



TEXT INPUT

LilyPond is a compiled system: it is run on a text file describing the music. The resulting output is viewed on-screen or printed. In some ways, LilyPond is more similar to a programming language than graphical score editing software. You do not write music by dragging notes from a graphical toolbar and placing them on a dynamically refreshing score; you write music by typing text. This text is interpreted (or “compiled”) by LilyPond, which produces beautifully engraved sheet music. People accustomed to graphical user interfaces might need to learn a new way of working, but the results are definitely worth it!

NOTE ENTRY

Note entry is as easy as typing the note name and the duration.

```
{ bes'4 a'4. c''8 b' }
```

Just type the note name c, d, e, f, g, a, b, append `is` for sharp and `es` for flat tones and add the duration with 4 for fourth, 8 for eighth and so on. With one or more dots you create dotted notes. Pitch is specified using a variant of the Helmholtz pitch notation.

NOTE ENTRY

It is easy to add a figured bass.

```
<7\+ 4 2>8 <8> <7!>
```

CLASSICAL MUSIC

Excerpt from the Markus Passion by Johann Sebastian Bach (BWV 247)

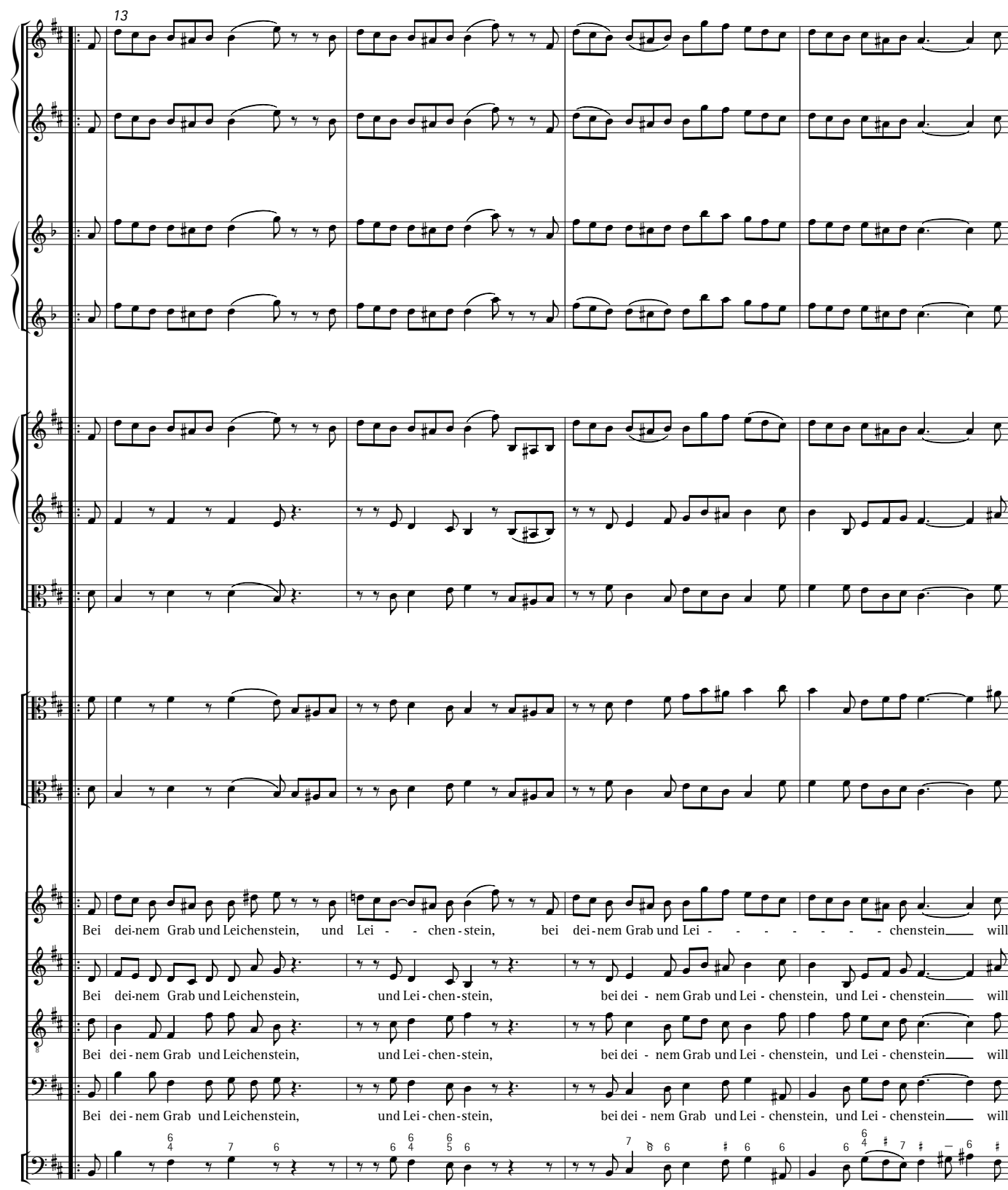


Fig. ortus musikverlag 2016

139

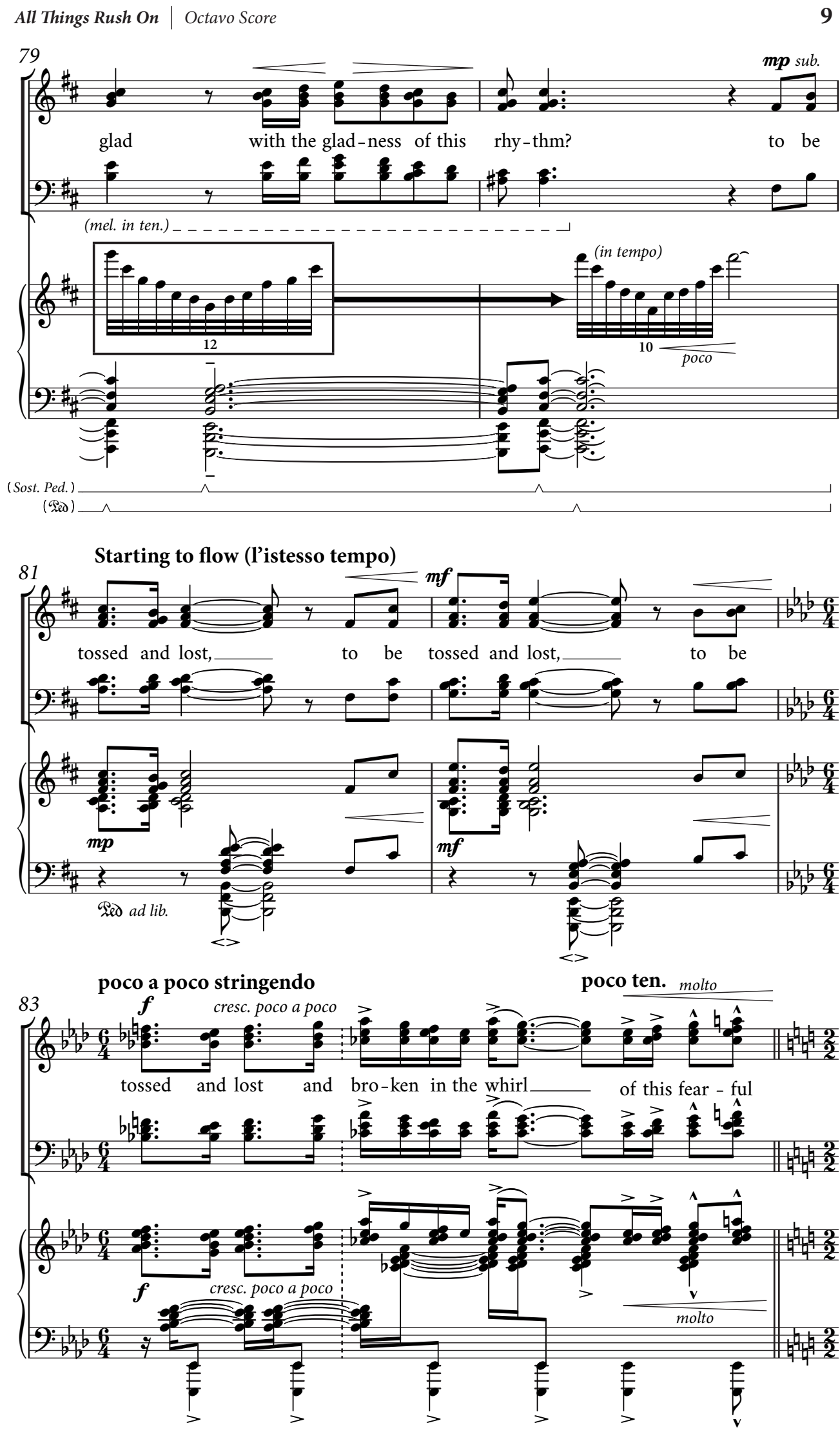
© 2016 Ortus Musik Verlag, Berlin • *The excerpt is reproduced with the kind permission of the publisher.*

GNU LilyPond



CONTEMPORARY MUSIC

Excerpt from “All Things Rush On” by Kieren MacMillan



© 2019 Kieren MacMillan • *The excerpt is reproduced with the kind permission of the publisher.*

CONTEMPORARY MUSIC

Excerpt from Hermann Keller’s composition for speaking cellist “Thr sollt die Wahrheit erben”

17. Juni, noch immer in Bergen-Belsen.
Meine geliebte Marianne, ich schreibe dir in
aller Eile, denn ich bin in schrecklicher Aufregung.

Hast du es schon geraten? Ich habe ein Cello!

Ich bin einfach sprachlos. Und obendrein ist es ein gutes Cello mit schönem Ton. Es lacht mich aus der Ecke an. Meine steifen Finger brauchen notwendig Tonleitern. Also ran an den Speck!

© 2019 Edition Juliane Klein, Berlin • *The excerpt is reproduced with the kind permission of the publisher.*

