

## Esmuflily - SMuFL / Ekmelos for LilyPond

Esmuflily is an extension for [LilyPond](#) that supports [SMuFL](#) compliant fonts, in particular, to facilitate the use of glyphs from [Ekmelos](#) : clefs, time signatures, note heads, articulations, etc.

Esmuflily provides [switches](#) to turn the SMuFL support on or off for individual types of graphical objects (clefs, note heads, etc.) and it defines additional commands and styles for SMuFL glyphs which are not available in LilyPond (note head styles, function theory symbols, etc.) So scores can benefit from both SMuFL's comprehensive character set and LilyPond's awesome Emmentaler font.

This documentation uses the [Ekmelos](#) font for all SMuFL glyph.

Esmuflily requires LilyPond version 2.24.0 or higher.

See [Ekmelily](#) for accidentals and key signatures.

11 November 2025

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## Author and License

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## Download, Installation, Usage

---

### Download

The folder `ly` contains the include files.

Copy the following files into an appropriate folder:

```
esmufl.ily
ekmd.scm
ekmd-template.scm
```

`ekmd-template.scm` is required only if no [metadata cache file](#) exists for the desired [font](#).

For some fonts, a cache file is already available, among others:

```
ekmd-bravura.scm
ekmd-ekmelos.scm
```

### Usage

Add the following lines near the top of your LilyPond input file.

```
ekmFont = FONTNAME
\include "esmufl.ily"
```

### Esmuflily + Ekmelily

Copy `cosmufl.ily`, as well as the [Ekmelily](#) file(s) for the desired tuning(s) (e.g. `ekmel-24.ily`) and `ekmel-main.ily` into an appropriate folder, additional to the Esmuflily files above.

### Usage

Add e.g. the following lines near the top of your LilyPond input file.

```
ekmFont = FONTNAME
ekmUse = TUNING-STYLENAME-LANGUAGE
\include "cosmufl.ily"
```

The value of `ekmUse` can be a string, symbol, or number. Each part separated by `-` is optional. Alternatively, the commands `\ekmStyle` and `\language` can be used after the `\include`.

The default values correspond with LilyPond:

FONTNAME	<a href="#">Ekmelos</a>
TUNING	24, i.e. it includes <code>ekmel-24.ily</code>
STYLENAME	<code>stc</code> ( <a href="#">Stein/Couper</a> ) in tuning 24
LANGUAGE	<code>nederlands</code> in most tunings

See also the [cosmufl.ily](#) commands.

## Fonts

---

Esmuflily requires a SMuFL compliant font.

It uses [Ekmelos](#) by default. Another font can be selected, either with the variable

```
ekmFont = FONTNAME
```

preceding the include file,

or with the command line option

```
-dekmfont=FONTNAME
```

Note that this option produces a warning 'no such internal option', which can be ignored. Warnings can be suppressed with the command line option `--loglevel=ERROR` or `--loglevel=NONE`.

### Drawing paths

Esmuflily supports drawing paths instead of font glyphs, which allows e.g. to produce stand-alone SVG output. This requires the Scheme procedure `ekm-path-stencil` as it is provided for [Ekmelos](#) by the include file `ly/ekmelos-paths.ly`.

A trailing (or solitary) # in FONTNAME draws paths globally, i.e. it effects all SMuFL output except for the [markup commands](#) `\ekm-charf` and `\ekm-str`.

Note that spaces and other glyphs without a contour, as well as side-bearing and font features like stylistic alternates or ligatures are not available with paths. See the second output below:

<pre>\ekm-chars #' (#xE262 #xE566 #xEAA6 #xEAA5)</pre>	
--	---

To draw Ekmelos glyphs as paths, add the following lines near the top of your LilyPond input file. A single "#" is equivalent to "[Ekmelos#](#)".

```
ekmFont = "#"
\include "ekmelos-paths.ly"
...
```

## Font Metadata

---

Esmuflily can use font-specific metadata provided by a SMuFL compliant [JSON](#) file or by a cache file. If the latter doesn't exist, the [JSON](#) file is read and a cache file is created to be used subsequently.

Note: In the JSON file, glyphs must be given with their canonical glyph name, not with the Unicode code point.

JSON file path:

```
MD_LOC/MD_NAME
```

MD\_NAME is one of the file names:

1. FNAME\_metadata.json
2. FNAME.json
3. metadata.json

FNAME is the FONTNAME in all lowercase.

MD\_LOC is one of the locations (see SMuFL ch. 3.11):

1. PRIVATE\_LOC
2. USER\_LOC/SMuFL/Fonts/FONTNAME
3. SYSTEM\_LOC/SMuFL/Fonts/FONTNAME

PRIVATE\_LOC can be specified either with the variable

```
ekmMetadata = PRIVATE_LOC
```

preceding the include file,

or with the command line option

```
-dekmMetadata=PRIVATE_LOC
```

A trailing (or solitary) % in PRIVATE\_LOC forces creating a cache file even if it already exists.

USER\_LOC and SYSTEM\_LOC are platform-specific.

	USER_LOC	SYSTEM_LOC
Linux	\$XDG_DATA_HOME	\$XDG_DATA_DIRS
macOS	~/Library/Application Support	/Library/Application Support
Windows	%LOCALAPPDATA%	%CommonProgramFiles% %CommonProgramFiles(x86)%

Cache file path:

```
EKMD_LOC/ekmd-FNAME.scm
```

EKMD\_LOC is one of the locations:

1. a LilyPond include directory (usually the location of esmufl.ily)
2. MD\_LOC (as for the JSON file)

## Font Symbols

---

The musical symbols supported by Esmuflily are SMuFL-compliant glyphs given with their Unicode code point.

All symbols are assembled in a single table arranged according to type (usage), where some types correspond to LilyPond's graphical objects, like note heads, flags, rests, and clefs.

The standard table contains SMuFL recommended characters. The cache file `ekmd-FNAME.scm` can provide a font-specific table (beside the metadata) that is merged into the standard table.

The styles, names, tokens, and size ranges for musical symbols listed in this documentation come from the standard table. The font-specific details for [Ekmelos](#) or other fonts are listed separately after that.

```
\ekmMergeType TYPE TABLE
```

Merge TABLE into the table for TYPE. New styles, names, and tokens are added. Already existing ones are replaced. See `internals.md` for all supported types and their required table structures.

Use this command with care.

Note: The style `ekm` is used for internal purposes, (tremolo marks, arrows, percussion beaters, etc.)

## Commands

---

Most of the commands, in particular, all markup commands always produce SMuFL output, independent of any [switches](#). Other commands behave differently when the corresponding switch is turned off:

- [ Ly ] Produces normal LilyPond output.
- [ Err ] Causes an error or produces useless output.

Some commands with a corresponding LilyPond command are simpler implemented, e.g. they ignore properties, while a few provide additional features.

Some commands and properties accept one of the following special values:

- **EXTEXT** : A code point, a list of code points, or markup.
- **DEFINITION** : A string of tokens.
- **ORIENTATION** : Sum of axis and direction.

SMuFL glyphs are always accessed by code point (EXTEXT). See the file `ly/ekmelos-map.ily` at [Ekmelos](#) with definitions to access glyphs by name.

All commands have the prefix `ekm` or `ekm-`.

## SMuFL switches

---

```
\ekmSmuflOn #'TYPE
\ekmSmuflOn #'(TYPE ...)
\ekmSmuflOn #'- TYPE ...)
\ekmSmuflOff #'TYPE
\ekmSmuflOff #'(TYPE ...)
```

Turn the SMuFL support on and off, respectively, for one or more types of graphical objects. A leading – turns all types on except for TYPE ... These commands set/undo context and grob properties (usually the stencil) in the current bottom context, except for colon and segno.

TYPE is one of the following symbols. Any other value is ignored.

all	All following types
clef	Clefs and clef modifiers
time	Time signatures
notehead	Note heads
dot	Augmentation dots
flag	Flags and grace note slashes
rest	Rests and multi-measure rests
systemstart	System start delimiters
dynamic	Absolute dynamic marks
script	Scripts
textspan	Text span
trill	Trill span and trill pitch
lv	Laissez vibrer
colon	Colon bar lines (cannot be turned off)
segno	Segno bar lines (cannot be turned off)
percent	Percent repeats
tremolo	Tremolos
arpeggio	Arpeggios
tuplet	Tuplet numbers
fingering	Fingering instructions
stringnumber	String number indications
pedal	Piano pedals
fbass	Figured bass
lyric	Lyric text

The following example demonstrates possible places for SMuFL **switches**: a `\with` block, a `\layout` block, and in the music stream. Note that `\ekmTremolo` works independent of the `tremolo` switch which is turned on after that.

```
\score {
    \new Staff \with {
        \ekmSmuflOn #'trill
    }
    \relative c' {
        \ekmSmuflOn #'notehead
        \override NoteHead.style = #'triangle
        c4 a
        \ekmSmuflOff #'notehead
        \revert NoteHead.style

        \autoBeamOff
        a8
        \ekmFlag #'straight
        a <a d> a16 <a d>

        \ekmFlag #'default
        \ekmPitchedTrill #'slash #'bracket
        d2 \ekmStartTrillSpan #'(-4 . 0) e d4 c8. a16 \stopTrillSpan

        \ekmTremolo unmeasured { c4:16 a: }

        \ekmSmuflOn #'tremolo
        { c4:16 a: }
    }
    \layout {
        \context {
            \Score
            \ekmSmuflOn #'(flag dot)
        }
    }
}
```



## Clefs

---

\ekmSmuflOn #'clef

Draw SMuFL clefs and clef modifiers.

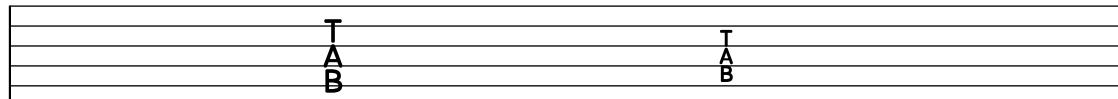
"G" "treble" "french" ...	U+E050	gClef
"GG"	U+E055	gClef8vbOld
"tenorG"	U+E056	gClef8vbCClef
"F" "bass" ...	U+E062	fClef
"C" "alto" ...	U+E05C	cClef
"neomensural-c1" ...	U+E060	cClefSquare



"bridge"	U+E078	bridgeClef
"accordion"	U+E079	accdnDiatonicClef
"percussion"	U+E069	unpitchedPercussionClef1
"varpercussion"	U+E06A	unpitchedPercussionClef2
"semipitched"	U+E06B	semipitchedPercussionClef1
"varsemipitched"	U+E06C	semipitchedPercussionClef2
"indiandrum"	U+ED70	indianDrumClef



"tab"	U+E06D	6stringTabClef
"4stringtab"	U+E06E	4stringTabClef

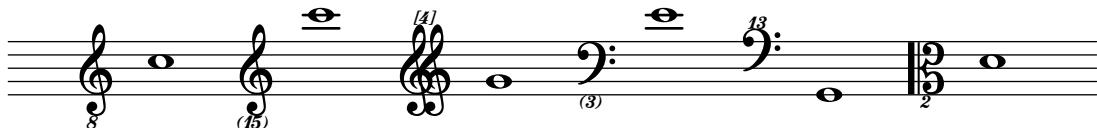


## Clef modifiers

Transposition and style are drawn with the fingering italic symbols for digits, parentheses, and brackets, and with the following special symbols (i.e. not with precomposed clef glyphs).

8	<i>8</i>	U+E07D	clef8
15	<i>15</i>	U+E07E	clef15

```
"G_8"
"G_(15)"
"GG^[4]"
"F_(3)"
"subbass^13"
"C_2"
```



## Change clefs

They are drawn either with a special glyph or with the normal glyph but smaller.

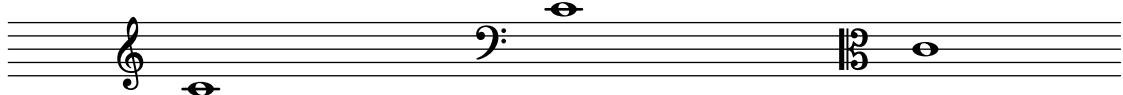
The relative font size for change clefs can be set with:

```
#(set! ekm:clef-change-font-size '(SPECIAL-SIZE . NORMAL-SIZE))
```

The standard value is '(1.5 . -2).

```
"G"
"F"
"C"
```

U+E07A	gClefChange
U+E07C	fClefChange
U+E07B	cClefChange

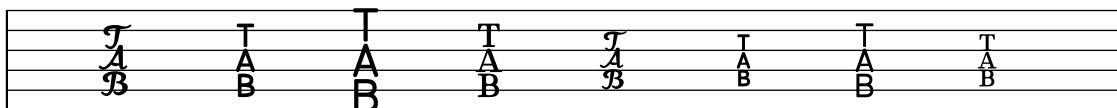


### Ekmelos clefs

"frenchG"	U+F40E	gClef8vbFrench
"varC" "altovarC"	U+F633	cClefFrench20C
"tenorvarC"	:	
"baritonevarC"	:	
"string"	U+F71C	stringClef
"behindbridgestring"	U+F71D	behindBridgeStringClef



"tab"	U+F61E	6stringTabClefClassic
"moderntab"	U+E06D	6stringTabClef
"talltab"	U+F40A	6stringTabClefTall
"seriftab"	U+F40B	6stringTabClefSerif
"4stringtab"	U+F61F	4stringTabClefClassic
"4stringmoderntab"	U+E06E	4stringTabClef
"4stringtalltab"	U+F40C	4stringTabClefTall
"4stringseriftab"	U+F40D	4stringTabClefSerif



### Ekmelos change clefs

"GG"	U+F630	gClef8vbOldChange
"tenorG"	U+F631	gClef8vbCClefChange
"varC"	U+F634	cClefFrench20CChange
"neomensural-c3"	U+F632	cClefSquareChange
"percussion"	U+F635	unpitchedPercussionClef1Change
"varpercussion"	U+F636	unpitchedPercussionClef2Change
"semipitched"	U+F6BE	semipitchedPercussionClef1Change
"varsempitched"	U+F6BF	semipitchedPercussionClef2Change



## Time signatures

---

\ekmSmuflOn #'time

Draw SMuFL time signatures.

\ekmCompoundMeter TIME-SIGNATURE

Set the numeric time signature.

\ekm-compound-meter TIME-SIGNATURE

Draw the numeric time signature as markup.

Compound meters use the large plus sign between fractions and the small plus sign between the numbers in a numerator. Some rational numbers can be part of a numerator. If specified in a pair, e.g. (1 . 1/2) , this is treated as a single number without a plus sign in between.

4 / 4	<b>C</b>	U+E08A	timeSigCommon
2 / 2	<b>¢</b>	U+E08B	timeSigCutCommon
0	<b>0</b>	U+E080	timeSig0
:	:		
9	<b>9</b>	U+E089	timeSig9
+	<b>+</b>	U+E08C	timeSigPlus
	<b>+</b>	U+E08D	timeSigPlusSmall
1 / 4	<b>¼</b>	U+E097	timeSigFractionQuarter
1 / 2	<b>½</b>	U+E098	timeSigFractionHalf
3 / 4	<b>¾</b>	U+E099	timeSigFractionThreeQuarters
1 / 3	<b>⅓</b>	U+E09A	timeSigFractionOneThird
2 / 3	<b>⅔</b>	U+E09B	timeSigFractionTwoThirds

```

\relative c' {
  \ekmCompoundMeter #'(5 8)
  c8 c c c c
  \ekmCompoundMeter #'((2 8) (3 8))
  c8 c c c c
  \ekmCompoundMeter #'(2 3 8)
  c8 c c c c
  \break

  \ekmCompoundMeter #'(1 1/4 2)
  c8 c c c c
  \ekmCompoundMeter #'(((1 . 1/4) 2))
  c8 c c c c
  \break

  \ekmCompoundMeter #'((2 4) (1 4) (1 8))
  c8 c c c c c c
  \ekmCompoundMeter #'((2 4) (2 1 8))
  c8 c c c c c c
  \ekmCompoundMeter #'((2 4) (1 1/2 4))
  c8 c c c c c c
  \break

  \ekmCompoundMeter #'((2 4) (3 8))
  c8 c c c c c c
  \ekmCompoundMeter #'((2 4) ((1 . 1/2) 4))
  c8 c c c c c c
  \ekmCompoundMeter #'(2 (1 . 1/2) 4)
  c8 c c c c c c
}

```



## Cadenza signatures

---

\ekmCadenzaOn STYLE

Start a **cadenza** like `\cadenzaOn` and set a signature.

### Styles

"X"	U+E09C	timeSigX
"~"	U+E09D	timeSigOpenPenderecki
'time-x	deprecated	
'time-penderecki	deprecated	



## Staff dividers and Separators

---

\ekmStaffDivider DIRECTION

Draw the next barline with an indicator to split or recombine the staff and set a \break . The direction specifies the type of indicator (arrow).

DOWN		U+E00B	staffDivideArrowDown
UP		U+E00C	staffDivideArrowUp
CENTER		U+E00D	staffDivideArrowUpDown

system-separator-markup = \ekmSlashSeparator SIZE

Draw a system separator mark, corresponding to SIZE (set within a \paper block).

Size ranges

0		U+E007	systemDivider
$\leq 1$		U+E008	systemDividerLong
$> 1$		U+E009	systemDividerExtraLong

```
\new Staff
<<
  \new Voice {
    \relative c' {
      \voiceOne
      g a b c
      \bar "||" \ekmStaffDivider #CENTER
    }
  }
  \new Voice {
    \relative c' {
      \voiceTwo
      e c f e
    }
  }
>>
```



## Note heads

---

```
\ekmSmuflOn #'notehead
```

Draw SMuFL note heads. The `harmonic` and `cross` glyphs are also used with commands like `\harmonic` and `\xNote`.

### Styles

'default	U+E0A0	noteheadDoubleWhole
	U+E0A2	noteheadWhole
	U+E0A3	noteheadHalf
	U+E0A4	noteheadBlack



'baroque	U+E0A1	noteheadDoubleWholeSquare
:		



'harmonic	U+E0D9	noteheadDiamondHalf



'harmonic-black	U+E0DC	noteheadDiamondBlackWide
	U+E0DB	noteheadDiamondBlack



'harmonic-white	U+E0DE	noteheadDiamondWhiteWide
	U+E0DD	noteheadDiamondWhite



'harmonic-mixed	U+E0D7	noteheadDiamondDoubleWhole
	U+E0D8	noteheadDiamondWhole
	U+E0D9	noteheadDiamondHalf
	U+E0DB	noteheadDiamondBlack



'harmonic-wide	U+E0D7	noteheadDiamondDoubleWhole
	U+E0D8	noteheadDiamondWhole
	U+E0DA	noteheadDiamondHalfWide
	U+E0DC	noteheadDiamondBlackWide



'diamond

U+E0DF noteheadDiamondDoubleWholeOld  
 U+E0E0 noteheadDiamondWholeOld  
 U+E0E1 noteheadDiamondHalfOld  
 U+E0E2 noteheadDiamondBlackOld



'cross

U+E0A6 noteheadXDoubleWhole  
 U+E0A7 noteheadXWhole  
 U+E0A8 noteheadXHalf  
 U+E0A9 noteheadXBlack



'xcircle

U+E0B0 noteheadCircleXDoubleWhole  
 U+E0B1 noteheadCircleXWhole  
 U+E0B2 noteheadCircleXHalf  
 U+E0B3 noteheadCircleX



'withx

U+E0B4 noteheadDoubleWholeWithX  
 U+E0B5 noteheadWholeWithX  
 U+E0B6 noteheadHalfWithX  
 U+E0B7 noteheadVoidWithX



'plus

U+E0AC noteheadPlusDoubleWhole  
 U+E0AD noteheadPlusWhole  
 U+E0AE noteheadPlusHalf  
 U+E0AF noteheadPlusBlack



'slashed

U+E0D5 noteheadSlashedDoubleWhole1  
 U+E0D3 noteheadSlashedWhole1  
 U+E0D1 noteheadSlashedHalf1  
 U+E0CF noteheadSlashedBlack1



'backslashed

U+E0D6 noteheadSlashedDoubleWhole2  
 U+E0D4 noteheadSlashedWhole2  
 U+E0D2 noteheadSlashedHalf2  
 U+E0D0 noteheadSlashedBlack2



'triangle

U+E0BA	noteheadTriangleUpDoubleWhole
U+E0BB	noteheadTriangleUpWhole
U+E0BC	noteheadTriangleUpHalf
U+E0BE	noteheadTriangleUpBlack
U+E0C3	noteheadTriangleDownDoubleWhole
U+E0C4	noteheadTriangleDownWhole
U+E0C5	noteheadTriangleDownHalf
U+E0C7	noteheadTriangleDownBlack



'triangle-up



'triangle-down



'arrow

U+E0ED	noteheadLargeArrowUpDoubleWhole
U+E0EE	noteheadLargeArrowUpWhole
U+E0EF	noteheadLargeArrowUpHalf
U+E0F0	noteheadLargeArrowUpBlack
U+E0F1	noteheadLargeArrowDownDoubleWhole
U+E0F2	noteheadLargeArrowDownWhole
U+E0F3	noteheadLargeArrowDownHalf
U+E0F4	noteheadLargeArrowDownBlack



'arrow-up



'arrow-down



'slash

U+E10A noteheadSlashWhiteDoubleWhole  
 U+E102 noteheadSlashWhiteWhole  
 U+E103 noteheadSlashWhiteHalf  
 U+E101 noteheadSlashHorizontalEnds



'slash-muted

U+E109 noteheadSlashWhiteMuted  
 U+E108 noteheadSlashHorizontalEndsMuted



'circled

U+E0E7 noteheadCircledDoubleWhole  
 U+E0E6 noteheadCircledWhole  
 U+E0E5 noteheadCircledHalf  
 U+E0E4 noteheadCircledBlack



'circled-large

U+E0EB noteheadCircledDoubleWholeLarge  
 U+E0EA noteheadCircledWholeLarge  
 U+E0E9 noteheadCircledHalfLarge  
 U+E0E8 noteheadCircledBlackLarge



'round

U+E114 noteheadRoundWhite  
 U+E113 noteheadRoundBlack



'round-large

U+E111 noteheadRoundWhiteLarge  
 U+E110 noteheadRoundBlackLarge



'round-dot

U+E115 noteheadRoundWhiteWithDot  
 U+E113 noteheadRoundBlack



'round-dot-large

U+E112 noteheadRoundWhiteWithDotLarge  
 U+E110 noteheadRoundBlackLarge



'round-slashed

U+E119 noteheadRoundWhiteSlashed  
U+E118 noteheadRoundBlackSlashed

'round-slashed-large

U+E117 noteheadRoundWhiteSlashedLarge  
U+E116 noteheadRoundBlackSlashedLarge

'square

U+E0B8 noteheadSquareWhite  
U+E0B9 noteheadSquareBlack

'square-large

U+E11B noteheadSquareBlackWhite  
U+E11A noteheadSquareBlackLarge

## Ekmelos

'default

U+F637 noteheadLongaUp  
 U+F638 noteheadLongaDown  
 :



'altdefault

U+F637 noteheadLongaUp  
 U+F638 noteheadLongaDown  
 U+F639 noteheadDoubleWholeAlt  
 :



'withx-black

:  
 U+F680 noteheadBlackWithX



'parenthesised

U+F5DF noteheadDoubleWholeParens  
 U+F5DE noteheadWholeParens  
 U+F5DD noteheadHalfParens  
 U+F5DC noteheadBlackParens



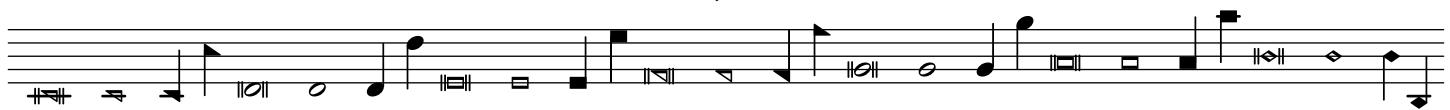
## Shape note heads

All forms in LilyPond are supported, but some note heads of Feta don't have exact matches in SMuFL, e.g. the thin shapes of `\southernHarmonyHeads` and the reversed shapes for stem up of `\funkHeads`.

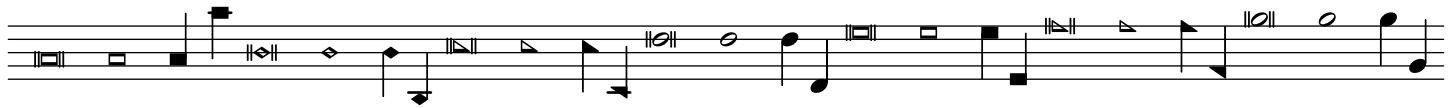
### Sacred Harp

```
\sacredHarpHeads
```

fa	U+ECD3	noteShapeTriangleLeftDoubleWhole
	U+E1B6	noteShapeTriangleLeftWhite
	U+E1B7	noteShapeTriangleLeftBlack
	U+ECD2	noteShapeTriangleRightDoubleWhole
	U+E1B4	noteShapeTriangleRightWhite
	U+E1B5	noteShapeTriangleRightBlack
sol	U+ECD0	noteShapeRoundDoubleWhole
	U+E1B0	noteShapeRoundWhite
	U+E1B1	noteShapeRoundBlack
la	U+ECD1	noteShapeSquareDoubleWhole
	U+E1B2	noteShapeSquareWhite
	U+E1B3	noteShapeSquareBlack
mi	U+ECD4	noteShapeDiamondDoubleWhole
	U+E1B8	noteShapeDiamondWhite
	U+E1B9	noteShapeDiamondBlack



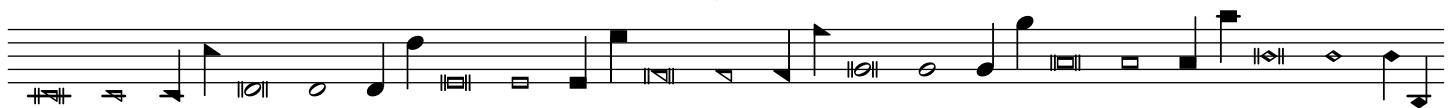
```
\sacredHarpHeadsMinor
```



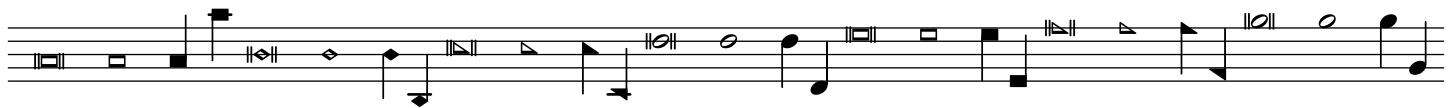
### Southern Harmony

```
\southernHarmonyHeads
```

fa	U+ECD3	noteShapeTriangleLeftDoubleWhole
	U+E1B6	noteShapeTriangleLeftWhite
	U+E1B7	noteShapeTriangleLeftBlack
	U+ECD2	noteShapeTriangleRightDoubleWhole
	U+E1B4	noteShapeTriangleRightWhite
	U+E1B5	noteShapeTriangleRightBlack
sol	U+ECD0	noteShapeRoundDoubleWhole
	U+E1B0	noteShapeRoundWhite
	U+E1B1	noteShapeRoundBlack
la	U+ECD1	noteShapeSquareDoubleWhole
	U+E1B2	noteShapeSquareWhite
	U+E1B3	noteShapeSquareBlack
mi	U+ECD4	noteShapeDiamondDoubleWhole
	U+E1B8	noteShapeDiamondWhite
	U+E1B9	noteShapeDiamondBlack



```
\southernHarmonyHeadsMinor
```



## Funk (Harmonia Sacra)

### \funkHeads

do	U+ECDB	noteShapeMoonLeftDoubleWhole
	U+E1C6	noteShapeMoonLeftWhite
	U+E1C7	noteShapeMoonLeftBlack
re	U+ECDC	noteShapeArrowheadLeftDoubleWhole
	U+E1C8	noteShapeArrowheadLeftWhite
	U+E1C9	noteShapeArrowheadLeftBlack
mi	U+ECD4	noteShapeDiamondDoubleWhole
	U+E1B8	noteShapeDiamondWhite
	U+E1B9	noteShapeDiamondBlack
fa	U+ECD3	noteShapeTriangleLeftDoubleWhole
	U+E1B6	noteShapeTriangleLeftWhite
	U+E1B7	noteShapeTriangleLeftBlack
	U+ECD2	noteShapeTriangleRightDoubleWhole
	U+E1B4	noteShapeTriangleRightWhite
	U+E1B5	noteShapeTriangleRightBlack
sol	U+ECD0	noteShapeRoundDoubleWhole
	U+E1B0	noteShapeRoundWhite
	U+E1B1	noteShapeRoundBlack
la	U+ECD1	noteShapeSquareDoubleWhole
	U+E1B2	noteShapeSquareWhite
	U+E1B3	noteShapeSquareBlack
ti	U+ECDD	noteShapeTriangleRoundLeftDoubleWhole
	U+E1CA	noteShapeTriangleRoundLeftWhite
	U+E1CB	noteShapeTriangleRoundLeftBlack



### \funkHeadsMinor



## Walker

## \walkerHeads

do	U+ECD8	noteShapeKeystoneDoubleWhole
	U+E1C0	noteShapeKeystoneWhite
	U+E1C1	noteShapeKeystoneBlack
re	U+ECD9	noteShapeQuarterMoonDoubleWhole
	U+E1C2	noteShapeQuarterMoonWhite
	U+E1C3	noteShapeQuarterMoonBlack
mi	U+ECD4	noteShapeDiamondDoubleWhole
	U+E1B8	noteShapeDiamondWhite
	U+E1B9	noteShapeDiamondBlack
fa	U+ECD3	noteShapeTriangleLeftDoubleWhole
	U+E1B6	noteShapeTriangleLeftWhite
	U+E1B7	noteShapeTriangleLeftBlack
	U+ECD2	noteShapeTriangleRightDoubleWhole
	U+E1B4	noteShapeTriangleRightWhite
	U+E1B5	noteShapeTriangleRightBlack
sol	U+ECD0	noteShapeRoundDoubleWhole
	U+E1B0	noteShapeRoundWhite
	U+E1B1	noteShapeRoundBlack
la	U+ECD1	noteShapeSquareDoubleWhole
	U+E1B2	noteShapeSquareWhite
	U+E1B3	noteShapeSquareBlack
ti	U+ECDA	noteShapeIsoscelesTriangleDoubleWhole
	U+E1C4	noteShapeIsoscelesTriangleWhite
	U+E1C5	noteShapeIsoscelesTriangleBlack



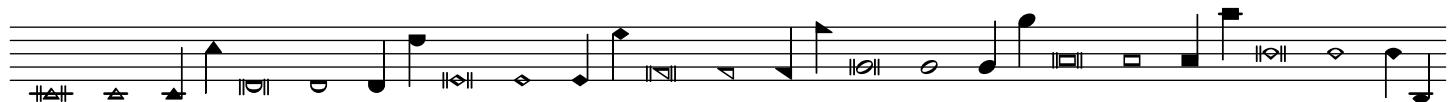
## \walkerHeadsMinor



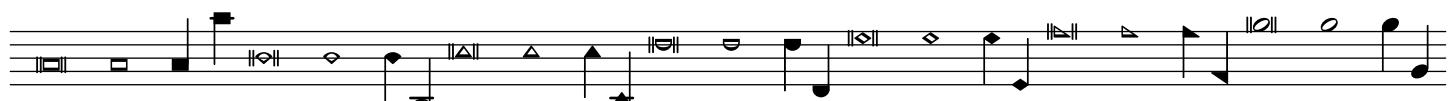
## Aiken (Christian Harmony)

### \aikenHeads

do	U+ECD5	noteShapeTriangleUpDoubleWhole
	U+E1BA	noteShapeTriangleUpWhite
	U+E1BB	noteShapeTriangleUpBlack
re	U+ECD6	noteShapeMoonDoubleWhole
	U+E1BC	noteShapeMoonWhite
	U+E1BD	noteShapeMoonBlack
mi	U+ECD4	noteShapeDiamondDoubleWhole
	U+E1B8	noteShapeDiamondWhite
	U+E1B9	noteShapeDiamondBlack
fa	U+ECD3	noteShapeTriangleLeftDoubleWhole
	U+E1B6	noteShapeTriangleLeftWhite
	U+E1B7	noteShapeTriangleLeftBlack
	U+ECD2	noteShapeTriangleRightDoubleWhole
	U+E1B4	noteShapeTriangleRightWhite
	U+E1B5	noteShapeTriangleRightBlack
sol	U+ECD0	noteShapeRoundDoubleWhole
	U+E1B0	noteShapeRoundWhite
	U+E1B1	noteShapeRoundBlack
la	U+ECD1	noteShapeSquareDoubleWhole
	U+E1B2	noteShapeSquareWhite
	U+E1B3	noteShapeSquareBlack
ti	U+ECD7	noteShapeTriangleRoundDoubleWhole
	U+E1BE	noteShapeTriangleRoundWhite
	U+E1BF	noteShapeTriangleRoundBlack



### \aikenHeadsMinor



## Note name note heads

---

\ekmNameHeads...

Draw note heads with solfège (easy play) note names. [ Err ]

\ekmNameHeads

do	U+E150	noteDoWhole
	U+E158	noteDoHalf
	U+E160	noteDoBlack
re	U+E151	noteReWhole
	U+E159	noteReHalf
	U+E161	noteReBlack
mi	U+E152	noteMiWhole
	U+E15A	noteMiHalf
	U+E162	noteMiBlack
fa	U+E153	noteFaWhole
	U+E15B	noteFaHalf
	U+E163	noteFaBlack
so	U+E154	noteSoWhole
	U+E15C	noteSoHalf
	U+E164	noteSoBlack
la	U+E155	noteLaWhole
	U+E15D	noteLaHalf
	U+E165	noteLaBlack
si	U+E157	noteSiWhole
	U+E15F	noteSiHalf
	U+E167	noteSiBlack

A musical staff with seven vertical stems. Each stem has a note head with a solfège name: 'do' (white), 're' (white), 'mi' (black), 'fa' (white), 'so' (white), 'la' (white), and 'si' (black). The stems are positioned at regular intervals along the staff.

\ekmNameHeadsMinor

A musical staff with seven vertical stems. The first note has a sharp sign above it. The note heads are: 'la' (white), 'si' (black), 'do' (white), 're' (white), 'mi' (black), 'fa' (white), 'so' (white), 'la' (white), and 'si' (black).

\ekmNameHeadsTi

do ... la	:	
ti		U+E156 noteTiWhole
		U+E15E noteTiHalf
		U+E166 noteTiBlack

A musical staff with seven vertical stems. The first note has a sharp sign above it, and the last note has a double sharp sign above it. The note heads are: 'do' (white), 're' (white), 'mi' (black), 'fa' (white), 'so' (white), 'la' (white), and 'ti' (black).

\ekmNameHeadsTiMinor

A musical staff with seven vertical stems. The first note has a sharp sign above it, and the last note has a double sharp sign above it. The note heads are: 'la' (white), 'ti' (black), 'do' (white), 're' (white), 'mi' (black), 'fa' (white), 'so' (white), 'la' (white), and 'ti' (black).

## Note clusters

---

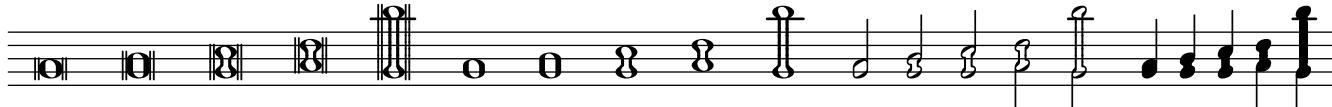
\ekmMakeClusters MUSIC

Draw clusters instead of chords in MUSIC, consisting of a bottom and a top note head, and ignoring inner notes of the chords ('Cowell clusters').

### Styles

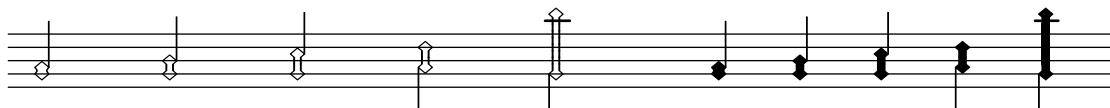
'default

U+E124	noteheadClusterDoubleWhole2nd
U+E128	noteheadClusterDoubleWhole3rd
U+E12C	noteheadClusterDoubleWholeTop
U+E12D	noteheadClusterDoubleWholeMiddle
U+E12E	noteheadClusterDoubleWholeBottom
U+E125	noteheadClusterWhole2nd
U+E129	noteheadClusterWhole3rd
U+E12F	noteheadClusterWholeTop
U+E130	noteheadClusterWholeMiddle
U+E131	noteheadClusterWholeBottom
U+E126	noteheadClusterHalf2nd
U+E12A	noteheadClusterHalf3rd
U+E132	noteheadClusterHalfTop
U+E133	noteheadClusterHalfMiddle
U+E134	noteheadClusterHalfBottom
U+E127	noteheadClusterQuarter2nd
U+E12B	noteheadClusterQuarter3rd
U+E135	noteheadClusterQuarterTop
U+E136	noteheadClusterQuarterMiddle
U+E137	noteheadClusterQuarterBottom



'harmonic

U+E138	noteheadDiamondClusterWhite2nd
U+E13A	noteheadDiamondClusterWhite3rd
U+E13C	noteheadDiamondClusterWhiteTop
U+E13D	noteheadDiamondClusterWhiteMiddle
U+E13E	noteheadDiamondClusterWhiteBottom
U+E139	noteheadDiamondClusterBlack2nd
U+E13B	noteheadDiamondClusterBlack3rd
U+E13F	noteheadDiamondClusterBlackTop
U+E140	noteheadDiamondClusterBlackMiddle
U+E141	noteheadDiamondClusterBlackBottom



'square

U+E145	noteheadRectangularClusterWhiteTop
U+E146	noteheadRectangularClusterWhiteMiddle
U+E147	noteheadRectangularClusterWhiteBottom
U+E142	noteheadRectangularClusterBlackTop
U+E143	noteheadRectangularClusterBlackMiddle
U+E144	noteheadRectangularClusterBlackBottom

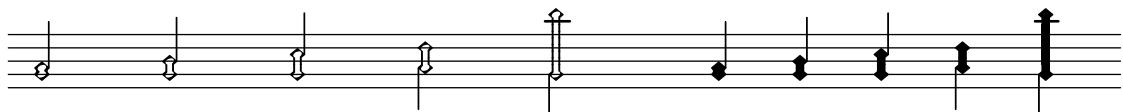


## Ekmelos

'diamond

U+F64B	noteheadDiamondClusterHalf2nd
U+F64C	noteheadDiamondClusterHalf3rd
U+F64D	noteheadDiamondClusterHalfTop
U+F64E	noteheadDiamondClusterHalfMiddle
U+F64F	noteheadDiamondClusterHalfBottom

:



## Note:

For intervals larger than a third (except for square) the drawn cluster is a stack of one bottom segment, M middle segments, and one top segment. Mid and Top are the staff positions of the middle and top segments relative to the bottom segment.

Interval	M	Mid	Top
4th	0	-	3
5th	1	2	4
6th	2	2 3	5
7th	3	2 3 4	6
octave	4	2 3 4 5	7
...			

The segment glyphs in [Ekmelos](#) are designed for these values.

However, in the implementation notes of SMuFL Note clusters, the octave cluster is said to have 3 middle segments, while the 6th cluster has 2 middle segments. The “appropriate number of middle segments” varies apparently depending on the font.

## Note head markup

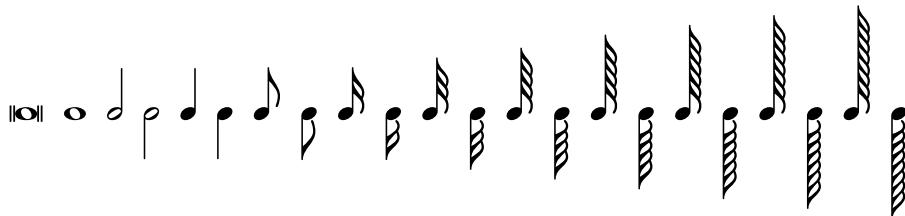
---

\ekm-note-by-number STYLE LOG DIRECTION

Draw a note with augmentation dots as markup. It does not support stem lengths. STYLE can also be one of the note head styles . LOG is usually in the range -1 to 10.

### Styles

'note	U+E1D0	noteDoubleWhole
	U+E1D2	noteWhole
	U+E1D3	noteHalfUp
	U+E1D4	noteHalfDown
:		
	U+E1E6	note1024thDown



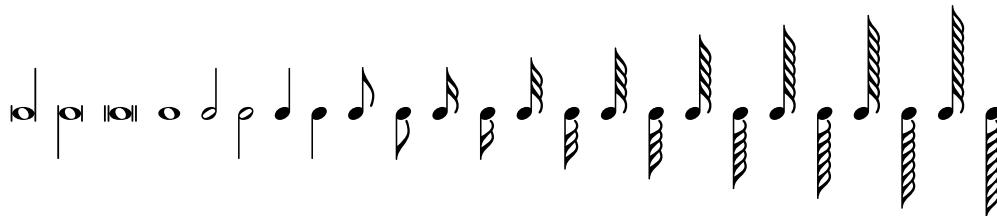
'metronome	U+ECA0	metNoteDoubleWhole
	U+ECA2	metNoteWhole
	U+ECA3	metNoteHalfUp
	U+ECA4	metNoteHalfDown
:		
	U+ECB6	metNote1024thDown



## Ekmelos

'note

U+F637 noteheadLongaUp  
 U+F638 noteheadLongaDown  
 :



'straight

U+F637 noteheadLongaUp  
 :  
 U+F683 note8thUpStraight  
 U+F686 note16thUpStraight  
 U+F689 note32ndUpStraight



'short

U+F637 noteheadLongaUp  
 :  
 U+F684 note8thUpShort  
 U+F687 note16thUpShort  
 U+F68A note32ndUpShort



'beamed

U+F637 noteheadLongaUp  
 :  
 U+F685 note8thUpBeamed  
 U+F688 note16thUpBeamed  
 U+F68B note32ndUpBeamed



## Augmentation dots

---

\ekmSmuflOn #'dot

Draw SMuFL augmentation dots.

.

U+E1E7 augmentationDot

A musical staff consisting of five horizontal lines. Six black note heads are placed on the staff, each followed by a small black dot representing an augmentation dot. The dots are positioned as follows: the first note has one dot, the second has two dots, the third has three dots, the fourth has one dot, the fifth has two dots, and the sixth has three dots. The notes are evenly spaced along the staff.

## Flags and Grace note slashes

---

```
\ekmSmuflOn #'flag
```

Draw SMuFL flags and grace note slashes with `\slashedGrace`.

```
\ekmFlag STYLE
```

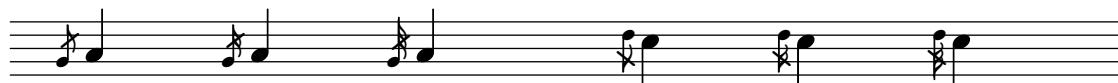
Set the specified flag style. It overrides the properties `Flag.style` and `Stem.details.lengths`. [ Err ]

### Styles

'default	U+E240	flag8thUp
	U+E241	flag8thDown
	U+E242	flag16thUp
	U+E243	flag16thDown
	U+E244	flag32ndUp
	U+E245	flag32ndDown
	U+E246	flag64thUp
	U+E247	flag64thDown
	U+E248	flag128thUp
	U+E249	flag128thDown
	U+E24A	flag256thUp
	U+E24B	flag256thDown
	U+E24C	flag512thUp
	U+E24D	flag512thDown
	U+E24E	flag1024thUp
	U+E24F	flag1024thDown

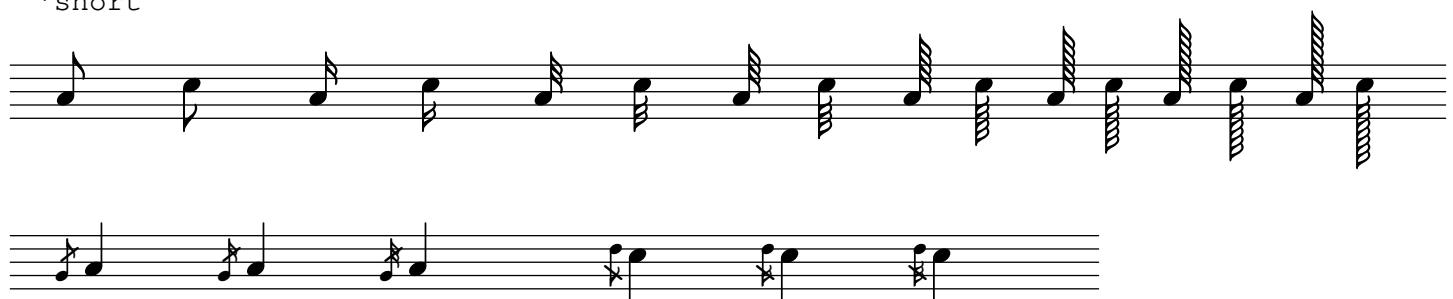


U+E564	graceNoteSlashUp
U+E565	graceNoteSlashDown



## Bravura and Ekmelos

'short



'straight



## Rests

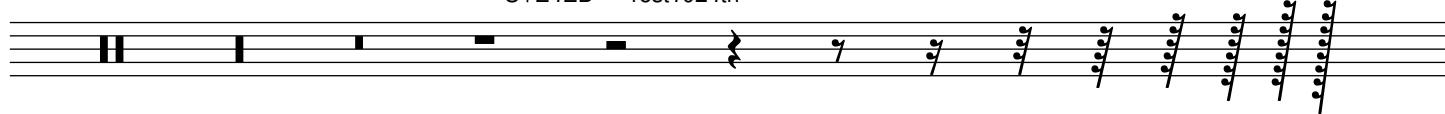
---

```
\ekmSmuflOn #'rest
```

Draw SMuFL rests and multi-measure rests, as well as SMuFL time signature digits for multi-measure rest numbers.

### Styles

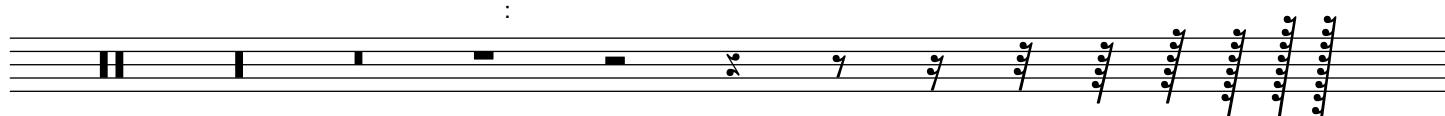
'default	U+E4E0	restMaxima
	U+E4E1	restLonga
	U+E4E2	restDoubleWhole
	U+E4E3	restWhole
	U+E4E4	restHalf
	U+E4E5	restQuarter
	U+E4E6	rest8th
	U+E4E7	rest16th
	U+E4E8	rest32nd
	U+E4E9	rest64th
	U+E4EA	rest128th
	U+E4EB	rest256th
	U+E4EC	rest512th
	U+E4ED	rest1024th



'classical	:	U+E4F2	restQuarterOld
	:		



' z	:	U+E4F6	restQuarterZ
	:		



In the following example, the time signatures are LilyPond's Emmentaler glyphs while the multi-measure rest numbers are SMuFL glyphs.

```
\relative c' {
  \ekmSmuflOn #'rest

  \compressMMRests {
    \time 2/4
    R2 R1 R\breve R\longa R\maxima
    \break

    \time 3/4
    R2. R2.*3 R2.*7 R2.*10
    R2.*35
    \override MultiMeasureRest.space-increment = 2.5
    R2.*35
    \break
  }

  \time 4/4
  R1
  \override MultiMeasureRest.staff-position = #1
  R1
  \override MultiMeasureRest.staff-position = #2
  R1
  \override MultiMeasureRest.staff-position = #4
  R1
  \override MultiMeasureRest.staff-position = #-1
  R1
  \override MultiMeasureRest.staff-position = #-2
  R1
  \override MultiMeasureRest.staff-position = #-8
  R1
}
```



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123

## Rest markup

---

```
\ekm-rest-by-number LOG DOTS
```

Draw a rest with augmentation dots as markup. LOG is in the range -3 to 10. The dots are vertically centered, contrary to \rest-by-number.

Used properties:

- font-size (0)
- ledgers ('(-1 0 1))
- style ('())

```
\ekm-multi-measure-rest-by-number MEASURES
```

Draw a multi-measure rest as markup, with the number placed centered above unless it is 1.

Used properties:

- font-size (0)
- expand-limit (10)
- style ('())
- word-space
- width (8)
- multi-measure-rest-number (#t)

```
\ekm-rest DURATION
```

Draw either a rest or a multi-measure rest as markup.

```
\ekm-rest-by-number #-1 #1
\ekm-rest-by-number #2 #2
\ekm-rest-by-number #3 #1
```

```
\ekm-multi-measure-rest-by-number #7
\ekm-multi-measure-rest-by-number #16
```

```
\ekm-rest { \breve. }
\ekm-rest { 4.. }
\ekm-rest { 8. }
```

```
\override #'(multi-measure-rest . #t)
\override #'(multi-measure-rest-number . #f)
\ekm-rest { 1*7 }
```

```
\override #'(multi-measure-rest . #t)
\ekm-rest { 1*16 }
```

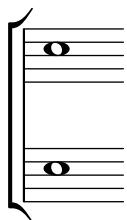
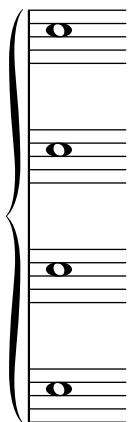
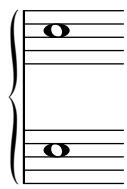


## System start delimiters

---

```
\ekmSmuflOn #'systemstart
```

Draw SMuFL system start delimiters, using `\ekm-system-start`.



```
\ekm-system-start STYLE HEIGHT
```

Draw a system start delimiter of HEIGHT in staff units as markup.

Used property:

- `font-size (0)`

## Styles

'brace	{	U+E000	brace
'bracket	✓	U+E003	bracketTop
	✗	U+E004	bracketBottom

## Bravura and Ekmelos

'brace makes use of Bravura's stylistic alternates or Ekmelos' size variants, each intended for a specific size range.

## Dynamics

---

```
\ekmSmuflOn #'dynamic
```

Draw SMuFL absolute dynamic marks, using `\ekm-dynamic`.

```
\ekm-dynamic DEFINITION
```

Draw a dynamic symbol according to **DEFINITION** as markup.

**DEFINITION** must be either a single token or a sequence of the letters f, m, n, p, r, s, z, whose corresponding symbols are concatenated. This is slightly different from the usual interpretation of definition strings.

p	<b>p</b>	U+E520	dynamicPiano
m	<b>m</b>	U+E521	dynamicMezzo
f	<b>f</b>	U+E522	dynamicForte
r	<b>r</b>	U+E523	dynamicRinforzando
s	<b>s</b>	U+E524	dynamicSforzando
z	<b>z</b>	U+E525	dynamicZ
n	<b>n</b>	U+E526	dynamicNiente
mp	<b>mp</b>	U+E52C	dynamicMP
mf	<b>mf</b>	U+E52D	dynamicMF
pf	<b>pf</b>	U+E52E	dynamicPF
fp	<b>fp</b>	U+E534	dynamicFortePiano
pppppp	<b>pppppp</b>	U+E527	dynamicPPPPPP
:			
pp	<b>pp</b>	U+E52B	dynamicPP
ff	<b>ff</b>	U+E52F	dynamicFF
:			
ffffff	<b>ffffff</b>	U+E533	dynamicFFFFFF
fz	<b>fz</b>	U+E535	dynamicForzando
sf	<b>sf</b>	U+E536	dynamicSforzando1
sfp	<b>sfp</b>	U+E537	dynamicSforzandoPiano
sfff	<b>sfff</b>	U+E538	dynamicSforzandoPianissimo
sfz	<b>sfz</b>	U+E539	dynamicSforzato
sfzp	<b>sfzp</b>	U+E53A	dynamicSforzatoPiano
sffz	<b>sffz</b>	U+E53B	dynamicSforzatoFF
rf	<b>rf</b>	U+E53C	dynamicRinforzando1
r fz	<b>r fz</b>	U+E53D	dynamicRinforzando2

### Ekmelos

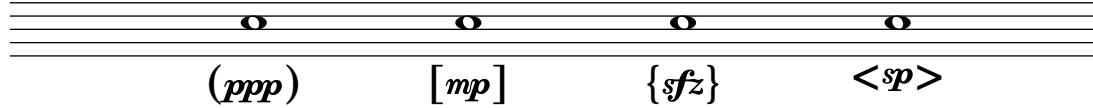
sff	<b>sff</b>	U+F645	dynamicSforzandoFF
sp	<b>sp</b>	U+F646	dynamicSP
spp	<b>spp</b>	U+F647	dynamicSPP
sfffz	<b>sfffz</b>	U+F6F4	dynamicSforzatoFFF
sffffz	<b>sffffz</b>	U+F6F5	dynamicSforzatoFFFF

\ekmParensDyn STYLE DYNAMIC-MARK

Draw the absolute dynamic mark parenthesized.

## Styles

```
'default
'bracket
'brace
'angle
```

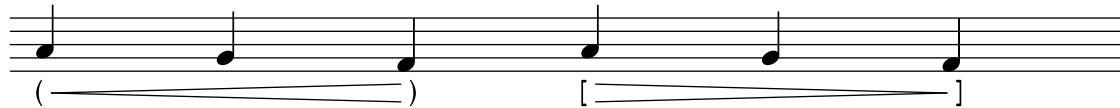


\ekmParensHairpin STYLE

Draw the subsequent hairpin parenthesized.

## Styles

'default	U+E542	dynamicHairpinParenthesisLeft
	U+E543	dynamicHairpinParenthesisRight
'bracket	U+E544	dynamicHairpinBracketLeft
	U+E545	dynamicHairpinBracketRight



## Scripts - Expressive marks

---

```
\ekmSmuflOn #'script
```

Draw SMuFL scripts for expressive marks like articulations, ornamentations, performance indications, fermatas, repeat signs, etc.

```
\ekmScript SCRIPT-NAME #'(EXTTEXT-UP . EXTTEXT-DOWN)
\ekmScript SCRIPT-NAME EXTTEXT
```

Create a script from **EXTTEXT**, either a pair for up and down, or a single value for both directions. If the latter is a list it must be enclosed in a list. **SCRIPT-NAME** is the symbol of an existing script like `accent`, `marcato`, `trill`, `turn`, `upbow`, `open`, `segno`, etc. It determines the vertical positioning of the script. [ [Ly](#) ]

```
\ekmScriptSmall SCRIPT-NAME #'(EXTTEXT-UP . EXTTEXT-DOWN)
\ekmScriptSmall SCRIPT-NAME EXTTEXT
```

Create a script with a 3 steps smaller font size. [ [Ly](#) ]

### Articulations

\accent	U+E4A0	articAccentAbove
	U+E4A1	articAccentBelow

```
\ekmScript #'accent #'(#xE4B0 . #xE4B1)
```

\espressivo	U+ED40	articSoftAccentAbove
	U+ED41	articSoftAccentBelow

```
\ekmScript #'espressivo #'(#xED42 . #xED43)
```



\marcato	U+E4AC	articMarcatoAbove
	U+E4AD	articMarcatoBelow

```
\ekmScript #'marcato #'(#xE4BC . #xE4BD)
```

\tenuto	U+E4A4	articTenutoAbove
	U+E4A5	articTenutoBelow

\portato	U+E4B2	articTenutoStaccatoAbove
	U+E4B3	articTenutoStaccatoBelow

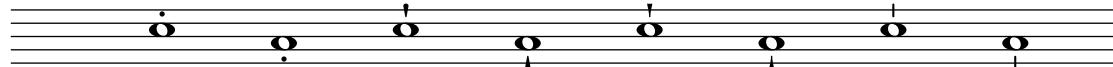


\staccato	U+E4A2	articStaccatoAbove
	U+E4A3	articStaccatoBelow

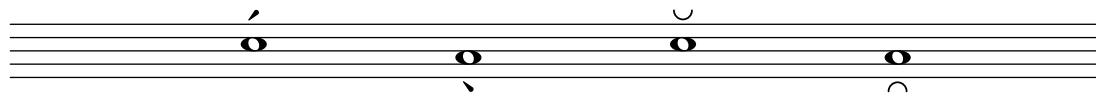
\staccatissimo	U+E4A6	articStaccatissimoAbove
	U+E4A7	articStaccatissimoBelow

```
\ekmScript #'staccatissimo #'(#xE4A8 . #xE4A9)
```

```
\ekmScript #'staccatissimo #'(#xE4AA . #xE4AB)
```



```
\ekmScript #'accent #'(#.xE4B6 . #xE4B7)
\ekmScript #'accent #'(#.xE4B8 . #xE4B9)
```



## Ornamentations

\trill	U+E566	ornamentTrill
\ekmScriptSmall #'trill ##xE566		
\prall	U+E56C	ornamentShortTrill
\prallprall	U+E56E	ornamentTremblement
\mordent	U+E56D	ornamentMordent
\prallmordent	U+E5BD	ornamentPrecompTrillWithMordent



\upprall		U+E59A	ornamentBottomLeftConcaveStroke
	2 ×	U+E59D	ornamentZigZagLineNoRightEnd
		U+E59E	ornamentZigZagLineWithRightEnd
\downprall		U+E5C6	ornamentPrecompMordentUpperPrefix
\upmordent		U+E5B8	ornamentPrecompSlideTrillBach
\downmordent		U+E5C7	ornamentPrecompInvertedMordentUpperPrefix
\prallup	3 ×	U+E59D	ornamentZigZagLineNoRightEnd
		U+E5A4	ornamentRightVerticalStroke
\pralldown		U+E5C8	ornamentPrecompTrillLowerSuffix
\lineprall		U+E5B2	ornamentPrecompAppoggTrill



\turn	U+E567	ornamentTurn
\reverseturn	U+E568	ornamentTurnInverted
\slashturn	U+E569	ornamentTurnSlash
\haydnturn	U+E56F	ornamentHaydn
\ekmScript #'turn ##xE56A		



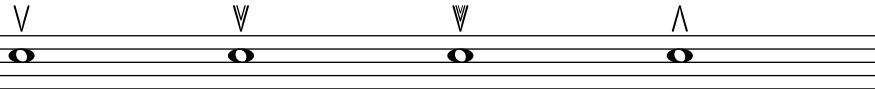
## Performance indications

\upbow U+E612 stringsUpBow

\ekmScript #'upbow ##xE61C

\ekmScript #'upbow ##xE61E

\ekmScript #'upbow ##xE613

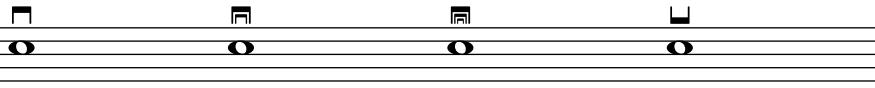


\downbow U+E610 stringsDownBow

\ekmScript #'downbow ##xE61B

\ekmScript #'downbow ##xE61D

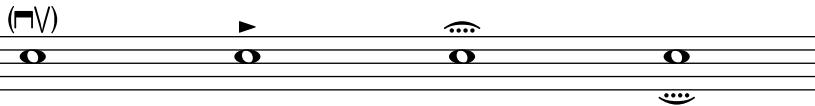
\ekmScript #'downbow ##xE611



\ekmScript #'downbow ##xE626

\ekmScript #'upbow ##xE61F

\ekmScript #'downbow #'(##xE620 . ##xE621)



\flageolet U+E614 stringsHarmonic

\snappizzicato U+E631 pluckedSnapPizzicatoAbove

U+E630 pluckedSnapPizzicatoBelow

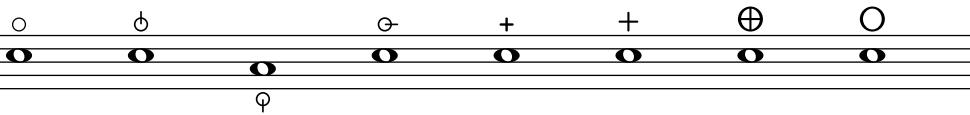
\ekmScript #'snappizzicato ##xE632

\stopped U+E633 pluckedLeftHandPizzicato

\ekmScript #'stopped ##xE5E5

\ekmScript #'halfopen ##xE5E6

\ekmScript #'open ##xE5E7



\lheel U+E661 keyboardPedalHeel1

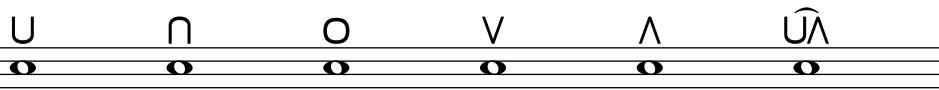
\rheel U+E662 keyboardPedalHeel2

\ekmScript #'lheel ##xE663

\ltoe U+E664 keyboardPedalToe1

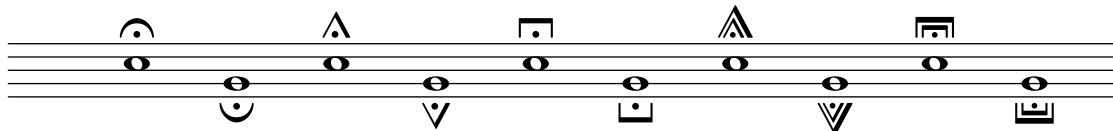
\rtoe U+E665 keyboardPedalToe2

\ekmScript #'rtoe ##xE674

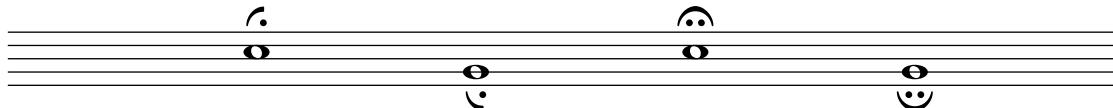


## Fermatas

\fermata	U+E4C0 U+E4C1	fermataAbove fermataBelow
\shortfermata	U+E4C4 U+E4C5	fermataShortAbove fermataShortBelow
\longfermata	U+E4C6 U+E4C7	fermataLongAbove fermataLongBelow
\veryshortfermata	U+E4C2 U+E4C3	fermataVeryShortAbove fermataVeryShortBelow
\verylongfermata	U+E4C8 U+E4C9	fermataVeryLongAbove fermataVeryLongBelow

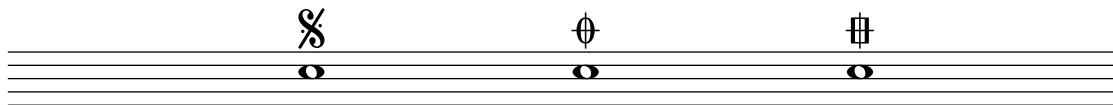


\henzeshortfermata	U+E4CC U+E4CD	fermataShortHenzeAbove fermataShortHenzeBelow
\henzelongfermata	U+E4CA U+E4CB	fermataLongHenzeAbove fermataLongHenzeBelow



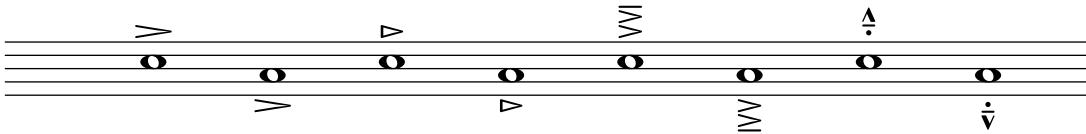
## Repeat signs

\segno	U+E047	segno
\coda	U+E048	coda
\varcoda	U+E049	codaSquare

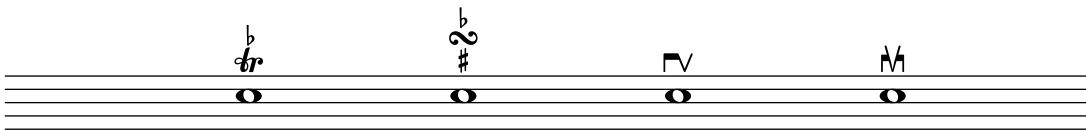


## Ekmelos (Examples)

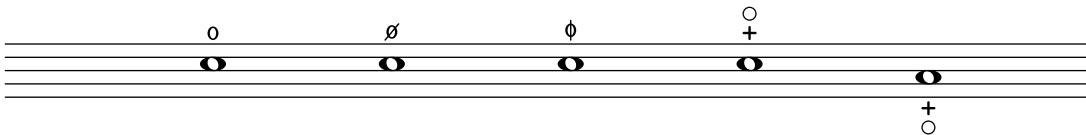
```
\ekmScript #'accent #'((#xE4A0 1) . (#xE4A1 1))
\ekmScript #'accent #'((#xE4A0 2) . (#xE4A1 2))
\ekmScript #'accent #'((#xE4A4 #xE4A0 #xE4A0) .
                      (#xE4A5 #xE4A1 #xE4A1))
\ekmScript #'portato #'((#xE4AC #xE4A4 #xE4A2) .
                        (#xE4AD #xE4A5 #xE4A3))
```



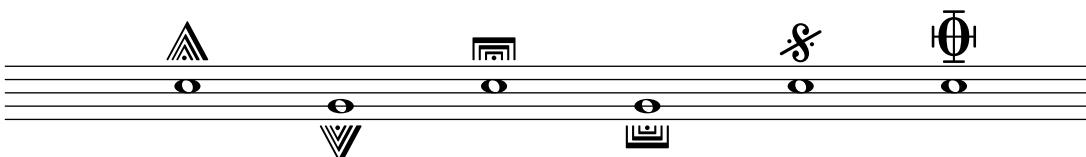
```
\ekmScript #'trill #'((#xE260 #xE566))
\ekmScript #'turn #'((#xE260 #xE567 #xE262))
\ekmScript #'downbow #'((#xE626 1))
\ekmScript #'downbow #'((#xE626 2))
```



```
\open
\halfopen
#(make-articulation 'halfopenvertical)
\ekmScript #'stopped #'((#xE614 #xE633) . (#xE633 #xE614))
```



```
\ekmScript #'veryshortfermata #'(#xF69E . #xF69F)
\ekmScript #'verylongfermata #'(#xF6A0 . #xF6A1)
\ekmScript #'segno #'((#xE047 1))
\ekmScript #'coda #'((#xE048 1))
```



## Multi-segment spanner

---

```
\ekmSmuflOn #'textspan
```

Draw text spans assembled from SMuFL multi-segment glyphs.

```
\ekmSmuflOn #'trill
```

Draw trill spans assembled from SMuFL multi-segment glyphs, and SMuFL trill pitches.

See also [Trill spans and pitches](#).

```
\ekmStartSpan STYLE TEMPO ATTACHMENT
```

Start a text span or trill span. [ [Ly](#) ]

The style `trill` starts a trill span. A second style can be added to draw other glyphs, e.g.

`trill-vibrato-large`. Any other style starts a text span. An undefined style like `dashed-line` produces normal LilyPond output.

`TEMPO` is a number or a pair of numbers (rounded to integer) for the segments of the spanner. 0 is the main (medium) segment. Positive values mean faster (narrower) segments. Negative values mean slower (wider) segments. A pair '(A . B)' draws all segments from A through B, evenly distributed over the spanner. The available range of numbers depends on the style.

`ATTACHMENT` is an [EXTEXT](#) or a pair '(EXTEXT-LEFT . EXTEXT-RIGHT)' for the edge symbols. A single [EXTEXT](#) is equivalent to '(EXTEXT . 0)'. It must be specified in a pair if itself is a list.

#f draws the standard glyph on the left and right edge according to the style.

```
\ekmStartSpanMusic STYLE TEMPO ATTACHMENT MUSIC
```

Start a text span or trill span at MUSIC. [ [Ly](#) ]

This is a music function that doesn't need the `textspan` or `trill` [SMuFL switch](#) turned on.

### Styles

'trill

left		U+E566	ornamentTrill
4		U+EAA0	wiggleTrillFastest
:			
0		U+EAA4	wiggleTrill
:			
-4		U+EAA8	wiggleTrillSlowest

'vibrato

left		U+EACC	wiggleVibratoStart
3		U+EADB	wiggleVibratoMediumFastest
:			
0		U+EADE	wiggleVibratoMediumFast
:			
-3		U+EAE1	wiggleVibratoMediumSlowest

'vibrato-small			
left	u	U+EACC	wiggleVibratoStart
3	~	U+EAD4	wiggleVibratoSmallFastest
:			
0	~	U+EAD7	wiggleVibratoSmallFast
:			
-3	~	U+EADA	wiggleVibratoSmallSlowest
'vibrato-smallest			
left	u	U+EACC	wiggleVibratoStart
3	~	U+EACD	wiggleVibratoSmallestFastest
:			
0	~	U+EAD0	wiggleVibratoSmallestFast
:			
-3	~	U+EAD3	wiggleVibratoSmallestSlowest
'vibrato-large			
left	u	U+EACC	wiggleVibratoStart
3	~	U+EAE2	wiggleVibratoLargeFastest
:			
0	~	U+EAЕ5	wiggleVibratoLargeFast
:			
-3	~	U+EAЕ8	wiggleVibratoLargeSlowest
'vibrato-largest			
left	u	U+EACC	wiggleVibratoStart
3	~	U+EAЕ9	wiggleVibratoLargestFastest
:			
0	~	U+EAЕC	wiggleVibratoLargestFast
:			
-3	~	U+EAЕF	wiggleVibratoLargestSlowest
'circular			
left	⌚	U+EAC4	wiggleCircularStart
4	⌚	U+EACA	wiggleCircularSmall
:			
0	⌚	U+EAC9	wiggleCircular
:			
-4	⌚	U+EAC5	wiggleCircularLargest
right	⌚	U+EACB	wiggleCircularEnd
'circular-constant			
2	⌚	U+EAC2	wiggleCircularConstantLarge
1	⌚	U+EAC0	wiggleCircularConstant
0	⌚	U+EAC0	wiggleCircularConstant
-1	⌚	U+EAC1	wiggleCircularConstantFlipped
-2	⌚	U+EAC3	wiggleCircularConstantFlippedLarge

'wavy				
1	↗	U+EAB4	wiggleWavyNarrow	
0	↖	U+EAB5	wiggleWavy	
-1	↙	U+EAB6	wiggleWavyWide	
'square				
1	∟	U+EAB7	wiggleSquareWaveNarrow	
0	∟	U+EAB8	wiggleSquareWave	
-1	∟	U+EAB9	wiggleSquareWaveWide	
'sawtooth				
1	↗	U+EABA	wiggleSawtoothNarrow	
0	↗	U+EABB	wiggleSawtooth	
-1	↗	U+EABC	wiggleSawtoothWide	
'beam				
7	↑	U+EB02	beamAccelRit15	
	:			
0	↑	U+EAFB	beamAccelRit8	
	:			
-7	↑	U+EAF4	beamAccelRit1	
	↓	U+EB03	beamAccelRitFinal	

## Ekmelos

'wavy

6 .. 2		U+F6B3	wiggleWavyNarrower
1		U+EAB4	wiggleWavyNarrow
0		U+EAB5	wiggleWavy
-1		U+EAB6	wiggleWavyWide
-2		U+F6B4	wiggleWavyWider
:			
-6		U+F727	wiggleWavyQuadrupleWide

'square

6 .. 2		U+F6B5	wiggleSquareWaveNarrower
1		U+EAB7	wiggleSquareWaveNarrow
0		U+EAB8	wiggleSquareWave
-1		U+EAB9	wiggleSquareWaveWide
-2		U+F6B6	wiggleSquareWaveWider
:			
-6		U+F72B	wiggleSquareWaveQuadrupleWide

'sawtooth

6 .. 2		U+F6B7	wiggleSawtoothNarrower
1		U+EABA	wiggleSawtoothNarrow
0		U+EABB	wiggleSawtooth
-1		U+EABC	wiggleSawtoothWide
-2		U+F6B8	wiggleSawtoothWider
:			
-6		U+F72F	wiggleSawtoothQuadrupleWide

```

\relative c' {
  \ekmSmuflOn #'textspan

  c1 \ekmStartSpan
    #'vibrato
    #'(3 . -3)
    ##f
  c c c c2 \stopTextSpan

  d2 \ekmStartSpan
    #'vibrato-large
    #'(3 . -3)
    #0
  d1 d d \stopTextSpan
  R1

  c1 \ekmStartSpan
    #'circular
    #'(-4 . -1)
    ##f
  c d d e e f \stopTextSpan
  R1

  \textSpannerDown
  d1 \ekmStartSpan
    #'wavy
    #'(0 . -6) % this range uses Ekmelos glyphs
    #'((#xE651 #xE652) . #xE653)
  d d d d d d d d d d d d
  R1 \stopTextSpan
  \textSpannerNeutral

  c1 \ekmStartSpan
    #'beam
    #'(-5 . 5)
    ##f
  c c c c c c
  R1 \stopTextSpan
}

```

A musical score for a single melodic line, likely for a wind instrument like a recorder. The score consists of four staves of music, each starting with a treble clef and common time (indicated by 'C'). The first staff begins with a dotted half note followed by six eighth notes. The second staff begins with a dotted half note followed by six eighth notes, with a wavy line above the notes. The third staff begins with a dotted half note followed by six eighth notes, with a wavy line above the notes. The fourth staff begins with a dotted half note followed by six eighth notes, with a wavy line above the notes.

13

25

37

## Trill spans and pitches

---

\ekmSmuflOn #'trill

Draw trill spans assembled from SMuFL multi-segment glyphs, and SMuFL trill pitches.

\ekmStartTrillSpan TEMPO

Start a trill span with the style trill . See [Multi-segment spanner](#) . [ Ly ]

TEMPO is a number or a pair of numbers (rounded to integer) for the segments of the spanner, usually in the range 4 to -4.

\startTrillSpan is equivalent to \ekmStartTrillSpan #0

and to \ekmStartSpan #'trill #0 ##f

\ekmPitchedTrill NOTEHEAD-STYLE PARENS-STYLE MAIN-NOTE AUXILIARY-NOTE

Draw a trill pitch. For NOTEHEAD-STYLE see [Noteheads](#) . For variable accidentals on AUXILIARY-NOTE see [Ekmelily](#) . [ Err ]

\pitchedTrill is equivalent to \ekmPitchedTrill #'default #'default

### Parenthesis styles

'default	U+E26A	accidentalParensLeft
	U+E26B	accidentalParensRight
'bracket	U+E26C	accidentalBracketLeft
	U+E26D	accidentalBracketRight



### Ekmelos

'brace	U+F6D4	accidentalBraceLeft
	U+F6D5	accidentalBraceRight
'angle	U+F6D6	accidentalAngleLeft
	U+F6D7	accidentalAngleRight



```

\relative c' {
  \ekmSmuflOn #'trill

c1 \ekmStartTrillSpan #0
c c2. d4 \stopTrillSpan
R1

c \ekmStartTrillSpan #-1
d \ekmStartTrillSpan #-2
e \ekmStartTrillSpan #-3
f \ekmStartTrillSpan #-4
g \stopTrillSpan
R1

c, \ekmStartTrillSpan #'(-1 . -4)
d e f g \stopTrillSpan
R1

\afterGrace
d2 \ekmStartTrillSpan #2
{ c16[ d] }
c2 \stopTrillSpan
R1

\ekmPitchedTrill #'triangle #'bracket
d1 \ekmStartTrillSpan #4
e
d d2 c \stopTrillSpan
R1

c1 \ekmStartSpan
  #'trill
  #-1
  #'((#xE262 #xE566) . 0) % draws an Ekmelos ligature
c c2. d4 \stopTrillSpan
R1

c1 \ekmStartSpan
  #'trill
  #-3
  #` (, (markup #:concat
    (#:ekm-char #xE566
     #:general-align Y -0.7
     #:fontsize -2
     #:ekm-char #xE262))
  . 0)
c c2. d4 \stopTrillSpan
R1

c1 \ekmStartSpan
  #'trill-vibrato-large
  #'(3 . -3)
  #"tr""
c c c c c c c c \stopTrillSpan
}

```

A musical score for trumpet, consisting of four staves of music. The first staff begins at measure 56, the second at 13, the third at 25, and the fourth at 37. Each staff uses a treble clef and a common time signature. The music includes various notes (open circles) and rests (solid vertical bars). Special markings include wavy lines over notes and rests, and a sharp sign (#) placed above a note in the third staff.

## Laissez vibrer

---

\ekmSmuflOn #'1v

Draw SMuFL laissez vibrer ties.

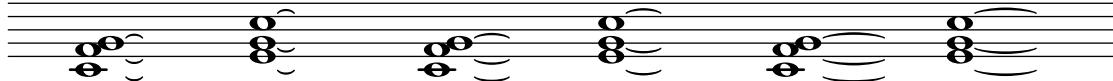
\ekmLaissezVibrer SIZE

Draw a laissez vibrer tie after a note, corresponding to SIZE. [ Ly ]

\laissezVibrer is equivalent to \ekmLaissezVibrer #0

### Size ranges

any number	U+E4BA	articLaissezVibrerAbove
	U+E4BB	articLaissezVibrerBelow
<b>Ekmelos</b>		
≤ 5.5	U+E4BA	articLaissezVibrerAbove
	U+E4BB	articLaissezVibrerBelow
≤ 8	U+F6FC	articLaissezVibrerAboveLong
	U+F6FD	articLaissezVibrerBelowLong
> 8	U+F6FE	articLaissezVibrerAboveExtraLong
	U+F6FF	articLaissezVibrerBelowExtraLong



## Breathing signs and Caesuras

---

\ekmBreathing EXTEXT

Draw a breathing sign or caesura from EXTEXT .

#xE4CE                    U+E4CE    breathMarkComma  
#xE4CF                    U+E4CF    breathMarkTick

#xE4D1                    U+E4D1    caesura  
' (#xE4D1 1)



## Colon and Segno bar lines

---

```
\ekmSmuflOn #'colon
```

Draw SMuFL colon bar lines.

```
\ekmSmuflOn #'segno
```

Draw SMuFL segno bar lines.

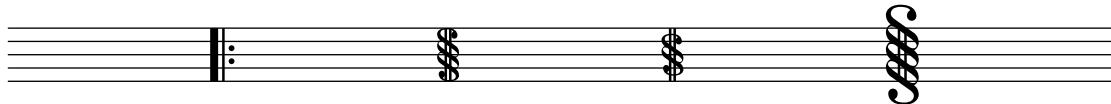
Note that both, `colon` and `segno` are set independently of a context and cannot be turned off.

### Bar glyphs

:	U+E043	repeatDots
S	U+E04A	segnoSerpent1

### Ekmelos

s	U+F6C8	segnoSerpentSmall1
\$	U+F6CA	segnoSerpentLarge1



```
\new PianoStaff \with {
  \ekmSmuflOn #'segno
}
<<
\new Staff \relative c' {
  c1 \bar "S"
  c \bar "S.|:-S"

  % Ekmelos bar glyphs
  c \bar "s"
  c \bar ":-| .s.|:-s"

  c \bar "$"
  c \bar ":-| .\$-\$"
}
\new Staff \relative c' {
  d1 d d d d d
}
>>
```

## Percent repeats

---

```
\ekmSmuflOn #'percent
```

Draw SMuFL percent repeats.

	U+E504	repeatBarSlash
	U+E500	repeat1Bar
	U+E501	repeat2Bars

```
\relative c' {
    \ekmSmuflOn #'percent

    \repeat percent 2 { c2 }
    \repeat percent 4 { c4 }
    \repeat percent 4 { c8 d }
    \repeat percent 4 { c16 d e f }
    \repeat percent 5 { c32 d e f }
    \repeat percent 4 { c64 d e f }
    \repeat percent 4 { c128 d e f }
    \break

    \repeat percent 2 { c4 d e d }
    \repeat percent 2 { c2 e }
    \break

    \repeat percent 2 { g,16 b c8~ c4 }
    \repeat percent 2 { c4 d e d | c2 e }
}
```

5

6

10

## Tremolo marks

---

```
\ekmSmuflOn #'tremolo
```

Draw SMuFL tremolo marks on stems.

The style (shape) can be set with

```
\override StemTremolo.shape = #STYLE
```

### Styles

'beam-like	:8	U+E220	tremolo1
	:16	U+E221	tremolo2
	:32	U+E222	tremolo3
	:64	U+E223	tremolo4
	:128	U+E224	tremolo5



'fingered	:8	U+E225	tremoloFingered1
	:16	U+E226	tremoloFingered2
	:32	U+E227	tremoloFingered3
	:64	U+E228	tremoloFingered4
	:128	U+E229	tremoloFingered5



```
\ekmTremolo EXTEXT MUSIC
```

Draw a tremolo mark from **EXTTEXT** on the stems of the tremolo notes in **MUSIC**, independent of the subdivision **:N**, and independent of the **tremolo** switch. A list of code points or a markup is centered horizontally, while a single code point is assumed being a centered stem decoration. Some strings are defined as names of symbols.

### Names

"buzzroll"	U+E22A	buzzRoll
"penderecki"	U+E22B	pendereckiTremolo
"stockhausen"	U+E232	stockhausenTremolo
"unmeasured"	U+E22C	unmeasuredTremolo
"unmeasuredS"	U+E22D	unmeasuredTremoloSimple



## Symbols on stem (Stem decorations)

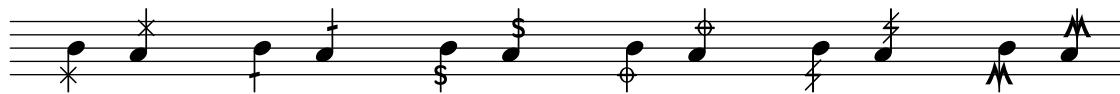
---

\ekmStem EXTEXT MUSIC

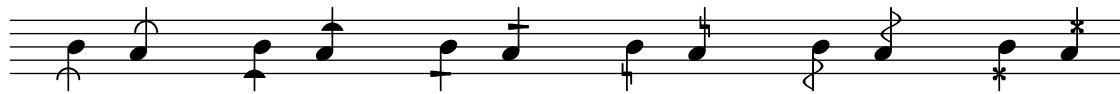
Draw a symbol from EXTEXT vertically centered on the stems in MUSIC. A list of code points or a markup is centered horizontally, while a single code point is assumed being a centered stem decoration. Some strings are defined as names of symbols.

### Names

"sprechgesang"	U+E645	vocalSprechgesang
"halbGesungen"	U+E64B	vocalHalbGesungen
"sussurando"	U+E646	vocalsSussurando
"damp"	U+E63B	pluckedDampOnStem
"stringNoise"	U+E694	harpStringNoiseStem
"multiphonics"	U+E607	windMultiphonicsBlackStem



"bowBehindBridge"	U+E618	stringsBowBehindBridge
"bowOnBridge"	U+E619	stringsBowOnBridge
"bowOnTailpiece"	U+E61A	stringsBowOnTailpiece
"fouette"	U+E622	stringsFouette
"vibrato"	U+E623	stringsVibratoPulse
"rimShot"	U+E7FD	pictRimShotOnStem



"crush"	U+E80C	pictCrushStem
"deadNote"	U+E80D	pictDeadNoteStem
"swish"	U+E808	pictSwishStem
"turnRight"	U+E809	pictTurnRightStem
"turnLeft"	U+E80A	pictTurnLeftStem
"turnRightLeft"	U+E80B	pictTurnRightLeftStem



```
\relative c' {
  \ekmTremolo ##xE233
  { b4:8 a: }

  % uses a list to center horizontally
  \ekmTremolo #'( #xE56C)
  { b4:8 a: }

  \ekmStem sussurando
  { b4 a }

  \ekmStem "S"
  { b a }

  \ekmStem #'( #xE843 #xE844)
  { b a }
}

}
```



## Arpeggios

---

\ekmSmuflOn #'arpeggio

Draw SMuFL arpeggios.

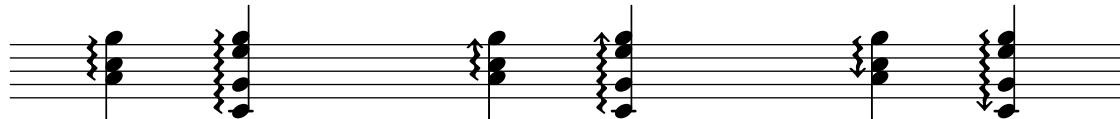
The style can be set with

```
\override Arpeggio.style = #STYLE
```

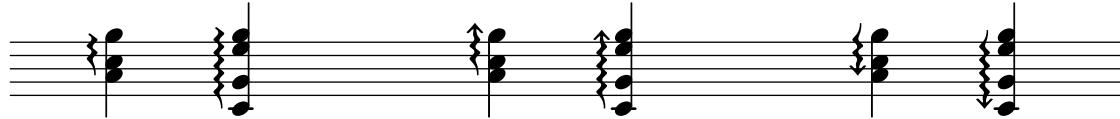
Use \ekmArpeggioNormal , \ekmArpeggioArrowUp , and \ekmArpeggioArrowDown instead of \arpeggioNormal , etc. which turn off the SMuFL support (they revert the stencil).

### Styles

'default	U+EAA9	wiggleArpeggiatoUp
	U+EAAA	wiggleArpeggiatoDown
	U+EAAD	wiggleArpeggiatoUpArrow
	U+EAAE	wiggleArpeggiatoDownArrow



'swash	:	
		U+EAAB wiggleArpeggiatoUpSwash
		U+EAAC wiggleArpeggiatoDownSwash



```

\new PianoStaff \with {
  \ekmSmuflOn #'arpeggio
}
<<
\set PianoStaff.connectArpeggios = ##t

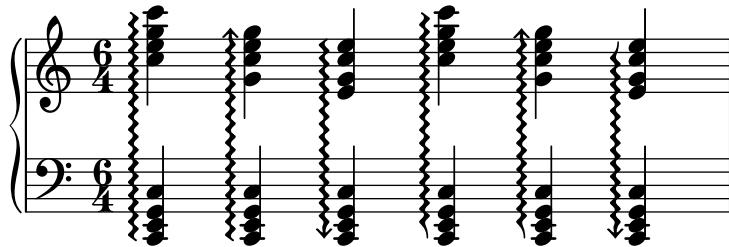
\new Staff \relative c'' {
  \time 6/4
  <c e g c>4 \arpeggio
  \once \override PianoStaff.Arpeggio.arpeggio-direction = #UP
  <g c e g> \arpeggio
  \once \override PianoStaff.Arpeggio.arpeggio-direction = #DOWN
  <e g c e> \arpeggio

  \override PianoStaff.Arpeggio.style = #'swash
  <c' e g c> \arpeggio
  \once \override PianoStaff.Arpeggio.arpeggio-direction = #UP
  <g c e g> \arpeggio
  \once \override PianoStaff.Arpeggio.arpeggio-direction = #DOWN
  <e g c e> \arpeggio
}

\new Staff \relative c, {
  \clef bass
  <c e g c>4 \arpeggio
  <c e g c> \arpeggio
  <c e g c> \arpeggio

  <c e g c> \arpeggio
  <c e g c> \arpeggio
  <c e g c> \arpeggio
}
>>

```



## Ottavation

---

The ottavation style (markups) can be set with

```
\set Staff.ottavationMarkups = #(ekm-ottavation STYLE)
```

### Styles

'numbers	$\pm 1$	U+E510	ottava
	$\pm 2$	U+E514	quindicesima
	$\pm 3$	U+E517	ventiduesima

A musical staff with three groups of notes. Above the first group is the number '8'. Above the second group is '15'. Above the third group is '22'. Below the staff, under each group, is a bracket labeled '8'.

'ordinals	1	U+E511	ottavaAlta
	-1	U+E512	ottavaBassa
	2	U+E515	quindicesimaAlta
	-2	U+E516	quindicesimaBassa
	3	U+E518	ventiduesimaAlta
	-3	U+E519	ventiduesimaBassa

A musical staff with three groups of notes. Above the first group is '8va'. Above the second group is '15ma'. Above the third group is '22ma'. Below the staff, under each group, is a bracket labeled '8va'.

'simple-ordinals	1	U+E510	ottava
		U+EC97	octaveBaselineV
		U+EC91	octaveBaselineA
	-1	U+E51C	ottavaBassaVb
	2	U+E514	quindicesima
		U+EC95	octaveBaselineM
		U+EC91	octaveBaselineA
	-2	U+E51D	quindicesimaBassaMb
	3	U+E517	ventiduesima
		U+EC95	octaveBaselineM
		U+EC91	octaveBaselineA
	-3	U+E51E	ventiduesimaBassaMb

A musical staff with three groups of notes. Above the first group is '8vb'. Above the second group is '15mb'. Above the third group is '22mb'. Below the staff, under each group, is a bracket labeled '8vb'.

'ordinals-b	1	U+E511	ottavaAlta
	-1	U+E51C	ottavaBassaVb
	2	U+E515	quindicesimaAlta
	-2	U+E51D	quindicesimaBassaMb
	3	U+E518	ventiduesimaAlta
	-3	U+E51E	ventiduesimaBassaMb

A musical staff with three groups of notes. Above the first group is '8va'. Above the second group is '15ma'. Above the third group is '22ma'. Below the staff, under each group, is a bracket labeled '8va'.

'ordinals-bassa	1	U+E511	ottavaAlta
	-1	U+E512	ottavaBassa
		U+E51F	octaveBassa
	2	U+E515	quindicesimaAlta
	-2	U+E516	quindicesimaBassa
		U+E51F	octaveBassa
	3	U+E518	ventiduesimaAlta
	-3	U+E519	ventiduesimaBassa
		U+E51F	octaveBassa

A musical staff with three notes. The first note is labeled *8va* above the staff. The second note is labeled *15ma* above the staff. The third note is labeled *22ma* above the staff. Below each note is a label: *8va bassa*, *15ma bassa*, and *22ma bassa* respectively.

'numbers-ba	1	U+E510	ottava
	-1	U+E513	ottavaBassaBa
	2	U+E514	quindicesima
	-2	U+E514	quindicesima
		U+EC93	octaveBaselineB
		U+EC91	octaveBaselineA
	3	U+E517	ventiduesima
	-3	U+E517	ventiduesima
		U+EC93	octaveBaselineB
		U+EC91	octaveBaselineA

A musical staff with three notes. The first note is labeled *8* above the staff. The second note is labeled *15* above the staff. The third note is labeled *22* above the staff. Below each note is a label: *8ba*, *15ba*, and *22ba* respectively.

'ordinals-ba	1	U+E511	ottavaAlta
	-1	U+E513	ottavaBassaBa
	2	U+E515	quindicesimaAlta
	-2	U+E514	quindicesima
		U+EC93	octaveBaselineB
		U+EC91	octaveBaselineA
	3	U+E518	ventiduesimaAlta
	-3	U+E517	ventiduesima
		U+EC93	octaveBaselineB
		U+EC91	octaveBaselineA

A musical staff with three notes. The first note is labeled *8va* above the staff. The second note is labeled *15ma* above the staff. The third note is labeled *22ma* above the staff. Below each note is a label: *8ba*, *15ba*, and *22ba* respectively.

### Note:

According to the implementation notes of SMuFL Octaves, the suffixes *vb* and *mb* as in `simple-ordinals` and `ordinals-b` are corruptions of the more correct forms *va bassa* and *ma bassa* as in `ordinals-bassa`. The recommended abbreviation for *8va bassa* is *8ba* as in `numbers-ba` and `ordinals-ba`.

## Ekmelos

'numbers

8 ... 29

'ordinals

8va ... 29ma

'simple-ordinals

8va ... 29mb

'ordinals-b

8vb ... 29mb

'ordinals-bassa

8va bassa ... 29ma bassa

'numbers-ba

8 ... 29

'ordinals-ba

8ba ... 29ba

## \ekm-ottavation DEFINITION

Draw an ottavation text according to **DEFINITION** as markup.

8	<b>8</b>	U+E510	ottava
8^va	<b>8va</b>	U+E511	ottavaAlta
8va	<b>8va</b>	U+E512	ottavaBassa
8ba	<b>8ba</b>	U+E513	ottavaBassaBa
8vb	<b>8vb</b>	U+E51C	ottavaBassaVb
15	<b>15</b>	U+E514	quindicesima
15^ma	<b>15ma</b>	U+E515	quindicesimaAlta
15ma	<b>15ma</b>	U+E516	quindicesimaBassa
15mb	<b>15mb</b>	U+E51D	quindicesimaBassaMb
22	<b>22</b>	U+E517	ventiduesima
22^ma	<b>22ma</b>	U+E518	ventiduesimaAlta
22ma	<b>22ma</b>	U+E519	ventiduesimaBassa
22mb	<b>22mb</b>	U+E51E	ventiduesimaBassaMb
(	(	U+E51A	octaveParensLeft
)	)	U+E51B	octaveParensRight
bassa	<i>bassa</i>	U+E51F	octaveBassa
loco	<i>loco</i>	U+EC90	octaveLoco
^a	<i>a</i>	U+EC92	octaveSuperscriptA
^b	<i>b</i>	U+EC94	octaveSuperscriptB
^m	<i>m</i>	U+EC96	octaveSuperscriptM
^v	<i>v</i>	U+EC98	octaveSuperscriptV
a	<i>a</i>	U+EC91	octaveBaselineA
b	<i>b</i>	U+EC93	octaveBaselineB
m	<i>m</i>	U+EC95	octaveBaselineM
v	<i>v</i>	U+EC97	octaveBaselineV

## Ekmelos

8^vb	<b>8vb</b>	U+F652	ottavaBassaSupVb
15^mb	<b>15mb</b>	U+F653	quindicesimaBassaSupMb
22^mb	<b>22mb</b>	U+F654	ventiduesimaBassaSupMb
29	<b>29</b>	U+F6F8	ventinovesima
29^ma	<b>29ma</b>	U+F6F9	ventinovesimaAlta
29ma	<b>29ma</b>	U+F6FA	ventinovesimaBassa
29^mb	<b>29mb</b>	U+F655	ventinovesimaBassaSupMb
29mb	<b>29mb</b>	U+F6FB	ventinovesimaBassaMb

## Tuplet numbers

---

```
\ekmSmuflOn #'tuplet
```

Draw SMuFL tuplet numbers as numerator only. Set the first formatting function below, so this switch is not required if one of these functions is set explicitly.

0	<b>0</b>	U+E880	tuplet0
	:		
9	<b>9</b>	U+E889	tuplet9
:	:	U+E88A	tupletColon

```
ekm-tuplet-number::calc-denominator-text
ekm-tuplet-number::calc-fraction-text
(ekm-tuplet-number::non-default-tuplet-denominator-text NUM)
(ekm-tuplet-number::non-default-tuplet-fraction-text NUM DENOM)

(ekm-tuplet-number::append-note-wrapper
  FUNCTION DURATION)
(ekm-tuplet-number::fraction-with-notes
  NUM-DURATION DENOM-DURATION)
(ekm-tuplet-number::non-default-fraction-with-notes
  NUM NUM-DURATION DENOM DENOM-DURATION)
```

Tuplet formatting functions. The last three draw metronome style notes for the specified durations.

```
(ekm-tuplet-number NUM DENOM)
```

Draw NUM:DENOM, or NUM only if DENOM is 0. Use the actual tuplet fraction for NUM or DENOM if #f is specified. It is called by the first four functions above, i.e. they are equivalent to:

```
(ekm-tuplet-number #f 0)
(ekm-tuplet-number #f #f)
(ekm-tuplet-number NUM 0)
(ekm-tuplet-number NUM DENOM)
```

```

\relative c' {
  \cadenzaOn

  c4
  \override TupletNumber.text =
    #ekm-tuplet-number::calc-denominator-text
  \tuplet 5/4 {
    f8 e f
    \tuplet 3/2 { e[ f g] }
  }
  \bar "|"

  \override TupletNumber.text =
    #ekm-tuplet-number::calc-fraction-text
  \tuplet 12/7 { c,,8[ d e f g a b c d e f g] }
  \tuplet 2/3 { e4 d }
  \bar "|"
  \break

  \once \override TupletNumber.text =
    #(ekm-tuplet-number::append-note-wrapper
      ekm-tuplet-number::calc-fraction-text
      (ly:make-duration 2 0))
  \tuplet 5/4 { c8[ d c d c d c d c d] }
  \bar "|"

  \once \override TupletNumber.text =
    #(ekm-tuplet-number::fraction-with-notes
      (ly:make-duration 2 1)
      (ly:make-duration 3 0))
  \tuplet 3/2 { c4. b a g }
  \bar "|"

  \once \override TupletNumber.text =
    #(ekm-tuplet-number::non-default-fraction-with-notes
      12 (ly:make-duration 3 0)
      4 (ly:make-duration 2 0))
  \tuplet 3/2 { c4. b a g }
  \bar "|"
}

```

The musical score consists of two staves. The top staff begins with a common time (C) signature. It contains a measure with a 5/4 time signature, indicated by a bracket under five eighth notes. This is followed by a measure with a 12/7 time signature, indicated by a bracket under seven eighth notes. The 12/7 measure is further divided into three groups of four notes each by vertical bar lines. The bottom staff begins with a 5:4 time signature, indicated by a bracket under five eighth notes. It then transitions to a 3:2 time signature, indicated by a bracket under three eighth notes, and finally to a 12:4 time signature, indicated by a bracket under four eighth notes.

## Fingering instructions

---

```
\ekmSmuflOn #'fingering
```

Draw SMuFL fingering instructions specified with a digit or with `\finger`, as well as right-hand fingerings specified with `\rightHandFinger`, using `\ekm-finger`.

Note: The `\thumb` command always produces normal LilyPond output. Use `\finger "th"` to draw the corresponding SMuFL glyph.

```
\ekm-finger DEFINITION
```

Draw a fingering instruction according to **DEFINITION** as markup. If the first character is \* the *italic* style symbols are drawn, else the `default` symbols.

'default			
0	0	U+ED10	fingering0
	:		
5	5	U+ED15	fingering5
6	6	U+ED24	fingering6
	:		
9	9	U+ED27	fingering9
(	(	U+ED28	fingeringLeftParenthesis
)	)	U+ED29	fingeringRightParenthesis
[	[	U+ED2A	fingeringLeftBracket
]	U+ED2B	fingeringRightBracket	
.	•	U+ED2C	fingeringSeparatorMiddleDot
,	◦	U+ED2D	fingeringSeparatorMiddleDotWhite
/	/	U+ED2E	fingeringSeparatorSlash
~~	~	U+ED20	fingeringSubstitutionAbove
~	~	U+ED21	fingeringSubstitutionBelow
-	-	U+ED22	fingeringSubstitutionDash
M	⌚	U+ED23	fingeringMultipleNotes
th	ϙ	U+E624	stringsThumbPosition
ht	ϙ	U+E625	stringsThumbPositionTurned
T	Ҭ	U+ED16	fingeringTUpper
t	ҭ	U+ED18	fingeringTLower
p	ყ	U+ED17	fingeringPLower
i	ҭ	U+ED19	fingeringILower
m	ӎ	U+ED1A	fingeringMLower
a	ԥ	U+ED1B	fingeringALower
c	ԥ	U+ED1C	fingeringCLower
x	ԥ	U+ED1D	fingeringXLower
e	ԥ	U+ED1E	fingeringELower
o	ԥ	U+ED1F	fingeringOLower
q	ԥ	U+ED8E	fingeringQLower
s	ԥ	U+ED8F	fingeringSLower

\ekmPlayWith HAND START MUSIC

Draw the symbol for the token R, RE, L, or LE (see above) alongside the notes in MUSIC. HAND is RIGHT or LEFT. START is #t for the start symbol placed to the left, or #f for the end symbol placed to the right.

```

\relative c' {
    \ekmSmuflOn #'fingering

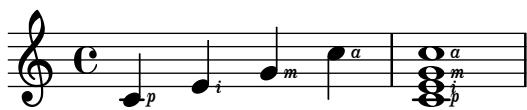
    c4 - 2
    c - \finger "4~3"
    c - \finger "*4~~3"
    c - \finger "[c]"
    a _ \finger "th"
    b _ \finger "ht"
    < a - \finger "t"
    a' - \finger "(m_/_i)" >2
}

```

Musical score for 'The Star-Spangled Banner'. The key signature is C major (one sharp). The time signature is common time. The vocal line starts with a half note (F#), followed by a quarter note (E), another quarter note (E), and a half note (D). The lyrics 'O'er the rampart we watch' begin at the end of measure 3. Measure 4 begins with a quarter note (C) and continues with a half note (B), followed by a quarter note (A).

```
\relative c' {
  \ekmSmuflOn #'fingering

  c \rightHandFinger #1
  e \rightHandFinger #2
  g \rightHandFinger #3
  c \rightHandFinger #4
  < c, \rightHandFinger #1
    e \rightHandFinger #2
    g \rightHandFinger #3
    c \rightHandFinger #4 >1
}
```



```
\relative c'' {
  \ekmSmuflOn #'fingering

  \ekmPlayWith #RIGHT ##t c
  \ekmPlayWith #RIGHT ##f g

  \ekmPlayWith #LEFT ##t c
  \ekmPlayWith #LEFT ##f g
}
```



## String number indications

---

```
\ekmSmuflOn #'stringnumber
```

Draw SMuFL string number indications specified with \NUMBER, using \ekm-string-number .

Note: \romanStringNumbers overrides the SMuFL switch so that reverting with \arabicStringNumbers produces normal LilyPond output.

```
\ekm-string-number ARG
```

Draw a string number indication as markup. ARG is a number or string. For a number or a string representing a number, either the defined symbol is drawn or the number with the normal text font and a circle around. Any other string, e.g. a Roman numeral, is drawn in italic style.

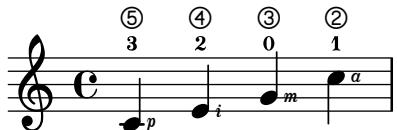
0	①	U+E833	guitarString0
	:		
9	⑨	U+E83C	guitarString9
10	⑩	U+E84A	guitarString10
	:		
13	⑬	U+E84D	guitarString13

```
\relative c' {
    \ekmSmuflOn #'stringnumber

    c \2
    a \3
    d \13
    e \14
    < c, \5 e\4 g\3 >1
}
```

```
\relative c' {
  \ekmSmuflOn #'(fingering stringnumber)

  < c -3 \5 \rightHandFinger #1 >
  < e -2 \4 \rightHandFinger #2 >
  < g -0 \3 \rightHandFinger #3 >
  < c -1 \2 \rightHandFinger #4 >
}
```



## Piano pedals

---

\ekmSmuflOn #'pedal

Draw SMuFL piano pedals for sustain, sostenuto, and una corda, using \ekm-piano-pedal .

\ekm-piano-pedal DEFINITION

Draw piano pedal symbols according to DEFINITION as markup.

Ped.		U+E650	keyboardPedalPed
P		U+E651	keyboardPedalP
e		U+E652	keyboardPedalE
d		U+E653	keyboardPedalD
Sost.		U+E659	keyboardPedalSost
S		U+E65A	keyboardPedalS
.	.	U+E654	keyboardPedalDot
-	-	U+E658	keyboardPedalHyphen
*	*	U+E655	keyboardPedalUp
o	◊	U+E65D	keyboardPedalUpSpecial
,	❖	U+E65B	keyboardPedalHalf2
'	❖	U+E65C	keyboardPedalHalf3
H		U+E656	keyboardPedalHalf
^		U+E657	keyboardPedalUpNotch
l		U+E65E	keyboardLeftPedalPictogram
m		U+E65F	keyboardMiddlePedalPictogram
r		U+E660	keyboardRightPedalPictogram
(	(	U+E676	keyboardPedalParensLeft
)	)	U+E677	keyboardPedalParensRight

## Ekmelos

Ped		U+F434	keyboardPedalPedNoDot
Sost		U+F435	keyboardPedalSostNoDot
Sos.		U+F6D1	keyboardPedalSos2
sos.		U+F6D0	keyboardPedalSos
unacorda	<i>una corda</i>	U+F6CC	keyboardPedalUnaCorda
trecorde	<i>tre corde</i>	U+F6CD	keyboardPedalTreCorde
u.c.	<i>u.c.</i>	U+F6CE	keyboardPedalUC
t.c.	<i>t.c.</i>	U+F6CF	keyboardPedalTC
1/2Ped		U+F6B0	keyboardPedalHalf4
1/4		U+F6BA	keyboardPedalPosQuarter
1/2		U+F6BB	keyboardPedalPosHalf
3/4		U+F6BC	keyboardPedalPosThreeQuarters
1		U+F6BD	keyboardPedalPosFull

```
\new Staff \with {
    \ekmSmuflOn #'pedal
}
\relative c' {
    \set Staff.pedalsSustainStrings = #'("Ped." "H" "*")
    c4 \sustainOn d c b c \sustainOff \sustainOn d c b c1 \sustainOff
    \break

    \set Staff.pedalSostenutoStyle = #'text
    \set Staff.pedalSostenutoStrings = #'("S-P" "()" "S. *")
    c4 \sostenutoOn d c b c \sostenutoOff \sostenutoOn d c b c1 \sostenutoOff
    \break

    % draws Ekmelos glyphs "unacorda" and "t.c."
    \set Staff.pedalUnaCordaStyle = #'text
    \set Staff.pedalUnaCordaStrings = #'("unacorda" "^\_t.c." "o")
    c4 \unaCorda d c b c \treCorde \unaCorda d c b c1 \treCorde
}
```

3

4

7

*una corda*

## Harp pedals

---

\ekm-harp-pedal DEFINITION

Draw a harp pedal diagram according to DEFINITION as markup. Space between tokens is ignored.

\ekm-harp-change EXTEXT Y

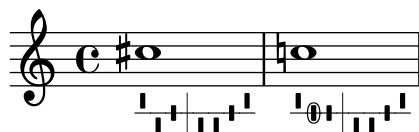
Draw EXTEXT as markup with an ellipse translated vertically by Y. Used by the following change tokens.

^		U+E680	harpPedalRaised
o^		U+E681	harpPedalCentered
-		U+E682	harpPedalLowered
o-		U+E683	harpPedalDivider
v			
ov			

### Ekmelos

o^		U+F648	harpPedalRaisedChange
o-		U+F649	harpPedalCenteredChange
ov		U+F64A	harpPedalLoweredChange

```
\relative c' {
  \textLengthOn
  cis1 _ \markup \ekm-harp-pedal #"v-|vv-v"
  c! _ \markup \ekm-harp-pedal #"o--|vv-v"
}
```



## Fret diagrams

---

\ekm-fret-diagram-terse DEFINITION

Draw a fret diagram according to **DEFINITION** as markup. Fingering is always placed below.

Used properties:

- `fret-diagram-details top-fret-thickness (3): > 1` draws the ...Nut glyph.
- `fret-diagram-details finger-code (#t): 'none` draws no fingering.
- `fret-diagram-details finger-style ('sans)`

3 strings		U+E850	fretboard3String
		U+E851	fretboard3StringNut
4 strings		U+E852	fretboard4String
		U+E853	fretboard4StringNut
5 strings		U+E854	fretboard5String
		U+E855	fretboard5StringNut
6 strings		U+E856	fretboard6String
		U+E857	fretboard6StringNut
.	•	U+E858	fretboardFilledCircle
x	x	U+E859	fretboardX
o	o	U+E85A	fretboardO

```
\relative c' {
  \textLengthOn

  c ^ \markup \ekm-fret-diagram-terse #"x;3-3;2-2;o;1-1;o;"

  cis ^ \markup \ekm-fret-diagram-terse #"x;x;3-3;1-1-(;2-2;1-1-);"

  e ^ \markup {
    \override #'(fret-diagram-details . (
      (top-fret-thickness . 1)
      (finger-code . none)))
    \ekm-fret-diagram-terse #"o;2-2;2-3;1-1;o;o;"

  }

  f ^ \markup {
    \override #'(fret-diagram-details . (
      (finger-style . fingering)))
    \ekm-fret-diagram-terse #"1-1-(;3-3;3-4;2-2;1-1;1-1-);"

  }

  c ^ \markup \ekm-fret-diagram-terse #"o;o;o;3-3;"

  dis ^ \markup \ekm-fret-diagram-terse #"o;3-2-(;3-2-);"
}
```

## Accordion registers

---

\ekm-accordion NAME

Draw an accordion register symbol as markup. NAME has a prefix for the register style separated by a space. "d" (discant) is the default and can be omitted.

Most of the symbols use precomposed glyphs. The others are composed using accdnCombRH3RanksEmpty (U+E8C6) etc.

Note: The module (scm accreg) is not required.

\ekmAccordion NAME

Set an accordion register symbol as a standalone music event. This is equivalent to

<> ^ \markup \ekm-accordion NAME

### Names

"d ..."	Discant		
"d 1"		U+E8A4	accdnRH3RanksBassoon
"d 10"		U+E8A1	accdnRH3RanksClarinet
"d 11"		U+E8AB	accdnRH3RanksBandoneon
"d 1+0"		U+E8A2	accdnRH3RanksUpperTremolo8
"d 1+1"			
"d 1-0"		U+E8A3	accdnRH3RanksLowerTremolo8
"d 1-1"			
"d 20"		U+E8AE	accdnRH3RanksTwoChoirs
"d 21"		U+E8AF	accdnRH3RanksTremoloLower8ve
"d 2+0"		U+E8A6	accdnRH3RanksViolin
"d 2+1"		U+E8AC	accdnRH3RanksAccordion
"d 2-0"			
"d 2-1"			
"d 30"		U+E8A8	accdnRH3RanksAuthenticMusette
"d 31"		U+E8B1	accdnRH3RanksDoubleTremoloLower8ve
"d 100"		U+E8A0	accdnRH3RanksPiccolo
"d 101"		U+E8A9	accdnRH3RanksOrgan
"d 110"		U+E8A5	accdnRH3RanksOboe
"d 111"		U+E8AA	accdnRH3RanksHarmonium
"d 11+0"			
"d 11+1"			
"d 11-0"			
"d 11-1"			

"d 120"		U+E8B0	accdnRH3RanksTremoloUpper8ve
"d 121"		U+E8AD	accdnRH3RanksMaster
"d 12+0"		U+E8A7	accdnRH3RanksImitationMusette
"d 12+1"			
"d 12-0"			
"d 12-1"			
"d 130"		U+E8B2	accdnRH3RanksDoubleTremoloUpper8ve
"d 131"		U+E8B3	accdnRH3RanksFullFactory
"sb ..."	Standard bass		
"sb Soprano"		U+E8B4	accdnRH4RanksSoprano
"sb Alto"		U+E8B5	accdnRH4RanksAlto
"sb Tenor"		U+E8B6	accdnRH4RanksTenor
"sb Master"		U+E8B7	accdnRH4RanksMaster
"sb Soft Bass"		U+E8B8	accdnRH4RanksSoftBass
"sb Soft Tenor"		U+E8B9	accdnRH4RanksSoftTenor
"sb Bass/Alto"		U+E8BA	accdnRH4RanksBassAlto
"sb4 ..."	Standard bass, four reed		
"sb4 Soprano"		U+E8B4	accdnRH4RanksSoprano
"sb4 Alto"		U+E8B5	accdnRH4RanksAlto
"sb4 Tenor"			
"sb4 Master"			
"sb4 Soft Bass"			
"sb4 Bass/Alto"		U+E8BA	accdnRH4RanksBassAlto
"sb4 Soft Bass/Alto"			
"sb4 Soft Tenor"		U+E8B9	accdnRH4RanksSoftTenor

"sb5 ..."	Standard bass, five reed			
"sb5 Bass/Alto"		U+E8BA	accdnRH4RanksBassAlto	
"sb5 Soft Bass/Alto"				
"sb5 Alto"				
"sb5 Tenor"				
"sb5 Master"				
"sb5 Soft Bass"				
"sb5 Soft Tenor"		U+E8B9	accdnRH4RanksSoftTenor	
"sb5 Soprano"		U+E8B4	accdnRH4RanksSoprano	
"sb5 Sopranos"				
"sb5 Solo Bass"				

"sb6 ..."	Standard bass, six reed			
"sb6 Soprano"		U+E8B4	accdnRH4RanksSoprano	
"sb6 Alto"				
"sb6 Soft Tenor"		U+E8B9	accdnRH4RanksSoftTenor	
"sb6 Master"		U+E8B7	accdnRH4RanksMaster	
"sb6 Alto/Soprano"				
"sb6 Bass/Alto"		U+E8BA	accdnRH4RanksBassAlto	
"sb6 Soft Bass"		U+E8B8	accdnRH4RanksSoftBass	

"fb ..."	Free bass			
"fb 10"		U+E8BB	accdnLH2Ranks8Round	
"fb 1"		U+E8BC	accdnLH2Ranks16Round	
"fb 11"		U+E8BD	accdnLH2Ranks8Plus16Round	
"fb Master"		U+E8BE	accdnLH2RanksMasterRound	
"fb Master 1"		U+E8BF	accdnLH2RanksMasterPlus16Round	
"fb Master 11"		U+E8C0	accdnLH2RanksFullMasterRound	

"sq ..."	Square	
"sq 1"		U+E8C1 accdnLH3Ranks8Square
"sq 100"		U+E8C2 accdnLH3Ranks2Square
"sq 2"		U+E8C3 accdnLH3RanksDouble8Square
"sq 101"		U+E8C4 accdnLH3Ranks2Plus8Square
"sq 102"		U+E8C5 accdnLH3RanksTuttiSquare

## Accordion ricochet

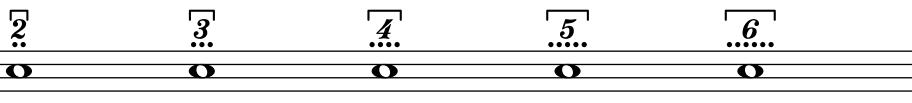
---

\ekmRicochet NUMBER

Draw a ricochet symbol as an expressive mark (script). [ Ly ]

### Numbers

2	U+E8CD	accdnRicochet2
3	U+E8CE	accdnRicochet3
4	U+E8CF	accdnRicochet4
5	U+E8D0	accdnRicochet5
6	U+E8D1	accdnRicochet6



\ekmStemRicochet NUMBER MUSIC

Draw a ricochet symbol vertically centered on the stems in MUSIC.

### Numbers

2	U+E8D2	accdnRicochetStem2
3	U+E8D3	accdnRicochetStem3
4	U+E8D4	accdnRicochetStem4
5	U+E8D5	accdnRicochetStem5
6	U+E8D6	accdnRicochetStem6



## Falls and doits

---

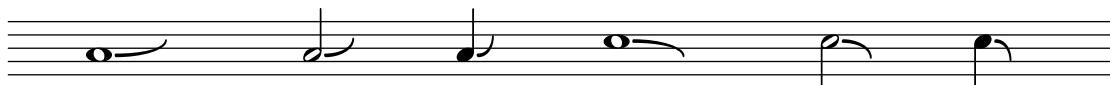
\ekmBendAfter STYLE DIRECTION

Draw a fall or doit (lift) symbol after a note.

### Styles

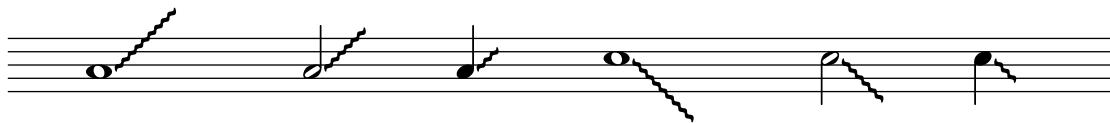
'bend

UP	U+E5D6	brassDoitLong
	U+E5D5	brassDoitMedium
	U+E5D4	brassDoitShort
DOWN	U+E5D9	brassFallLipLong
	U+E5D8	brassFallLipMedium
	U+E5D7	brassFallLipShort



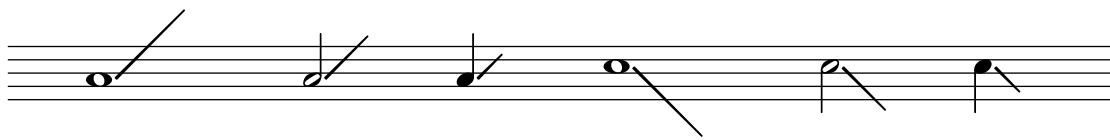
'rough

UP	U+E5D3	brassLiftLong
	U+E5D2	brassLiftMedium
	U+E5D1	brassLiftShort
DOWN	U+E5DF	brassFallRoughLong
	U+E5DE	brassFallRoughMedium
	U+E5DD	brassFallRoughShort



'smooth

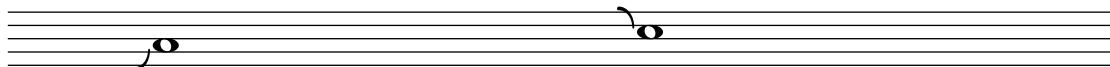
UP	U+E5EE	brassLiftSmoothLong
	U+E5ED	brassLiftSmoothMedium
	U+E5EC	brassLiftSmoothShort
DOWN	U+E5DC	brassFallSmoothLong
	U+E5DB	brassFallSmoothMedium
	U+E5DA	brassFallSmoothShort



\ekmScoop DIRECTION MUSIC

Draw a scoop or plop symbol to the left of each note in MUSIC.

UP	U+E5D0	brassScoop
DOWN	U+E5E0	brassPlop



## Figured bass

---

```
\ekmSmuflOn #'fbass
```

Draw SMuFL bass figures with `\figuremode`. Some raised / diminished figures use precomposed glyphs which ignore the property `figuredBassPlusDirection`.

0	<b>0</b>	U+EA50	figbass0
1	<b>1</b>	U+EA51	figbass1
2	<b>2</b>	U+EA52	figbass2
3	<b>3</b>	U+EA54	figbass3
4	<b>4</b>	U+EA55	figbass4
5	<b>5</b>	U+EA57	figbass5
6	<b>6</b>	U+EA5B	figbass6
7	<b>7</b>	U+EA5D	figbass7
8	<b>8</b>	U+EA60	figbass8
9	<b>9</b>	U+EA61	figbass9
!	♪	U+EA65	figbassNatural
-	♭	U+EA64	figbassFlat
+	#	U+EA66	figbassSharp
--	𝄪	U+EA63	figbassDoubleFlat
++	𝄫	U+EA67	figbassDoubleSharp
---	𝄪	U+ECC1	figbassTripleFlat
+++	𝄫	U+ECC2	figbassTripleSharp
\+	+	U+EA6C	figbassPlus
/	—	U+EA6D	figbassCombiningRaising
\ \	＼	U+EA6E	figbassCombiningLowering
2\+	<b>2</b>	U+EA53	figbass2Raised
4\+	<b>4</b>	U+EA56	figbass4Raised
5\+	<b>5</b>	U+EA58	figbass5Raised1
5\\	<b>5</b>	U+EA59	figbass5Raised2
5/	<b>5</b>	U+EA5A	figbass5Raised3
6\\	<b>6</b>	U+EA5C	figbass6Raised
6\+	<b>6</b>	U+EA6F	figbass6Raised2
7\+	<b>7</b>	U+EA5E	figbass7Raised1
7\\	<b>7</b>	U+EA5F	figbass7Raised2
7/	<b>7</b>	U+ECC0	figbass7Diminished
9\\	<b>9</b>	U+EA62	figbass9Raised

```

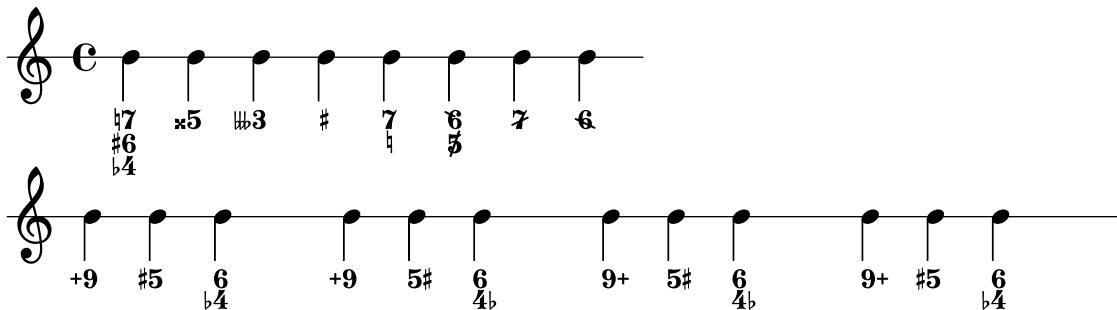
\new Staff
<<
  \relative c' {
    \cadenzaOn

    b b b b b b b b
    \break

    b b b s
    b b b s
    b b b s
    b b b s
  }
  \figures {
    <7! 6+ 4-> <5++> <3---> <_+> <7 _!> <6/+ 5/> <7/> <6\\>

    <9\+> <5+> <6 4-> r
    \set figuredBassAlterationDirection = #RIGHT
    <9\+> <5+> <6 4-> r
    \set figuredBassPlusDirection = #RIGHT
    <9\+> <5+> <6 4-> r
    \set figuredBassAlterationDirection = #LEFT
    <9\+> <5+> <6 4-> r
  }
}
>>
\layout {
  \context {
    \Score
    \ekmSmuflOn #'fbass
    \override StaffSymbol.line-count = #1
  }
}

```



## Lyrics

---

```
\ekmSmuflOn #'lyric
```

Draw the words in a lyric input mode (`\lyricmode` etc.) with `\ekm-tied-lyric`.

Note: The characters `_` and `%` must be quoted in order to be passed on to this command.

```
\ekm-tied-lyric STRING
```

Draw `STRING` as markup, replacing tokens with the corresponding glyphs. The space between the adjoining words depends on the width of the respective glyph, while the property `word-space` is ignored.

In the token `~?~` (for narrow elision), `?` can be any Unicode character, not only ASCII.

<code>~</code>	<code>˘</code>	<code>U+E551</code>	<code>lyricsElision</code>
<code>~?~</code>	<code>˘</code>	<code>U+E550</code>	<code>lyricsElisionNarrow</code>
<code>~~</code>	<code>˘˘</code>	<code>U+E552</code>	<code>lyricsElisionWide</code>
<code>-</code>	<code>–</code>	<code>U+E553</code>	<code>lyricsHyphenBaseline</code>
<code>%</code>	<code>‰</code>	<code>U+E555</code>	<code>lyricsTextRepeat</code>

```
\relative {
  \cadenzaOn
  b'~ b c fis, fis c' b e,
}
\addlyrics {
  Che~~in ques -- ta~ē~in quel -- l'al -- "tr_on" -- "da %"
}
\layout {
  \context {
    \Score
    \ekmSmuflOn #'lyric
  }
}
```

A musical score in C major with lyrics underneath. The lyrics are: Che\_in ques -ta\_ē\_in quel - l'al - tr\_on\_da %. The lyrics are underlined to show where elision marks would be placed.

## Analytics symbols

---

\ekm-analytics DEFINITION

Draw analytics symbols according to DEFINITION as markup.

H	<b>H</b>	U+E860	analyticsHauptstimme
CH	<b>CH</b>	U+E86A	analyticsChoralmelodie
RH	<b>RH</b>	U+E86B	analyticsHauptrhythmus
N	<b>N</b>	U+E861	analyticsNebenstimme
[	<b>Γ</b>	U+E862	analyticsStartStimme
]	<b>Γ</b>	U+E863	analyticsEndStimme
Th	<b>Th</b>	U+E864	analyticsTheme
hT	<b>hT</b>	U+E865	analyticsThemeRetrograde
i hT	<b>ψL</b>	U+E866	analyticsThemeRetrogradeInversion
i Th	<b>ΨP</b>	U+E867	analyticsThemeInversion
T	<b>T</b>	U+E868	analyticsTheme1
i T	<b>L</b>	U+E869	analyticsInversion1

## Function theory symbols

---

\ekm-func DEFINITION

Draw a function theory symbol according to **DEFINITION** as markup. The definition string consists of several parts which are all optional:

Paren Function , Bass , Soprano ^ Extra ... Paren

The bass symbol is placed below the function symbol.

The soprano symbol is placed above the function symbol.

The extra symbols are stacked vertically and raised to the right of the function symbol.

A leading/trailing parenthesis, bracket, or brace is placed separately before/after the entire symbol.

Used properties:

- `font-size` (0) for the function symbol.
- `func-size` (-4) relative to the font size for bass, soprano, and extra symbols.
- `func-skip` (2.5) for vertical distances.
- `func-space` (0.3) for horizontal space around the function symbol.

\ekmFunc DEFINITION

Set a function theory symbol as a music expression, for use in a `Lyrics` context. The symbol is drawn with a 4 steps smaller font size compared to `\ekm-func`.

**DEFINITION** is a string as described above, with a further optional suffix:

- Starts an extender line after the symbol.
- . Stops an extender line at the symbol.
- + Inserts the symbol between notes with `\set stanza`.
- \* Dito but with the 4 steps larger font size of `\ekm-func`.

Note that the `Lyrics` context requires the `Text_spacer_engraver` to draw extender lines.

\ekmFuncList DEFINITION-LIST

Set a sequence of function theory symbols as music expressions, for use in a `Lyrics` context.

**DEFINITION-LIST** is a list of strings as for `\ekmFunc`.

T	T	U+EA8B	functionTUpper
Tg	Tg		
Tp	Tp		
t	t	U+EA8C	functionTLower
D	D	U+EA7F	functionDUpper
/D	D		
Dp	Dp		

DD		U+EA81	functionDD
/DD		U+EA82	functionSlashedDD
d		U+EA80	functionDLower
S		U+EA89	functionSUpper
Sg			
Sp			
SS		U+EA7D	functionSSUpper
s		U+EA8A	functionSLower
ss		U+EA7E	functionSSLower
F		U+EA99	functionFUpper
G		U+EA83	functionGUpper
g		U+EA84	functionGLower
I		U+EA9A	functionIUpper
i		U+EA9B	functionILower
K		U+EA9C	functionKUpper
k		U+EA9D	functionKLower
L		U+EA9E	functionLUpper
l		U+EA9F	functionLLower
M		U+ED00	functionMUpper
m		U+ED01	functionMLower
N		U+EA85	functionNUpper
n		U+EA86	functionNLower
P		U+EA87	functionPUpper
p		U+EA88	functionPLower
r		U+ED03	functionRLower
V		U+EA8D	functionVUpper
v		U+EA8E	functionVLower
0		U+EA70	functionZero
:			
9		U+EA79	functionNine

<	<b>&lt;</b>	U+EA7A	functionLessThan
>	<b>&gt;</b>	U+EA7C	functionGreaterThan
-	<b>-</b>	U+EA7B	functionMinus
+	<b>+</b>	U+EA98	functionPlus
o	<b>o</b>	U+EA97	functionRing
(	<b>(</b>	U+EA91	functionParensLeft
)	<b>)</b>	U+EA92	functionParensRight
[	<b>[</b>	U+EA8F	functionBracketLeft
<b>]</b>	U+EA90	functionBracketRight	
{	<b>&lt;</b>	U+EA93	functionAngleLeft
}	<b>&gt;</b>	U+EA94	functionAngleRight
..	<b>..</b>	U+EA95	functionRepetition1
..+	<b>..+</b>	U+EA96	functionRepetition2
b	<b>b</b>	U+ED60	csymAccidentalFlat
#	<b>#</b>	U+ED62	csymAccidentalSharp
bb	<b>bb</b>	U+ED64	csymAccidentalDoubleFlat
x	<b>x</b>	U+ED63	csymAccidentalDoubleSharp
=	<b>=</b>	U+ED61	csymAccidentalNatural

~

The tokens **b # bb x =** draw standard accidentals for chord symbols.

The token **~** draws a space with the dimensions of functionZero (U+EA70) . This is especially useful for empty extra symbols.

## Ekmelos

/D  U+F644 functionSlashedD

The following example uses \ekm-func in text scripts to attach function theory symbols to chords and spacer rest. It sets \textLengthOn and TextScript.staff-padding for a consistent vertical alignment.

```
\relative c' {
  \textLengthOn

  \override TextScript.staff-padding = #6
  <c e g bes>2_\markup \ekm-func "D^7 "
  <e g bes! c>_\markup \ekm-func "(D, 3^7)"

  \override TextScript.staff-padding = #11
  <c e g c>4_\markup \ekm-func "T____"
  <g e' g c>_\markup \ekm-func "D^4^6"
  s_\markup \ekm-func "^-^-"
  <g d' g b>_\markup \ekm-func "^3^5"

  \key es \major
  \override TextScript.staff-padding = #7
  <g' b d>1_\markup \ekm-func "V#"
  <f as c e>_\markup \ekm-func "IV^7#"
  <ces es as!>_\markup \ekm-func "VI,b"
}
```

A musical staff in C major (indicated by a treble clef and a 'C'). The staff consists of six measures. Measure 1: A dominant seventh chord (D7) with a bass note '3' below it. Measure 2: A half note 'T'. Measure 3: A first inversion chord (D6-5). Measure 4: A second inversion chord (D4-3). Measure 5: A dominant seventh chord (V#). Measure 6: An inverted dominant seventh chord (IV7#). Measure 7: A half note 'VI' with a bass note 'b' below it. Function theory labels are placed directly under each chord: 'D7 (D<sup>7</sup>)' under the first chord, 'T' under the second, 'D<sup>6-5</sup>' under the third, 'D<sup>4-3</sup>' under the fourth, 'V#' under the fifth, 'IV<sup>7#</sup>' under the sixth, and 'VI' under the seventh.

The following example uses \ekmFuncList in a Lyrics context to synchronise function theory symbols to music. The Lyrics context requires the Text\_spacer\_engraver and is aligned to a NullVoice context. It is taken from [lsr.di.unimi.it/LSR/Item?id=967](http://lsr.di.unimi.it/LSR/Item?id=967) and adapted for Esmuflily.

```

funcSoprano = \relative c' {
    e4 e e( d)
    c4 d d2
    d4 e8 d c4 c
    d8( c) <b g>4 c2
}

funcAltTenor = \relative c' {
    <c g>4 <bes g> <a f>2
    <a d,>4 <c a> <c a>( <b g>
    <b e,>2 <g e>4 <a f>
    <a d,>4 d,8( f) <g e>2
}

funcBass = \relative c {
    \clef bass
    c4 cis d2
    f4 fis g2
    gis2 bes4 a8 g
    fis4 g c,2
}

funcAligner = \relative c {
    c4 cis d d
    f4 fis g g
    gis4 gis8 gis bes4 a8 g
    fis8 fis g g c,2
}

funcSymbols = \lyricmode {
    \set stanza = #"C major:"
    \ekmFuncList #'(
        "T,,3"   " (*"   "/D,3^7^9>"  ")*"   "Sp^9-"   " ^8."
        "S^5^6"   "(D,3^7)"   "D^2^4-"   " ^1^3."
        "(D,3^7-"   " ^8"   " ^7."   "_) [Tp] +"   "(D,7)"   "S,3-"   " ,2."
        "DD,3^8-"   " ^7."   "D^5-"   " ^7."   "T"
    )
}

\layout {
    \context {
        \Lyrics
        \consists "Text_spacer_engraver"
        \override StanzaNumber.font-family = #'sans
        \override StanzaNumber.font-series = #'medium
    }
}

```

```
\new GrandStaff
<<
  \new Staff
    \new Voice \partCombine \funcSoprano \funcAltTenor

  \new Staff
  <<
    \new Voice \funcBass
    \new NullVoice = "funcaligner" \funcAligner
    \new Lyrics \lyricsto "funcaligner" \funcSymbols
  >>
>>
```

C major:  $T \left( D^7 \right) S p \frac{9}{8} \quad S^6 \left( D^7 \right) D^2 \frac{4}{1} \quad \left( D^7 \frac{8}{3} \frac{7}{1} \right) [Tp] \left( D \right) S \frac{3}{2} \quad D \frac{8}{3} \frac{7}{1} D \frac{5}{3} \frac{7}{1} T$

## Arrows and arrow heads

---

\ekm-arrow STYLE ORIENTATION

Draw an arrow or arrow head of STYLE according to ORIENTATION as markup.

Arrows can have glyphs for several orientations. The remaining orientations are achieved by flipping or rotating through 90° or 45°. All following six styles have glyphs for the 8 orientations N ... NW.

### Styles

'black	↑	U+EB60	arrowBlackUp
'white	↑	U+EB68	arrowWhiteUp
'open	↑	U+EB70	arrowOpenUp
'black-head	▲	U+EB78	arrowheadBlackUp
'white-head	△	U+EB80	arrowheadWhiteUp
'open-head	^K	U+EB88	arrowheadOpenUp

### Examples for all orientations

ORIENTATION	#N	#NE	#E	#SE	#S	#SW	#W	#NW	#NS	#NESW	#EW	#SENW
'black	↑	↗	→	↘	↓	↙	←	↖	↑	↗	→	↘
'open-head	^K	↖	>	↙	˅	↖	<	↖	^K	↖	>	↖

\ekm-arrow-head AXIS DIRECTION FILLED

Draw an arrow head as markup, i.e. black-head if FILLED is a true value, else open-head .

## Ekmelos

'simple	↑	U+2191
'double	↑↑	U+21D1
'triple	↑↑↑	U+290A
'quadruple	↑↑↑↑	U+27F0
'black-wide	↑↑↑↑↑	U+2B06
'white-wide	↑↑↑↑↑↑	U+21E7
'triangle	↑↑↑↑↑↑↑	U+2B61
'triangle-bar	↑↑↑↑↑↑↑↑	U+2B71
'two-headed	↑↑↑↑↑↑↑↑↑	U+2BED
'dashed	↑↑↑↑↑↑↑↑↑↑	U+21E1
'triangle-dashed	↑↑↑↑↑↑↑↑↑↑↑	U+2B6B
'opposite	↑↑↑↑↑↑↑↑↑↑↑↑	U+21C5
'triangle-opposite	↑↑↑↑↑↑↑↑↑↑↑↑↑	U+2B81
'paired	↑↑↑↑↑↑↑↑↑↑↑↑↑↑	U+21C8
'triangle-paired	↑↑↑↑↑↑↑↑↑↑↑↑↑↑↑	U+2B85
'bent-tip	↑↑↑↑↑↑↑↑↑↑↑↑↑↑↑↑	U+21B1
'long-bent-tip	↑↑↑↑↑↑↑↑↑↑↑↑↑↑↑↑↑	U+2BA3
'curving	↑↑↑↑↑↑↑↑↑↑↑↑↑↑↑↑↑↑	U+2934
'equilateral-head	▲	U+2B9D
'three-d-head	▲▲	U+2B99
'black-triangle	▲▲▲	U+25B2
'white-triangle	△△△	U+25B3
'black-small-triangle	▲▲▲▲	U+25B4
'white-small-triangle	△△△△	U+25B5
'half-circle	◐	U+2BCA
'circle-half-black	◑	U+25D3
'square-half-black	■■	U+2B12
'diamond-half-black	◆◆	U+2B18
'circle-quarters	◑◑◑◑	U+25D4

## Percussion symbols

---

\ekm-beater STYLE ORIENTATION

Draw a percussion beater of STYLE according to ORIENTATION as markup.

Percussion beaters can have glyphs for several orientations. The remaining orientations are achieved by flipping or rotating through 90° or 30°. Most of the following styles have glyphs for the orientations N, S, NE, NW or N, S.

### Styles

'xyl-soft		U+E770	pictBeaterSoftXylophoneUp
'xyl-medium		U+E774	pictBeaterMediumXylophoneUp
'xyl-hard		U+E778	pictBeaterHardXylophoneUp
'xyl-wood		U+E77C	pictBeaterWoodXylophoneUp
'glsp-soft		U+E780	pictBeaterSoftGlockenspielUp
'glsp-hard		U+E784	pictBeaterHardGlockenspielUp
'timpani-soft		U+E788	pictBeaterSoftTimpaniUp
'timpani-medium		U+E78C	pictBeaterMediumTimpaniUp
'timpani-hard		U+E790	pictBeaterHardTimpaniUp
'timpani-wood		U+E794	pictBeaterWoodTimpaniUp
'yarn-soft		U+E7A2	pictBeaterSoftYarnUp
'yarn-medium		U+E7A6	pictBeaterMediumYarnUp
'yarn-hard		U+E7AA	pictBeaterHardYarnUp
'gum-soft		U+E7BB	pictGumSoftUp
'gum-medium		U+E7BF	pictGumMediumUp
'gum-hard		U+E7C3	pictGumHardUp
'bass-soft		U+E798	pictBeaterSoftBassDrumUp
'bass-medium		U+E79A	pictBeaterMediumBassDrumUp
'bass-hard		U+E79C	pictBeaterHardBassDrumUp
'bass-metal		U+E79E	pictBeaterMetalBassDrumUp
'bass-double		U+E7A0	pictBeaterDoubleBassDrumUp
'stick		U+E7E8	pictDrumStick
'stick-snare		U+E7D1	pictBeaterSnareSticksUp
'stick-jazz		U+E7D3	pictBeaterJazzSticksUp
'hammer-wood		U+E7CB	pictBeaterHammerWoodUp
'hammer-plastic		U+E7CD	pictBeaterHammerPlasticUp
'hammer-metal		U+E7CF	pictBeaterHammerMetalUp

'wound-hard	○	U+E7B3	pictWoundHardUp
'wound-soft	○	U+E7B7	pictWoundSoftUp
'metal	⊗	U+E7C7	pictBeaterMetalUp
'brass-mallets	✗	U+E7D9	pictBeaterBrassMalletsUp
'triangle	△	U+E7D5	pictBeaterTriangleUp
'triangle-plain	/	U+E7EF	pictBeaterTrianglePlain
'wire-brushes	⚡	U+E7D7	pictBeaterWireBrushesUp
'superball	↑	U+E7AE	pictBeaterSuperballUp
'mallet	□	U+E7DF	pictBeaterMallet
'metal-hammer	^K	U+E7E0	pictBeaterMetalHammer
'hammer	□	U+E7E1	pictBeaterHammer
'hand	✋	U+E7E3	pictBeaterHand
'finger	👉	U+E7E4	pictBeaterFinger
'fist	✊	U+E7E5	pictBeaterFist
'fingernails	☞	U+E7E6	pictBeaterFingernails

## Examples for all orientations

## Electronic music symbols

---

\ekm-fader LEVEL ORIENTATION  
\ekm-midi LEVEL ORIENTATION

Draw a fader (volume control) and a MIDI controller, respectively, as markup.

LEVEL  $\geq 0$  is a percent value.

LEVEL  $< 0$  is a decibel (dB) value, e.g. -6.0 is equivalent to 50.

LEVEL is drawn as a label next to the control according to ORIENTATION . #f draws no label.

For the thumb position, LEVEL is rounded to the nearest integral percent value, limited to 100. If a symbol is defined exactly for this value, this symbol is drawn. Else if an empty control and a thumb symbol are defined, they are combined. Else the symbol for the value nearest to LEVEL is drawn.

Used properties:

- label-format (#f): #f uses "~a%" for percent and "~adB" for decibel values.
- font-size (0)
- label-size (-4) relative to the font size.
- padding (0.3)

\ekm-fader

0		U+EB2E	elecVolumeLevel0
	:		
100		U+EB33	elecVolumeLevel100
	:		
		U+EB2C	elecVolumeFader
		U+EB2D	elecVolumeFaderThumb

\ekm-midi

0		U+EB36	elecMIDIController0
	:		
100		U+EB3B	elecMIDIController100

Ekmelos

\ekm-midi		U+F6D2	elecMIDIController
		U+F6D3	elecMIDIControllerThumb

## Examples for all orientations

ORIENTATION	#N	#NE	#E	#SE	#S	#SW	#W	#NW
\ekm-fader	0%	8.3%	25%	40%	50%	66.6%	75%	98%
	-0.18dB	-0.9dB	-2.5dB	-4.4dB	-6dB	-8dB	-17dB	-25dB
\ekm-midi	0%	8.3%	25%	40%	50%	66.6%	75%	98%
	-0.18dB	-0.9dB	-2.5dB	-4.4dB	-6dB	-8dB	-17dB	-25dB

## Other symbols

---

\ekm-fermata STYLE

Draw a fermata as markup.

Used property:

- direction

### Styles

'default		U+E4C0	fermataAbove
		U+E4C1	fermataBelow
'short		U+E4C4	fermataShortAbove
		U+E4C5	fermataShortBelow
'long		U+E4C6	fermataLongAbove
		U+E4C7	fermataLongBelow
'veryshort		U+E4C2	fermataVeryShortAbove
		U+E4C3	fermataVeryShortBelow
'verylong		U+E4C8	fermataVeryLongAbove
		U+E4C9	fermataVeryLongBelow
'henzeshort		U+E4CC	fermataShortHenzeAbove
		U+E4CD	fermataShortHenzeBelow
'henzelong		U+E4CA	fermataLongHenzeAbove
		U+E4CB	fermataLongHenzeBelow

### Ekmelos

'extrashort		U+F69E	fermataExtraShortAbove
		U+F69F	fermataExtraShortBelow
'extralong		U+F6A0	fermataExtraLongAbove
		U+F6A1	fermataExtraLongBelow

\ekm-eyeglasses DIRECTION

Draw eyeglasses as markup.

U+EC62 miscEyeglasses

### Ekmelos

U+F65F miscEyeglassesRight

```
\ekm-metronome COUNT
```

Draw COUNT metronome strokes (tickings) as markup.

Used property:

- word-space

Ekmelos

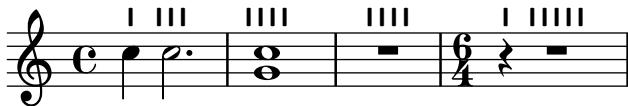
| U+F614 noteTick

```
\ekmMetronome MUSIC
```

Attach metronome strokes to each note, chord, or rest in MUSIC as a horizontally centered markup above the staff, using `\ekm-metronome`. The number of strokes equals the number of quarter note values of the respective duration (possibly rounded up).

```
\relative c' {
  \ekmMetronome {
    c4
    c2.
    <g c>1
    R1
  }
}

\time 6/4
\ekmMetronome r4
\ekmMetronome r1*5/4
}
```



## cosmufl.ily commands

---

The include file `cosmufl.ily` defines the following commands.

`\ekm-tuning`

Draw the selected tuning as markup.

`\ekm-combine-accidental ALTERATION-1 ALTERATION-2 ARG`

Combine markup ARG with the accidentals of ALTERATION-1/2 according to the selected notation style.

ALTERATION is a rational number or symbol (see the [Ekmelily command \ekmelic-char](#)). The symbol '`none`' draws no accidental (empty-stencil).

If ALTERATION-2 is '`x`' the accidental of ALTERATION-1 is placed to the right of ARG with `x-padding`. Else the accidentals are placed centered above and below ARG with `y-padding`.

Used properties:

- `x-padding (0.2)`
- `y-padding (0.1)`
- `acc-size (-1)` relative to the font size.

`\ekmScriptAccidental SCRIPT-NAME ALTERATION-1 ALTERATION-2`

Create a script from SCRIPT-NAME combined with the accidentals of ALTERATION-1/2.

Note: This does not work if SCRIPT-NAME is different from the internal name, e.g. `marcato` and `dmarcato`.

See also [Scripts](#).

`\ekmStartTrillSpanAccidental TEMPO ALTERATION`

Start a trill span whose left edge symbol is combined with the accidental of ALTERATION. [ [Ly](#) ]

See also [Trill spans and pitches](#).

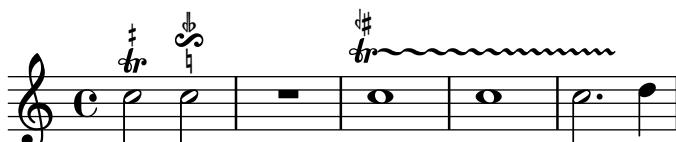
```
\ekmStyle stz
```

```
\relative c' {
    \ekmSmuflOn #'script

    c2 ^ \ekmScriptAccidental #'trill #1/4 #'none
    c2 ^ \ekmScriptAccidental #'reverseturn #-3/4 #0
    R1

    \ekmSmuflOn #'trill

    c1 \ekmStartTrillSpanAccidental
        #'(-3 . 2)
        #'iseh
    c c2. d4 \stopTrillSpan
}
```



## Basic markup commands

---

They implement the underlying SMuFL output in Esmuflily.

\ekm-char CODEPOINT

Draw the glyph of CODEPOINT, or the point-stencil for zero.

Used property:

- font-size (0)

\ekm-char ##xE048



\ekm-char ##xEB27



\ekm-charf CODEPOINT FEATURES

Draw the glyph of CODEPOINT with font features.

FEATURES is either a list of one or more strings, or the number of a stylistic alternate, or a negative number to draw the path instead of the font glyph.

#1 and #'(1) and #'("salt 1") are equivalent. #0 and #'() do not set font features.

#-1 and #'(-1) draw a filled path. Any other negative number -N draws the outline of the path with thickness N which is scaled to the current font size.

This command is independent of [globally drawing paths](#).

Used property:

- font-size (0)

\ekm-charf ##xE242 #0



\ekm-charf ##xE242 #'("salt 1")



\ekm-charf ##xE242 #'(2)



\ekm-charf ##xE242 #-20



\ekm-str STRING

Draw STRING with the selected font.

This command is independent of [globally drawing paths](#).

\ekm-chars CODEPOINT-LIST

Draw the glyphs of the CODEPOINTs in the list adjoined horizontally without padding, or the point-stencil for an empty list.

Used property:

- font-size (0)

\ekm-chars #'(#xE260 #xE2B4 #xE2B2)



\ekm-chars #'(#xE262 #xE566 #xEAA6 #xEAA5)



\ekm-chars #'(#xE1F0 #xE1F7 #xE1FC #xE1F7 #xE1F4)



## \ekm-text EXTEXT

Draw **EXTEXT**. Depending on the argument type, it calls \ekm-char, \ekm-charf, or \ekm-chars, or it draws markup or the empty-stencil.

```
\ekm-text #'(#xE242 0)
\ekm-text #'(#xE242 "salt 1")
\ekm-text #'(#xE242 -20)
\ekm-text #'(#xE260 #xE2B4 #xE2B2)
```



## \ekm-concat EXTEXT-LIST

Draw the **EXTEXTs** in the list stacked in a line without padding.

## \ekm-line EXTEXT-LIST

Draw the **EXTEXTs** in the list stacked in a line.

Used properties:

- word-space
- text-direction

```
\ekm-line #'(#xE046 "al fine")
\ekm-line #'(#xE6D0 "with" #xE78E)
\ekm-line #'((#xE6D0 1) "with" #xE78E)
```



## \ekm-combine CODEPOINT X Y CODEPOINT2

Combine the glyphs of CODEPOINT and CODEPOINT2, where CODEPOINT2 is translated scaled by X,Y.

```
\ekm-combine ##xECA5 #-0.5 #1.0 ##xE56E
\ekm-combine ##xEA7F #0.3 #0 ##xE87B
```



## \ekm-cchar CENTER CODEPOINT

Draw the glyph of CODEPOINT, centered horizontally if CENTER is cx or cxy , and vertically if CENTER is cy or cxy .

## \ekm-ctext CENTER EXTEXT

Draw **EXTEXT**. Markup is centered like \ekm-cchar . A list of code points is centered only horizontally. A single code point (possibly with font features) is never centered.

This command is intended to draw symbols on stem.

\ekm-def MAP DEFINITION

Draw a text according to DEFINITION .

MAP is an alist of EXTEXTs mapped onto tokens (strings). A token which is a prefix of other tokens must be arranged after them in MAP, i.e. the correct order is "abc" , "ab" , "a" . A shared token ( " " , "\_" , etc.) can be overridden. The special value #f draws nothing, i.e. the token is simply ignored.

```
#(define my-map `(
  ("." | ":" . #xE040)
  ("tr#~" . (#xE262 #xE566 #xEA6 #xEAA5))
  ("timp" . (#xE6D0 1))
  (" " . #f)
  ("w" . "with")
  ("box/" . ,(markup #:box #:ekm-beater 'timpani-medium NE)))
))
```

\ekm-def #my-map #".|:\_\_\_\_tr#~"

\ekm-def #my-map #"**timp w box/**"



\ekm-number STYLE NUMBER

Draw the integer NUMBER according to STYLE, either as a sequence of decimal digit symbols or as a single number symbol (string and scale).

### Styles

'time	<b>4</b>
'time-turned	<b>7</b>
'time-reversed	<b>A</b>
'tuplet	<b>4</b>
'fingering	<b>4</b>
'fingering-italic	<b>4</b>
'fbass	<b>4</b>
'func	<b>4</b>
'string	(4)
'scale	<b>4</b>
'sans	4
'serif	4
'typewriter	4

```
\ekm-label ORIENTATION LABEL ARG
```

Combine markup ARG with another markup LABEL placed next to it according to ORIENTATION (= # $\pm$  ignores the label).

Used properties:

- font-size (0)
- label-size (-4) relative to the font size.
- padding (0.3)

```
\ekm-label #SE \ekm-char ##xE836 "G" G③
```

```
\ekm-label #NW "Medium" \ekm-char ##xE78E Medium ⚪
```

```
\ekm-orient TYPE STYLE ORIENTATION
```

Draw the symbol of TYPE and STYLE according to ORIENTATION as markup.

```
\ekm-orient #'arrow #'black #NW ↗
```

```
\ekm-orient #'beater #'timpani-medium #NE ⚪
```

```
\ekm-script STYLE DIRECTION
```

Draw the symbol of TYPE and STYLE according to DIRECTION as markup. If STYLE is a string, TYPE is 'script. If STYLE is a symbol, TYPE is 'spanner and the edge symbol of the spanner is drawn.

This command is intended to combine symbols with accidentals.

```
\ekm-script #"dmarcato" #UP ^
```

```
\ekm-script #'trill #UP ⚪
```

## Extended text

---

Some commands accept an EXTEXT value, or a pair or list of EXTEXT values.

EXTTEXT can be:

- A single code point (integer). Calls \ekm-char.

```
##xE695
```

- A list of a single code point followed by font features, i.e. one or more strings or a number 0 to 31 of a stylistic alternate, or a negative number to draw the path instead of the font glyph. Higher values are treated as code points (see below). Calls \ekm-charf.

```
#'(#xE626 "salt 2")
```

```
#'(#xE626 2)
```

```
#'(#xE626 -1)
```

- A list of one or more code points. Calls \ekm-chars .

```
#'(#xE260 #xE567 #xE262)
```

- Any markup. Note that the commands \ekmTremolo and \ekmStem interpret some strings as names of symbols.

```
#"poco a poco"
```

```
#(markup #:box #:ekm-char #xED19)
```

- #f. Draws the empty-stencil.

## Definition string

---

Some commands and properties accept a DEFINITION value. This is a string of one or more tokens, each consisting of one or more characters. Their corresponding symbols are stacked in a line. Any other character in the string produces a warning and only the text created so far is drawn.

### Shared tokens

Additional tokens that are always applicable in DEFINITION values.

The shared tokens in the standard table defines space markup:

<space>	\hspace #1	SP
-	\hspace #0.17	HSP
—	\hspace #0.78	THSP
___	\hspace #2	ENSP
_____	\hspace #4	EMSP
'	#f	ZWSP

## Orientation

---

Some commands accept an ORIENTATION value. This is the sum of axis (0, 1, or  $\pm 0.5$  for diagonal) and direction ( $\pm 1$ ). The following symbols are defined for the 12 possible values. The last four values are intended for “bilateral” orientations. An unsupported value is substituted with N.

N	2	Y	+ UP
NE	1.5	0.5	+ UP
E	1	X	+ RIGHT
SE	0.5	-0.5	+ RIGHT
S	0	Y	+ DOWN
SW	-0.5	0.5	+ DOWN
W	-1	X	+ LEFT
NW	-1.5	-0.5	+ LEFT
NS	-2	Y	+ -3
NESW	-2.5	0.5	+ -3
EW	-3	X	+ -3
SENW	-3.5	-0.5	+ -3

The commands \ekm-arrow and \ekm-beater support all 12 orientations. Missing symbols are completed by flipping or rotating. Missing bilateral symbols are substituted with the symbols for N, NE, E, SE. Currently, only the arrow style simple in Ekmeles has glyphs for all 12 orientations.