



## TEXT INPUT

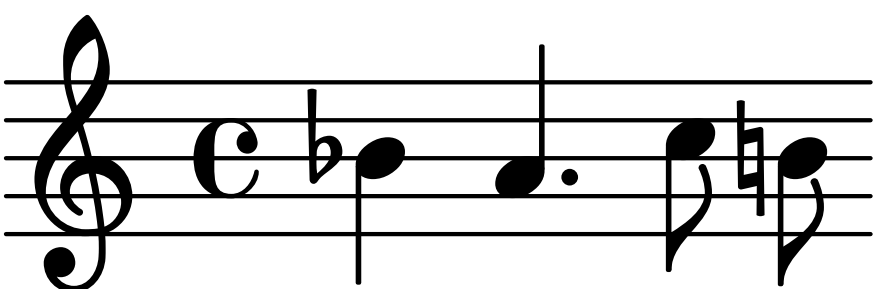
LilyPond is a text based system; the input is a text file describing the music, as opposed to a “What You See Is What You Get” graphical application where you might drag notes from a toolbar onto your on-screen score. In this way, LilyPond shares many similarities with programming and script languages: The text input is interpreted (or “compiled”) by LilyPond which produces typeset music.

This might seem old-fashioned, or even clumsy, but it is in fact surprisingly easy to start using LilyPond and the results you will get are both predictable and beautiful. People accustomed to graphical user interfaces will need to learn a new way of working, but the results are definitely worth it!

## BASIC NOTE ENTRY

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

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

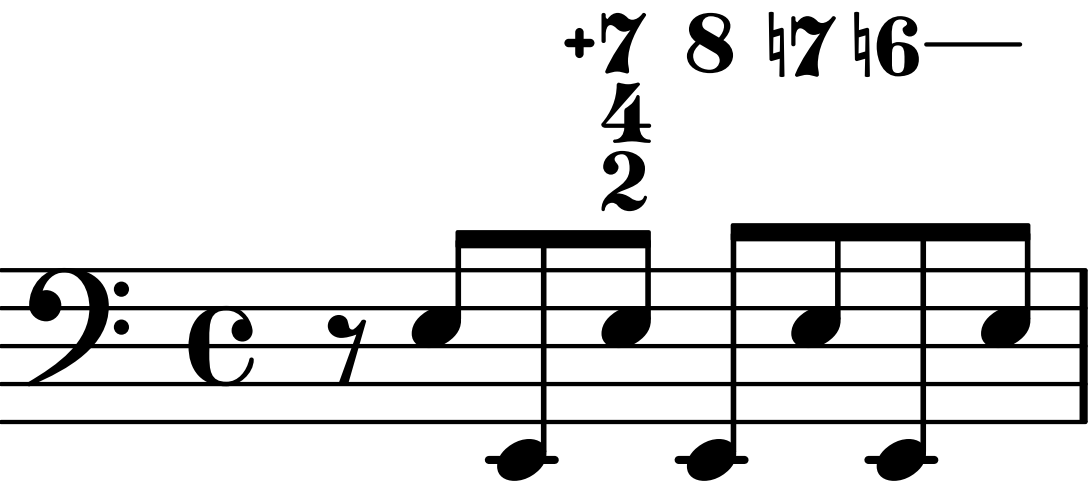


Just type the note name *c*, *d*, *e*, *f*, *g*, *a*, *b*, append *is* for sharp and *es* for flat tones and add the duration with 4 for fourth, 8 for eighth and so on. With one or more dots you create dotted notes. Pitch is specified using a variant of the Helmholtz pitch notation.

## FIGURED BASS ENTRY

It is easy to add a figured bass.

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



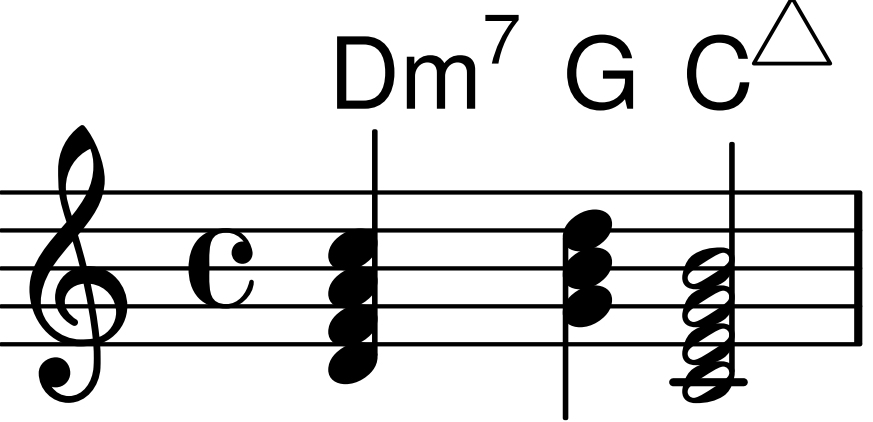
A group of bass figures is delimited by ‘<’ and ‘>’, with the duration immediately appended. Accidentals are entered by appending ‘+’ for sharps, ‘-’ for flats, or ‘!’ for naturals, immediately after each number.

## CHORD ENTRY

It is easy to write out chords.

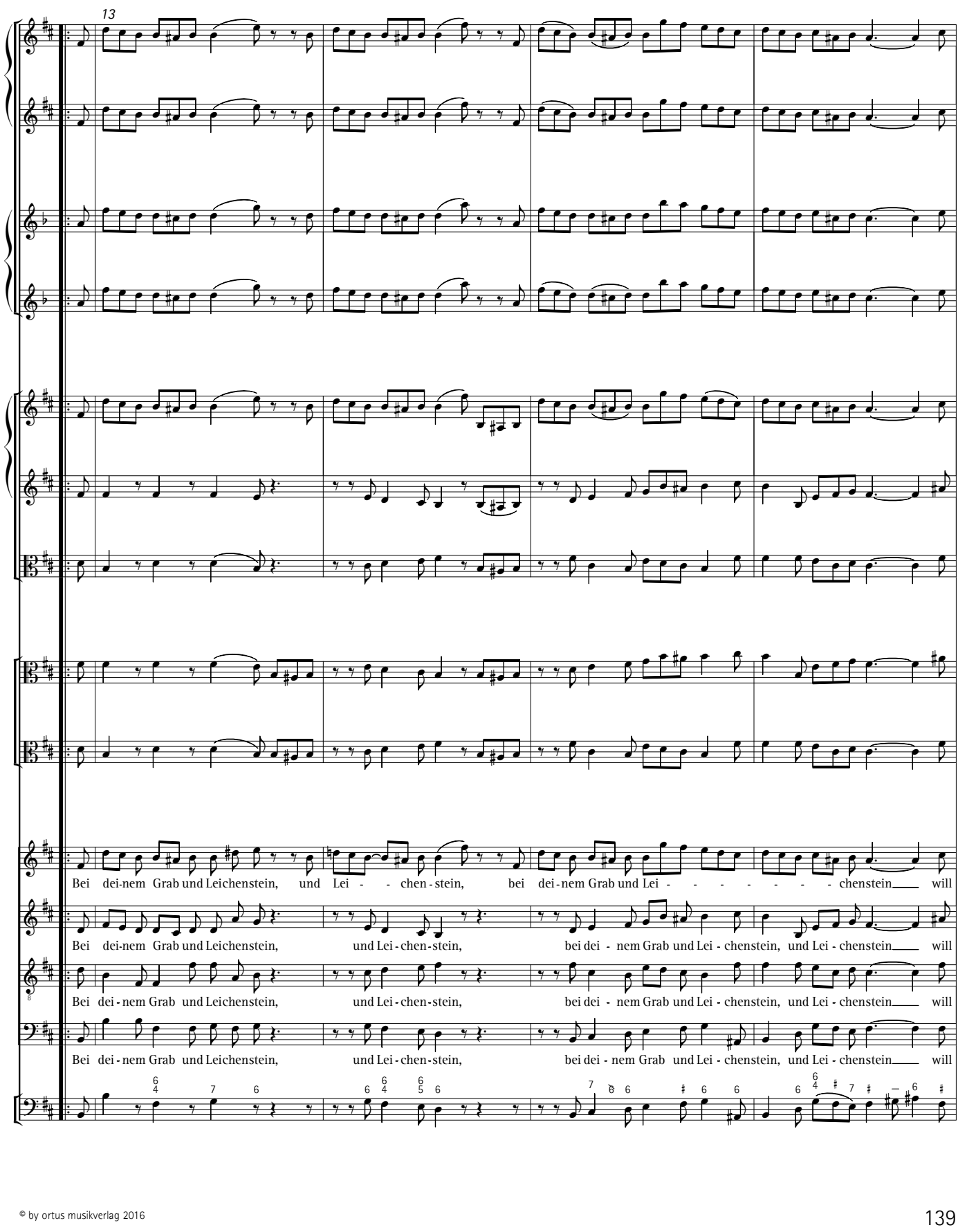
```
\chordmode  
{ d4:m7 g c2:maj7 }
```

First, specify the root note, then add the duration. Any modifiers can be added by appending ‘:’, followed by a list of the modifiers.



## CLASSICAL MUSIC

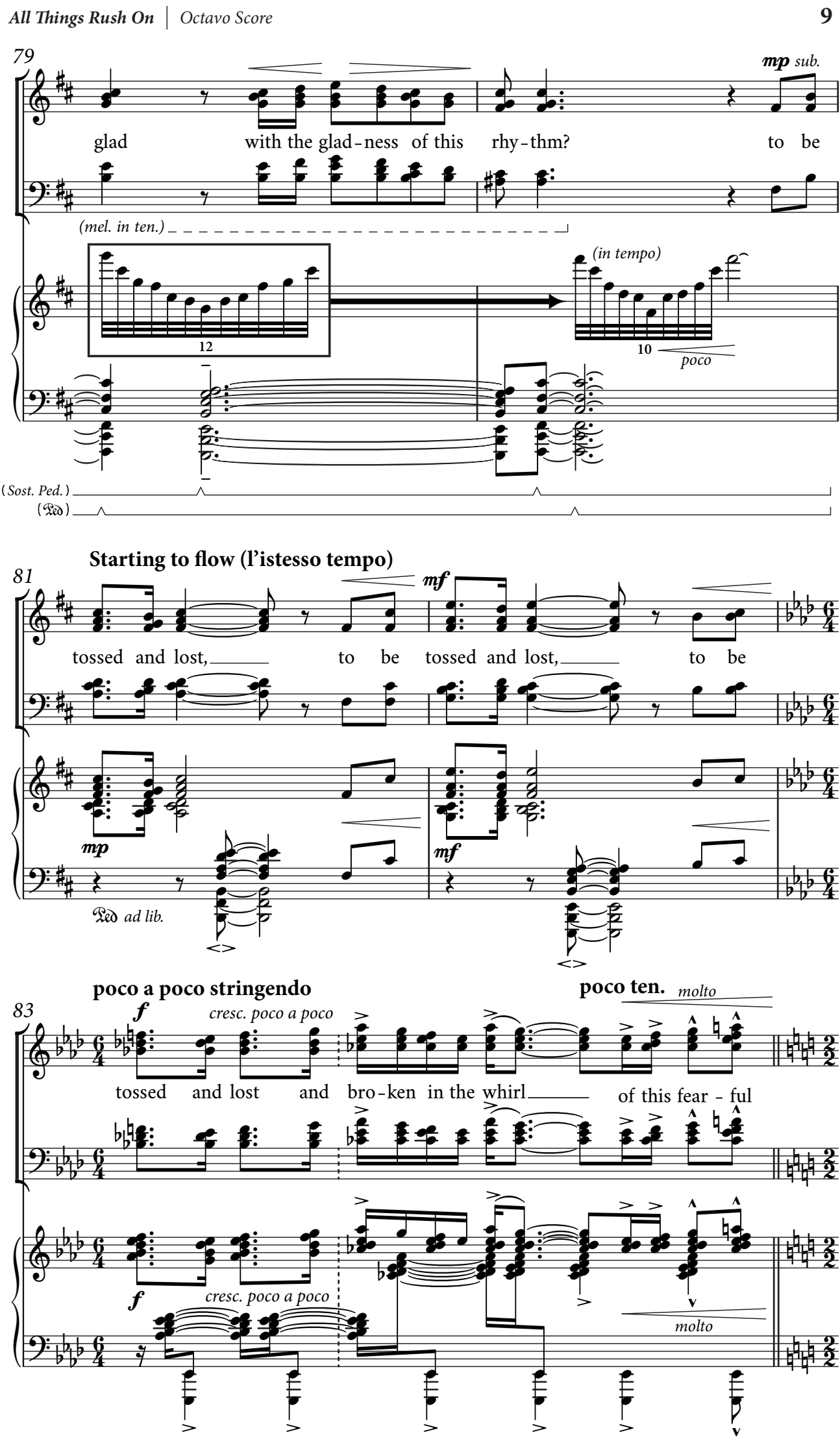
Excerpt from the Markus Passion by Johann Sebastian Bach (BWV 247)



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## CONTEMPORARY MUSIC

Excerpt from “All Things Rush On” by Kieren MacMillan



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## 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.



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!



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