

# LEADSHEETS

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songbook (draft) (CN)

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# Part I.

## About the Bundle

I like beautiful melodies telling me  
terrible things.

---

*Tom Waits*

### 1. License and Requirements

Permission is granted to copy, distribute and/or modify this software under the terms of the L<sup>A</sup>T<sub>E</sub>X Project Public License (LPPL), version 1.3 or later (<http://www.latex-project.org/lppl.txt>). The software has the status “maintained.”

**LEADSHEETS** requires the bundles l3kernel [The13a] and l3packages [The13b] to be available. It also needs the package translations [Nie13].

### 2. Background

Over the years I repeatedly wanted to typeset simple leadsheets of songs, *i. e.*, song lyrics and the corresponding chords.<sup>1</sup> This is not too hard with standard L<sup>A</sup>T<sub>E</sub>X commands and environments but it is not very convenient... so looking for existing packages is the logical next step and I found two very promising packages: songs [Ham12] and songbook [Rat10]. However, both were not *quite* what I wanted. Just a bit too inflexible in the wrong places, needing tweaking here and there, and so on. On the other hand I had quite some code lying on my hard drive with various attempts of typesetting leadsheets. This bundle of packages is now the attempt to have a clean, documented and customisable version of my code.

# Part II.

## The **MUSICSYMBOLS** Package

Music expresses that which cannot  
be said and on which it is impossi-  
ble to be silent.

---




*Victor Hugo*

The **MUSICSYMBOLS** package is a very small package that makes the music symbol font provided by MusiX<sub>T</sub>E<sub>X</sub> available as text font and then uses it to define a number of symbols. This redefines

---

1. I also have had the need to typeset leadsheets in the style of the *The Real Book* – but this is a task where other software than L<sup>A</sup>T<sub>E</sub>X is far easier.

TABLE 1: Symbols defined by **MUSICSYMBOLS**.

command	symbol	command	symbol
<code>\sharp</code>	#	<code>\flat</code>	b
<code>\doublesharp</code>	x	<code>\doubleflat</code>	bb
<code>\natural</code>	n		
<code>\trebleclef</code>		<code>\bassclef</code>	
<code>\altoclef</code>			
<code>\allabreve</code>	c	<code>\meterC</code>	¢
<code>\wholerest</code>	-	<code>\halfrest</code>	-
<code>\quarterrest</code>	z	<code>\eighthrest</code>	7
<code>\sixteenthrest</code>	z		

the macros `\sharp`, `\flat` and `\natural`. All defined symbols are listed in table 1.

**MUSICSYMBOLS** defines three further commands, namely `\musix`, `\textmusix` – a font switch and a text font command – and `\musicsymbol`. Those commands are meant for internal use only which is why they’re not explained here.

## Part III.

# The **CHORDNAMES** Package

I never practice my guitar – from  
time to time I just open the case  
and throw in a piece of raw meat.

*Wes Montgomery*

### 3. The `\chordname` Command

**CHORDNAMES** provides the command `\chordname{⟨chord⟩}` for convenient typesetting of chords:

<code>1 \chordname{Bb7(#9)} \chordname{Bbb6}</code> <code>2 \chordname{C#7(b9)} \chordname{C##13}</code>	$B_b^{7(\#9)} B_{bb}^6 C_{\#}^{7(b9)} C_{\# \#}^{13}$
---	---

`\chordname{⟨chord⟩}`

Typesetting chords. Inside the argument every # will be replaced by # and every b is replaced with b. Numerals and parentheses are typeset as superscripts. Everything between parentheses is always a superscript: `\chordname{F#7(#11)}`  $F_{\#}^{7(\#11)}$ .

### 3. The `\chordname` Command

There are several token lists that are treated specially inside `\chordname`:

- `^` – This token is replaced by `\textsuperscript`.
- `ma` – The symbol for major chords. Per default this is empty. `\chordname{Gma}` G.
- `mi` – The symbol for minor chords. Per default this is m. `\chordname{Gmi}` Gm.
- `o` – The symbol for diminished chords. Per default this is `\textsuperscript{o}`. `\chordname{Go}` G<sup>o</sup>.
- `+` – The symbol for augmented chords. Per default this is `\textsuperscript{+}`. `\chordname{G+}` G<sup>+</sup>.
- `/o` – The symbol for half diminished chords. Per default this is `\textsuperscript{o}`. `\chordname{G/o}` G<sup>o</sup>.
- `#` – The “sharp” symbol. Per default this is `\sharp`. `\chordname{F#}` F<sup>#</sup>.
- `##` – The “double sharp” symbol. Per default this is `\doublesharp`. `\chordname{F##}` F<sup>##</sup>.
- `b` – The “flat” symbol. Per default this is `\flat`. `\chordname{Eb}` E<sup>b</sup>.
- `bb` – The “double flat” symbol. Per default this is `\doubleflat`. `\chordname{Ebb}` E<sup>bb</sup>.
- `#b` – Cancelling flat/sharp combination: this is removed.
- `#b` – Cancelling sharp/flat combination: this is removed.
- `add` – This is superscripted: `\chordname{Gadd9}` G<sup>add9</sup>.
- `sus` – This is superscripted: `\chordname{Gsus4}` G<sup>sus4</sup>.
- `dim` – This is superscripted: `\chordname{Gdim5}` G<sup>dim5</sup>.
- `maj7` – This is superscripted: `\chordname{Gmaj7}` G<sup>maj7</sup>.
- `maj9` – This is superscripted: `\chordname{Gmaj9}` G<sup>maj9</sup>.

How these token lists are treated depends on optional settings:

```
1 \setchordnames{
2   major-seven = $\Delta$,
3   major-nine  = $\Delta\textsuperscript{9}
4 }
5 \chordname{Gmaj7} \chordname{Gmaj9}
6 \chordname{G^6} \chordname{G6}
7 \chordname{G7^#5}
```

---

G<sup>Δ</sup> G<sup>Δ<sup>9</sup></sup> G<sup>6</sup> G<sup>6</sup> G<sup>7<sup>#5</sup></sup>

## 4. Options

Options are set with the command

`\setchordnames{⟨options⟩}`

where `⟨options⟩` is a comma separated list of keyval options.

The options allow detailed customization of how chords are printed. It doesn't change the input syntax.

`format = {⟨code⟩}` (initially empty)

Code inserted before a chord within the same group. Can be used for special formatting of the chords, with `\sffamily`, say.

`sharp = {⟨code⟩}` Default: `\sharp`

The sharp symbol.

`flat = {⟨code⟩}` Default: `\flat`

The flat symbol.

`double-sharp = {⟨code⟩}` Default: `\doublesharp`

The double sharp symbol.

`double-flat = {⟨code⟩}` Default: `\doubleflat`

The double flat symbol.

`aug = {⟨code⟩}` Default: `+`

The augmented symbol.

`half-dim = {⟨code⟩}` Default: `\o{}`

The half-diminished symbol.

`full-dim = {⟨code⟩}` Default: `o`

The diminished symbol.

`dim = {⟨code⟩}` Default: `\textsuperscript{dim}`

The token list dim.

`add = {⟨code⟩}` Default: `\textsuperscript{add}`

The token list add.

`sus = {⟨code⟩}` Default: `\textsuperscript{sus}`

The token list sus.

`major = {⟨code⟩}` (initially empty)

The token list ma.

`minor = {\code}` Default: m  
The token list mi.

`major-seven = {\code}` Default: `\textsuperscript{maj7}`  
The token list maj7.

`major-nine = {\code}` Default: `\textsuperscript{maj9}`  
The token list maj9.

## Part IV.

# The **LEADSHEETS** Package

I don't care about the rules. If I don't break the rules at least ten times every song then I'm not doing my job.

---

*Jeff Beck*

## 5. Background

The **LEADSHEETS** package allows for easy creation of leadsheets but it also can be used to create complete songbooks. The basic idea is that songs are typeset in the song environment. Each song gets a number of properties (see section 6.4) that determine how the title of the song is typeset. For the typesetting of the titles a template mechanism is used (see section 9). Songs can also be tagged. The tags then allow to typeset only songs matching a list of tags that is specified via an option.

## 6. The song Environment

`\begin{song}[\code]{\code}`  
The main environment used to typeset songs.

### 6.1. A First Example

First let's take a look at an example:

```
1 \documentclass{article}
2 \usepackage{leadsheets}
3 \begin{document}
4
5 \begin{song}{title=Layla,composer=Eric Clapton,tags={clapton,unplugged,r&b}}
```

```

6 \begin{verse}
7   What will you do when you get lonely? \\
8   Noone waiting by your side. \\
9   You've been runnin', hidin' much too long. \\
10  You know it's just your foolish pride .
11 \end{verse}
12 \begin{chorus}
13   Layla, got me on my knees. \\
14   Layla, beggin' darlin', please! \\
15   Layla, darlin' won't you ease my worried mind?
16 \end{chorus}
17 \end{song}
18
19 \end{document}

```

### Layla

What will you do when you get lonely?  
 Noone waiting by your side.  
 You've been runnin', hidin' much too long.  
 You know it's just your foolish pride .

Chorus: Layla, got me on my knees.  
 Layla, beggin' darlin', please!  
 Layla, darlin' won't you ease my worried mind?

Per default the songtitle simply is a `\section*` without any other additions. This is the songtitle template “minimal”, see section 9 for more details on those templates and how to create your own.

### 6.2. Using the song Environment

Inside the song environment a number of additional environments are used to specify the different parts of a song. They all are basically the same kind of environment, namely an `itemize` environment internally where the only `\item` has the name of the environment as option. The verse environment is a little bit different since verses can be numbered. If they are then each usage of verse inside song will step a vers number and print it (as option to the internal `\item`).

`\begin{verse}[\langle options \rangle]`

An environment for specifying the verses of a song.

`\begin{chorus}[\langle options \rangle]`

An environment for specifying the chorus of a song.

## 6. The song Environment

This is the same as `\begin{verse}[type=chorus,<options>]`.

`\begin{intro}[<options>]`

An environment for specifying the intro of a song.

This is the same as `\begin{verse}[type=intro,<options>]`.

`\begin{interlude}[<options>]`

An environment for specifying an interlude of a song.

This is the same as `\begin{verse}[type=interlude,<options>]`.

`\begin{bridge}[<bridge>]`

An environment for specifying a bridge of a song.

This is the same as `\begin{verse}[type=bridge,<options>]`.

These environments and their options are described in more detail in sections 7 and 8.

### 6.3. Options

The options to the song environment are the same as the general options of `LEADSHEETS`. This means you can set the following options either local to a song or global for the whole document with this command:

`\setleadsheets{<options>}`

Setup command for `LEADSHEETS`.

Although I used the word “global” above *all options are local to the current scope!*

`title-template = {<template name>}`

Default: `minimal`

The songtitle template, see section 9 for details.

`chord-cs = {<cs>}`

Default: `\chordname`

The command that is used to parse the chords. See section 7.2 for details. `<cs>` needs to be a command that takes a mandatory argument.

`song-format = {<TeX code>}`

(initially empty)

`<TeX code>` is inserted *before* the song title at the beginning of the song environment.

`text-format = {<TeX code>}`

(initially empty)

`<TeX code>` is inserted *after* the song title at the beginning of the song environment.

`numbered = true|false`

Default: `false`

Determines whether verses are numbered or not.

`print-tags = {<list of tags>}`

A comma separated list of tags. When specified a song will only be printed if it is tagged with at least one of the tags in `<list of tags>`.



## 6.4. Song Properties

Songs can have a number of properties which basically are used in songtitle templates (see section 9). One specific property, `tags`, plays a different role, though.

`title = {<title>}`

This is the main title of the song.

`subtitle = {<subtitle>}`

A subtitle.

`short-title = {<short song title>}`

A short title (may be useful in a template that writes the titles in `\sections` for a version to be used in the table of contents).

`sort-title = {<song title>}`

If not set explicitly this property holds the same value as `title`.

`sort-short-title = {<short song title>}`

If not set explicitly this property holds the same value as `short-title`.

`composer = {<composer>}`

The composer of the song. As of now this accepts an arbitrary entry but maybe this will not be supported any more when indexing will be implemented. No promises.

`sort-composer = {<composer>}`

If not set explicitly this property holds the same value as `composer`.

`lyrics = {<writer>}`

Whoever wrote the lyrics if different from the composer. As of now this accepts an arbitrary entry but maybe this will not be supported any more when indexing will be implemented. No promises.

`sort-lyrics = {<writer>}`

If not set explicitly this property holds the same value as `writer`.

`arr = {<arranger>}`

Whoever arranged the song. As of now this accepts an arbitrary entry but maybe this will not be supported any more when indexing will be implemented. No promises.

`sort-arr = {<arranger>}`

If not set explicitly this property holds the same value as `arr`.

`band = {<band>}`

The band who plays or played the song.

`sort-band = {<band>}`

If not set explicitly this property holds the same value as `band`.

`interpret = {\langle interpret \rangle}`

The interpret of the song. As of now this accepts an arbitrary entry but maybe this will not be supported any more when indexing will be implemented. No promises.

`sort-interpret = {\langle interpret \rangle}`

If not set explicitly this property holds the same value as `interpret`.

`genre = {\langle genre \rangle}`

The genre of the song.

`key = {\langle key \rangle}`

The key of the song. This property will be used when transposing will be implemented, see section 7.3.

`tempo = {\langle tempo \rangle}`

The tempo of the song.

`tags = {\langle tags \rangle}`

A comma separated list of tags. Those tags play a role for the option `print-tags`. When that option is used a song is only printed if it has at least one of the tags specified in the option.

There are two more properties, `counter` and `ID` that cannot be set but are set automatically for each song. The `counter` simply holds the number of the current song starting from 1 for the first song. The `ID` currently always is `song\langle counter \rangle` where `\langle counter \rangle` is the current `counter` value.

In principle all properties can get list of entries where items are separated with `_and_`. Of course this doesn't make sense for each property – a song does only have one title. But a song can very well have more than one composer: think of the Beatles where most songs are written by Paul McCartney and John Lennon.<sup>2</sup>

It is possible to define further such properties. For details see section 9.2.2.

## 7. The verse Environment

`\begin{verse}[\langle options \rangle]`

An environment for specifying the verses of a song.

`\begin{verse*}[\langle options \rangle]`

The same as the verse environment but will always be unnumbered regardless of any option settings.

```
1 \documentclass{article}
2 \usepackage{leadsheets}
3 \begin{document}
4
```

2. This is not quite true: most songs were written either by Paul or John but legally usually both are the composers.

```

5 \begin{song}[numbered]{title=Foo}
6 \begin{verse}
7   Lorem ipsum dolor sit amet, consetetur sadipscing elitr,\
8   sed diam nonumy eirmod tempor invidunt ut labore et dolore\
9   magna aliquyam erat, sed diam voluptua.
10 \end{verse}
11 \begin{verse*}
12   Lorem ipsum dolor sit amet, consetetur sadipscing elitr,\
13   sed diam nonumy eirmod tempor invidunt ut labore et dolore\
14   magna aliquyam erat, sed diam voluptua.
15 \end{verse*}
16 \begin{verse}
17   Lorem ipsum dolor sit amet, consetetur sadipscing elitr,\
18   sed diam nonumy eirmod tempor invidunt ut labore et dolore\
19   magna aliquyam erat, sed diam voluptua.
20 \end{verse}
21 \end{song}
22
23 \end{document}

```

### Foo

1. Lorem ipsum dolor sit amet, consetetur sadipscing elitr,  
sed diam nonumy eirmod tempor invidunt ut labore et dolore  
magna aliquyam erat, sed diam voluptua.  
  
Lorem ipsum dolor sit amet, consetetur sadipscing elitr,  
sed diam nonumy eirmod tempor invidunt ut labore et dolore  
magna aliquyam erat, sed diam voluptua.
2. Lorem ipsum dolor sit amet, consetetur sadipscing elitr,  
sed diam nonumy eirmod tempor invidunt ut labore et dolore  
magna aliquyam erat, sed diam voluptua.

#### 7.1. Options

The verse environment and all related environments have the following option:

`format = { $\langle code \rangle$ }` (initially empty)  
 $\langle code \rangle$  is inserted at the beginning of the environment and can thus be used to add formatting,  
*e. g.*, `format = {\itshape}`.

`label-format = { $\langle code \rangle$ }` (initially empty)  
 The same for the environment labels.

This can be used either locally, *i. e.*, as option to the corresponding environment, or for all environments of the same type using the setup command using the following syntax:

## 7. The verse Environment

`\setleadsheets{<env name>/format = <code>}`

```
1 \begin{verse}[format=\itshape]
2   Lorem ipsum dolor sit amet, consetetur sadipscing elitr,\
3   sed diam nonumy eirmod tempor invidunt ut labore et dolore\
4   magna aliquyam erat, sed diam voluptua.
5 \end{verse}
```

---

*Lorem ipsum dolor sit amet, consetetur sadipscing elitr,  
sed diam nonumy eirmod tempor invidunt ut labore et dolore  
magna aliquyam erat, sed diam voluptua.*

It is also possible so set the formatting for all related environments at once:

`verses-format = {<code>}` (initially empty)

Sets the format for all verse like environments.

`verses-label-format = {<code>}` (initially empty)

Sets the label format for all verse like environments.

Both options are overwritten if the options for a specific environment are set. That is, if you want all environments to have italic shape except for choruses, then you could do

```
1 \setleadsheets{
2   verses-format = \itshape ,
3   chorus/format =
4 }
```

### 7.2. Placing Chords

Inside the song environment the character `^` is an active character which is defined to place a chord above words. More precisely is is equal to the following command:

`\chord*-{<chord>}{<text>}`

Places `<chord>` centered above `<text>`. The starred version gobbles the trailing space while the unstarred version does not. Like the star the dash is optional. It sets the option `smash-next-chord` to true. `<text>` may be empty but the trailing space *must* be there. If `<text>` is empty then the chord is place above some horizontal space which can be set with the option `empty-chord-dim`.

```
1 Text \chord{E7}text \chord*{B7}lon ger      E7 B7
   text                                     Text text longer text
```

Note that per default the width of a chord is not ignored:

## 7. The verse Environment

<pre>1 text \chord{Gbmi7(b5)}text text</pre>	$G\flat m^{7(b5)}$ text text text
--	--------------------------------------

However, there is an option which sets the width of a chord to zero:

`smash-chords = true|false`

Default: false

If set to true the width of the chords set with `\chord` is set to zero.

`smash-next-chord = true|false`

Default: false

If set to true the width of the next chord set with `\chord` is set to zero.

<pre>1 \setleadsheets{smash-next-chord=true} 2 text \chord{Gbmi7(b5)}text text \par 3 text \chord{Gbmi7(b5)}text text \par 4 \setleadsheets{smash-chords=true} 5 text \chord{Gbmi7(b5)}text text \par 6 text \chord{Gbmi7(b5)}text text</pre>	$G\flat m^{7(b5)}$ text text text $G\flat m^{7(b5)}$ text text text $G\flat m^{7(b5)}$ text text text $G\flat m^{7(b5)}$ text text text
---	--

Before we forget:

`empty-chord-dim = {⟨dim⟩}`

Default: 1em

The horizontal space that is inserted if the `⟨text⟩` argument of `\chord` is empty.

While `\chord` is available in the whole document the `^` syntax is – as mentioned before – only available inside of the song environment.

```
1 \documentclass{article}
2 \usepackage{leadsheets}
3 \begin{document}
4
5 \begin{song}{title=Layla,composer=Eric Clapton,tags={clapton,unplugged,r&b}}
6 \begin{verse}
7   ^{C#mi7} What will you do when you get ^{G#7}lone ly? \\\
8   ^{C#mi7} Noone ^{C}wai ting ^{D}by your ^{E}side. ^{E7} \\\
9   ^{F#mi} You've been ^{B}run nin', ^{E}hid in' much too ^{A}long. \\\
10  ^{F#mi} You know it's ^{B}just your foolish ^{E}pride .
11 \end{verse}
12 \begin{chorus}
13   ^{A}Lay ---^{Dmi7}la, \quad ^{Bb} ^{C}got me on my knees. \\\
14   Lay^{Dmi7}la, \quad ^{Bb} ^{C}beg gin' darlin', ^{Dmi7}please, Layla. \\\
15   Darlin' won't you ease my worried ^{Dmi7}mind? ^{Bb} ^{C}
16 \end{chorus}
17 \end{song}
18
19 \end{document}
```

### Layla

```

Cm7              G#7
What will you do when you get lonely?
Cm7      C      D      E      E7
Noone waiting by your side.
F#m      B      E      A
You've been runnin', hidin' much too long.
F#m      B      E
You know it's just your foolish pride .

A  Dm7  B>  C
Chorus: Lay—la,      got me on my knees.
         Dm7  B>  C      Dm7
Layla,      beggin' darlin', please, Layla.
                                Dm7  B>  C
Darlin' won't you ease my worried mind?

```

You've probably noticed: chords are printed with `\chordname` in the default setting. You can change this with the option `chord-cs`. If you do then keep in mind that the input syntax will also change.

### 7.3. Transposing

Provided a song has the property `key` and the key is given as one of the twelve “usual” keys, *i. e.*, one of the keys given in table 2, the chords of a song can be transposed.

`transpose = {⟨number⟩}`

Transposes the chords of a song by `⟨number⟩` of semitones. `⟨number⟩` can be a negative number, then the chords are transposed down.

`enharmonic = sharp|flat`

Suppose you transpose a song in the key of E down a semitone. **LEADSHEETS** will then transpose to the key of E $\flat$ . It always chooses the key whose signature has less accidentals. You can force a variant, though, by using this option. With `enharmonic = {sharp}` **LEADSHEETS** would have chosen D $\sharp$  instead of E $\flat$ .

The transposing mechanism relies on the **CHORDNAMES** input syntax which means that if you change `chord-cs` horrible things may happen. *So don't change `chord-cs` and use `transpose` at the same time!*

```

1 \documentclass{article}
2 \usepackage{leadsheets}
3 \begin{document}
4
5 \begin{song}[transpose=2]{
6   title=Layla,
7   composer=Eric Clapton,
8   tags={clapton,unplugged,r&b},

```

## 7. The verse Environment

```

9      key = Dmi
10   }
11   \begin{verse}
12     ^{C#mi7} What will you do when you get ^{G#7}lone ly? \\
13     ^{C#mi7} Noone ^{C}wai ting ^{D}by your ^{E}side. ^{E7} \\
14     ^{F#mi} You've been ^{B}run nin', ^{E}hid in' much too ^{A}long. \\
15     ^{F#mi} You know it's ^{B}just your foolish ^{E}pride .
16   \end{verse}
17   \begin{chorus}
18     ^{A}Lay ---^-{Dmi7}la, \quad ^{Bb} ^{C}got me on my knees. \\
19     Lay^-{Dmi7}la, \quad ^{Bb} ^{C}beg gin' darlin', ^{Dmi7}please, Layla. \\
20     Darlin' won't you ease my worried ^{Dmi7}mind? ^{Bb} ^{C}
21   \end{chorus}
22   \end{song}
23
24   \end{document}

```

Layla

D#m<sup>7</sup> What will you do when you get lonely? A#<sup>7</sup>  
D#m<sup>7</sup> D E F# F#<sup>7</sup>  
Noone waiting by your side.  
G#m B F# B  
You've been runnin', hidin' much too long.  
G#m B F#  
You know it's just your foolish pride .

B Em<sup>7</sup> C D  
Chorus: Lay—la, got me on my knees.  
Em<sup>7</sup> C D Em<sup>7</sup>  
Layla, beggin' darlin', please, Layla.  
Em<sup>7</sup> C D  
Darlin' won't you ease my worried mind?

TABLE 2: Allowed keys for the `key` property.

Key	Input	Key	Input	Key	Input	Key	Input
C	C			Am	Ami		
G	G	F	F	Em	Emi	Dm	Dmi
D	D	B $\flat$	B $\flat$	Bm	Bmi	Gm	Gmi
A	A	E $\flat$	E $\flat$	F $\sharp$ m	F $\sharp$ mi	Cm	Cmi
E	E	A $\flat$	A $\flat$	C $\sharp$ m	C $\sharp$ mi	Fm	Fmi
B	B	D $\flat$	D $\flat$	G $\sharp$ m	G $\sharp$ mi	F $\flat$ m	F $\flat$ mi
F $\sharp$	F $\sharp$	G $\flat$	G $\flat$	D $\sharp$ m	D $\sharp$ mi	E $\flat$ m	E $\flat$ mi

## 8. Other verse-like Environments

Songs can have lots of different kinds of parts: verses, choruses, bridges, intros, outros, and so on. Typographically they're all more or less the same, at least for the purpose of this package. This means we'd ideally have environments for all of these parts with a distinct name in order to get a clean source. At the same time these environments should all behave basically the same. This is what the environments described in the following sections are for.

### 8.1. Available Environments

`\begin{chorus}[\langle options \rangle]`

An environment for specifying the chorus of a song.

`\begin{chorus*}[\langle options \rangle]`

The same as `chorus` but does not display the label.

`\begin{intro}[\langle options \rangle]`

An environment for specifying the intro of a song.

`\begin{intro*}[\langle options \rangle]`

The same as `intro` but does not display the label.

`\begin{interlude}[\langle options \rangle]`

An environment for specifying an interlude of a song.

`\begin{bridge}[\langle bridge \rangle]`

An environment for specifying a bridge of a song.

`\begin{info}[\langle options \rangle]`

An environment for specifying arbitrary information. This environment has no label.

`\begin{solo}[\langle options \rangle]`

An environment for specifying a solo to a song.

`\begin{solo*}[\langle options \rangle]`

The same as `solo` but does not display the label.

### 8.2. Own verse-like Environments

All environments mentioned in the previous section were defined with this command:

`\newversetype*{\langle environment name \rangle}{\langle displayed name \rangle}`

This defines an environment `\langle environment name \rangle` with the text `\langle displayed name \rangle` at the start of the environment left to the text. The starred version defines an environment which hides the displayed name. The environment also defines a translation string (see section 10) `leadsheets/\langle environment name \rangle` with `\langle displayed name \rangle` both as translation fallback and as English translation.

As mentioned before in section 7.1 all environments defined this way have the options `format` and `label-format`. They also have another option:



## 9. Title Templates

`after-label = {⟨code⟩}`

Default: :

⟨code⟩ is inserted in the label after the label text.

There's also a general option for setting the default of the `after-label` for all environments:

`verses-after-label = {⟨code⟩}`

Default: :

Default ⟨code⟩ that is inserted in the label after the label text of verse like environments.

Let's summarize: the label text of these environments is built of three items in the following order:

1. The ⟨code⟩ set with the corresponding `label-format` option.
2. The label text as defined as second argument to `\newversetyp` or as declared through the corresponding translation.
3. The ⟨code⟩ set with the corresponding `after-label` option.

```
1 \newversetyp{foo}{Foo}
2 \setleadsheets{
3   foo/label-format = \bfseries ,
4   foo/after-label  = ~$\Rightarrow$
5 }
6 \begin{foo}
7   Lorem ipsum dolor sit amet, consetetur sadipscing elitr,\\
8   sed diam nonumy eirmod tempor invidunt ut labore et dolore\\
9   magna aliquyam erat, sed diam voluptua.
10 \end{foo}
```

---

**Foo** ⇒ Lorem ipsum dolor sit amet, consetetur sadipscing elitr,  
sed diam nonumy eirmod tempor invidunt ut labore et dolore  
magna aliquyam erat, sed diam voluptua.

## 9. Title Templates

### 9.1. Existing Templates

### 9.2. Own Templates

#### 9.2.1. An Example

```
1 \documentclass{article}
2 \usepackage{leadsheets}
3 \definesongtitletemplate{custom}{
```

```

4 \section{%
5   \songproperty{title}%
6   \ifsongproperty{composer}
7     { (by \songproperty{composer})}
8     {}%
9 }
10 }
11 \setleadsheets{title-template = custom}
12 \begin{document}
13
14 \begin{song}{title=Layla,composer=Eric Clapton,tags={clapton,unplugged,r&b}}
15 \begin{verse}
16   What will you do when you get lonely? \\
17   Noone waiting by your side. \\
18   You've been runnin', hidin' much too long. \\
19   You know it's just your foolish pride .
20 \end{verse}
21 \begin{chorus}
22   Layla, got me on my knees. \\
23   Layla, beggin' darlin', please! \\
24   Layla, darlin' won't you ease my worried mind?
25 \end{chorus}
26 \end{song}
27
28 \end{document}

```

## 1 Layla (by Eric Clapton)

What will you do when you get lonely?  
 Noone waiting by your side.  
 You've been runnin', hidin' much too long.  
 You know it's just your foolish pride .

Chorus: Layla, got me on my knees.  
 Layla, beggin' darlin', please!  
 Layla, darlin' won't you ease my worried mind?

### 9.2.2. Available Commands

First there are two commands related to defining new properties:

`\definesongproperty{⟨property⟩}`

Defines a new property *⟨property⟩*. All existing properties have been defined this way. The command can only be used in the preamble.

## 9. Title Templates

`\copysongproperty{⟨from⟩}{⟨to⟩}`

Copies the values of property `⟨from⟩` to property `⟨to⟩` if property `⟨to⟩` has not been set but property `⟨from⟩` has been. All sort-`⟨property⟩` properties have been treated this way. The command can only be used in the preamble.

Then there are a number of commands related to retrieving and using the values of properties. All these commands only make sense inside a template definition. Some of the commands are expandable which means they can be used in an `\edef` like context, *i. e.*, there are also suitable for writing the property values to the table of contents or other auxiliary files.

\* `\songproperty{⟨property⟩}`

Retrieves property `⟨property⟩`.

`\printsongpropertylist[⟨code⟩]{⟨property⟩}{⟨between two⟩}{⟨between more⟩}{⟨between last two⟩}` Default: `\@firstofone`

Prints a property list `⟨property⟩` separated with `⟨between two⟩` if the list contains only two items and separated with `⟨between more⟩` and `⟨between last two⟩` if the list contains more than two items. `⟨code⟩` is placed directly in front of each item and items are surrounded with braces which means that the last token in `⟨code⟩` may be a macro with a mandatory argument.

`\usesongpropertylist[⟨code⟩]{⟨property⟩}{⟨between⟩}` Default: `\@firstofone`

Like `\printsongpropertylist` but separates items with `⟨between⟩` regardless of the length of the list.

\* `\forsongpropertylist{⟨property⟩}{⟨code⟩}`

Places all items of the property list `⟨property⟩` in the input stream, each item preceded with `⟨code⟩`. Items are surrounded with braces which means that the last token in `⟨code⟩` may be a macro with a mandatory argument.

\* `\ifsongproperty{⟨property⟩}{⟨true⟩}{⟨false⟩}`

Checks if property `⟨property⟩` has been set.

`\ifsongpropertiequal{⟨property 1⟩}{⟨property 2⟩}{⟨true⟩}{⟨false⟩}`

Checks if properties `⟨property 1⟩` and `⟨property 2⟩` have been set to the same value.

`\expandsongpropertycode{⟨code⟩}`

Exhaustively expands `⟨code⟩`. Experienced user won't need this. It is essentially

`\begingroup\edef\x{\endgroup⟨code⟩}\x.`

(More precisely it is a wrapper for the `expl3` function `\use:x`.) This means that any `#` needs to be doubled.

## 10. Internationalization

# Part V. Appendix

Talking about music is like dancing  
about architecture.

---

*Thelonious Monk*

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