversion trivial. When invoked with quantizing (`-s` and `-d` options) `midi2ly` tries to compensate for these timing errors, but is not very good at this. It is therefore not recommended to use `midi2ly` for human-generated midi files.

It is invoked from the command-line as follows,

`midi2ly [`*`option`*`]...` *`midi-file`*

Note that by 'command-line', we mean the command line of the operating system. See Section 4.3 [Converting from other formats], page 33, for more information about this.

The following options are supported by `midi2ly`.

`-a, --absolute-pitches`
: Print absolute pitches.

`-d, --duration-quant=`*`DUR`*
: Quantize note durations on *DUR*.

`-e, --explicit-durations`
: Print explicit durations.

`-h,--help`
: Show summary of usage.

`-k, --key=`*`acc`*`[:`*`minor`*`]`
: Set default key. *acc* > 0 sets number of sharps; *acc* < 0 sets number of flats. A minor key is indicated by `:1`.

`-o, --output=`*`file`*
: Write output to *file*.

`-s, --start-quant=`*`DUR`*
: Quantize note starts on *DUR*.

`-t, --allow-tuplet=`*`DUR*`*`NUM/DEN`*
: Allow tuplet durations *DUR***NUM*/*DEN*.

`-v, --verbose`
: Be verbose.

`-V, --version`
: Print version number.

`-w, --warranty`
: Show warranty and copyright.

`-x, --text-lyrics`
: Treat every text as a lyric.

Known issues and warnings

Overlapping notes in an arpeggio will not be correctly rendered. The first note will be read and the others will be ignored. Set them all to a single duration and add phrase markings or pedal indicators.

4.3.2 Invoking `musicxml2ly`

MusicXML is an XML dialect for representing music notation.

`musicxml2ly` extracts the notes, articulations, score structure, lyrics, etc. from part-wise MusicXML files, and writes them to a '`.ly`' file. It is invoked from the command-line.

It is invoked from the command-line as follows,

`musicxml2ly [`*`option`*`]... `*`xml-file`*

Note that by 'command-line', we mean the command line of the operating system. See Section 4.3 [Converting from other formats], page 33, for more information about this.

If the given filename is '`-`', `musicxml2ly` reads input from the command line.

The following options are supported by `musicxml2ly`:

`-a, --absolute`
: convert pitches in absolute mode.

`-h,--help`
: print usage and option summary.

`-l, --language=LANG`
: use LANG for pitch names, e.g. 'deutsch' for note names in German.

`--lxml` use the lxml.etree Python package for XML-parsing; uses less memory and cpu time.

`--nd --no-articulation-directions`
: do not convert directions (`^`, `_` or `-`) for articulations, dynamics, etc.

`--no-beaming`
: do not convert beaming information, use LilyPond's automatic beaming instead.

`-o,--output=`*`file`*
: set output filename to *file*. If *file* is '`-`', the output will be printed on stdout. If not given, *xml-file*'`.ly`' will be used.

`-r,--relative`
: convert pitches in relative mode (default).

`-v,--verbose`
: be verbose.

`--version`
: print version information.

`-z,--compressed`
: input file is a zip-compressed MusicXML file.

4.3.3 Invoking `abc2ly`

> **Note:** This program is not supported, and may be remove from future versions of LilyPond.

ABC is a fairly simple ASCII based format. It is described at the ABC site:

http://www.walshaw.plus.com/abc/learn.html.

`abc2ly` translates from ABC to LilyPond. It is invoked as follows:

`abc2ly [`*`option`*`]... `*`abc-file`*

The following options are supported by `abc2ly`:

`-b,--beams=None`
: preserve ABC's notion of beams

`-h,--help`
: this help

`-o,--output=`*file*
: set output filename to *file*.

`-s,--strict`
: be strict about success

`--version`
: print version information.

There is a rudimentary facility for adding LilyPond code to the ABC source file. If you say:

```
%%LY voices \set autoBeaming = ##f
```

This will cause the text following the keyword 'voices' to be inserted into the current voice of the LilyPond output file.

Similarly,

```
%%LY slyrics more words
```

will cause the text following the 'slyrics' keyword to be inserted into the current line of lyrics.

Known issues and warnings

The ABC standard is not very 'standard'. For extended features (e.g., polyphonic music) different conventions exist.

Multiple tunes in one file cannot be converted.

ABC synchronizes words and notes at the beginning of a line; `abc2ly` does not.

`abc2ly` ignores the ABC beaming.

4.3.4 Invoking `etf2ly`

> **Note:** This program is not supported, and may be remove from future versions of LilyPond.

ETF (Enigma Transport Format) is a format used by Coda Music Technology's Finale product. `etf2ly` will convert part of an ETF file to a ready-to-use LilyPond file.

It is invoked from the command-line as follows.

`etf2ly [`*option*`]...` *etf-file*

Note that by 'command-line', we mean the command line of the operating system. See Section 4.3 [Converting from other formats], page 33, for more information about this.

The following options are supported by `etf2ly`:

`-h,--help`
: this help

`-o,--output=`*FILE*
: set output filename to *FILE*

`--version`
: version information

Known issues and warnings

The list of articulation scripts is incomplete. Empty measures confuse `etf2ly`. Sequences of grace notes are ended improperly.

4.3.5 Other formats

LilyPond itself does not come with support for any other formats, but some external tools can also generate LilyPond files. These are listed in Section "Easier editing" in *General Information*.

4.4 LilyPond output in other programs

This section shows methods to integrate text and music, different than the automated method with `lilypond-book`.

Many quotes from a large score

If you need to quote many fragments from a large score, you can also use the clip systems feature, see Section "Extracting fragments of music" in *Notation Reference*.

Inserting LilyPond output into OpenOffice.org

LilyPond notation can be added to OpenOffice.org with OOoLilyPond.

Inserting LilyPond output into other programs

To insert LilyPond output in other programs, use `lilypond` instead of `lilypond-book`. Each example must be created individually and added to the document; consult the documentation for that program. Most programs will be able to insert LilyPond output in '`PNG`', '`EPS`', or '`PDF`' formats.

To reduce the white space around your LilyPond score, use the following options

```
\paper{
  indent=0\mm
  line-width=120\mm
  oddFooterMarkup=##f
  oddHeaderMarkup=##f
  bookTitleMarkup = ##f
  scoreTitleMarkup = ##f
}

{ c1 }
```

To produce a useful '`EPS`' file, use

```
lilypond -dbackend=eps -dno-gs-load-fonts -dinclude-eps-fonts   myfile.ly

'PNG':
lilypond -dbackend=eps -dno-gs-load-fonts -dinclude-eps-fonts --png myfile.ly
```

4.5 Independent `includes`

Some people have written large (and useful!) code that can be shared between projects. This code might eventually make its way into LilyPond itself, but until that happens, you must download and `\include` them manually.

4.5.1 MIDI articulation

LilyPond can be used to produce MIDI output, for "proof-hearing" what has been written. However, only dynamics, explicit tempo markings, and the notes and durations themselves are produced in the output.

The *articulate* project is one attempt to get more of the information in the score into he MIDI. It works by shortening notes not under slurs, to 'articulate' the notes. The amount of shortening depends on any articulation markings attached to a note: staccato halves the note

value, tenuto gives a note its full duration, and so on. The script also realises trills and turns, and could be extended to expand other ornaments such as mordents.

http://www.nicta.com.au/people/chubbp/articulate

Known issues and warnings

Its main limitation is that it can only affect things it knows about: anything that is merely textual markup (instead of a note property) is still ignored.

5 Suggestions for writing files

Now you're ready to begin writing larger LilyPond input files – not just the little examples in the tutorial, but whole pieces. But how should you go about doing it?

As long as LilyPond can understand your input files and produce the output that you want, it doesn't matter what your input files look like. However, there are a few other things to consider when writing LilyPond input files.

- What if you make a mistake? The structure of a LilyPond file can make certain errors easier (or harder) to find.
- What if you want to share your input files with somebody else? In fact, what if you want to alter your own input files in a few years? Some LilyPond input files are understandable at first glance; others may leave you scratching your head for an hour.
- What if you want to upgrade your LilyPond file for use with a later version of LilyPond? The input syntax changes occasionally as LilyPond improves. Most changes can be done automatically with `convert-ly`, but some changes might require manual assistance. LilyPond input files can be structured in order to be easier (or harder) to update.

5.1 General suggestions

Here are a few suggestions that can help you to avoid or fix problems:

- **Include `\version` numbers in every file**. Note that all templates contain `\version` information. We highly recommend that you always include the `\version`, no matter how small your file is. Speaking from personal experience, it's quite frustrating to try to remember which version of LilyPond you were using a few years ago. `convert-ly` requires you to declare which version of LilyPond you used.
- **Include checks**: Section "Bar and bar number checks" in *Notation Reference*, Section "Octave checks" in *Notation Reference*. If you include checks every so often, then if you make a mistake, you can pinpoint it quicker. How often is 'every so often'? It depends on the complexity of the music. For very simple music, perhaps just once or twice. For very complex music, perhaps every bar.
- **One bar per line of text**. If there is anything complicated, either in the music itself or in the output you desire, it's often good to write only one bar per line. Saving screen space by cramming eight bars per line just isn't worth it if you have to 'debug' your input files.
- **Comment your input files**. Use either bar numbers (every so often) or references to musical themes ('second theme in violins,' 'fourth variation,' etc.). You may not need comments when you're writing the piece for the first time, but if you want to go back to change something two or three years later, or if you pass the source over to a friend, it will be much more challenging to determine your intentions or how your file is structured if you didn't comment the file.
- **Indent your braces**. A lot of problems are caused by an imbalance in the number of `{` and `}`.
- **Explicitly add durations** at the beginnings of sections and variables. If you specify `c4 d e` at the beginning of a phrase (instead of just `c d e`) you can save yourself some problems if you rearrange your music later.
- **Separate tweaks** from music definitions. See Section "Saving typing with variables and functions" in *Learning Manual*, and Section "Style sheets" in *Learning Manual*.

5.2 Typesetting existing music

If you are entering music from an existing score (i.e., typesetting a piece of existing sheet music),

- Enter the manuscript (the physical copy of the music) into LilyPond one system at a time (but still only one bar per line of text), and check each system when you finish it. You may use the `showLastLength` or `showFirstLength` properties to speed up processing – see Section "Skipping corrected music" in *Notation Reference*.
- Define `mBreak = { \break }` and insert `\mBreak` in the input file whenever the manuscript has a line break. This makes it much easier to compare the LilyPond music to the original music. When you are finished proofreading your score, you may define `mBreak = { }` to remove all those line breaks. This will allow LilyPond to place line breaks wherever it feels are best.
- When entering a part for a transposing instrument into a variable, it is recommended that the notes are wrapped in

  ```
  \transpose c natural-pitch {...}
  ```

  (where `natural-pitch` is the open pitch of the instrument) so that the music in the variable is effectively in C. You can transpose it back again when the variable is used, if required, but you might not want to (e.g., when printing a score in concert pitch, converting a trombone part from treble to bass clef, etc.) Mistakes in transpositions are less likely if all the music in variables is at a consistent pitch.

  Also, only ever transpose to/from C. That means that the only other keys you will use are the natural pitches of the instruments - bes for a B-flat trumpet, aes for an A-flat clarinet, etc.

5.3 Large projects

When working on a large project, having a clear structure to your lilypond input files becomes vital.

- **Use a variable for each voice**, with a minimum of structure inside the definition. The structure of the `\score` section is the most likely thing to change; the `violin` definition is extremely unlikely to change in a new version of LilyPond.

  ```
  violin = \relative c'' {
  g4 c'8. e16
  }
  ...
  \score {
    \new GrandStaff {
      \new Staff {
        \violin
      }
    }
  }
  ```

- **Separate tweaks from music definitions**. This point was made previously, but for large projects it is absolutely vital. We might need to change the definition of `fthenp`, but then we only need to do this once, and we can still avoid touching anything inside `violin`.

  ```
  fthenp = _\markup{
    \dynamic f \italic \small { 2nd } \hspace #0.1 \dynamic p }
  violin = \relative c'' {
  g4\fthenp c'8. e16
  }
  ```

5.4 Troubleshooting

Sooner or later, you will write a file that LilyPond cannot compile. The messages that LilyPond gives may help you find the error, but in many cases you need to do some investigation to determine the source of the problem.

The most powerful tools for this purpose are the single line comment (indicated by `%`) and the block comment (indicated by `%{ ... %}`). If you don't know where a problem is, start commenting out huge portions of your input file. After you comment out a section, try compiling the file again. If it works, then the problem must exist in the portion you just commented. If it doesn't work, then keep on commenting out material until you have something that works.

In an extreme case, you might end up with only

```
\score {
  <<
    % \melody
    % \harmony
    % \bass
  >>
  \layout{}
}
```

(in other words, a file without any music)

If that happens, don't give up. Uncomment a bit – say, the bass part – and see if it works. If it doesn't work, then comment out all of the bass music (but leave `\bass` in the `\score` uncommented.

```
bass = \relative c' {
%{
  c4 c c c
  d d d d
%}
}
```

Now start slowly uncommenting more and more of the `bass` part until you find the problem line.

Another very useful debugging technique is constructing Section "Tiny examples" in *General Information*.

5.5 Make and Makefiles

Pretty well all the platforms Lilypond can run on support a software facility called `make`. This software reads a special file called a `Makefile` that defines what files depend on what others and what commands you need to give the operating system to produce one file from another. For example the makefile would spell out how to produce '`ballad.pdf`' and '`ballad.midi`' from '`ballad.ly`' by running Lilypond.

There are times when it is a good idea to create a `Makefile` for your project, either for your own convenience or as a courtesy to others who might have access to your source files. This is true for very large projects with many included files and different output options (e.g. full score, parts, conductor's score, piano reduction, etc.), or for projects that require difficult commands to build them (such as `lilypond-book` projects). Makefiles vary greatly in complexity and flexibility, according to the needs and skills of the authors. The program GNU Make comes installed on GNU/Linux distributions and on MacOS X, and it is also available for Windows.

See the **GNU Make Manual** for full details on using `make`, as what follows here gives only a glimpse of what it can do.

The commands to define rules in a makefile differ according to platform; for instance the various forms of Linux and MacOS use `bash`, while Windows uses `cmd`. Note that on MacOS X, you need to configure the system to use the command-line interpreter. Here are some example makefiles, with versions for both Linux/MacOS and Windows.

The first example is for an orchestral work in four movements with a directory structure as follows:

```
Symphony/
|-- MIDI/
|-- Makefile
|-- Notes/
|   |-- cello.ily
|   |-- figures.ily
|   |-- horn.ily
|   |-- oboe.ily
|   |-- trioString.ily
|   |-- viola.ily
|   |-- violinOne.ily
|   `-- violinTwo.ily
|-- PDF/
|-- Parts/
|   |-- symphony-cello.ly
|   |-- symphony-horn.ly
|   |-- symphony-oboes.ly
|   |-- symphony-viola.ly
|   |-- symphony-violinOne.ly
|   `-- symphony-violinTwo.ly
|-- Scores/
|   |-- symphony.ly
|   |-- symphonyI.ly
|   |-- symphonyII.ly
|   |-- symphonyIII.ly
|   `-- symphonyIV.ly
`-- symphonyDefs.ily
```

The '`.ly`' files in the '`Scores`' and '`Parts`' directories get their notes from '`.ily`' files in the '`Notes`' directory:

```
%%% top of file "symphony-cello.ly"
\include ../definitions.ily
\include ../Notes/cello.ily
```

The makefile will have targets of `score` (entire piece in full score), `movements` (individual movements in full score), and `parts` (individual parts for performers). There is also a target `archive` that will create a tarball of the source files, suitable for sharing via web or email. Here is the makefile for GNU/Linux or MacOS X. It should be saved with the name `Makefile` in the top directory of the project:

Note: When a target or pattern rule is defined, the subsequent lines must begin with tabs, not spaces.

```
# the name stem of the output files
piece = symphony
# determine how many processors are present
CPU_CORES=`cat /proc/cpuinfo | grep -m1 "cpu cores" | sed s/".*: "//`
```

```
# The command to run lilypond
LILY_CMD = lilypond -ddelete-intermediate-files \
                    -dno-point-and-click -djob-count=$(CPU_CORES)

# The suffixes used in this Makefile.
.SUFFIXES: .ly .ily .pdf .midi

# Input and output files are searched in the directories listed in
# the VPATH variable.  All of them are subdirectories of the current
# directory (given by the GNU make variable `CURDIR').
VPATH = \
  $(CURDIR)/Scores \
  $(CURDIR)/PDF \
  $(CURDIR)/Parts \
  $(CURDIR)/Notes

# The pattern rule to create PDF and MIDI files from a LY input file.
# The .pdf output files are put into the `PDF' subdirectory, and the
# .midi files go into the `MIDI' subdirectory.
%.pdf %.midi: %.ly
        $(LILY_CMD) $<; \           # this line begins with a tab
        if test -f "$*.pdf"; then \
            mv "$*.pdf" PDF/; \
        fi; \
        if test -f "$*.midi"; then \
            mv "$*.midi" MIDI/; \
        fi

notes = \
  cello.ily \
  horn.ily \
  oboe.ily \
  viola.ily \
  violinOne.ily \
  violinTwo.ily

# The dependencies of the movements.
$(piece)I.pdf: $(piece)I.ly $(notes)
$(piece)II.pdf: $(piece)II.ly $(notes)
$(piece)III.pdf: $(piece)III.ly $(notes)
$(piece)IV.pdf: $(piece)IV.ly $(notes)

# The dependencies of the full score.
$(piece).pdf: $(piece).ly $(notes)

# The dependencies of the parts.
$(piece)-cello.pdf: $(piece)-cello.ly cello.ily
$(piece)-horn.pdf: $(piece)-horn.ly horn.ily
$(piece)-oboes.pdf: $(piece)-oboes.ly oboe.ily
$(piece)-viola.pdf: $(piece)-viola.ly viola.ily
$(piece)-violinOne.pdf: $(piece)-violinOne.ly violinOne.ily
$(piece)-violinTwo.pdf: $(piece)-violinTwo.ly violinTwo.ily
```

```
# Type `make score' to generate the full score of all four
# movements as one file.
.PHONY: score
score: $(piece).pdf

# Type `make parts' to generate all parts.
# Type `make foo.pdf' to generate the part for instrument `foo'.
# Example: `make symphony-cello.pdf'.
.PHONY: parts
parts: $(piece)-cello.pdf \
       $(piece)-violinOne.pdf \
       $(piece)-violinTwo.pdf \
       $(piece)-viola.pdf \
       $(piece)-oboes.pdf \
       $(piece)-horn.pdf

# Type `make movements' to generate files for the
# four movements separately.
.PHONY: movements
movements: $(piece)I.pdf \
           $(piece)II.pdf \
           $(piece)III.pdf \
           $(piece)IV.pdf

all: score parts movements

archive:
        tar -cvvf stamitz.tar \       # this line begins with a tab
        --exclude=*pdf --exclude=*~ \
        --exclude=*midi --exclude=*.tar \
        ../Stamitz/*
```

There are special complications on the Windows platform. After downloading and installing GNU Make for Windows, you must set the correct path in the system's environment variables so that the DOS shell can find the Make program. To do this, right-click on "My Computer," then choose `Properties` and `Advanced`. Click `Environment Variables`, and then in the `System Variables` pane, highlight `Path`, click `edit`, and add the path to the GNU Make executable file, which will look something like this:

```
C:\Program Files\GnuWin32\bin
```

The makefile itself has to be altered to handle different shell commands and to deal with spaces that are present in some default system directories. The `archive` target is eliminated since Windows does not have the `tar` command, and Windows also has a different default extension for midi files.

```
## WINDOWS VERSION
##
piece = symphony
LILY_CMD = lilypond -ddelete-intermediate-files \
                    -dno-point-and-click \
                    -djob-count=$(NUMBER_OF_PROCESSORS)

#get the 8.3 name of CURDIR (workaround for spaces in PATH)
```

```
workdir = $(shell for /f "tokens=*" %%b in ("$(CURDIR)") \
          do @echo %%~sb)

.SUFFIXES: .ly .ily .pdf .mid

VPATH = \
  $(workdir)/Scores \
  $(workdir)/PDF \
  $(workdir)/Parts \
  $(workdir)/Notes

%.pdf %.mid: %.ly
        $(LILY_CMD) $<      # this line begins with a tab
        if exist "$*.pdf"  move /Y "$*.pdf"  PDF/ # begin with tab
        if exist "$*.mid" move /Y "$*.mid" MIDI/  # begin with tab

notes = \
  cello.ily \
  figures.ily \
  horn.ily \
  oboe.ily \
  trioString.ily \
  viola.ily \
  violinOne.ily \
  violinTwo.ily

$(piece)I.pdf: $(piece)I.ly $(notes)
$(piece)II.pdf: $(piece)II.ly $(notes)
$(piece)III.pdf: $(piece)III.ly $(notes)
$(piece)IV.pdf: $(piece)IV.ly $(notes)

$(piece).pdf: $(piece).ly $(notes)

$(piece)-cello.pdf: $(piece)-cello.ly cello.ily
$(piece)-horn.pdf: $(piece)-horn.ly horn.ily
$(piece)-oboes.pdf: $(piece)-oboes.ly oboe.ily
$(piece)-viola.pdf: $(piece)-viola.ly viola.ily
$(piece)-violinOne.pdf: $(piece)-violinOne.ly violinOne.ily
$(piece)-violinTwo.pdf: $(piece)-violinTwo.ly violinTwo.ily

.PHONY: score
score: $(piece).pdf

.PHONY: parts
parts: $(piece)-cello.pdf \
       $(piece)-violinOne.pdf \
       $(piece)-violinTwo.pdf \
       $(piece)-viola.pdf \
       $(piece)-oboes.pdf \
       $(piece)-horn.pdf

.PHONY: movements
```

```
movements: $(piece)I.pdf \
           $(piece)II.pdf \
           $(piece)III.pdf \
           $(piece)IV.pdf

all: score parts movements
```

The next Makefile is for a `lilypond-book` document done in LaTeX. This project has an index, which requires that the `latex` command be run twice to update links. Output files are all stored in the `out` directory for .pdf output and in the `htmlout` directory for the html output.

```
SHELL=/bin/sh
FILE=myproject
OUTDIR=out
WEBDIR=htmlout
VIEWER=acroread
BROWSER=firefox
LILYBOOK_PDF=lilypond-book --output=$(OUTDIR) --pdf $(FILE).lytex
LILYBOOK_HTML=lilypond-book --output=$(WEBDIR) $(FILE).lytex
PDF=cd $(OUTDIR) && pdflatex $(FILE)
HTML=cd $(WEBDIR) && latex2html $(FILE)
INDEX=cd $(OUTDIR) && makeindex $(FILE)
PREVIEW=$(VIEWER) $(OUTDIR)/$(FILE).pdf &

all: pdf web keep

pdf:
        $(LILYBOOK_PDF)  # begin with tab
        $(PDF)           # begin with tab
        $(INDEX)         # begin with tab
        $(PDF)           # begin with tab
        $(PREVIEW)       # begin with tab

web:
        $(LILYBOOK_HTML) # begin with tab
        $(HTML)          # begin with tab
        cp -R $(WEBDIR)/$(FILE)/ ./  # begin with tab
        $(BROWSER) $(FILE)/$(FILE).html &  # begin with tab

keep: pdf
        cp $(OUTDIR)/$(FILE).pdf $(FILE).pdf  # begin with tab

clean:
        rm -rf $(OUTDIR) # begin with tab

web-clean:
        rm -rf $(WEBDIR) # begin with tab

archive:
        tar -cvvf myproject.tar \ # begin this line with tab
        --exclude=out/* \
        --exclude=htmlout/* \
        --exclude=myproject/* \
```

```
        --exclude=*midi \
        --exclude=*pdf \
        --exclude=*~ \
        ../MyProject/*
```

TODO: make this thing work on Windows

The previous makefile does not work on Windows. An alternative for Windows users would be to create a simple batch file containing the build commands. This will not keep track of dependencies the way a makefile does, but it at least reduces the build process to a single command. Save the following code as `build.bat` or `build.cmd`. The batch file can be run at the DOS prompt or by simply double-clicking its icon.

```
lilypond-book --output=out --pdf myproject.lytex
cd out
pdflatex myproject
makeindex myproject
pdflatex myproject
cd ..
copy out\myproject.pdf MyProject.pdf
```

See also

This manual: Section 1.2 [Command-line usage], page 1, Chapter 3 [lilypond-book], page 14

Appendix A GNU Free Documentation License

Version 1.3, 3 November 2008

Copyright © 2000, 2001, 2002, 2007, 2008 Free Software Foundation, Inc.
http://fsf.org/

Everyone is permitted to copy and distribute verbatim copies
of this license document, but changing it is not allowed.

0. PREAMBLE

   The purpose of this License is to make a manual, textbook, or other functional and useful document *free* in the sense of freedom: to assure everyone the effective freedom to copy and redistribute it, with or without modifying it, either commercially or noncommercially. Secondarily, this License preserves for the author and publisher a way to get credit for their work, while not being considered responsible for modifications made by others.

   This License is a kind of "copyleft", which means that derivative works of the document must themselves be free in the same sense. It complements the GNU General Public License, which is a copyleft license designed for free software.

   We have designed this License in order to use it for manuals for free software, because free software needs free documentation: a free program should come with manuals providing the same freedoms that the software does. But this License is not limited to software manuals; it can be used for any textual work, regardless of subject matter or whether it is published as a printed book. We recommend this License principally for works whose purpose is instruction or reference.

1. APPLICABILITY AND DEFINITIONS

   This License applies to any manual or other work, in any medium, that contains a notice placed by the copyright holder saying it can be distributed under the terms of this License. Such a notice grants a world-wide, royalty-free license, unlimited in duration, to use that work under the conditions stated herein. The "Document", below, refers to any such manual or work. Any member of the public is a licensee, and is addressed as "you". You accept the license if you copy, modify or distribute the work in a way requiring permission under copyright law.

   A "Modified Version" of the Document means any work containing the Document or a portion of it, either copied verbatim, or with modifications and/or translated into another language.

   A "Secondary Section" is a named appendix or a front-matter section of the Document that deals exclusively with the relationship of the publishers or authors of the Document to the Document's overall subject (or to related matters) and contains nothing that could fall directly within that overall subject. (Thus, if the Document is in part a textbook of mathematics, a Secondary Section may not explain any mathematics.) The relationship could be a matter of historical connection with the subject or with related matters, or of legal, commercial, philosophical, ethical or political position regarding them.

   The "Invariant Sections" are certain Secondary Sections whose titles are designated, as being those of Invariant Sections, in the notice that says that the Document is released under this License. If a section does not fit the above definition of Secondary then it is not allowed to be designated as Invariant. The Document may contain zero Invariant Sections. If the Document does not identify any Invariant Sections then there are none.

   The "Cover Texts" are certain short passages of text that are listed, as Front-Cover Texts or Back-Cover Texts, in the notice that says that the Document is released under this License. A Front-Cover Text may be at most 5 words, and a Back-Cover Text may be at most 25 words.

A "Transparent" copy of the Document means a machine-readable copy, represented in a format whose specification is available to the general public, that is suitable for revising the document straightforwardly with generic text editors or (for images composed of pixels) generic paint programs or (for drawings) some widely available drawing editor, and that is suitable for input to text formatters or for automatic translation to a variety of formats suitable for input to text formatters. A copy made in an otherwise Transparent file format whose markup, or absence of markup, has been arranged to thwart or discourage subsequent modification by readers is not Transparent. An image format is not Transparent if used for any substantial amount of text. A copy that is not "Transparent" is called "Opaque".

Examples of suitable formats for Transparent copies include plain ASCII without markup, Texinfo input format, LaTeX input format, SGML or XML using a publicly available DTD, and standard-conforming simple HTML, PostScript or PDF designed for human modification. Examples of transparent image formats include PNG, XCF and JPG. Opaque formats include proprietary formats that can be read and edited only by proprietary word processors, SGML or XML for which the DTD and/or processing tools are not generally available, and the machine-generated HTML, PostScript or PDF produced by some word processors for output purposes only.

The "Title Page" means, for a printed book, the title page itself, plus such following pages as are needed to hold, legibly, the material this License requires to appear in the title page. For works in formats which do not have any title page as such, "Title Page" means the text near the most prominent appearance of the work's title, preceding the beginning of the body of the text.

The "publisher" means any person or entity that distributes copies of the Document to the public.

A section "Entitled XYZ" means a named subunit of the Document whose title either is precisely XYZ or contains XYZ in parentheses following text that translates XYZ in another language. (Here XYZ stands for a specific section name mentioned below, such as "Acknowledgements", "Dedications", "Endorsements", or "History".) To "Preserve the Title" of such a section when you modify the Document means that it remains a section "Entitled XYZ" according to this definition.

The Document may include Warranty Disclaimers next to the notice which states that this License applies to the Document. These Warranty Disclaimers are considered to be included by reference in this License, but only as regards disclaiming warranties: any other implication that these Warranty Disclaimers may have is void and has no effect on the meaning of this License.

2. VERBATIM COPYING

   You may copy and distribute the Document in any medium, either commercially or noncommercially, provided that this License, the copyright notices, and the license notice saying this License applies to the Document are reproduced in all copies, and that you add no other conditions whatsoever to those of this License. You may not use technical measures to obstruct or control the reading or further copying of the copies you make or distribute. However, you may accept compensation in exchange for copies. If you distribute a large enough number of copies you must also follow the conditions in section 3.

   You may also lend copies, under the same conditions stated above, and you may publicly display copies.

3. COPYING IN QUANTITY

   If you publish printed copies (or copies in media that commonly have printed covers) of the Document, numbering more than 100, and the Document's license notice requires Cover Texts, you must enclose the copies in covers that carry, clearly and legibly, all these Cover Texts: Front-Cover Texts on the front cover, and Back-Cover Texts on the back cover. Both

covers must also clearly and legibly identify you as the publisher of these copies. The front cover must present the full title with all words of the title equally prominent and visible. You may add other material on the covers in addition. Copying with changes limited to the covers, as long as they preserve the title of the Document and satisfy these conditions, can be treated as verbatim copying in other respects.

If the required texts for either cover are too voluminous to fit legibly, you should put the first ones listed (as many as fit reasonably) on the actual cover, and continue the rest onto adjacent pages.

If you publish or distribute Opaque copies of the Document numbering more than 100, you must either include a machine-readable Transparent copy along with each Opaque copy, or state in or with each Opaque copy a computer-network location from which the general network-using public has access to download using public-standard network protocols a complete Transparent copy of the Document, free of added material. If you use the latter option, you must take reasonably prudent steps, when you begin distribution of Opaque copies in quantity, to ensure that this Transparent copy will remain thus accessible at the stated location until at least one year after the last time you distribute an Opaque copy (directly or through your agents or retailers) of that edition to the public.

It is requested, but not required, that you contact the authors of the Document well before redistributing any large number of copies, to give them a chance to provide you with an updated version of the Document.

4. MODIFICATIONS

You may copy and distribute a Modified Version of the Document under the conditions of sections 2 and 3 above, provided that you release the Modified Version under precisely this License, with the Modified Version filling the role of the Document, thus licensing distribution and modification of the Modified Version to whoever possesses a copy of it. In addition, you must do these things in the Modified Version:

A. Use in the Title Page (and on the covers, if any) a title distinct from that of the Document, and from those of previous versions (which should, if there were any, be listed in the History section of the Document). You may use the same title as a previous version if the original publisher of that version gives permission.

B. List on the Title Page, as authors, one or more persons or entities responsible for authorship of the modifications in the Modified Version, together with at least five of the principal authors of the Document (all of its principal authors, if it has fewer than five), unless they release you from this requirement.

C. State on the Title page the name of the publisher of the Modified Version, as the publisher.

D. Preserve all the copyright notices of the Document.

E. Add an appropriate copyright notice for your modifications adjacent to the other copyright notices.

F. Include, immediately after the copyright notices, a license notice giving the public permission to use the Modified Version under the terms of this License, in the form shown in the Addendum below.

G. Preserve in that license notice the full lists of Invariant Sections and required Cover Texts given in the Document's license notice.

H. Include an unaltered copy of this License.

I. Preserve the section Entitled "History", Preserve its Title, and add to it an item stating at least the title, year, new authors, and publisher of the Modified Version as given on the Title Page. If there is no section Entitled "History" in the Document, create one stating the title, year, authors, and publisher of the Document as given on its

Title Page, then add an item describing the Modified Version as stated in the previous sentence.

J. Preserve the network location, if any, given in the Document for public access to a Transparent copy of the Document, and likewise the network locations given in the Document for previous versions it was based on. These may be placed in the "History" section. You may omit a network location for a work that was published at least four years before the Document itself, or if the original publisher of the version it refers to gives permission.

K. For any section Entitled "Acknowledgements" or "Dedications", Preserve the Title of the section, and preserve in the section all the substance and tone of each of the contributor acknowledgements and/or dedications given therein.

L. Preserve all the Invariant Sections of the Document, unaltered in their text and in their titles. Section numbers or the equivalent are not considered part of the section titles.

M. Delete any section Entitled "Endorsements". Such a section may not be included in the Modified Version.

N. Do not retitle any existing section to be Entitled "Endorsements" or to conflict in title with any Invariant Section.

O. Preserve any Warranty Disclaimers.

If the Modified Version includes new front-matter sections or appendices that qualify as Secondary Sections and contain no material copied from the Document, you may at your option designate some or all of these sections as invariant. To do this, add their titles to the list of Invariant Sections in the Modified Version's license notice. These titles must be distinct from any other section titles.

You may add a section Entitled "Endorsements", provided it contains nothing but endorsements of your Modified Version by various parties—for example, statements of peer review or that the text has been approved by an organization as the authoritative definition of a standard.

You may add a passage of up to five words as a Front-Cover Text, and a passage of up to 25 words as a Back-Cover Text, to the end of the list of Cover Texts in the Modified Version. Only one passage of Front-Cover Text and one of Back-Cover Text may be added by (or through arrangements made by) any one entity. If the Document already includes a cover text for the same cover, previously added by you or by arrangement made by the same entity you are acting on behalf of, you may not add another; but you may replace the old one, on explicit permission from the previous publisher that added the old one.

The author(s) and publisher(s) of the Document do not by this License give permission to use their names for publicity for or to assert or imply endorsement of any Modified Version.

5. COMBINING DOCUMENTS

You may combine the Document with other documents released under this License, under the terms defined in section 4 above for modified versions, provided that you include in the combination all of the Invariant Sections of all of the original documents, unmodified, and list them all as Invariant Sections of your combined work in its license notice, and that you preserve all their Warranty Disclaimers.

The combined work need only contain one copy of this License, and multiple identical Invariant Sections may be replaced with a single copy. If there are multiple Invariant Sections with the same name but different contents, make the title of each such section unique by adding at the end of it, in parentheses, the name of the original author or publisher of that section if known, or else a unique number. Make the same adjustment to the section titles in the list of Invariant Sections in the license notice of the combined work.

In the combination, you must combine any sections Entitled "History" in the various original documents, forming one section Entitled "History"; likewise combine any sections Entitled "Acknowledgements", and any sections Entitled "Dedications". You must delete all sections Entitled "Endorsements."

6. COLLECTIONS OF DOCUMENTS

   You may make a collection consisting of the Document and other documents released under this License, and replace the individual copies of this License in the various documents with a single copy that is included in the collection, provided that you follow the rules of this License for verbatim copying of each of the documents in all other respects.

   You may extract a single document from such a collection, and distribute it individually under this License, provided you insert a copy of this License into the extracted document, and follow this License in all other respects regarding verbatim copying of that document.

7. AGGREGATION WITH INDEPENDENT WORKS

   A compilation of the Document or its derivatives with other separate and independent documents or works, in or on a volume of a storage or distribution medium, is called an "aggregate" if the copyright resulting from the compilation is not used to limit the legal rights of the compilation's users beyond what the individual works permit. When the Document is included in an aggregate, this License does not apply to the other works in the aggregate which are not themselves derivative works of the Document.

   If the Cover Text requirement of section 3 is applicable to these copies of the Document, then if the Document is less than one half of the entire aggregate, the Document's Cover Texts may be placed on covers that bracket the Document within the aggregate, or the electronic equivalent of covers if the Document is in electronic form. Otherwise they must appear on printed covers that bracket the whole aggregate.

8. TRANSLATION

   Translation is considered a kind of modification, so you may distribute translations of the Document under the terms of section 4. Replacing Invariant Sections with translations requires special permission from their copyright holders, but you may include translations of some or all Invariant Sections in addition to the original versions of these Invariant Sections. You may include a translation of this License, and all the license notices in the Document, and any Warranty Disclaimers, provided that you also include the original English version of this License and the original versions of those notices and disclaimers. In case of a disagreement between the translation and the original version of this License or a notice or disclaimer, the original version will prevail.

   If a section in the Document is Entitled "Acknowledgements", "Dedications", or "History", the requirement (section 4) to Preserve its Title (section 1) will typically require changing the actual title.

9. TERMINATION

   You may not copy, modify, sublicense, or distribute the Document except as expressly provided under this License. Any attempt otherwise to copy, modify, sublicense, or distribute it is void, and will automatically terminate your rights under this License.

   However, if you cease all violation of this License, then your license from a particular copyright holder is reinstated (a) provisionally, unless and until the copyright holder explicitly and finally terminates your license, and (b) permanently, if the copyright holder fails to notify you of the violation by some reasonable means prior to 60 days after the cessation.

   Moreover, your license from a particular copyright holder is reinstated permanently if the copyright holder notifies you of the violation by some reasonable means, this is the first time you have received notice of violation of this License (for any work) from that copyright holder, and you cure the violation prior to 30 days after your receipt of the notice.

Termination of your rights under this section does not terminate the licenses of parties who have received copies or rights from you under this License. If your rights have been terminated and not permanently reinstated, receipt of a copy of some or all of the same material does not give you any rights to use it.

10. FUTURE REVISIONS OF THIS LICENSE

The Free Software Foundation may publish new, revised versions of the GNU Free Documentation License from time to time. Such new versions will be similar in spirit to the present version, but may differ in detail to address new problems or concerns. See http://www.gnu.org/copyleft/.

Each version of the License is given a distinguishing version number. If the Document specifies that a particular numbered version of this License "or any later version" applies to it, you have the option of following the terms and conditions either of that specified version or of any later version that has been published (not as a draft) by the Free Software Foundation. If the Document does not specify a version number of this License, you may choose any version ever published (not as a draft) by the Free Software Foundation. If the Document specifies that a proxy can decide which future versions of this License can be used, that proxy's public statement of acceptance of a version permanently authorizes you to choose that version for the Document.

11. RELICENSING

"Massive Multiauthor Collaboration Site" (or "MMC Site") means any World Wide Web server that publishes copyrightable works and also provides prominent facilities for anybody to edit those works. A public wiki that anybody can edit is an example of such a server. A "Massive Multiauthor Collaboration" (or "MMC") contained in the site means any set of copyrightable works thus published on the MMC site.

"CC-BY-SA" means the Creative Commons Attribution-Share Alike 3.0 license published by Creative Commons Corporation, a not-for-profit corporation with a principal place of business in San Francisco, California, as well as future copyleft versions of that license published by that same organization.

"Incorporate" means to publish or republish a Document, in whole or in part, as part of another Document.

An MMC is "eligible for relicensing" if it is licensed under this License, and if all works that were first published under this License somewhere other than this MMC, and subsequently incorporated in whole or in part into the MMC, (1) had no cover texts or invariant sections, and (2) were thus incorporated prior to November 1, 2008.

The operator of an MMC Site may republish an MMC contained in the site under CC-BY-SA on the same site at any time before August 1, 2009, provided the MMC is eligible for relicensing.

ADDENDUM: How to use this License for your documents

To use this License in a document you have written, include a copy of the License in the document and put the following copyright and license notices just after the title page:

```
Copyright (C)  year  your name.
Permission is granted to copy, distribute and/or modify this document
under the terms of the GNU Free Documentation License, Version 1.3
or any later version published by the Free Software Foundation;
with no Invariant Sections, no Front-Cover Texts, and no Back-Cover
Texts.  A copy of the license is included in the section entitled ``GNU
Free Documentation License''.
```

If you have Invariant Sections, Front-Cover Texts and Back-Cover Texts, replace the "with. . . Texts." line with this:

```
with the Invariant Sections being list their titles, with
the Front-Cover Texts being list, and with the Back-Cover Texts
being list.
```

If you have Invariant Sections without Cover Texts, or some other combination of the three, merge those two alternatives to suit the situation.

If your document contains nontrivial examples of program code, we recommend releasing these examples in parallel under your choice of free software license, such as the GNU General Public License, to permit their use in free software.

Appendix B LilyPond index

\

\header in LaTeX documents ... 18

A

ABC ... 35
Aborted (core dumped) ... 7

C

call trace ... 7
Coda Technology ... 36
coloring, syntax ... 33
command line options for `lilypond` ... 2
convert-ly ... 11

D

docbook ... 14
DocBook, music in ... 14
documents, adding music to ... 14
dvips ... 24

E

editors ... 33
emacs ... 33
enigma ... 36
EPS (Encapsulated PostScript) ... 3
error ... 7
error messages ... 7
errors, message format ... 7
ETF ... 36
External programs, generating LilyPond files ... 37

F

fatal error ... 7
file searching ... 3
file size, output ... 32
Finale ... 36
folder, directing output to ... 4

H

help, command line ... 2
html ... 14
HTML, music in ... 14

I

invoking dvips ... 24
Invoking `lilypond` ... 2

L

LANG ... 5
latex ... 14
LaTeX, music in ... 14
LILYPOND_DATADIR ... 5

M

make ... 41
makefiles ... 41
`Manuals` ... 1
MIDI ... 33
modes, editor ... 33
musicology ... 14
MusicXML ... 35

O

OpenOffice.org ... 37
options, command line ... 2
outline fonts ... 24
output filename, setting ... 4
output format, setting ... 3

P

paper-size, command line ... 2
point and click ... 32
point and click, command line ... 2
Portable Document Format (PDF) output ... 4
Portable Network Graphics (PNG) output ... 4
PostScript output ... 3, 4
Postscript, encapsulated ... 3
preview image ... 20
preview, command line ... 3
Programming error ... 7

S

safe, command line ... 2
Scheme dump ... 3
Scheme error ... 7
search path ... 3
SVG (Scalable Vector Graphics) ... 3
switches ... 2
syntax coloring ... 33

T

texi ... 14
texinfo ... 14
Texinfo, music in ... 14
thumbnail ... 20
titling and lilypond-book ... 18
titling in HTML ... 20
trace, Scheme ... 7
type1 fonts ... 24

U

Updating a LilyPond file ... 11
updating old input files ... 11

V

vim ... 33

W

warning ... 7