

m̄sescore

Handbook

Downloaded from musescore.org on Sep 06 2017
Released under [Creative Commons Attribution-ShareAlike](https://creativecommons.org/licenses/by-sa/)

| | |
|--|-----------|
| GETTING STARTED | 15 |
| INSTALLATION | 15 |
| INSTALL ON WINDOWS | 15 |
| Install | 15 |
| Start MuseScore | 18 |
| Troubleshooting | 18 |
| External links | 18 |
| INSTALL ON MACOS | 18 |
| Install | 18 |
| Uninstall | 19 |
| Install with Apple Remote Desktop | 19 |
| External links | 19 |
| INSTALL ON LINUX | 19 |
| ApImage | 20 |
| Step 1 - Download | 20 |
| Step 2 - Give execute permission | 20 |
| Step 3 - Run it! | 20 |
| Installing the ApImage (optional) | 20 |
| Using command line options | 21 |
| Distribution Packages | 21 |
| Fedora | 21 |
| External links | 21 |
| INSTALL ON CHROMEBOOK | 21 |
| External links | 22 |
| CREATE A NEW SCORE | 22 |
| Start center | 22 |
| Create new score | 22 |
| Title, composer and other information | 22 |
| Select template | 23 |
| Choose instruments or voice parts | 23 |
| Add instruments | 24 |
| Add staff | 25 |
| Add linked staff | 26 |
| Change order of instruments | 26 |
| Delete an instrument | 26 |
| Select key signature and tempo | 26 |
| Time signature, pickup measure (anacrusis), and number of measures | 26 |
| Adjustments to score after creation | 27 |
| Add/delete measures | 27 |
| Add/edit text | 27 |
| Change instrument set-up | 27 |
| Templates | 27 |
| User template folder | 27 |
| System template folder | 28 |
| See also | 28 |
| External links | 28 |
| LANGUAGE SETTINGS AND TRANSLATION UPDATES | 28 |
| Change language | 28 |
| Update translation | 29 |
| See also | 30 |
| External links | 30 |
| CHECKING FOR UPDATES | 30 |
| Automated update check | 30 |
| Check for update | 30 |
| See also | 31 |
| BASICS | 31 |
| NOTE INPUT | 31 |
| Basic note entry (Step-time) | 31 |
| Step 1: Starting position | 31 |
| Step 2: Note input mode | 31 |
| Step 3: Duration of the note (or rest) | 31 |
| Step 4: Enter pitch (or rest) | 31 |
| Other input modes | 31 |
| Input devices | 32 |

| | |
|--|-----------|
| Mouse | 32 |
| Keyboard | 32 |
| MIDI keyboard | 33 |
| Virtual Piano Keyboard | 34 |
| Coloring of notes out of an instrument's range | 34 |
| Small notes/small noteheads | 34 |
| Change notes or rests already entered | 34 |
| Change duration | 34 |
| Change pitch | 35 |
| Change rest to note and vice versa | 35 |
| Note properties | 35 |
| See also | 35 |
| External links | 35 |
| VOICES | 35 |
| When to use voices | 36 |
| How to enter notes in different voices | 36 |
| Deleting and hiding rests | 36 |
| Exchange voices of notes | 36 |
| Move notes to another voice (without swapping) | 37 |
| See also | 37 |
| External links | 37 |
| CONCERT PITCH | 37 |
| See also | 37 |
| External links | 37 |
| COPY AND PASTE | 37 |
| Notes | 37 |
| Copy or cut | 38 |
| Paste | 38 |
| Swap with Clipboard | 38 |
| Other elements | 38 |
| Copy or cut | 38 |
| Paste | 38 |
| Swap with Clipboard | 38 |
| Quick repeat | 39 |
| Duplicate | 39 |
| Selection filter | 39 |
| See also | 40 |
| External links | 40 |
| EDIT MODE | 40 |
| Text | 41 |
| Lines | 41 |
| Keyboard shortcuts | 41 |
| Notes | 41 |
| Offsetting notes | 41 |
| See also | 42 |
| INSPECTOR AND OBJECT PROPERTIES | 42 |
| Inspector | 42 |
| Inspector categories | 42 |
| Element | 43 |
| Element Group | 43 |
| Segment | 43 |
| Chord | 43 |
| Note | 43 |
| Select | 44 |
| Properties dialogs | 44 |
| Articulation properties | 44 |
| Fretboard diagram properties | 44 |
| Line properties | 44 |
| Measure properties | 44 |
| Staff properties | 44 |
| Text properties | 44 |
| Time signature properties | 44 |
| See also | 45 |
| MEASURE OPERATIONS | 45 |
| Select | 45 |
| Insert | 45 |
| Insert an empty measure into the score | 45 |
| Insert multiple measures | 45 |
| Append | 45 |
| Append an empty measure to the end of a score | 45 |
| Append multiple measures to the end of a score | 45 |
| Delete | 45 |
| Delete a single measure | 45 |

| | |
|--|-----------|
| Delete a range of measures | 45 |
| Delete from a selected measure to the end of the score | 46 |
| Delete from the start of the score to a selected measure | 46 |
| Properties | 46 |
| Staves | 46 |
| Measure duration | 46 |
| Other | 47 |
| Numbering | 47 |
| Split and join | 47 |
| Join measures | 47 |
| Split a measure | 48 |
| External links | 48 |
| PALETTES AND WORKSPACES | 48 |
| Workspaces | 48 |
| Single Palette Mode | 49 |
| Docking/undocking | 49 |
| Custom workspace | 49 |
| Palettes | 49 |
| Applying symbols from a palette | 49 |
| Preset palettes (Advanced workspace) | 50 |
| Custom palettes | 50 |
| Palette menu | 50 |
| Master palette | 51 |
| Behavior of applied text and lines | 51 |
| See also | 51 |
| SAVE/EXPORT/PRINT | 51 |
| Save | 52 |
| Export | 52 |
| Print | 53 |
| See also | 53 |
| SELECTION MODES | 53 |
| Select a single object | 53 |
| Select a single note | 53 |
| Select a chord | 53 |
| Select a single measure | 53 |
| Select a continuous range of objects | 53 |
| 1. Shift selection | 53 |
| 2. Shift + Click selection | 54 |
| 3. Drag selection | 54 |
| 4. Select All | 54 |
| 5. Select section | 54 |
| Select a list of objects | 54 |
| Select all similar | 54 |
| What selections are useful for | 55 |
| See also | 55 |
| UNDO AND REDO | 55 |
| VIEWING AND NAVIGATION | 55 |
| View menu | 56 |
| Show sidebars/panels | 56 |
| Zoom in/out | 56 |
| Show Status bar | 56 |
| Split display | 56 |
| Visibility options | 58 |
| Full screen | 58 |
| Page/Continuous View | 59 |
| Page View | 59 |
| Continuous View | 59 |
| Toolbars | 60 |
| Side panels | 60 |
| Navigation | 60 |
| Navigator | 60 |
| Find | 61 |
| See also | 61 |
| SHARE SCORES ONLINE | 61 |
| Create an account | 61 |
| Share a score directly from MuseScore | 61 |
| Upload a score on MuseScore.com | 63 |
| Edit a score on MuseScore.com | 63 |
| Switch to the direct method of updating an online score | 64 |
| External links | 64 |
| NOTATION | 64 |

| | |
|-------------------------------------|-----------|
| ACCIDENTALS | 64 |
| Add accidental | 64 |
| Change enharmonic spelling | 65 |
| Respell pitches | 65 |
| See also | 65 |
| External links | 65 |
| ARPEGGIOS AND GLISSANDI | 65 |
| Arpeggios | 65 |
| Glissandi (slides) | 66 |
| Other slides | 66 |
| External links | 66 |
| ARTICULATIONS AND ORNAMENTS | 66 |
| Articulations | 67 |
| Ornaments | 67 |
| Add articulation/ornament | 67 |
| Add accidental to an articulation | 67 |
| Add fermata to a barline | 67 |
| Keyboard shortcuts | 67 |
| Adjust position | 67 |
| Articulation properties | 68 |
| See also | 68 |
| External links | 68 |
| BENDS | 68 |
| Apply a bend | 68 |
| Edit a bend | 68 |
| Adjust height | 69 |
| Adjust position | 69 |
| Custom bends | 69 |
| BARLINES | 69 |
| Change barline type | 69 |
| Connect barlines | 70 |
| See also | 70 |
| BEAMS | 70 |
| Beam symbols | 70 |
| Change note beaming | 71 |
| Beam symbols 1–6 | 71 |
| Beam symbols 7–8 | 71 |
| Adjust beam with the keyboard/mouse | 71 |
| Adjust beam angle | 71 |
| Adjust beam height | 71 |
| Adjust beam with the inspector | 71 |
| Adjust beam angle | 72 |
| Adjust beam height | 72 |
| Make the beam horizontal | 72 |
| Adjust feathered beams | 72 |
| Flip note beam | 72 |
| Reset Beam Mode | 72 |
| See also | 72 |
| External links | 72 |
| BRACKETS | 72 |
| Add | 72 |
| Delete | 73 |
| Change | 73 |
| Edit | 73 |
| Style | 73 |
| BREATHS AND PAUSES | 73 |
| Add symbol | 73 |
| Adjust pause length | 73 |
| CLEFS | 73 |
| Add a clef | 74 |
| Add clef to beginning of measure | 74 |
| Add mid-measure clef | 74 |
| Courtesy clefs | 74 |
| Remove a clef | 74 |
| Hide clefs | 74 |

| | |
|---|-----------|
| DRUM NOTATION | 75 |
| Note input methods | 75 |
| MIDI keyboard | 75 |
| Piano keyboard | 75 |
| Computer keyboard | 76 |
| Mouse | 76 |
| Drum input palette | 76 |
| Edit Drumset | 77 |
| Roll | 78 |
| External links | 78 |
| GRACE NOTES | 78 |
| Create grace notes | 78 |
| Change pitch | 78 |
| Change duration | 79 |
| Manual adjustment | 79 |
| External links | 79 |
| HAIRPINS | 79 |
| Add a hairpin | 79 |
| Edit a hairpin | 79 |
| Cresc. and dim. lines | 80 |
| Hairpin playback | 80 |
| KEY SIGNATURES | 80 |
| Add a new key signature | 80 |
| Add new key signature to all staves | 80 |
| Add new key signature to one staff only | 80 |
| Replace an existing key signature | 80 |
| Replace key signature for all staves | 80 |
| Replace key signature for one staff only | 81 |
| Remove a key signature | 81 |
| Courtesy key signature | 81 |
| Naturals on key signature changes | 81 |
| Key signature and multimeasure rest | 81 |
| Courtesy key signatures and section breaks | 82 |
| Custom key signatures | 82 |
| LINES | 83 |
| Applying lines to the score | 84 |
| Adjust vertical position | 84 |
| Change length | 84 |
| Custom lines and line properties | 85 |
| Copying lines | 85 |
| Extended ornament lines | 85 |
| External links | 85 |
| MEASURE RESTS | 85 |
| Full measure rest | 85 |
| To create one or more full measure rests | 85 |
| To create a full measure rest in a particular voice | 86 |
| Multimeasure rest | 86 |
| To display multimeasure rests | 86 |
| Break multimeasure rest | 86 |
| OCTAVE LINES | 86 |
| Apply an octave line | 87 |
| Change length | 87 |
| Custom lines | 87 |
| External links | 87 |
| REPEATS AND JUMPS | 87 |
| Simple repeats | 87 |
| 1st and 2nd endings | 87 |
| Playback | 88 |
| Repeat symbols and text | 88 |
| Markers | 88 |
| Examples | 88 |
| See also | 89 |
| External links | 89 |
| SLURS | 89 |
| First method | 89 |
| Second method | 89 |

| | |
|--|------------|
| Third method | 89 |
| Adjustments | 90 |
| Dotted slurs | 90 |
| See also | 90 |
| TABLATURE | 90 |
| Create a new tablature staff | 91 |
| With the New Score wizard | 91 |
| With the Instruments dialog | 92 |
| By changing staff type | 92 |
| Edit string data | 92 |
| Change tuning | 92 |
| Add a string | 93 |
| Delete a string | 93 |
| Mark string "open" | 93 |
| Change number of instrument frets | 93 |
| Change tablature display | 93 |
| Combine pitched staff with tablature | 93 |
| Create a staff/tablature pair with the New Score wizard | 94 |
| Create a staff/tablature pair in an existing score | 94 |
| Create a staff/tablature pair from an existing staff | 94 |
| Inputting new notes | 94 |
| Keyboard | 95 |
| Mouse | 95 |
| Selecting note duration | 95 |
| Editing existing notes | 95 |
| To alter a fretmark | 95 |
| To change a fretmark to a crosshead note | 95 |
| Summary of keys | 96 |
| Note input mode | 96 |
| Normal mode | 96 |
| External links | 96 |
| TIES | 96 |
| Tie notes together | 96 |
| Tie chords together | 97 |
| Add tied notes in note input mode | 97 |
| Add a tied chord in note input mode | 97 |
| Tied unison notes | 97 |
| Flip a tie | 97 |
| Regroup rhythms | 98 |
| See also | 98 |
| External links | 98 |
| TIME SIGNATURES | 98 |
| Add a time signature to a score | 98 |
| Delete a time signature | 98 |
| Create your own time signature | 98 |
| Additive (composite) meters | 99 |
| Change default beaming | 99 |
| Different duration from time signature: Pickup measures (Anacrusis) and Cadenzas | 100 |
| Local time signatures | 100 |
| Time signature changes and breaks | 102 |
| See also | 102 |
| External links | 102 |
| TRANSPOSITION | 102 |
| Chromatic transposition, by key | 103 |
| Chromatic transposition, by interval | 103 |
| Diatonic transposition | 103 |
| Transposition shortcuts | 103 |
| Prior to version 2.1 | 103 |
| Transposing instruments | 103 |
| Change staff transposition | 104 |
| External links | 104 |
| TREMOLO | 104 |
| TUPLETS | 104 |
| Create a tuplet | 104 |
| Create a triplet in normal mode | 104 |
| Create a triplet in note input mode | 105 |
| Create other tuplets | 105 |
| Custom tuplets | 105 |
| Delete a tuplet | 106 |
| Settings | 106 |
| Inspector | 106 |
| Style | 106 |

| | |
|--|------------|
| External links | 108 |
| VOLTAS | 108 |
| To add a volta to the score | 108 |
| To change the number of measures that a volta covers | 108 |
| Text | 108 |
| Playback | 109 |
| External links | 109 |
| SOUND AND PLAYBACK | 109 |
| MIDI IMPORT | 110 |
| Available operations | 110 |
| MID-STAFF INSTRUMENT CHANGES | 111 |
| Instrument changes in version 2.1 | 111 |
| Instrument changes in version 2.0 | 112 |
| Incompatibilities | 112 |
| Add an instrument change | 112 |
| See also | 113 |
| MIXER | 113 |
| Mute and Solo | 114 |
| Dials | 114 |
| Sound | 114 |
| Mid-staff sound change (pizz., con sordino, etc.) | 114 |
| See also | 115 |
| External links | 115 |
| PLAY MODE | 115 |
| Play panel | 116 |
| Count in | 116 |
| Metronome playback | 116 |
| Loop | 116 |
| SOUNDFONTS | 116 |
| SF2 SoundFonts | 117 |
| Install a SoundFont | 117 |
| Uninstall | 117 |
| Synthesizer | 117 |
| List of SoundFonts | 118 |
| Specialized SoundFonts | 118 |
| Troubleshooting | 119 |
| See also | 119 |
| External links | 119 |
| SWING | 119 |
| Set up swing | 119 |
| Triplet in tempo marking | 120 |
| Return to straight rhythm | 120 |
| Swing settings | 120 |
| Swing text settings | 120 |
| Global swing settings | 120 |
| SYNTHESIZER | 120 |
| Overview | 120 |
| Synthesizer settings | 120 |
| Fluid | 121 |
| To load a soundfont | 121 |
| To reorder the soundfonts | 121 |
| To remove a soundfont | 122 |
| Volume | 122 |
| Effects | 122 |
| Zita 1 reverb | 123 |
| SC4 compressor | 123 |
| Tuning | 123 |
| Change master tuning | 124 |
| Set default tuning | 124 |
| Change tuning for an individual score | 124 |
| See also | 124 |
| TEMPO | 124 |
| Tempo text | 124 |
| Ritardando and accelerando | 125 |

| | |
|---|------------|
| Fermatas | 125 |
| Play panel | 125 |
| See also | 126 |
| DYNAMICS | 126 |
| Add a dynamic | 126 |
| Adjusting playback volume for a dynamic | 126 |
| Adjusting range for a dynamic | 126 |
| List of dynamics in palettes | 127 |
| Edit a dynamic | 127 |
| See also | 127 |
| External links | 127 |
| TEXT | 127 |
| TEXT BASICS | 127 |
| Add text | 127 |
| Format text | 127 |
| Text Style | 127 |
| Text Properties | 128 |
| Text editing | 128 |
| Adjust position of text objects | 128 |
| TEXT EDITING | 128 |
| Text edit mode | 128 |
| Editing commands and keyboard shortcuts | 129 |
| Special character shortcuts | 129 |
| Symbols and special characters | 129 |
| See also | 130 |
| TEXT STYLES AND PROPERTIES | 130 |
| Text styles and text properties | 130 |
| Text types | 131 |
| Create a new text style | 132 |
| Apply options | 132 |
| Reset text to style | 132 |
| Save and load text styles | 132 |
| See also | 132 |
| STAFF AND SYSTEM TEXT | 132 |
| Staff text | 132 |
| System text | 132 |
| CHORD SYMBOLS | 133 |
| Enter a chord symbol | 133 |
| Keyboard Commands | 133 |
| Edit a chord symbol | 133 |
| Chord symbol syntax | 133 |
| Chord symbol text | 134 |
| Chord symbol style | 134 |
| Style | 134 |
| Note spelling | 135 |
| Positioning | 135 |
| Capo | 135 |
| FINGERING | 135 |
| Add fingering to a single note | 136 |
| Add fingering to several notes | 136 |
| Adjust position of fingering | 136 |
| Single fingering | 136 |
| Multiple fingering | 136 |
| Edit fingering text | 136 |
| LYRICS | 136 |
| Enter lyrics in a score | 136 |
| Example | 136 |
| Melisma | 137 |
| Elision / Synalepha / Lyric Slur | 137 |
| Special characters | 137 |
| Adjusting individual lyric lines | 138 |
| Copy lyrics to clipboard | 138 |
| Paste lyrics from clipboard | 138 |
| See also | 138 |
| External links | 138 |

| | |
|--|------------|
| REHEARSAL MARKS | 138 |
| Add a rehearsal mark | 139 |
| Manual Placement | 139 |
| Automatic placement | 139 |
| Automatically resequence rehearsal marks | 139 |
| Search for a rehearsal mark | 139 |
| Text style | 139 |
| See also | 140 |
| External links | 140 |
| FORMATTING | 140 |
| LAYOUT AND FORMATTING | 140 |
| Ways to affect layout | 140 |
| Layout → Page Settings... | 140 |
| Layout → Increase Stretch, Decrease Stretch | 140 |
| Style → General... → Score | 140 |
| Style → General... → Page | 142 |
| Distance to page margins | 143 |
| Distance between staves | 143 |
| Distance between systems | 143 |
| Lyrics Margins | 143 |
| Vertical frame margins | 143 |
| Last system fill threshold | 144 |
| Style → General... → Header, Footer, Numbers | 144 |
| Style → General... → System | 145 |
| Style → General... → Measure | 146 |
| Style → General... → Barlines | 147 |
| Palette → Breaks & Spacers | 148 |
| Style → General... → Notes | 148 |
| Style → General... → Clefs | 149 |
| Style → General... → Arpeggios | 149 |
| Style → General... → Beams | 150 |
| Style → General... → Slurs/Ties | 151 |
| Style → General... → Sizes | 152 |
| Style → General... → Hairpins, Volta, Ottava | 153 |
| Style → General... → Pedal, Trill | 154 |
| Style → General... → Chord Symbols, Fretboard Diagrams | 155 |
| Style → General... → Figured Bass | 157 |
| Style → General... → Articulations, Ornaments | 158 |
| Style → General... → Accidentals | 159 |
| Style → General... → Triplets | 160 |
| Apply and OK buttons | 161 |
| Apply to all parts in one go | 161 |
| Save/Load style | 161 |
| See also | 161 |
| External links | 161 |
| GENERAL STYLE: MEASURE | 162 |
| Options | 163 |
| PAGE SETTINGS | 163 |
| Page size | 164 |
| Page margins | 164 |
| Staff space/scaling | 164 |
| Miscellaneous | 165 |
| BREAKS AND SPACERS | 165 |
| Adding a break or spacer | 165 |
| Add a break | 165 |
| Add a spacer | 165 |
| Adjusting a spacer | 165 |
| Deleting a break or spacer | 166 |
| Section break | 166 |
| Section Break Properties | 166 |
| FRAMES | 166 |
| Horizontal frame | 166 |
| Vertical frame | 167 |
| Text frame | 168 |
| Create a frame | 168 |
| Insert a frame into the score | 168 |
| Append a frame to the score | 169 |
| Delete a frame | 169 |

| | |
|---|------------|
| Apply a break | 169 |
| See also | 169 |
| External links | 169 |
| IMAGES | 169 |
| See also | 169 |
| External links | 169 |
| IMAGE CAPTURE | 169 |
| See also | 170 |
| External links | 171 |
| ALIGN ELEMENTS | 171 |
| Snap to grid | 171 |
| ADVANCED TOPICS | 171 |
| ALBUMS | 171 |
| Create album | 171 |
| Load album | 172 |
| Print album | 172 |
| Join scores | 172 |
| Save album | 172 |
| FIGURED BASS | 172 |
| Adding a new figured bass indication | 172 |
| Text format | 172 |
| Digits | 173 |
| Accidentals | 173 |
| Combined shapes | 173 |
| Parentheses | 173 |
| Continuation lines | 174 |
| Duration | 174 |
| Editing existing figured basses | 175 |
| Style | 175 |
| Proper syntax | 177 |
| Summary of keys | 177 |
| ACCESSIBILITY | 177 |
| Introduction | 177 |
| Initial setup | 178 |
| Finding your way around | 178 |
| The score window | 178 |
| Score reading | 179 |
| Moving forwards or backwards in time | 179 |
| Moving between notes at a given point in time | 179 |
| Filtering score reading | 180 |
| Score playback | 180 |
| Score editing | 180 |
| Customization | 180 |
| CROSS-STAFF NOTATION | 180 |
| See also | 181 |
| External links | 181 |
| EARLY MUSIC FEATURES | 181 |
| Unbarred notation | 181 |
| Mensurstrich | 183 |
| Ambitus | 183 |
| Mensural time signatures | 183 |
| See also | 184 |
| FILE FORMATS | 184 |
| MuseScore native format | 184 |
| MuseScore format (*.mscz) | 184 |
| Uncompressed MuseScore format (*.mscx) | 184 |
| MuseScore backup file (*.mscz,) or (*.mscx,) | 184 |
| Graphics—view and print (export only) | 185 |
| PDF (*.pdf) | 185 |
| PNG (*.png) | 185 |
| SVG (*.svg) | 185 |
| Audio—listen (export only) | 185 |
| WAV audio (*.wav) | 185 |
| FLAC audio (*.flac) | 185 |
| Ogg Vorbis (*.ogg) | 185 |

| | |
|--|-----|
| MP3 (*.mp3) | 185 |
| Share with other music software | 186 |
| MusicXML (*.xml) | 186 |
| Compressed MusicXML (*.mxl) | 186 |
| MIDI (*.mid, *.midi, *.kar) | 186 |
| MuseData (*.md) (import only) | 186 |
| Capella (*.cap, *.capx) (import only) | 186 |
| Bagpipe Music Writer (*.bwv) (import only) | 186 |
| BB (*.mgu, *.MGU, *.sgu, *.SGU) (import only) | 186 |
| Overture (*.ove) (import only) | 186 |
| Guitar Pro (*.GTP, *.GP3, *.GP4, *.GP5, *.GPX) (import only) | 186 |
| See also | 186 |
| External links | 186 |
| FRETBOARD DIAGRAMS | 187 |
| Add a fretboard diagram | 187 |
| Edit fretboard (chord) diagram | 187 |
| Adjust position, size, color | 188 |
| Fretboard diagram style | 188 |
| MASTER PALETTE | 188 |
| Symbols | 189 |
| Find a symbol | 189 |
| Apply a symbol | 189 |
| Connect symbols | 190 |
| See also | 190 |
| NOTE INPUT MODES | 190 |
| Step-time | 190 |
| Re-pitch | 190 |
| Rhythm | 190 |
| Real-time (automatic) | 191 |
| Real-time (manual) | 191 |
| Real-time Advance shortcut | 191 |
| See also | 191 |
| External links | 192 |
| NOTEHEADS | 192 |
| Notehead groups | 192 |
| Change notehead group | 192 |
| Change notehead type | 192 |
| Shared noteheads | 192 |
| Change offset noteheads to shared | 193 |
| Remove duplicate fret marks | 193 |
| Examples of notehead sharing | 193 |
| External links | 193 |
| PARTS | 193 |
| Set up all parts at once | 194 |
| Define specific parts | 194 |
| Exporting the parts | 195 |
| Saving | 195 |
| PLUGINS | 195 |
| Overview | 195 |
| Installation | 196 |
| Windows | 196 |
| macOS | 196 |
| Linux | 196 |
| Enable/disable plugins | 196 |
| Create/edit/run plugins | 197 |
| Plugins installed by default | 198 |
| ABC Import | 198 |
| Break Every X Measures | 198 |
| Notes → Color Notes | 198 |
| Create Score | 198 |
| helloQml | 198 |
| Notes → Note Names | 198 |
| Panel | 199 |
| random | 199 |
| random2 | 199 |
| run | 199 |
| scorelist | 199 |
| ScoreView | 199 |
| Walk | 199 |
| See also | 199 |
| PREFERENCES | 199 |
| General | 199 |

| | |
|---|------------|
| Canvas | 200 |
| Note input | 201 |
| Score | 202 |
| I/O | 202 |
| Import | 202 |
| Export | 203 |
| Shortcuts | 203 |
| Update | 204 |
| See also | 204 |
| RECOVERED FILES | 205 |
| Behavior of saving after session recovery | 205 |
| Finding recovered files | 205 |
| See also | 205 |
| External links | 205 |
| REPLACE PITCHES WITHOUT CHANGING RHYTHMS | 205 |
| See also | 206 |
| External links | 206 |
| SCORE PROPERTIES | 206 |
| Preexisting meta tags | 206 |
| Modify a meta tag | 207 |
| Add a new meta tag | 207 |
| Header/Footer | 208 |
| See also | 208 |
| STAFF PROPERTIES | 209 |
| Common Staff Properties options | 209 |
| Plucked-string Staff Properties: specific options | 210 |
| Advanced style properties | 211 |
| Standard and Percussion staff specific items | 213 |
| Tablature staff specific items | 213 |
| Fret marks (tab) | 214 |
| Note values (tab) | 214 |
| Preview | 215 |
| Change instrument | 215 |
| External links | 216 |
| TOOLS | 216 |
| Add / Remove line breaks | 216 |
| Explode | 216 |
| Implode | 217 |
| Apply implode to multiple staves | 217 |
| Apply implode to a single staff | 217 |
| Fill with slashes | 217 |
| Toggle rhythmic slash notation | 217 |
| Resequence rehearsal marks | 218 |
| Copy lyrics to clipboard | 218 |
| See also | 218 |
| SUPPORT | 218 |
| HELPING IMPROVE TRANSLATIONS | 219 |
| Software translation | 219 |
| Website and handbook translation | 219 |
| See also | 219 |
| HOW TO ASK FOR SUPPORT OR FILE BUG REPORTS | 219 |
| External links | 219 |
| REVERT TO FACTORY SETTINGS | 219 |
| MuseScore 2.0.3 and above | 220 |
| MuseScore 2.0 through 2.0.2 | 220 |
| Instructions for Windows | 220 |
| Instructions for MacOS | 220 |
| Instructions for Linux | 221 |
| See also | 221 |
| KNOWN INCOMPATIBILITIES | 221 |
| Hardware incompatibilities | 221 |
| Software incompatibilities | 221 |
| AVG Internet Security hangs MuseScore | 221 |

| | |
|-------------------------------|-----|
| Font problem on macOS | 222 |
| Font problem on Linux | 222 |
| Save As dialog empty on Linux | 222 |

APPENDIX 222

| | |
|--|------------|
| KEYBOARD SHORTCUTS | 222 |
| Navigation | 222 |
| Note input | 223 |
| Duration | 223 |
| Voices | 223 |
| Pitch | 223 |
| Interval | 224 |
| Layout | 224 |
| Articulations | 224 |
| Text entry | 224 |
| Lyrics entry | 224 |
| Display | 224 |
| Miscellaneous | 225 |
| See also | 225 |
| KNOWN LIMITATIONS OF MUSESCORE 2.1 | 225 |
| Local time signatures | 225 |
| Regroup Rhythms | 225 |
| Tablature staff linked with standard staff | 225 |
| Mixer | 225 |
| Header & footer | 225 |
| COMMAND LINE OPTIONS | 225 |
| Qt Toolkit Options | 227 |
| See also | 227 |
| External links | 227 |
| GLOSSARY | 227 |
| External links | 230 |
| NEW FEATURES IN MUSESCORE 2 | 230 |
| SEE ALSO | 231 |
| UPGRADING FROM MUSESCORE 1.X | 231 |
| How to upgrade MuseScore | 231 |
| Opening 1.x scores in MuseScore 2 | 231 |
| Local relayout | 231 |
| Getting the sound from MuseScore 1.x | 232 |

This handbook is for MuseScore version 2.0 and above. It is maintained and translated by the MuseScore community. [Find out how you can help ↗](#)

In case of doubt, consult the English online version of the handbook [here ↗](#).

Getting started

This chapter helps you to install and run MuseScore for the first time. The chapter will also show you how to create a new score.

Installation

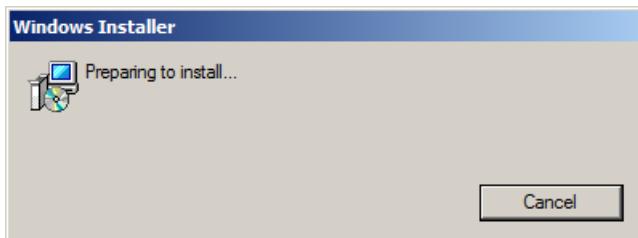
MuseScore works on many different computer systems including Windows, macOS, and Linux.

Install on Windows

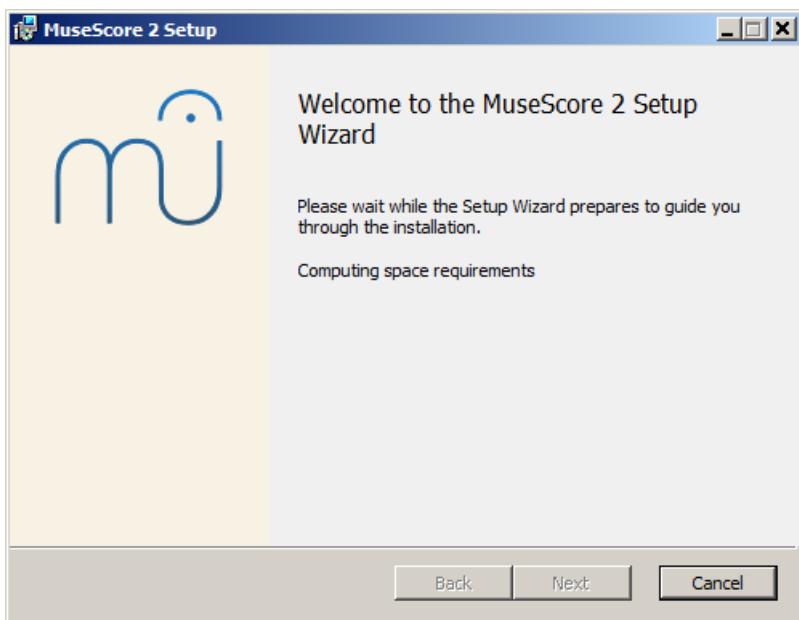
Install

You can get the Windows installer from the [download ↗](#) page of the MuseScore website. Click on the link to start the download. Your Internet browser will ask you to confirm that you want to download this file. Click Save File.

When the download finishes, double-click on the file to start the installation. Windows may prompt you with a security window to confirm this before running the software. Click Run to continue, you'll then briefly see

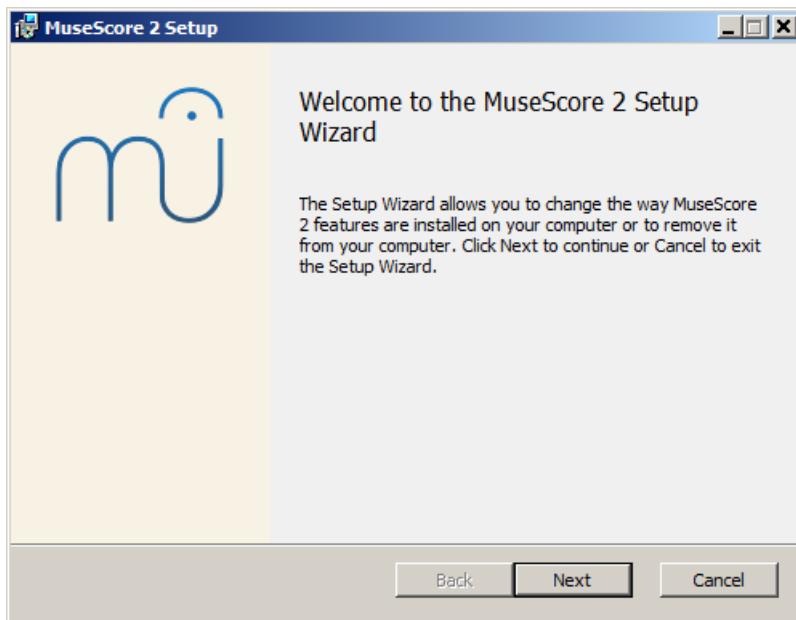


followed by

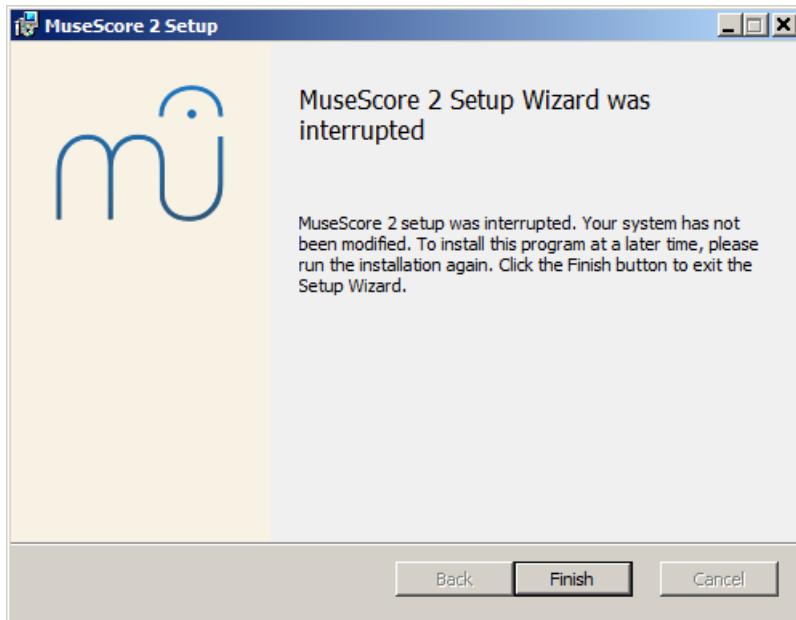


In case you don't see this installer window but something else, it's possible that the .msi extension is not associated with msiexec.exe. Either you can [fix the association ↗](#), or download and use the [portable version of MuseScore ↗](#) instead.

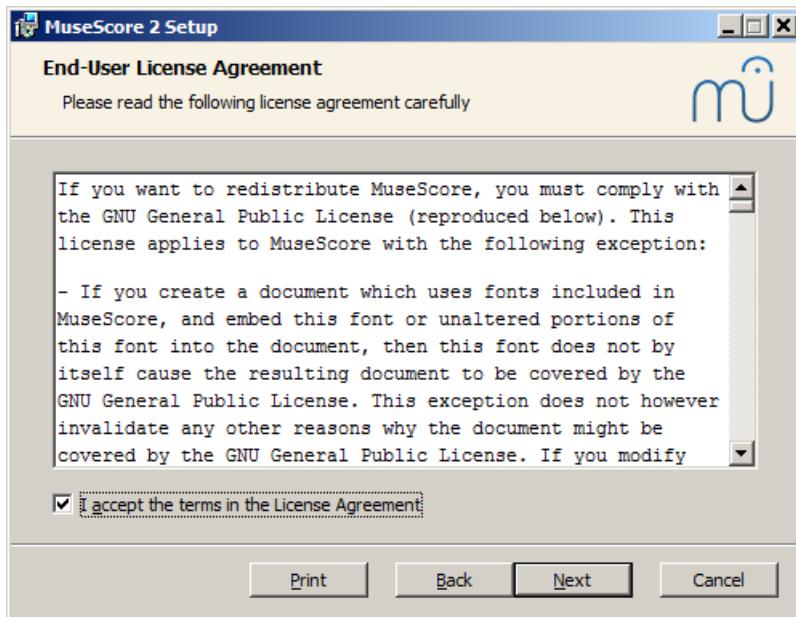
Continuing you'll see



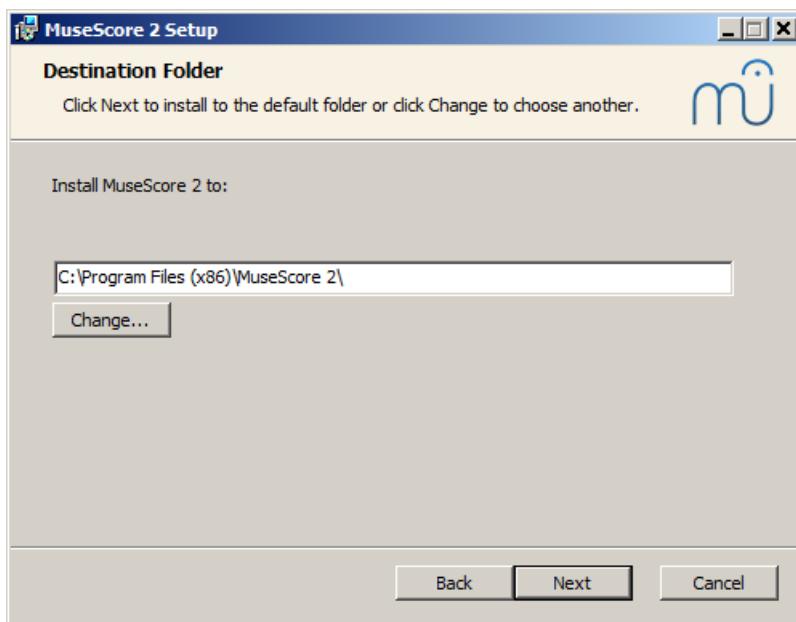
If you click Cancel, here or later, you'll see:



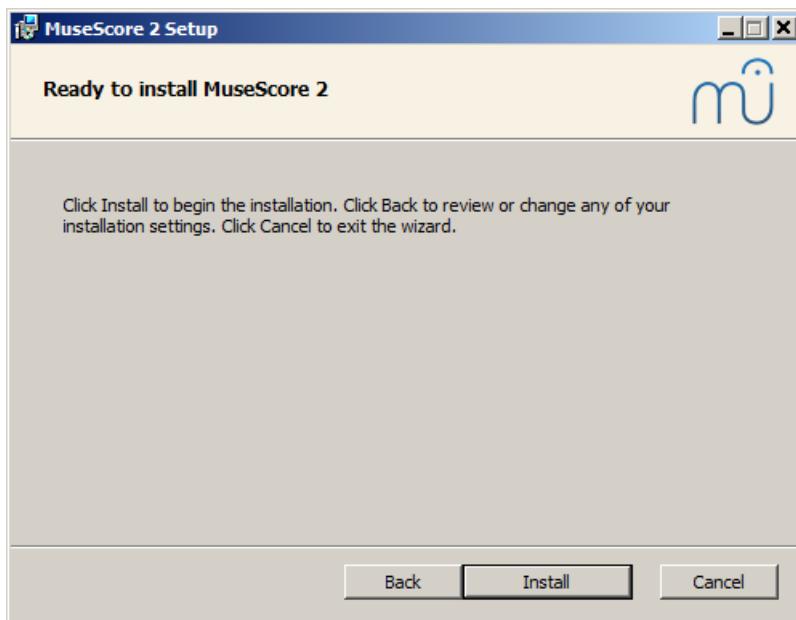
If instead you click Next to continue, the setup wizard displays the terms of the free software license.



Read the terms of the license, make sure the box next to accept the terms in the License Agreement is checked, and click Next to continue. Next the installer will ask you to confirm the location in which to install MuseScore.

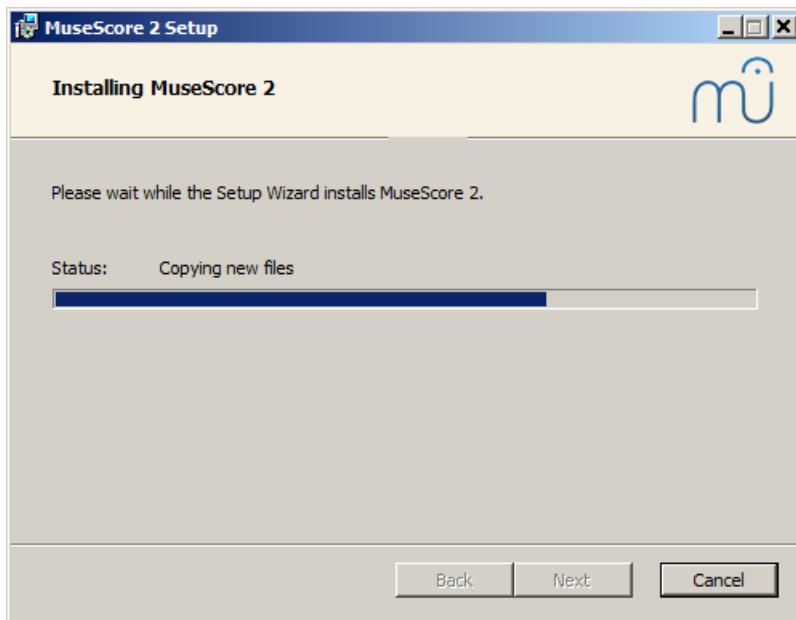


If you are installing a newer version of MuseScore but still want to keep the old version on your computer, then you should change the folder (note that MuseScore 2 can coexist with MuseScore 1 with no changes needed). Otherwise click Next to continue.

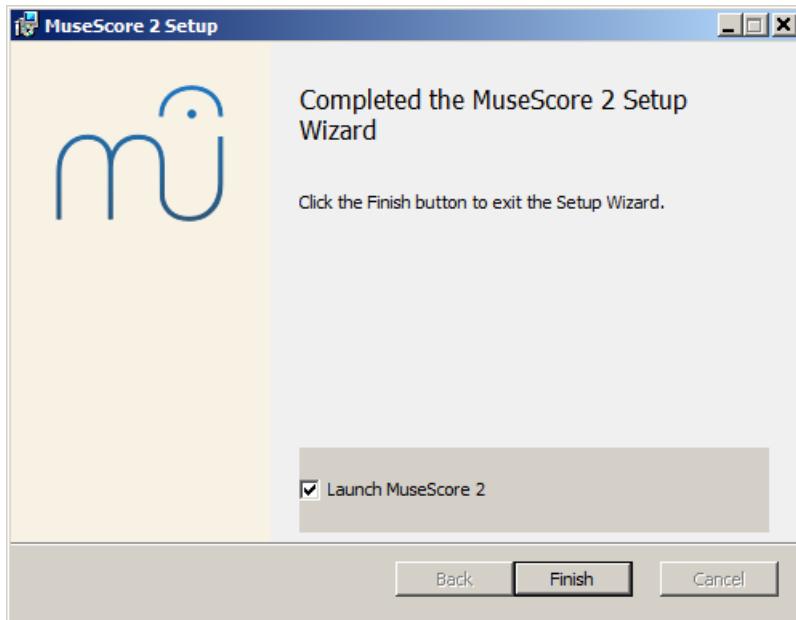


Click Install to continue.

Give the setup wizard a few minutes to install the necessary files and configurations. You'll see



and finally



Click Finish to exit the installer. You may delete the installer file you downloaded.

Start MuseScore

To start MuseScore choose Start→All Programs→MuseScore 2→MuseScore 2.

Troubleshooting

On Windows XP and Vista, the installer might be blocked by the system. If you don't manage to install MuseScore, right click the downloaded file and click Properties. If there is a message "*This file came from another computer and might be blocked to help protect this computer*", click on "Unblock", "OK" and double click on the downloaded file again.

External links

- [How to install MuseScore on Windows without administrator rights ↗](#)
- [How to run MuseScore as Administrator on Windows ↗](#)
- [How to change the language in MuseScore ↗](#)

Install on macOS

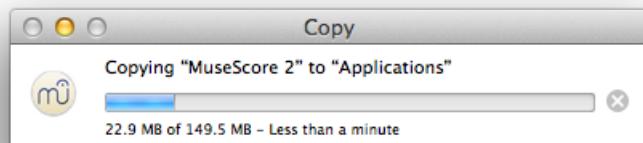
Install

You will find the DMG (disk image) file on the [download](#) page of the MuseScore website. Click on the macOS link to start the download. When the download is complete, double-click the DMG file to mount the disk image.



Drag and drop the MuseScore icon to the Applications folder icon.

If you are not logged in as administrator, macOS may ask for a password: click Authenticate and enter your password to proceed.



When the application has finished copying, eject the disk image. You can now launch MuseScore from the Applications folder, Spotlight, or Launchpad.

Uninstall

Simply delete MuseScore from Applications folder.

Install with Apple Remote Desktop

You can deploy MuseScore to multiple computers with the "Copy" feature of ARD. Since MuseScore is a self-contained application you can simply copy the application to the '/Application' folder on the target machines. It is also possible to install multiple versions of the application as long as their names differ.

External links

- [How to run MuseScore 2.x on Mac OS X 10.6](#)
- [How to change the language in MuseScore](#)

Install on Linux

With MuseScore 2.0.3 you can, for the first time, get hold of a copy for Linux straight from the [Downloads page](#), just like

Windows and Mac users. This is possible thanks to the [ApplImage](#) packaging format, which runs on pretty much all Linux distributions. If you prefer, there is still the option to get it the traditional way via your [distribution's package manager](#) (but you may have to wait for it to get packaged by the relevant maintainer). Of course, you can always [build from source](#).

ApplImage

The [ApplImage format](#) is a new way of packaging Linux applications. ApplImages are portable - they don't have to be installed - and they run on pretty much any Linux distribution. Dependencies are included in the one ApplImage file.

Step 1 - Download

Before you download an ApplImage, you need to know your processor's architecture. These terminal commands will show it:

```
arch
```

or

```
uname -m
```

The output will be something like "i686", "x86_64" or "armv7":

- i686 (or similar) - 32 bit Intel/AMD processor. (Found on older machines.)
- x86_64 (or similar) - 64 bit Intel/AMD processor. (Modern laptop and desktop computers, most Chromebooks.)
- armv7 (or later) - ARM processor. (Phones & tablets, Raspberry Pi 2/3 running Ubuntu Mate, some Chromebooks. Usually 32 bit at present.)

Now you can head over to the [Download page](#) and find the ApplImage that best matches your architecture. Once downloaded, the file will be named "MuseScore-X.Y.Z-\$(arch).ApplImage".

Step 2 - Give execute permission

Before you can use the ApplImage you need to give permission for it to be run as a program.

From the Terminal:

This command gives the user (u) permission to execute (x) the ApplImage. It works on all Linux systems.

```
cd ~/Downloads  
chmod u+x MuseScore*.ApplImage
```

Note: Use the "cd" command to change directory to wherever you saved the ApplImage.

From a File Manager:

If you prefer to avoid the command line, there is usually a way give execute permission from inside a File Manager.

In GNOME Files (Nautilus), simply:

1. Right-click on the ApplImage and select "Properties".
2. Open the "Permissions" tab.
3. Enable the option labelled "Allow executing file as a program".

The process may be slightly different in other file managers.

Step 3 - Run it!

Now you should be able to run the program simply by double-clicking on it!

When you downloaded the ApplImage it was probably saved in your Downloads folder, but you can move somewhere else it at any time (e.g. you could put it on your desktop for easy access). If you ever want to remove it then simply delete it.

Installing the ApplImage (optional)

You can run the ApplImage without installing it, but you must install it if you want it to be completely integrated with your desktop environment. This has the following benefits:

- Adds the Appliance to your Applications Menu or Launcher
- Sets the correct icons for MuseScore's files (MSCZ, MSCX) and for MusicXML files (MXL, XML)
- Makes the Appliance available via your File Manager's right-click "Open with..." menu

To install it, run the Appliance from the Terminal with the "install" option [see immediately below](#). This copies a desktop file and various icons to your computer. If you want to remove them you will need to run the "remove" option before you delete the Appliance. This does not affect any scores created with any version of MuseScore.

Using command line options

Running the Appliance from the Terminal allows you to use various command line options. The Appliance has some special options in addition to MuseScore's [normal command line options](#).

You will need to change directory (cd) to wherever the Appliance is saved your system, for example:

```
cd ~/Desktop
./MuseScore*.Appliance *option*
```

Or give the path to the Appliance:

```
~/desktop/MuseScore*.Appliance *option*
```

Use the "--help" and "man" options to get more information about the available command line options:

```
./MuseScore*.Appliance --help # displays a complete list of command line options
./MuseScore*.Appliance man # displays the manual page (explains what the options do)
```

Distribution Packages

Fedora

1. Import the GPG key:

```
su
rpm --import http://prereleases.musescore.org/linux/Fedora/RPM-GPG-KEY-Seve
```

2. Go to the [download](#) page of the MuseScore website. Click on the link for the stable Fedora download and choose the correct rpm package for your architecture.

3. Depending on your architecture, use one of the two sets of commands to install MuseScore

- for arch i386

```
su
yum localinstall musescore-X.Y-1.fc10.i386.rpm
```

- for arch x86_64

```
su
yum localinstall musescore-X.Y-1.fc10.x86_64.rpm
```

If you have difficulty with sound, see [Fedora 11 and sound](#)

External links

- [How to run the MuseScore Appliance on Linux](#) - video
- [How to change the language in MuseScore](#)

Install on Chromebook

MuseScore will not work natively on Chrome OS but there are some workaround solutions.

1. [Via Crouton](#): Involves installing a Linux based operating system which runs in parallel with Chrome OS, and then installing MuseScore on Linux.
2. [Via software-on-demand service such as Rollapp](#): By just visiting this website, you can run MuseScore in the browser, but you can only start scores from scratch and only save them to your online MuseScore account through the menu File → Save Online..., and sound and playback does not work.

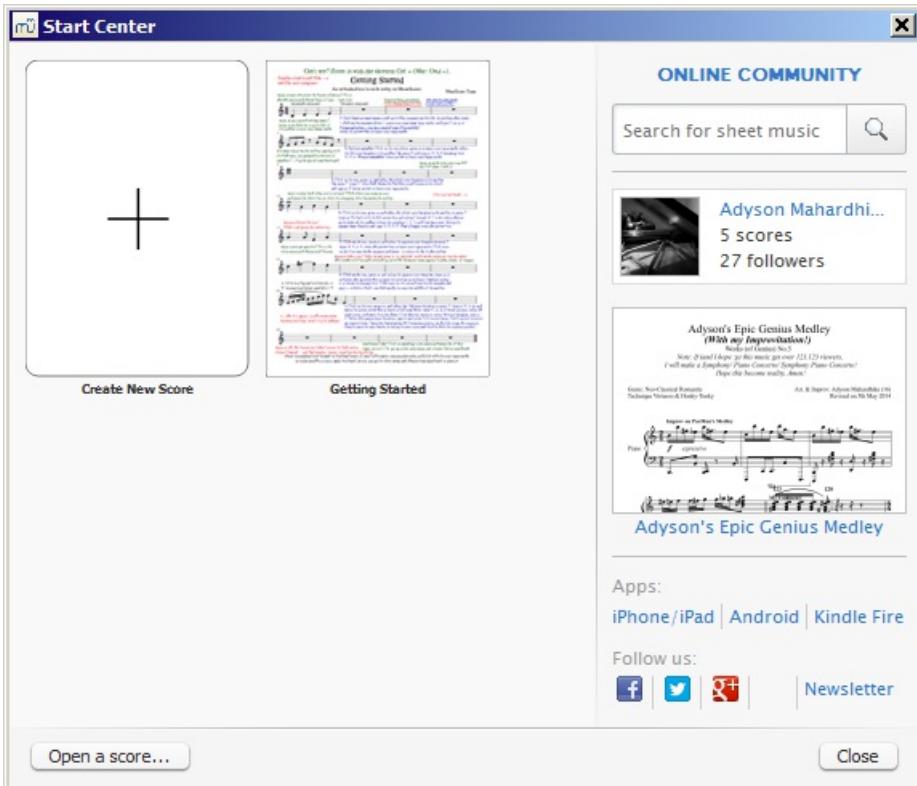
External links

- [How to run MuseScore on a Chromebook ↗](#)
- [Check the installation procedure from the comments in this thread ↗](#)
- [How to change the language in MuseScore ↗](#)

Create a new score

The **New Score Wizard** helps you to set up a new score. To open the New Score Wizard directly, see [Create new score](#) (below). You can also get to the New Score Wizard via the **Start Center**.

Start center



This is the window that displays when you first open MuseScore. Alternately you can open it by selecting it from **View → Start Center...** (keyboard shortcut, F4).

Here, you can choose between options such as:

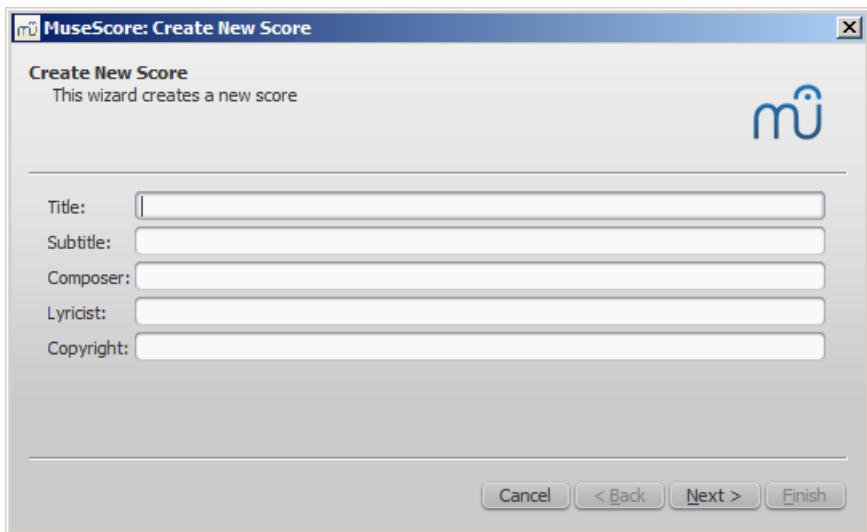
- [Create a new score](#) (by clicking on the icon with the plus sign)
- Open a previously opened score
- If opening MuseScore for the first time, open the "Getting Started" tutorial score
- Open an existing score from your computer's file system
- See the "In the spotlight" score of the day
- Search sheet music on [musescore.com](#) ↗
- Link to mobile apps
- Link to follow MuseScore on social networks

Create new score

To open the **New Score Wizard** when the Start Center is not open, use one of the following options:

- Click on the New Score icon in the toolbar on the top left of the window;
- Use keyboard shortcut Ctrl+N (Mac: Cmd+N);
- Select **File → New....**

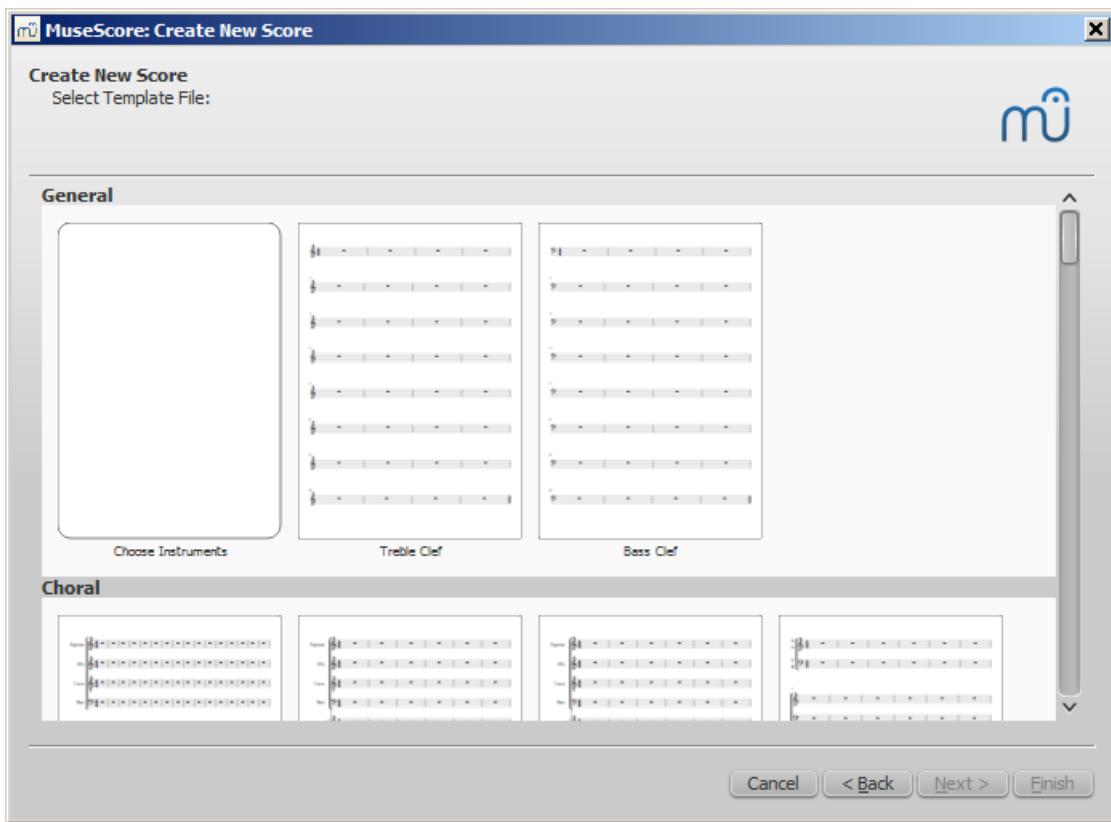
Title, composer and other information



Step 1: Enter score information.

Enter the title, composer, or any other information as shown above, then click on **Next >**. This step is optional: you can also add this information after the score is created (see [Vertical frame](#)).

Select template



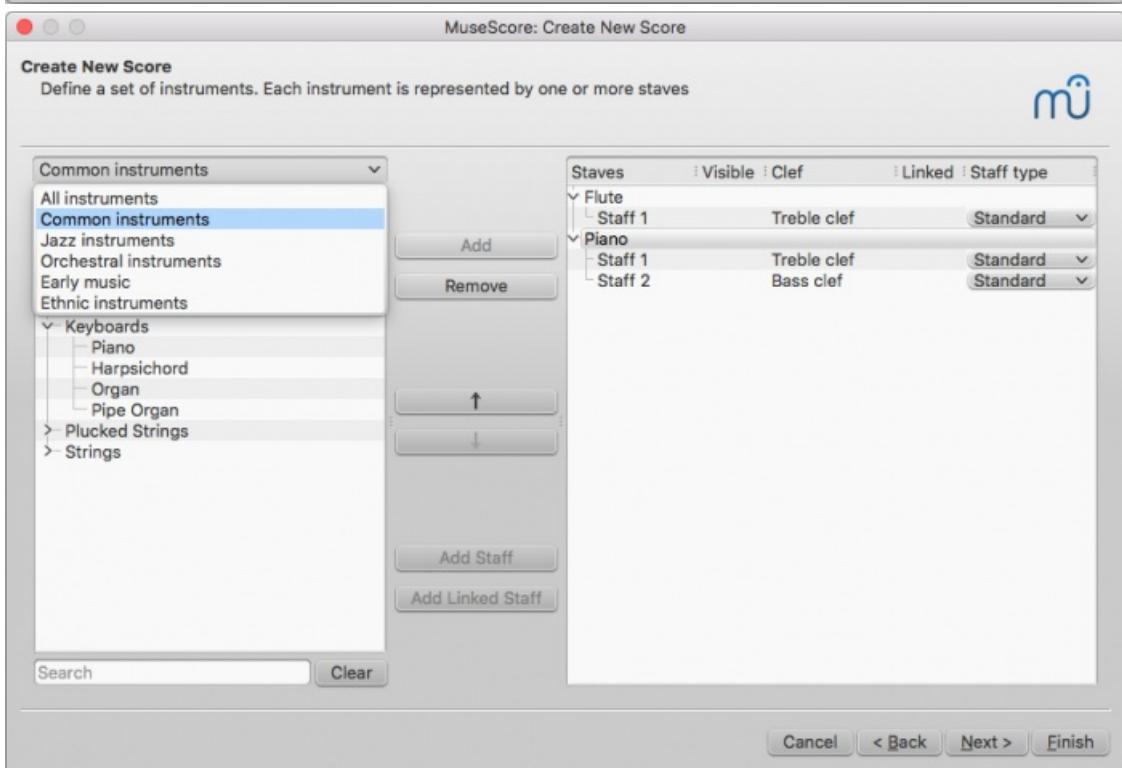
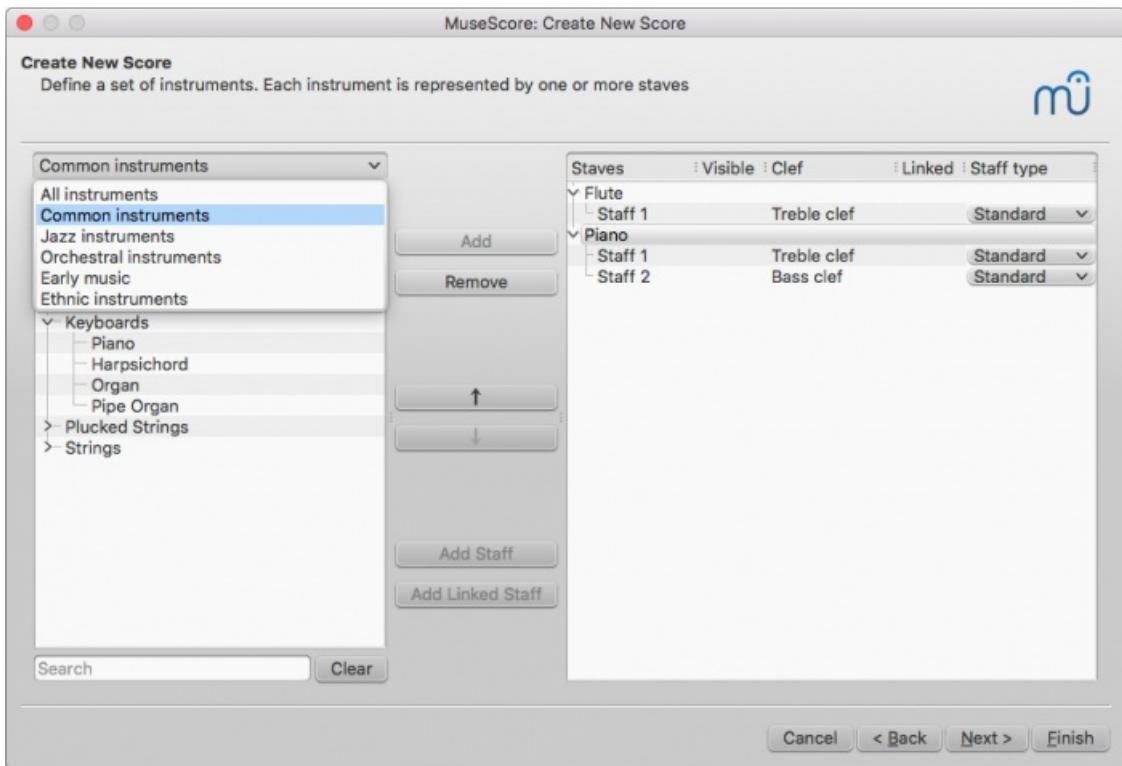
Step 2: Select template file.

Here, you can choose from a range of solo, ensemble and orchestral *templates*. If you wish to choose *exactly* what instruments should be in your score then click on the "Choose Instruments" template (under "General").

You can also create your own score templates. These are displayed under **Custom Templates**. See [below](#).

Choose instruments or voice parts

If you can't find an appropriate template, then click **'Choose Instruments'**.



The **Chose Instruments** window is divided into two columns:

- The **left column** contains a list of instruments, or voice parts to choose from. This list is categorized into instrument families, and clicking a category shows the full list of instruments in each family.

The default entry is "Common instruments" but you can choose from others, including "Jazz instruments" and "Early music". There is a search box at the bottom of the instrument window: typing the name of an instrument there will search for it in "All instruments".

- The **right column** starts off empty, but will eventually contain a list of instruments for your new score in the order that they will appear.

Add instruments

To add instruments to the score, use any of the following options:

- Select one or more instruments in the left column and click Add.
- Double-click an instrument in the left column.

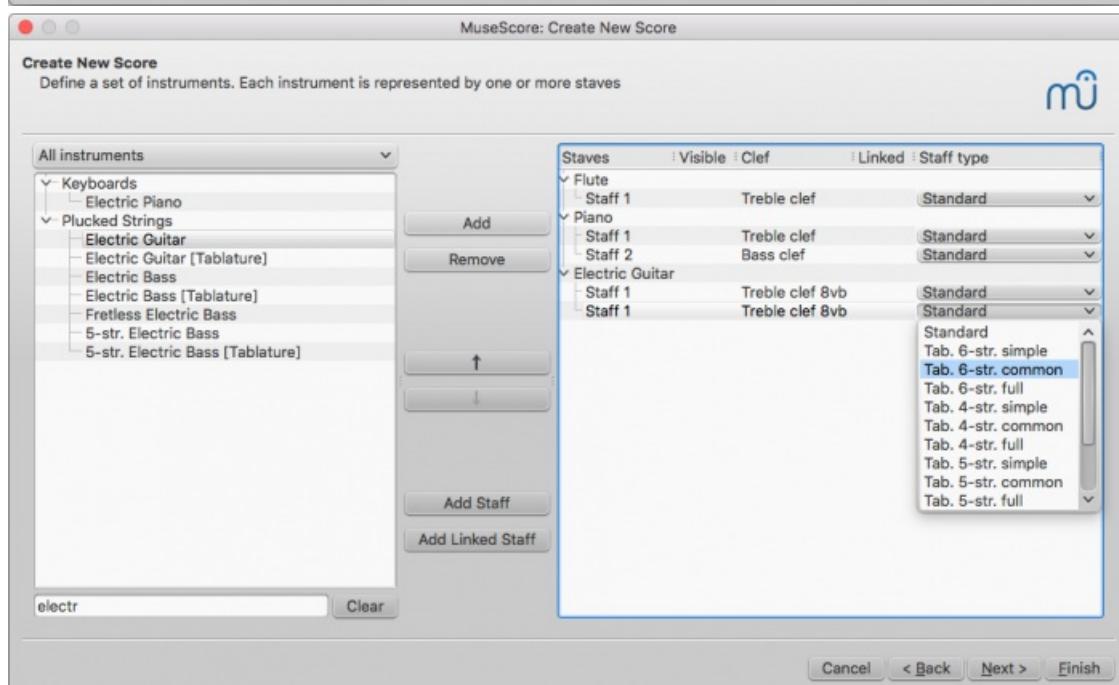
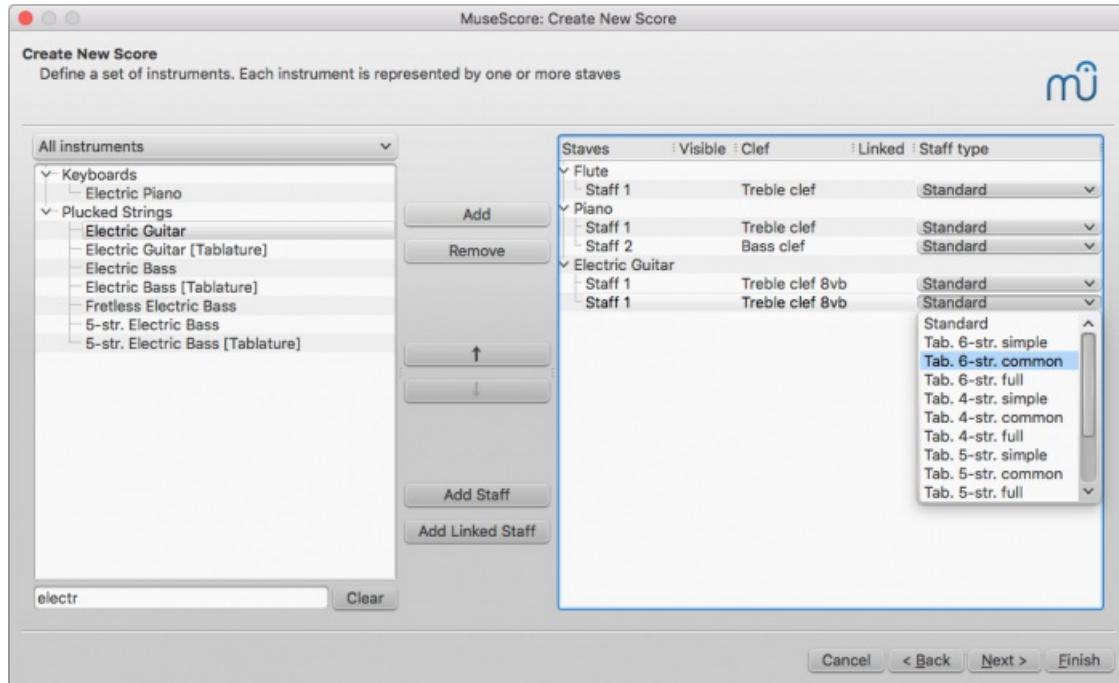
The instrument names, and their associated staff lines, now appear in the list of instruments in the right column. You can add more instruments or voice parts, as needed. Each instrument added in this way is allocated its own Mixer channel.

Note: If you want more than one staff to share the same instrument, use the Add staff or Add linked staff commands instead (see below).

Add staff

This method is used to add another staff to an existing instrument in the right-hand column:

1. Select a staff in the instrument list on the right-hand side (e.g. see "Staff 1" in the image below). Click **Add Staff**.
2. Adjust the **Staff type**, if applicable.



All staves added in this way share the same instrument name and Mixer channel. Each staff can be edited independently of the other(s)—i.e. they are said to be unlinked.

This arrangement of staves is commonly used to create **unlinked** staff/tablature for the guitar or other plucked-string instruments (see Combine pitched staff with tablature).

Add linked staff

This method is used to add a linked staff to an existing instrument in the right-hand column:

1. Select an instrument staff in your instrument list (e.g., "Staff 1"; see image above) and click **Add Linked Staff**.
2. Use the **Staff type** column to change the new staff as required.

All staves added this way share the same instrument name and Mixer channel. They are described as linked because any change in the notation of one staff is automatically carried over to the other staves in the same linked group.

This arrangement of staves is commonly used to create **linked** staff/tablature for the guitar or other plucked-string instruments (see [Combine pitched staff with tablature](#)).

Note: To adjust the distance between staves *within* a single instrument use the [Grand Staff Distance](#) setting.

Change order of instruments

To change the order of instruments (or staves) in the score:

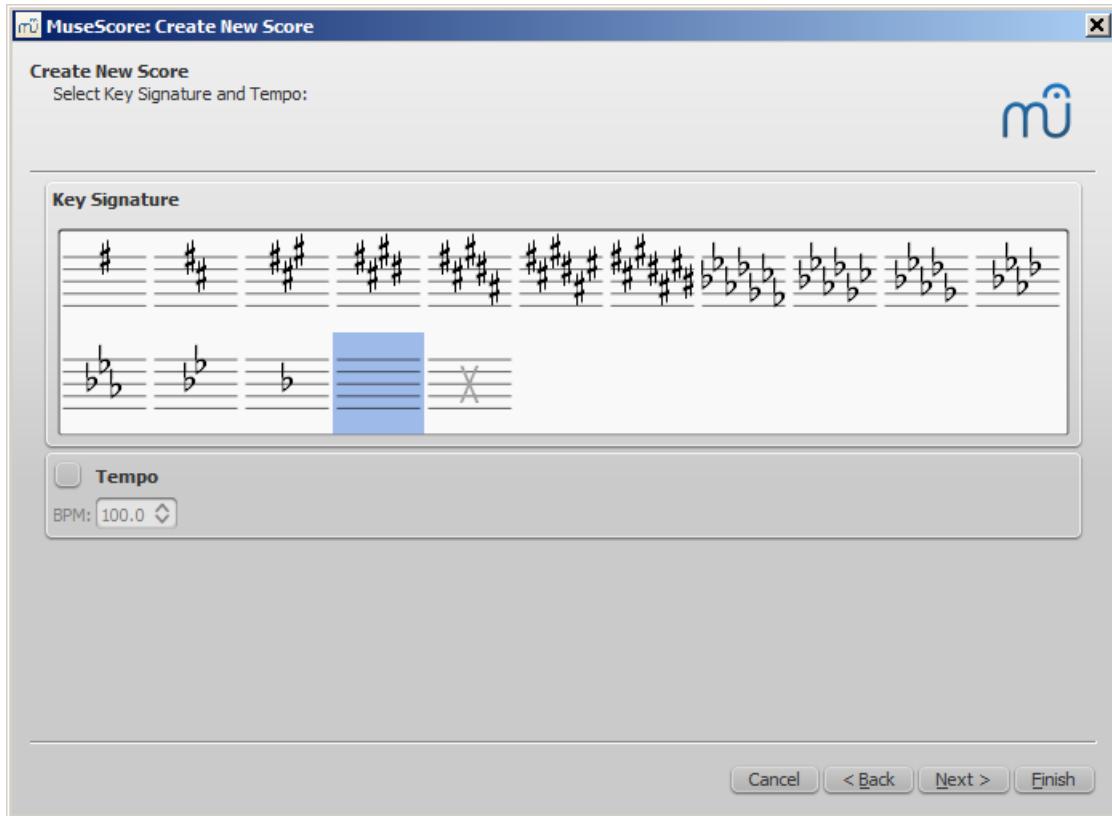
- Click either an instrument name or a staff, in the right-hand column, and use the \uparrow or \downarrow buttons to move it higher/lower.

Delete an instrument

To **delete** an instrument, or staff line, from the score

- Select an instrument, or a staff line, in the right-hand column, and click **Remove**.

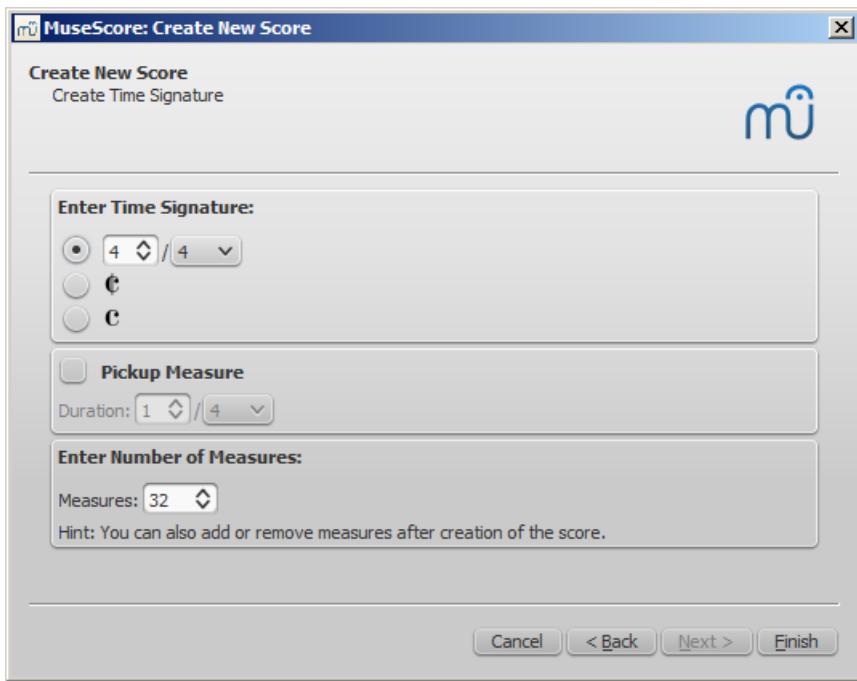
Select key signature and tempo



Step 3: Select key signature and tempo.

The wizard asks for two things: The initial key signature and tempo of the score. Select any of the former and click **Next >** to continue. An initial tempo can be set here too.

Time signature, pickup measure (anacrusis), and number of measures



Step 4: Create time signature etc.

You can set your initial **time signature** here. If the score starts with a pickup, then mark the **Pickup measure** checkbox and adjust the time signature (a setting known in the context menu 'Measure Properties' as actual duration).

Measures is set to 32 by default: you can change the number here, or add/remove measures later from the score.

Click **Finish** to create your new score.

Adjustments to score after creation

Any settings you make in the New Score Wizard can always be changed when you start work on the score itself:

Add/delete measures

To add/delete measures or create a pickup, see [Measure operations](#)

Add/edit text

To change any text, see [Text editing](#). To add a missing Title (or other text item), use the menu **Edit → Text → Title** (or other text item)

Change instrument set-up

To add, delete, or change the order of instruments, use the menu **Edit → Instruments...** or press **I**. This opens the **Instruments** dialog which is virtually identical to the [Choose Instruments](#) dialog in the **New Score Wizard** (see [above](#)).

See also [Change instrument \(Staff properties\)](#).

Templates

The second screen of the new score wizard allows you to choose a template to create a new score from (see [above](#) for details). To create a score using this method, click on a template instead of the "Choose Instruments" option. Continue and finish the new score wizard as usual.

Template files are normal MuseScore files, stored in a template folder. There are two template folders created by default: the [system template folder](#) that contains the templates installed with MuseScore and **should not be modified**, and a private [user template folder](#) to add your own templates to. You can create a custom template that will show in the new score wizard by simply saving a score into that folder.

User template folder

You can configure the location of your private templates folder in **Edit → Preferences... → General**, but MuseScore does create a

folder for this purpose.

On Windows, the user template folder is located at %HOMEPATH%\Documents\MuseScore2\Templates.

On macOS and Linux, the user template folder is located at ~/Documents/MuseScore2/Templates.

The new score wizard will show templates from both the system and the user template folder.

System template folder

The content of this folder **should not be modified**.

On Windows, the system template folder is usually located at C:\Program Files\MuseScore 2\templates or in the 64-bit versions at C:\Program Files (x86)\MuseScore 2\templates.

On Linux, look under /usr/share/mscore-xxx if you installed from the package manager. If you compiled MuseScore on Linux yourself, then look under /usr/local/share/mscore-xxx (with xxx being the version you are using).

On macOS, look under /Applications/MuseScore 2.app/Contents/Resources/templates.

See also

- [Key signature](#)
- [Time signature](#)
- [Clef](#)
- [Tempo](#)
- [Staff properties](#)

External links

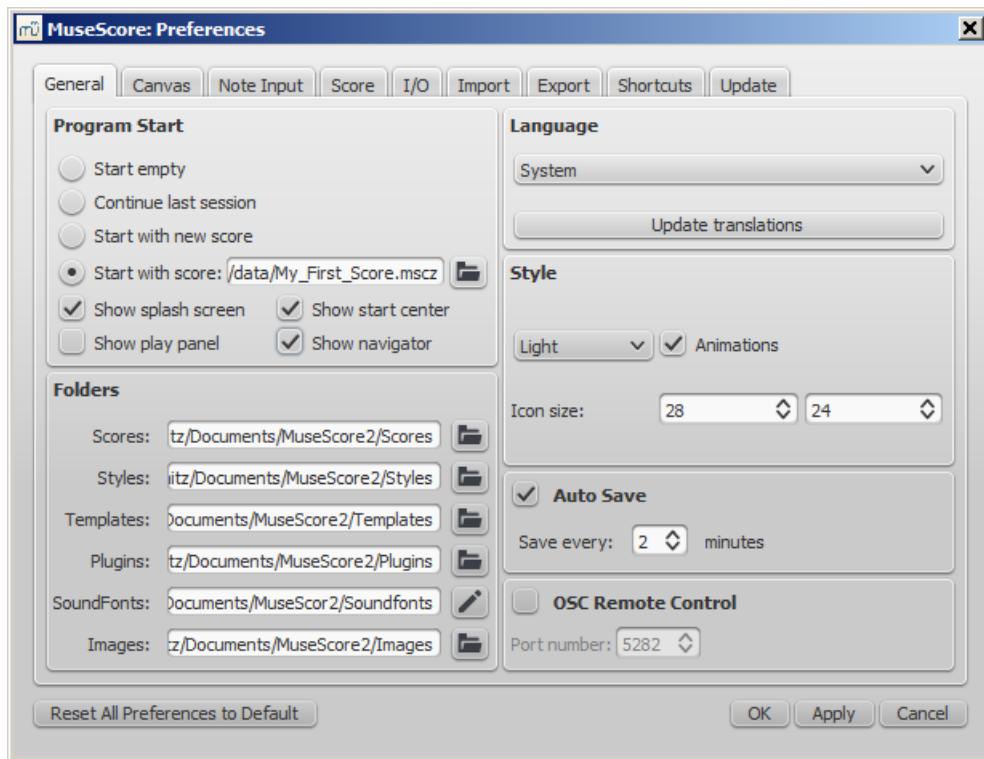
- [Video tutorial: MuseScore in Minutes: Lesson 1 - Score Setup](#) ↗

Language settings and translation updates

MuseScore will be installed and work with your "System" language (the one used for most programs, and generally depending on your country and the language settings of the PC, or account).

Change language

1. Go to Edit → Preferences... (Mac: MuseScore → Preferences...)
2. In the General tab, there is a Language section:



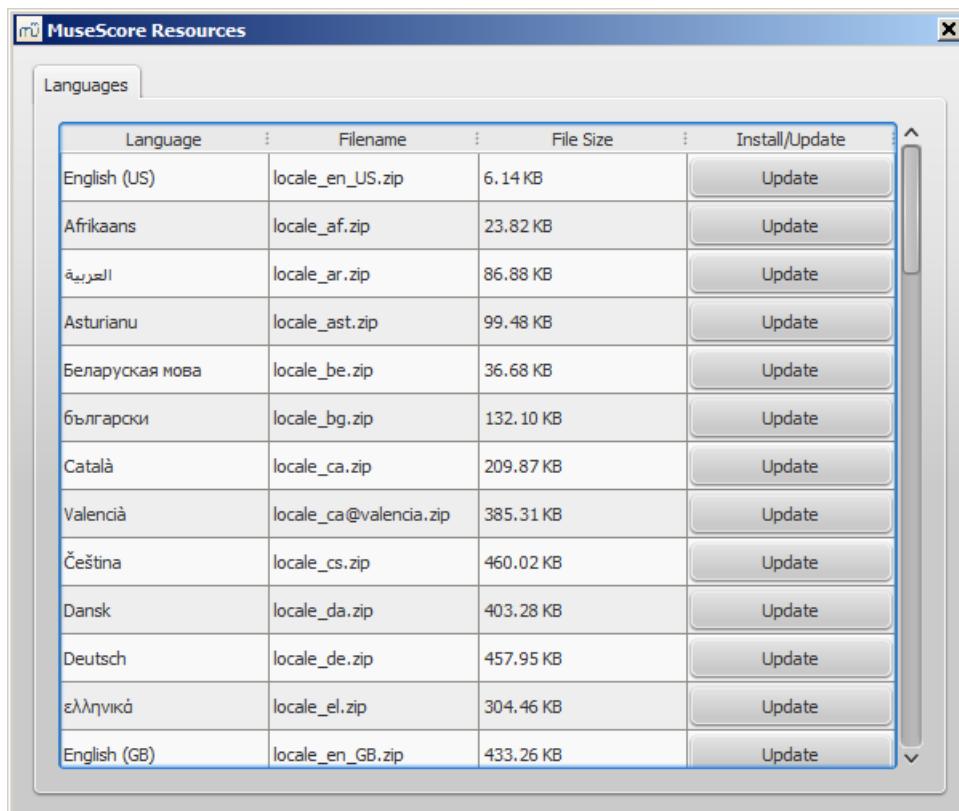
You can change it and also update the translation with the **Update Translations** button. A new window will appear, showing your language at the top - see [below](#).

As then indicated, you will have to exit and reopen MuseScore for changes and updates to take effect.

Update translation

You can update the translation as explained above, via the preferences settings, but there is another method:

1. Go to Help → Resource Manager
2. Click on the Update button



Here too you will have to exit and reopen MuseScore for the update to take effect.

See also

- [Helping and improve translation](#)

External links

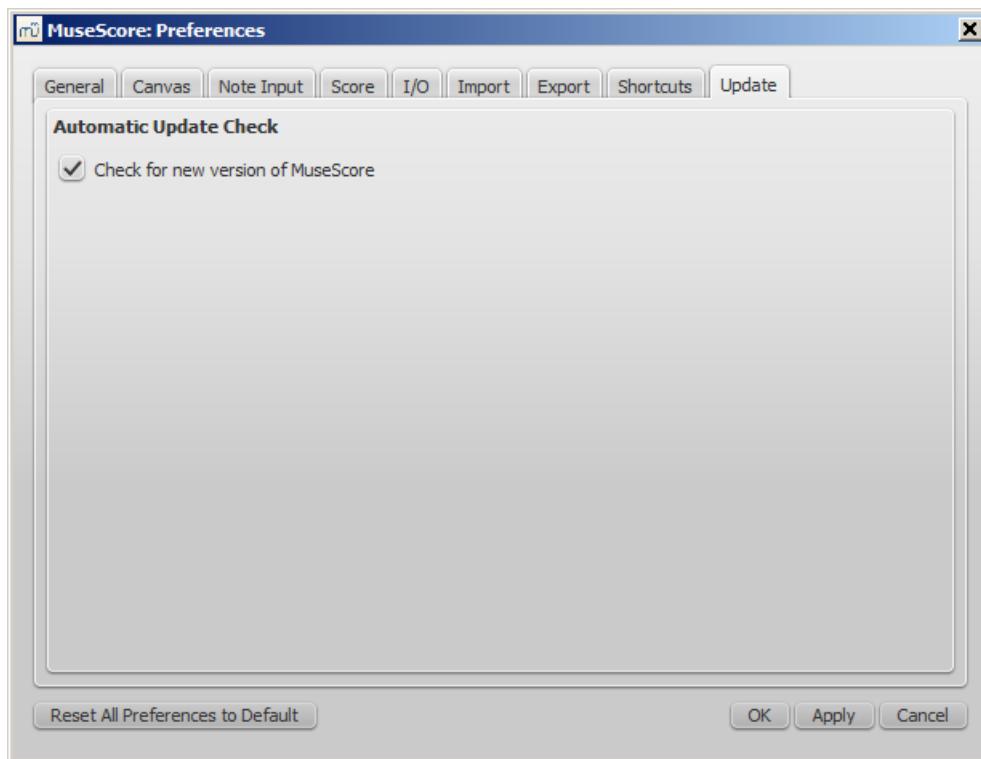
- [How to change the language in MuseScore ↗](#)

Checking for updates

There are two ways to check for updates.

Automated update check

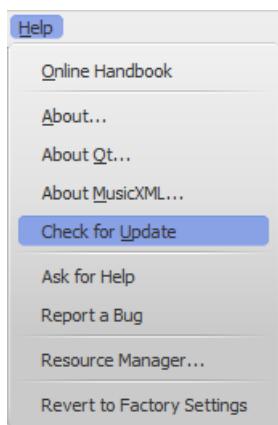
1. Go to Edit → Preferences... (Mac: MuseScore → Preferences...)
2. Select the Update tab
3. Check for update...



Now MuseScore will check for updates on every start and notify you, if need be.

Check for update

1. Select Help → Check for Update



2. A dialog will appear with the update status: either "No Update Available" or "An update for MuseScore is available:"

followed by a link to download it.

Note: This menu option is only available in the Mac and Windows versions of MuseScore, as those can be updated directly from MuseScore.org. Linux distributions have different mechanisms to make updates available.

See also

- [Preferences: Updates](#)

Basics

The previous "Getting started" chapter guides you through the [installation](#) and process for [creating a new score](#). The "Basics" chapter gives an overview of MuseScore and describes the general methods for interacting with the score.

Note input

MuseScore allows you to enter music notation in a number of ways, and to easily switch between (i) different [input devices](#) and (ii) different [input modes](#).

Basic note entry (Step-time)

The basic general method for entering notes and rests is as follows:

1. Select your [starting position](#) on the music staff for note input
2. Enter [note input mode](#)
3. Select the [duration](#) of the note (or rest) you want to enter
4. Enter the pitch (or rest) using a keyboard shortcut, mouse, [MIDI keyboard](#), or the on-screen [piano keyboard](#) (P).

You may skip step 2 when [entering pitches \(or rests\)](#) using keyboard shortcuts. Using these shortcuts automatically enables [note input mode](#).

To add overlapping notes **that start/end at different times (polyphony)**, see [Voices](#). For chords, continue reading here.

Step 1: Starting position

First, select a note or rest on the score as your starting position for note input. If you don't select a starting point, the cursor will be at the beginning of the score when you begin note input (see [below](#)). Note input in MuseScore replaces the existing rests or notes in a measure with your new notes (i.e. overwrites, rather than inserts). However, you can insert new measures at any point (see [Measure operations: Insert](#)), or use [copy and paste](#) to move a passage of notes.

Step 2: Note input mode

The "N" button at the left on the [Note Input toolbar](#) indicates whether you are in note input mode. To enter or leave note input mode, you can click on the button, or you can use the shortcut N. To leave note input mode, you can also hit Esc.

Step 3: Duration of the note (or rest)

After entering note input mode, select the duration you need from the [Note input toolbar](#), or use the corresponding [shortcut](#).

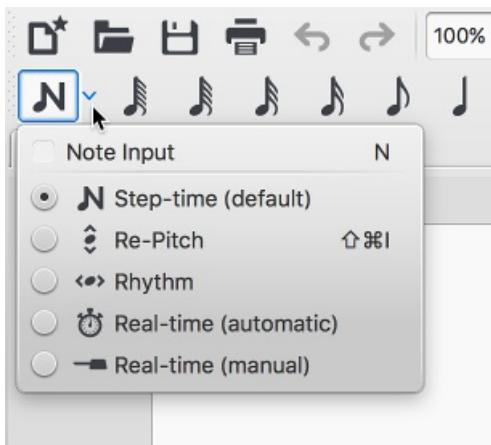
Note that if you have an irregular rhythm division (such as three eighth notes in the time of two), see [Tuplet](#)

Step 4: Enter pitch (or rest)

For all instruments (except unpitched percussion), you can add note pitches using the mouse by clicking directly on the staff. (For instructions specific to percussion see [Drum notation](#)). However, you may find it quicker to use a MIDI keyboard (see [below](#)), or the letters A-G on your computer keyboard.

Other input modes

Starting with MuseScore 2.1, several new note input modes have been added. These, along with the pre-existing Step-time and Re-Pitch modes, can all be accessed by clicking a small dropdown arrow next to the note entry button on the note input toolbar.



- **Step-time (default)** - Enter notes with a mouse or keyboard. [Basic note entry](#).
- **Repitch** - Replace pitches without changing rhythms.
- **Rhythm** - Enter durations with a single click or keypress.
- **Real-time (automatic)** - Perform the piece at a fixed tempo indicated by a metronome beat.
- **Real-time (manual)** - Perform the piece while tapping a key or pedal to set the beat.

Input devices

Mouse

It's easy to enter notes with the mouse, but it is not the fastest way to enter lots of notes.

Just select the duration from the toolbar and click on the score to add the pitch. If you hover the cursor over the score in Note Input Mode it will show you a preview of the note or rest you are about to add.

Keyboard

The keyboard is much faster than the mouse for adding lots of notes.

You can select a duration using the number keys 1-9 and a pitch using the letters A-G. You can enter a rest using the number 0.

The shortcuts for selecting the duration are as follows:

- 1: 64th (hemidemisemiquaver)
- 2: 32nd (demisemiquaver)
- 3: 16th (semiquaver)
- 4: Eighth (quaver)
- 5: Quarter (crotchet)
- 6: Half (minim)
- 7: Whole (semibreve)
- 8: Double whole (breve)
- 9: Longa
- ..: A period (dot) changes the selected duration into a dotted note/rest

Enter pitches by typing the corresponding letter on your keyboard: C D E F G A B C

0 (Zero) creates a rest: for example, typing C D 0 E gives the result shown below. Notice that the duration you select for the notes (quarter/crotchet notes in this example) also determines the duration of the rest (quarter/crotchet rest).

During note input, the cursor automatically advances in the score. If you want to add a chord note to your previous entry,

hold Shift and enter a note name:C D Shift+F Shift+A E F



To create chords with notes of different durations, see [Voices](#).

If you want to create a dotted note, press *after* selecting the parent note (or duration shortcut). For example, 5 . C 4 D E F G A gives the following:



When you type a note on the keyboard, MuseScore places it closest to the previous note entered (above or below). When entering chords, though, the new notes are added above the current note (bottom-up).

If either of these leads to a note ending up in the wrong octave, move it up or down by using the following shortcuts:

- Ctrl+↑ (Mac: ⌘+↑): Increase the pitch of a note by one octave.
- Ctrl+↓ (Mac: ⌘+↓): Decrease the pitch of a note by one octave.

Keyboard shortcuts

Other useful editing shortcuts available in note input mode:

- ↑ (Up): Increase the pitch of a note by a semitone (uses #).
- ↓ (Down): Decrease the pitch of a note by a semitone (uses ♭).
- Alt+1-9: Add interval (unison to ninth) above current note
- J: Change note up or down to enharmonic note (alters the spelling in both concert pitch and transposed modes). See [Accidentals](#)
- Ctrl+J (Mac Cmd+J): Change note up or down to enharmonic (alters the spelling only in the current mode). See [Accidentals](#)
- Alt+Shift+↑: Increase the pitch of a note using key signature
- Alt+Shift+↓: Decrease the pitch of a note using key signature
- R: Repeat the last entered note
- Q: Halve the duration of the last entered note
- W: Double the duration of the last entered note
- Shift+Q (as of version 2.1): Decrease duration by a dot (for example, a dotted quarter note/crotchet becomes a quarter note/crotchet and a quarter note/crotchet becomes a dotted eighth note/quaver).
- Shift+W (as of version 2.1): Increase duration by a dot (for example an eighth note/quaver becomes a dotted eighth note/quaver and a dotted eighth note/quaver becomes a quarter note/crotchet).
- Backspace: Undo last entered note
- Shift+←: Exchange last entered note with the note before it (repeat to keep moving note earlier)
- Shift+→: Exchange note moved with Shift+← with the note that follows it
- X: Flip direction of note stem (can be reset to Auto position in [Inspector](#))
- Shift+X: Move note head to opposite side of stem (can be reset to Auto position in [Inspector](#))

MIDI keyboard

You can also insert pitches using a MIDI keyboard.

1. Connect your MIDI keyboard to the computer and switch the former on
2. Start MuseScore (this must be done **after** the keyboard is switched on)
3. [Create a new score](#)
4. Click the rest (selecting it) in measure 1 to indicate where you want note input to begin
5. Press N to enter note input mode
6. Select a note duration such as 5 for quarter notes (crotchets), as described [above](#)
7. Press a note on your MIDI keyboard.

The pitch should be added to your score.

Note: The MIDI keyboard enters one note or chord at a time. This mode of note input (often called "step-time entry") is fast and reliable. Some notation software try to interpret "real-time entry", in which the musician plays a passage and the software tries to produce notation. However, such results are generally unreliable. MuseScore focuses on more reliable

forms of note input.

If you have multiple MIDI devices connected to your computer, you may need to inform MuseScore which is the MIDI keyboard. Go to Edit → Preferences... (Mac: MuseScore → Preferences...). In the preferences dialog, click on the I/O tab and select your device under the section labeled "PortAudio".

Virtual Piano Keyboard

You can also input notes using the on-screen **piano keyboard**.

- To toggle the display on and off: Press P (or select View → Piano).
- To resize the keyboard: Hold down Ctrl (Mac: Cmd) and move the mouse scroll wheel up/down.

The method of note entry is similar to that for amidi keyboard. Single notes are entered by clicking on the appropriate keys. To enter chords, click on any note in the chord, then press and hold Shift and click on the other notes (in versions before 2.1, use Ctrl (Mac: Cmd)).

Coloring of notes out of an instrument's range

Notes within the playable range of an instrument or voice part appear black, while those extending beyond the normal range of an instrument are marked red. For some instruments, the range depends on the skill of the musician. For these instruments, notes outside the range of an early amateur appear dark yellow, and notes outside the typical range of a professional appear red.



The colors are informational and appear on the computer screen, but not on printed copies. To disable note colors, choose Edit → Preferences... (Mac: MuseScore → Preferences...), click on the Note Input tab, and unmark "Color notes outside of usable pitch range".

Small notes/small noteheads

1. Select the note(s) you want in small size.
2. Check the "Small" checkbox in the Inspector. The one in the Note section is used to only change the size of the individual notehead; the one in the Chord section will change the note head, stem, beam, and flag sizes all together.

By default, the small size is 70% of the normal size. You can change that setting in Style → General → Sizes.

Change notes or rests already entered

Change duration

To change the length of a single note or rest:

1. Make sure you are not in note input mode (press Esc to exit) and have no other notes selected.
2. Click on the note or rest and use the duration shortcuts listed above, or the duration icons in the toolbar, to change it to the duration of your choice.

Increasing the duration will overwrite the notes or rests that follow it; decreasing the duration will add rests between it and the notes or rests following.

For example, to change three sixteenth rests into a single dotted eighth rest:

1. Click on the first sixteenth rest.
2. Hit 4 to turn it into an eighth rest.
3. Hit . to turn it into a dotted eighth rest.

As the duration increases, it overwrites the other two sixteenth rests following it.

Change pitch

To change the pitch of a single note:

1. Make sure that you're not in note input mode and that you have no other notes selected.
2. Select the desired note and use any of the following methods:
 - Drag the notehead up or down with the mouse;
 - Press the keyboard arrows: ↑ (Up) or ↓ (down);
 - Type a new note letter name (A...G). Use Ctrl+↓ or Ctrl+↑ to correct the octave, if necessary (Mac: Cmd+↓ or Cmd+↑).

To change the enharmonic spelling of a note, select it and use the [J](#) command. For more information, see [Accidentals](#).

To change the pitches of a passage of music by a constant interval, you can use [Transposition](#).

To change the pitches of a passage of music to a different melody, while keeping the rhythm unchanged, use [Re-pitch mode](#).

If your score contains a lot of misspelled accidentals, you might try the Respell Pitches command (see [Accidentals: Respell pitches](#)).

Change rest to note and vice versa

To change a rest to a note of the same duration:

1. Make sure you are not in note input mode (press Esc to exit).
2. Select the rest.
3. Enter the desired pitch by entering a note letter, A–G.

To change a note to a rest of the same duration:

1. Make sure you are not in note input mode (press Esc to exit).
2. Select the note.
3. Press 0 (Zero).

Note properties

- To adjust the horizontal position of a note/chord: see [Offsetting notes](#).
- To edit note properties in general (spacing, offset, size, color, notehead direction, playback etc.): see [Inspector and object properties](#).
- To adjust the layout of all notes in the score: see [Layout and formatting](#), especially the sections about [notes](#), [accidentals](#) and [tuplets](#).

See also

- [Note input modes](#)
- [Drum notation](#)
- [Tablature](#)
- [Tuplet](#)
- [Voices](#)
- [Shared noteheads](#)
- [Preferences](#)

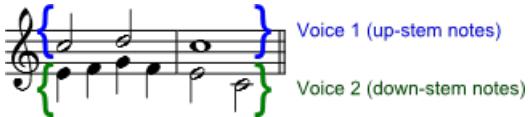
External links

- [How to enter a chord ↗](#)
- [How to enter a rest ↗](#)
- [How to span a stem over two staves ↗](#)
- [Video tutorial: MuseScore in Minutes: Lesson 3 - Note input ↗](#)
- [Video tutorial: MuseScore in Minutes: Lesson 4 - MIDI Keyboard Input ↗](#)
- [Video tutorial: MuseScore in Minutes: Lesson 5 - More Input Ideas ↗](#)
- [Video: Semi-Realtime MIDI Demo Part 1: New note entry modes ↗](#) (available as of MuseScore 2.1)

Voices

You can have up to 4 **Voices** on each staff line. A voice is a musical line or part which can have its own rhythm independently of other voices on the same staff. Voices are sometimes called "layers" in other notation software.

In a polyphonic measure, **voice 1** usually takes the *up-stem notes* and **voice 2** takes the *down-stem notes*.



Note: The feature called "Voices" should not be confused with "vocal staves," which can be added from the Instruments dialog (accessed by pressing I). When creating a closed SATB score, use Voices 1 and 2 for Soprano and Alto parts on the top staff, and use Voices 1 and 2 on the bottom staff for Tenor and Bass parts—**do not** use Voices 3 and 4 for Tenor and Bass.

When to use voices

- If you need stems pointing in opposite directions within a chord, on a single staff.
- If you need notes of different durations within a single staff, played simultaneously.

How to enter notes in different voices

The following instructions show you how to notate a passage of music in two voices:

1. **Enter voice 1 notes first:** Make sure you are in note input mode: the Voice 1 button becomes highlighted in blue in the toolbar. Enter the notes in the top voice first. When inputting, some notes may have down-stems, but these will flip automatically when the second voice is added.

The following excerpt shows a treble staff with just the voice 1 notes entered:



Example 1

2. **Move cursor back to start of section:** When you have finished entering a section of voice 1 notes, press the ← key repeatedly to move the cursor, note-by-note, back to the first note of the section; or alternatively use Ctrl+← (Mac:Cmd+←) to move the cursor back one measure at a time. Or else you can simply exit note input mode (press Esc) and click directly on the first note.
3. **Enter voice 2 notes:** Make sure you are in note-input mode and that the voice 1 note at the beginning of the section is selected. Click on the "Voice 2" button (on the right of the toolbar), or use the shortcut Ctrl+Alt+2 (Mac: Cmd+Option+2). Enter all the lower voice notes (down-stem).

The image below shows Example 1 (above) after the addition of voice 2 notes:



Example 2

Deleting and hiding rests

While the rests of voices 2, 3, and 4 can be deleted, rests **in voice 1** are permanent. However, they *can* be hidden, if required, by making them invisible. To hide a rest, select it and press V; or uncheck the "Visible" checkbox in the Inspector (see also Visibility options).

Exchange voices of notes

To swap the notes between any two voices:

1. Select a range of measures;
2. From the Menu bar, select Edit → Voices;
3. Exchange any two voices from the list.

Notes: (a) The selection can encompass content of any voice, but only two will be processed at once. (b) If you select a partial measure the operation will still apply to the whole measure.

Move notes to another voice (without swapping)

You can also move notes from one voice to another (without note-swapping):

1. Ensure you are not in note input mode.
2. Select one or more noteheads (in any voice).
3. Click on the destination voice in the Note Input toolbar or use the shortcut Ctrl+Alt+1–4 (Mac: Cmd+Option+1-4).

Note: For a successful move, the following conditions should be met:

- The chord(s) in the destination voice must be the same duration as the note(s) to be moved there.
- There is enough rest duration in the destination voice to accomodate the new notes.
- The note(s) cannot be connected by a tie.

See also

- [Voices: keyboard shortcuts](#)
- [Shared noteheads](#)

External links

- [How to merge/combine/implode two staves in one with two voices ↗](#)
- [Video tutorial: How To Write Two Parts On One Staff: Voices ↗](#)

Concert pitch

You can chose to display the score in either **written** or **concert** (sounding) pitch. This affects transposing instruments for which the music is written in a different key and pitch to how it sounds.

To display all instruments in **concert** pitch:

- Press the Concert Pitch button—located to the top right of the toolbar area.

Before printing the score, exporting it to PDF or saving it online, you should ensure that the Concert Pitch button is **off**, and that the individual parts are correctly transposed.

See also

- [Transposition: Transposing instruments](#)
- [Accidental: Respell pitches](#)

External links

- [Concert pitch ↗ \(Wikipedia article\)](#)
- [Transposing Instrument ↗ \(Wikipedia article\)](#)
- [Concert pitch or not?? ↗ \(MuseScore forum discussion\)](#)

Copy and paste

MuseScore supports standard **copy**, **cut**, **paste** and (from version 2.1) **swap with clipboard** operations. These commands can be applied to a range of:

- **Musical notes:** e.g. to repeat a section of music, or shift a passage by a beat or a measure.
- **Other score elements:** such as articulations, staff text, dynamics, fingering etc.

Note: Lines cannot be copied, but they *can* be duplicated (see →below).

Before carrying out a copy, cut, paste or swap procedure, you should be in "normal" mode—i.e. not note input or edit modes. Press the Esc key to exit into "normal" mode.

Notes

You can cut, copy, paste or swap a passage of music or a single chord as follows:

Copy or cut

To copy/cut a single chord

1. Hold down Shift and click on a note in the chord.
2. Choose an option:
 - **Copy.** Select Edit → Copy; or press Ctrl+C (Mac: ⌘+C).
 - **Cut.** Select Edit → Cut; or press Ctrl+X (Mac: ⌘+X).

To copy/cut a range of chords

1. Click on the first note or measure that you want to select.
2. Shift+Click on the last note or measure that you want to select. A blue rectangle highlights the region you selected.
3. Choose an option:
 - **Copy.** Select Edit → Copy; or press Ctrl+C (Mac: ⌘+C).
 - **Cut.** Select Edit → Cut; or press Ctrl+X (Mac: ⌘+X).

Paste

1. Click on the note or measure where you want your pasted selection to begin.
2. From the menu, choose Edit → Paste or press Ctrl+V (Mac: ⌘+V).

Swap with Clipboard

Beginning with version 2.1 the command **Swap with Clipboard** is available. Swap with Clipboard is a combination of both cut and paste. If you select a destination area different than the size of the clipboard, MuseScore will automatically adjust the selection area to the size of the items on the clipboard starting with the item on the left. After this command is executed the information on the clipboard will be pasted to the starting of the selection area and the destination will be copied to the clipboard.

1. Click on the note or measure where you want to begin your swap with the clipboard.
2. From the menu, choose Edit → Swap with Clipboard or press Ctrl+Shift+X (Mac: ⌘+shift+X)

Note: It is possible to copy, paste and swap the *pitch* of a note *only* (and no other properties), by clicking on the notehead and applying the standard copy and paste or copy and swap procedure. The pitch of the destination note changes to match that of the copied note but the duration remains the same.

Other elements

Other score elements—such as staff text, dynamics, fingering, chord diagrams etc.—can be cut, copied and pasted *done at a time*. Articulations (sforzato, staccatto etc.), in addition, allow multiple selection.

Copy or cut

1. Select the element (or elements).
2. Choose an option:
 - **Copy.** Select Edit → Copy; or press Ctrl+C (Mac: ⌘+C).
 - **Cut.** Select Edit → Cut; or press Ctrl+X (Mac: ⌘+X).

Paste

1. Click on the note where you want your pasted selection to begin.
2. From the menu, choose Edit → Paste or press Ctrl+V (Mac: ⌘+V).

In the case of articulations, they are pasted to the destination notes in exactly the same order (continuous or intermittent) as they were in the initial selection.

Swap with Clipboard

Swap with clipboard is intended to be used with sections of music rather than individual elements. The use of this command with individual elements is not recommended because the results are not normally what you would expect.

Quick repeat

To quickly copy and paste a note, measure, or passage:

1. Select a chord, measure, or passage as described [above](#).
2. Press R.

Musescore copies and pastes the selected notation to a point immediately after the last note in the selection. Any existing music in the destination range is replaced.

Duplicate

To instantaneously copy and paste a text element, line, or other object:

1. Hold down Ctrl+Shift (Mac: ⌘+Shift), click on the element and drag it anywhere in the score.
2. Release the mouse button, and the selected element is cloned to the new location.

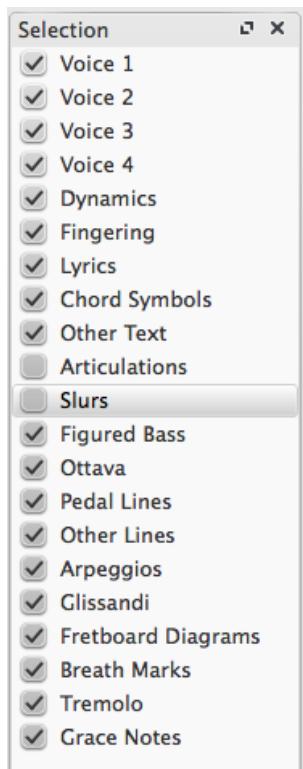
Selection filter

It is possible to use a filter **before** copying a selection, to choose exactly what is going to be copied and then pasted.

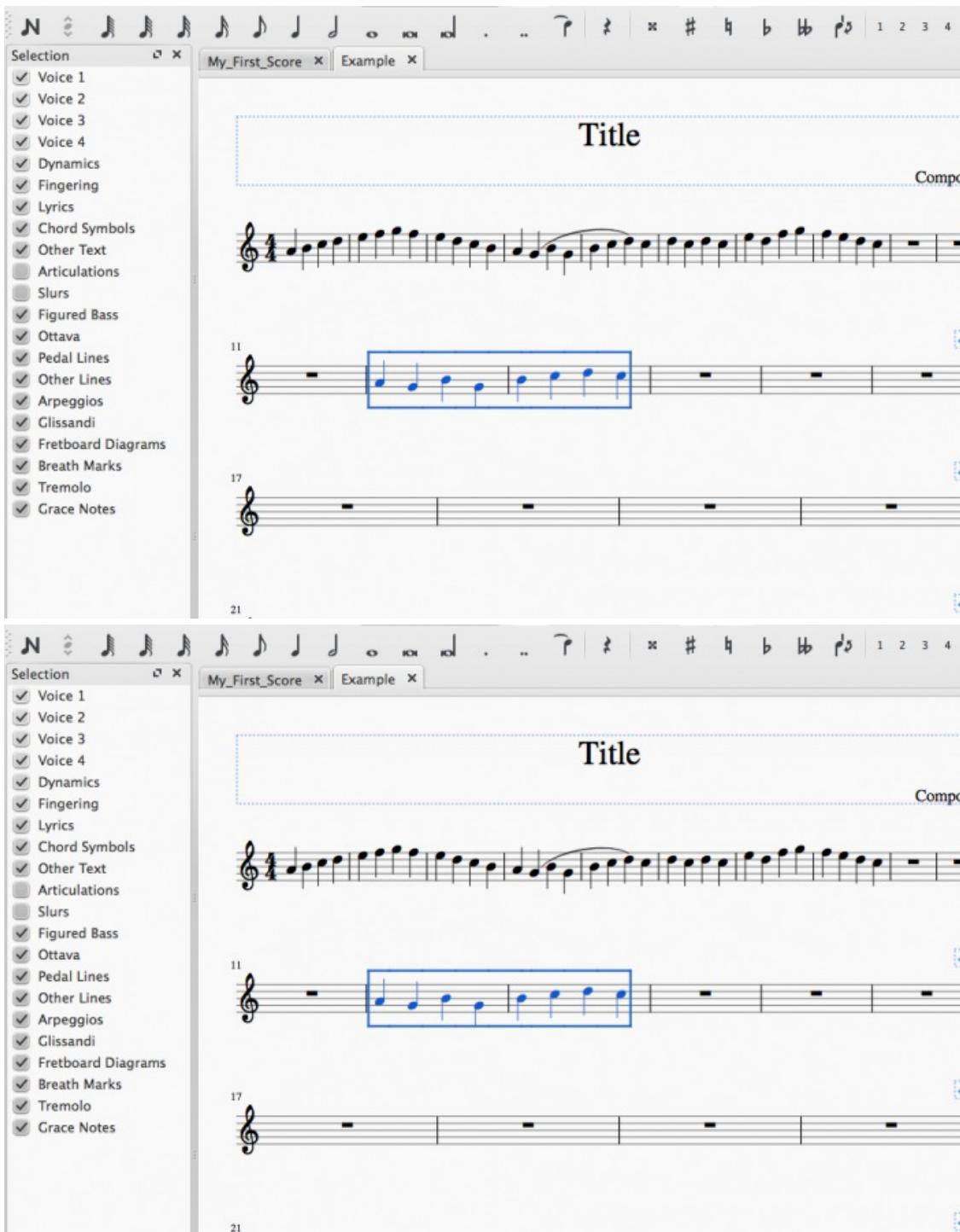
1. Enable the Selection Filter with F6 (Mac: fn+F6) or View → Selection Filter

The Selection Filter will appear by default below the Palettes. It can be undocked and made into a floating window, and if that window is dragged directly onto the Palettes, or the Inspector, then both will be accessible in the same space via a tab at the bottom.

2. Uncheck the boxes in the Selection Filter for things you don't want copied
Example: Articulations and Slurs are unchecked.



3. Copy and paste as before
(in the example, copy measure 4 and 5 and paste into measure 12 and 13)
4. See the result—slurs haven't been copied:



5. The selection filter can be used for the swap with clipboard command also. Before the swap to clipboard command, select the items you would like copied from the destination to the clipboard. They will be copied just as with the copy command. The selection filter does not affect what is pasted while using the swap with clipboard command. The entire destination is always replaced by the contents of the clipboard.

See also

If you want to change notes without altering the rhythm, you may combine [transposition](#) or [re-pitch mode](#) with copy and paste.

External links

- [Video tutorial: Lyrics, copying & dynamics](#)

Edit mode

Edit mode is used to edit elements that have been added to a score. Most types of elements can be edited in one way or another in edit mode.

To enter edit mode use any of these methods:

- Double-click any element
- Right-click on it and choose Edit Element
- Click on it once and use the shortcut Ctrl+E (Mac: Cmd+E).

To leave edit mode, press Esc, or click on a blank area of the document window.

Text

For text edit mode, see [Text editing](#).

Lines

Lines—such as slurs, ties, hairpins, volta etc.— display square *handles* in **edit** mode (which turn blue when selected). A slur, for example, looks like this:



Slur in edit mode

The end handles are used to adjust the length of the line. The middle handle is used to adjust its vertical position. In addition, for slurs and ties, there are three handles to adjust the shape of the curve (see image above).

To reposition a handle, click on it and use [a keyboard shortcut](#) (see below). Alternatively you can drag the handle with a mouse.

Each **end handle** is connected by a dotted line to an anchor on the staff. The start and end anchors mark the boundaries of the region of the score under the control of the line. By default, an endpoint handle is positioned *vertically* above its anchor.

- To move both an endpoint handle *and* its attached anchor, select the handle and use Shift+→ or Shift+←.
- To move an endpoint handle without affecting its anchor, select the handle and use either the left/right keyboard arrows or a corresponding Ctrl (Mac: ⌘) command. See [keyboard shortcuts](#) below.

Keyboard shortcuts

The following keyboard commands can be used to adjust the position of the currently selected handle:

- ← : Move handle left 0.1 staff space.
- → : Move handle right 0.1 staff space
- ↑ : Move handle up 0.1 staff space
- ↓ : Move handle down 0.1 staff space
- Ctrl+← (Mac: ⌘+←) : Move handle left one staff space
- Ctrl+→ (Mac: ⌘+→) : Move handle right one staff space
- Ctrl+↑ (Mac: ⌘+↑) : Move handle up one staff space
- Ctrl+↓ (Mac: ⌘+↓) : Moves handle down one staff space
- Alt+← : Move handle left 0.01 staff space
- Alt+→ : Move handle right 0.01 staff space
- Alt+↑ : Move handle up 0.01 staff space
- Alt+↓ : Move handle down 0.01 staff space
- Shift+← : Move end handle's **anchor** left by one note/rest.
- Shift+→ : Move end handle's **anchor** right by one note/rest.
- Tab: Go to next handle

Notes

Offsetting notes

To move a *single* note to the right or left (e.g. to avoid a collision with another element or to override [notehead sharing](#)), select the notehead and change the **chord horizontal offset** in the [Inspector](#). Alternatively, you can do the same thing in **note edit** mode as follows:

1. Enter **note edit** mode by (i) double-clicking a notehead OR (ii) right-clicking a notehead and selecting "Edit Element", OR (iii) selecting a notehead and pressing Ctrl + E.
2. Press the arrow key in the direction (left or right) that you wish to nudge the note (or use Ctrl+← or Ctrl+→ for larger adjustments).
3. Press the Esc key. This will allow the note stem to be redrawn.

Note: Edit mode for a note *stem* allows you to change the length of the stem, not move it horizontally. To reposition a note stem, click on it and adjust horizontal offset in the [Inspector](#).

See also

- [Text editing](#)
- [Slur](#)
- [Bracket](#)
- [Line](#)
- [Beam](#)
- [Hairpin](#)

Inspector and object properties

Most score elements have properties that can be edited in one of two ways:

- Click on any element, and many of its properties can be viewed and changed from the [Inspector](#) panel on the right-hand side of your screen.
- Right-click on an element and select an option with the word **Properties** in it. This option opens a dialog with advanced properties, only available for certain types of elements.

Inspector

The **Inspector** is shown by default on the right of your screen. To show or hide it, open the [View](#) menu and check/uncheck Inspector, or use the shortcut F8 (Mac: fn+F8).

In the **Inspector**, the properties of any selected object are displayed and can be edited. This applies to virtually every single element in the score window—notes, text, barlines, articulations etc. Multiple elements can also be [selected](#) and edited simultaneously, as long as they are of the same type. However, if the selected objects are of *different* types, then the Inspector restricts you to editing color and visibility only.

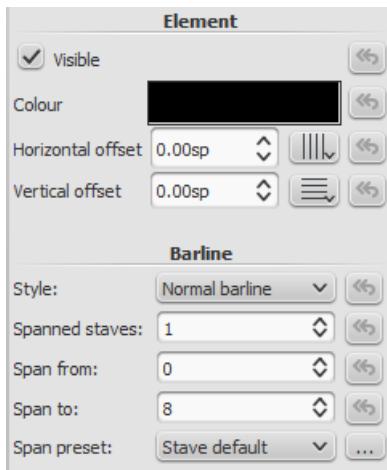
The **Inspector** panel can be un-docked to become a floating panel by clicking the double-chevron symbol or double-clicking the top bar of the panel.



To re-attach the panel double-click on the top bar again. See also:[Side panels](#).

Inspector categories

When you select one or more elements of a specific type, the properties which can be edited are conveniently divided into categories in the Inspector. Categories can be identified by their bold, centered lettering. For example, if you select a barline, you will see the following displayed at the top of the Inspector:



For details about how to adjust the properties of various score elements, refer to the relevant sections in the handbook. However, a few general points will be covered here:

Element

All score elements, except frames, display this category in the Inspector when selected. It allows you to set **visibility**, **color**, and adjust the position using **vertical offset** and **horizontal offset** values. Snap to grid buttons are also provided. The various options are as follows:

- **Visible:** Unchecking this box makes selected elements **invisible**. Invisible elements do not appear in the music when printed out or exported as a PDF or image. They will turn gray in the display to show that they are invisible (if you want invisible elements to be completely invisible on the screen as well as in the output, select **View → Show Invisible**). You can also use the keyboard shortcut **V** to toggle the visibility of selected elements (i.e., switch between visible and invisible).
- **Color:** Clicking on the rectangle opens a "Color Select" dialog which allows you to adjust the color and opacity of selected elements.
- **Horizontal offset and Vertical offset:** Allow you to fine-tune the placement of an individual element by inputting exact values for its offset from the default position.

Element Group

This category is displayed only when you have selected a mixture of different types of elements, and allows editing of color and visibility only.

Segment

This category is used to increase or decrease the space before/after an element in a music staff. Adjusting leading/trailing space here also affects any associated lyric syllables.

Chord

This category is displayed only if notes are selected. Any change to a notehead property under **Chord** affects the whole chord (i.e. all the notes in one voice) at that location—and not just the selected note. If you want to make changes to the position of just one note in a chord, then use the Element category (above).

Note

This category allows you to make changes to selected notes (but for note position—see Element). It contains the following properties:

- **Small:** Make notehead smaller (you can specify the relative size of all small notes in **Style → General... → Sizes...**).
- **Head group:** See Notehead groups.
- **Head type:** See Notehead types.
- **Mirror head:** Position notehead to the left or right of the stem (default is "Auto").
- **Tuning:** Adjust tuning of note to the nearest cent.
- **Play:** Unticking this box silences the note.

- **Velocity type:** Choose one of two values:
 - **Offset:** Make the value shown in "Velocity" relative to the default of 80.
 - **User:** Make the value shown in "Velocity" absolute (0 to 127).
- **Velocity:** Adjust MIDI velocity of the note according to the setting chosen in "Velocity type."
- **Fix to line:** When ticked, the note is fixed to the top line of the standard 5-line staff.
- **Line:** A positive number moves the "fixed" note down; a negative number moves it upwards.

Select

This category appears differently according to the selection you have made:

- If you select a notehead, the "Select" category displays buttons which allow you to easily switch the selection to the stem, beam, hook, duration dot (or dots) or tuplet number associated with the notehead (see image below).



- If you select a range of measures the "Select" category allows you to select either all notes, grace notes (from version 2.1) or rests.

Properties dialogs

Properties of some objects are accessed by right-clicking on the object and choosing a "Properties" option from the context menu: these are in addition to the object's properties displayed in the Inspector.

(Note: **Properties** should not be confused with **Styles**. Changes to **properties** only affect the single element selected; all **style** controls apply to the entire score.)

Articulation properties

Right-click on an articulation and select Articulation Properties... See [Articulations and ornaments](#).

Fretboard diagram properties

Right-click on a [fretboard diagram](#) and select Fretboard Diagram Properties... Allows you to create custom fretboard diagrams. See [Edit fretboard diagram](#).

Line properties

Right-click on a [line](#) and select Line Properties... There are settings for the beginning, end, or continuation of the line. You can add or remove text, adjust the text's placement, and set the length and angle of optional hooks. Click the ... button to access [text properties](#) for text included in the line. See [Custom lines and line properties](#).

Measure properties

Right-click on an empty part of the measure and select Measure Properties... Adjust visibility, bar duration, repeats, stretch and numbering. See [Measure properties](#).

Staff properties

Right-click either an empty part of a measure or the name of an instrument and select Staff Properties... This dialog allows you to adjust attributes of both the single staff and the instrument it is a part of. See [Staff properties](#).

Text properties

Right click on a text-based element and select Text Properties... See [Text styles and properties](#). If the element is a line with text in it, see → [above](#).

Time signature properties

Right-click on a time signature and select Time Signature Properties... Used to adjust appearance of time sig. and beam

properties of notes. See [Time signatures](#).

See also

- [Measure operations](#)
- [Note input](#)
- [Layout and formatting](#)
- [Staff properties](#)
- [Part extraction](#)

Measure operations

Select

- To [select](#) a single measure, click on a space within the measure.
- To select a continuous range of measures, see [Selection modes: shift + click selection](#)

Insert

Insert an empty measure into the score

Use one of the following options:

- [Select](#) a measure, then press `Ins` (no shortcut on Mac).
- Select a measure then chose from the menu:`Add → Measures → Insert Measure`.

Insert multiple measures

Use one of the following options:

- [Select](#) a measure, then press `Ctrl+Ins` (no shortcut on Mac); fill in the "Number of measures to insert" field and press `OK`.
- Select a measure then chose from the menu:`Add → Measures → Insert Measures...`; fill in the "Number of measures to insert" field and press `OK`.

Append

Append an empty measure to the end of a score

Use one of the following options:

- Press `Ctrl+B` (Mac: `⌘+B`).
- Select from the menu:`Add → Measures → Append One Measure`.

Append multiple measures to the end of a score

Use one of the following options:

- Press `Alt+Shift+B` (Mac: `Option+Shift+B`); fill in the "Number of measures to append" field and press `OK`.
- Select from the menu:`Add → Measures → Append Measures...`; fill in the "Number of measures to append" field and press `OK`.

Delete

Delete a single measure

- Click on the measure, then press `Ctrl+Del` (Mac: `Cmd+Del`).

Delete a range of measures

1. [Select](#) the range of measures to delete.
2. Press `Ctrl+Del` (Mac: `Cmd+Del`).

Delete from a selected measure to the end of the score

1. Select the first measure in the range, press Ctrl+Shift+End (Mac: Cmd+Shift+End); release the keys.
2. Press Ctrl+Del (Mac: Cmd+Del).

Delete from the start of the score to a selected measure

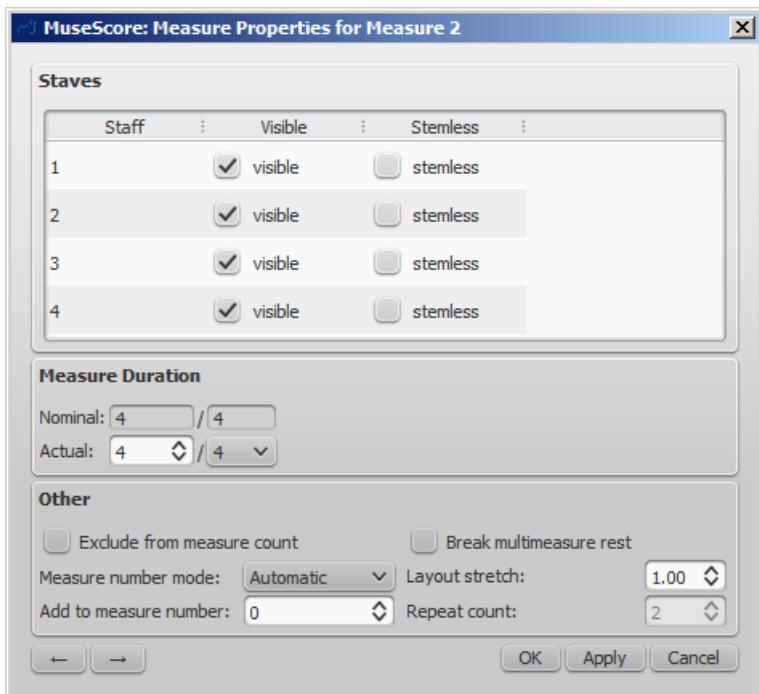
1. Select the last measure in the range, press Ctrl+Shift+Home (Mac: Cmd+Shift+Home); release the keys.
2. Press Ctrl+Del (Mac: Cmd+Del).

Note: In multi-staff scores, measure deletion also removes all corresponding measures in the other staves of the system, even if these don't appear to be selected.

If you wish to delete only the elements (notes, symbols, text) and not the measure itself, then Select a measure or range of measures and click Del. The selected measures are filled with whole measure rests.

Properties

To edit the properties of a measure, right-click an empty part of the measure and select Measure Properties...:



You can use the buttons (bottom left) to navigate to the previous or next measure.

Staves

- The *visible* property allows you to show/hide the notes and staff lines for the current measure.
- The *stemless* property allows you to show/hide all note stems for the current measure. Notes that normally have a stem such as half notes (minims) and quarter notes (crotchets) only show the note head when marked as stemless.

Measure duration

This section allows you to make the actual duration of a measure shorter or longer than that indicated by the visible (nominal) time signature. Use it to create a *pickup measure* (anacrusis) at the beginning of a section, incomplete measures in the score, *cadenzas*, *ad lib* passages etc.

- The *Nominal* duration of the measure is the same as the time signature displayed in the score, and cannot be edited.
- The *Actual* duration of a measure can be set to anything you like regardless of the time signature displayed on the score.

In the figure below, for example, the quarter note pickup measure has a nominal measure duration of 4/4, but an actual duration of 1/4. The measures in the middle have both nominal and actual durations of 4/4. The complementary measure

with only a dotted half note at the end has an actual duration of 3/4:



Other

- **Exclude from measure count**

Use "*Exclude from measure count*" for "irregular" measures, i.e. ones that should not get counted in the measure numbering. Normally, a pickup measure is marked as "*Exclude from measure count*".

- **Add to measure number**

You can also use the "*Add to measure number*" option to influence the measure numbering. You can enter positive or negative numbers here. Please note that this affects all subsequent measures. A value of "-1" has the same effect as marking a measure to be excluded from measure count.

- **Layout stretch**

You can increase or decrease horizontal space between score elements (notes, rests, etc.) with this option. This provides a more precise control over the exact same measure spacing property as the menu commands or keyboard shortcuts for Increase/Decrease Stretch ({ and }), which are accessed outside of the Measure Properties dialog while a measure is selected.

- **Play Count** (as of version 2.1) / **Repeat count** (prior to version 2.1)

If the measure contains an end repeat barline, you can define how often it is played.

- **Break multimeasure rests**

This property will separate a multimeasure rest at the start of the selected measure. This option should be checked **before** you turn on the "*Create multimeasure rests*" option in Style → General..., in the "**Score**" tab.

Multimeasure rests are automatically broken at important breaks, such as rehearsal marks, time signature changes, double barlines, irregular measures, etc. The default for scores is *off*, for parts is *on*.

Numbering

MuseScore automatically numbers the first measure of each System (except for the first system, actually except for a measure with the number 1), but more numbering options are possible. From the main menu, choose Style → General..., in the left pane, choose the "**Header, Footer, Numbers**" tab. At the bottom of the right pane is the "**Measure Numbers**" ("Bar Numbers") section.

Mark the checkbox next to the "Measure Numbers" ("Bar Numbers") to turn on automatic measure numbers.

Mark "Show first" if you want the first measure numbered.

Mark "All staves" if you want numbers on all staves. Otherwise, only the top staff of each system shows measure numbers.

Choose to show numbers on "Every system" which numbers the first measure of each line, or show numbers by "Interval" and specify the size of the interval. For example, an interval of 1 numbers every measure; an interval of 5 numbers every fifth measure.

Split and join

You may want have to have a longer or shorter measure without changing the time signature. You can change a measure's duration in Measure Properties, but there is now a new option to split or join measures. (Beams may be automatically modified.)

Join measures

1. Select the measures you want to join;
2. From the menu bar, select Edit → Measure → Join Selected Measures.

Note: If you select measures on only one staff in a score with multiple staves, the same measures will be joined in each staff of the system.

For example, the image below shows the result of applying the **Join** command to four measures in the top staff:

Split a measure

1. Select a note (or chord);
2. From the menu bar, select **Edit** → **Measure** → **Split Measure Before Selected Note**.

Note: If you select only one note from one staff, each staff of the system will be split at the same place.

External links

- [How to delete measures ↗](#)
- [How to span a measure over multiple systems ↗](#)
- [How to get scores without time signature \(and clef\) ↗](#)

Palettes and workspaces

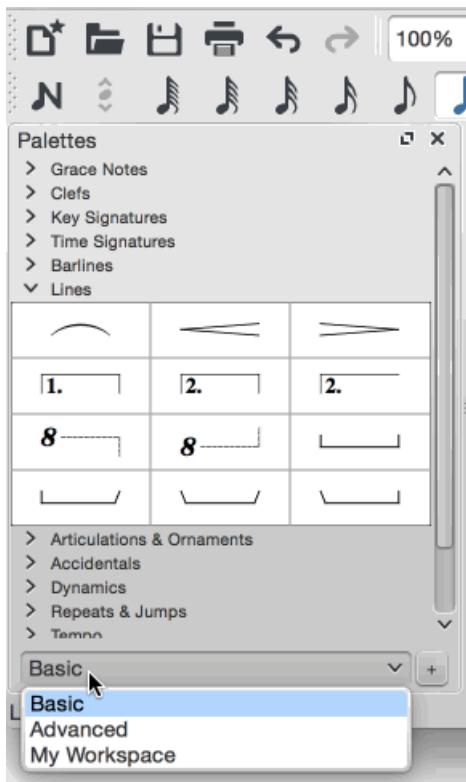
A **palette** is a storage space containing a group of related musical symbols. A **workspace** is a collection of palettes and is docked, by default, on the left-hand side of the program window.

Display of the palettes can be toggled on or off with the menu option **View** → **Palettes**, or by using the **shortcut** F9 (Mac: fn+F9).

Workspaces

A **Workspace** is a set of palettes. MuseScore provides two preset workspaces: **Basic** (the default option) and **Advanced** (a version with more palettes and symbols). You can switch between the two by using the drop-down menu at the bottom of the workspace panel.

The names of palettes within a workspace are clearly listed under the word "Palettes." To open or close any palette, simply click on its name or the accompanying side-arrow.



Palettes in the preset workspaces cannot be added to or edited. To do this you first have to create a custom workspace (see [below](#)).

Single Palette Mode

If you only want to allow one palette to open at a time, right click at the top of the workspace and check the "Single palette" box.

Docking/undocking

To undock or redock a workspace, see [Side panels](#).

Custom workspace

A **custom workspace** is created by duplicating an existing workspace and renaming it. The palettes then become available for editing:

1. Chose a workspace to duplicate. Use the drop-down list at the bottom of the workspace panel if needed.
2. Click the + button, enter a name for the new workspace and press OK. The new workspace is added to the panel.

Alternatively you can use the menu option:

1. Select Edit → Workspaces, and chose a workspace.
2. Select New. Fill in the new workspace name and click OK.

Palettes

Applying symbols from a palette

To view the contents of a palette, click on the palette title. A palette symbol may be applied to the score using one of the following methods:

- Select one or more score elements and double click the palette symbol.
- Drag and drop the symbol onto the desired score element in the staff.

For example, to add tenuto marks (—) to a selection of notes:

1. [Select](#) the desired notes.
2. In the **Articulations & Ornaments** palette, double-click on the tenuto symbol

Once added to the score, objects can be copied, pasted, and duplicated—see [Copy and paste](#).

Palettes in the preset workspaces cannot be edited. To do this you have to create a custom workspace first.

Preset palettes (Advanced workspace)

The more fully-featured **Advanced workspace** contains the following palettes:

- [Grace Notes](#)
- [Clefs](#)
- [Key Signatures](#)
- [Time Signatures](#)
- [Barlines](#)
- [Lines](#)
- [Arpeggios and Glissandi](#)
- [Breaths and pauses](#)
- [Brackets](#)
- [Articulations and Ornaments](#)
- [Accidentals](#)
- [Dynamics](#)
- [Fingering](#)
- [Note Heads](#)
- [Tremolo](#)
- [Repeats and Jumps](#)
- [Tempo](#)
- [Text](#)
- [Breaks and Spacers](#)
- Bagpipe Embellishments
- [Beam Properties](#)
- [Frames and Measures](#)
- [Fretboard Diagrams](#)

Custom palettes

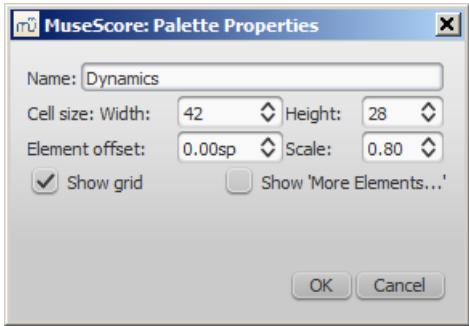
Once you have created a **custom workspace** (see [above](#)), and providing editing is enabled (see [Palette menu](#) below), you can customise the palettes within it to your own requirements. Palettes can be created, deleted, renamed and reordered. New symbols can be added to them and existing symbols deleted.

To add an existing score element (such as a line, text, dynamic, fretboard diagram etc.) to a custom palette, press and hold Ctrl+Shift, then drag the symbol onto the palette. Symbols from the Master palette can also be added to a custom palette.

Palette menu

Right-clicking on the name of a palette in a custom workspace brings up a menu with a range of options:

- **Palette Properties...**: This allows you to make adjustments to the appearance of the open palette:



- *Name*
- *Cell Size: Width, Height*
- *Element Offset*: Adjusts the vertical offset of all elements in the palette.
- *Scale*: Makes all palette elements appear larger or smaller.
- *Show grid*: Tick this box to visually divide the palette into cells, one for each element.

- *Show 'More Elements...':* Tick this box to create a cell which opens the Master Palette.
- **Insert New Palette:** Creates a new empty palette.
- **Move Palette Up / Move Palette Down:** Allows you to reorder the palettes.
- **Enable Editing:** Tick this option if you want to be able to edit a palette.
- **Save Palette:** Save as an .mpal file.
- **Load Palette:** Load an .mpal file.
- **Delete Palette**

Right-clicking on an element within a palette (if editing of the palette is enabled) brings up a menu with the following options:

- **Clear:** Removes the element from the palette
- **Properties...:** Opens the **Palette Cell Properties** dialogue:
 - *Name:* The tooltip that appears when you mouse over the element.
 - *Content offset (X, Y):* Adjust the position of the element in the palette.
 - *Content scale:* Make the element appear larger or smaller in the palette.
 - *Draw staff:* Draws the five lines of a musical staff behind the palette element.
- **More Elements:** Opens the relevant Master Palette section.

Note: Changing values in "Palette Cell Properties" only affects the appearance of elements in the palette. It does not change their sizes or offsets on the score page.

Master palette

Music symbols not part of the palettes in the Advanced workspace can be found in the [Master palette](#) by pressing Z or Shift+F9 (Mac: fn+Shift+F9).

Behavior of applied text and lines

If the symbol you are adding to the score from a palette contains `atext` element (e.g. staff text, dynamic, fingering, volta etc.), then properties such as font-type, font-size, text color, and alignment will adapt according to the following rules:

1. Text properties which have not been altered by the user will adopt the relevant, prevailing [text styles](#).
2. Custom text-properties—i.e. those changed by the user before saving the symbol to a custom palette—remain as customized.

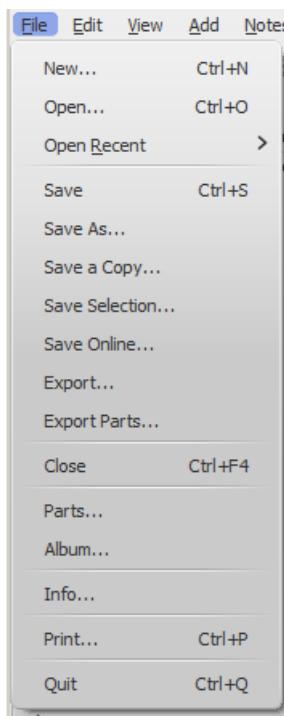
When adding a `line`, line properties always remain unchanged (i.e. as set by the user before saving to a custom workspace, or as predefined in the Basic/Advanced workspaces).

See also

- [Master palette](#)

Save/Export/Print

Under the File menu in MuseScore, you can find options such as [Save...](#), [Save As...](#), [Save a Copy...](#), [Save Selection...](#), [Save Online...](#), [Export...](#), [Export Parts...](#) and [Print...](#).



Save

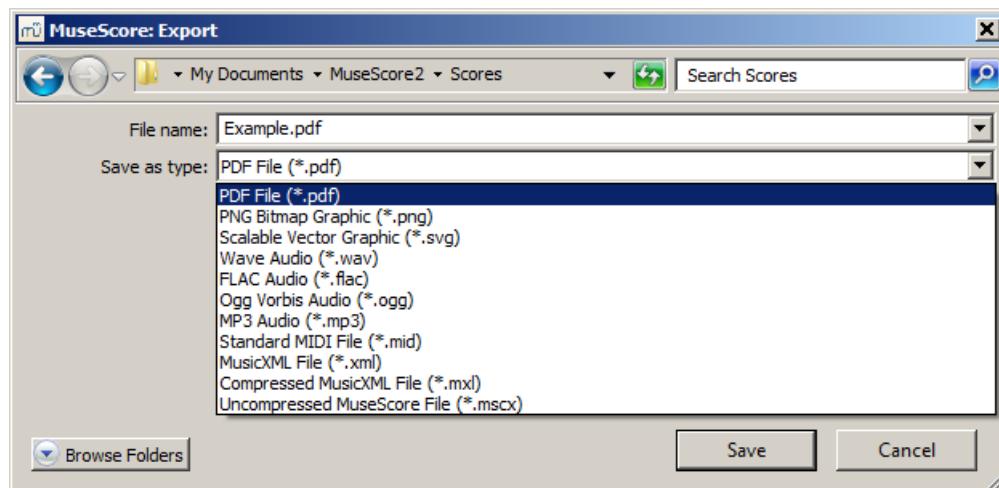
Save..., Save As..., Save a Copy..., and Save Selection... allow you to save native MuseScore files (.mscz and .mscx).

- **Save...:** Save current score to file.
- **Save As...:** Save current score to new file.
- **Save a Copy...:** Save current score to new file, but continue to edit original file.
- **Save Selection...:** Save selected measures to new file. In MuseScore versions earlier than 2.1, to ensure that the file is saved correctly, the time signature needs to be displayed in the *first* measure of the selected passage, unless it is 4/4.
- **Save Online...:** Save current score to [MuseScore.com](#) (see [Share scores online](#)).

Export

Export... and Export Parts... allow you to create non-MuseScore files, such as PDF, MusicXML, MIDI, and [various audio and image formats](#).

In the Export dialog, you can choose which format to export to:



- **Export...:** Export current score to format of your choice.
- **Export Parts...:** Export current score and all [linked parts](#) to separate files in format of your choice.

MuseScore remembers which format you picked the last time and makes that the default for the next time. There is a known issue with Windows XP and Vista, where you have to manually (un)set the filename's extension when choosing a different format than the one selected the previous time.

Note: Uncompressed MuseScore format (MSCX) is available in both 'Save' and 'Export'.

Print

Print... allows to print your MuseScore file directly to a printer from MuseScore. Depending on your printer you will have different options, but generally you can define the page range, number of copies and collation.

If you have a PDF printer installed, you could also "export" to PDF using that, although this is not recommended. For this to work properly with Adobe PDF, make sure to uncheck Rely on system fonts only, do not use document fonts in Printer properties.

See also

- [File format](#)
- [Part extraction](#)

Selection modes

Objects in the score—such as notes, measures, articulations etc.—can be selected in several ways: (1)singly, (2) as a continuous range, or (3) as a list.

Select a single object

Most score objects can be selected by simply clicking on them in "normal" (i.e. not note-input) mode.

Select a single note

1. Make sure you are not in note input mode
2. Click on a note.

Note: Selecting a single note then copying and pasting it, will only copy and paste the pitch—not duration or other properties (such as stemless). To copy the entire note, including all properties, you need to hold down Shift—as for chord selection (below).

Select a chord

1. Make sure you are not in note input mode
2. Press and hold Shift, then click on a note in the chord.

Select a single measure

- Click on a blank space within the measure.

Note: To select a range of consecutive measures, see shift + click selection (below).

Select a continuous range of objects

There are several ways to select a *continuous* range of notes, chords or measures:

1. Shift selection

1. Make sure you are not in note entry mode
2. Select the first note, chord, rest or measure in the range. You can extend the selection up or down to adjacent staves, if needed, using Shift + ↑ or ↓.
3. Then chose one of the following options:
 - To advance the selection one chord at a time to the right: Press Shift + →.
 - To advance the selection one chord at a time to the left: Press Shift + ←.
 - To advance the selection one measure at a time to the right: Press Shift + Ctrl + → (Mac: Shift + Cmd + →).
 - To advance the selection one measure at a time to the left: Press Shift + Ctrl + ← (Mac: Shift + Cmd + ←).
 - To advance the selection to the beginning of the line: Press Shift + Home (Mac: Shift + Fn + ←).
 - To advance the selection to the end of the line: Press Shift + End (Mac: Shift + Fn + →).
 - To extend the selection to the beginning of the score: Press Shift + Ctrl + Home (Mac: Shift + Cmd + Fn + ←).
 - To extend the selection to the end of the score: Press Shift + Ctrl + End (Mac: Shift + Cmd + Fn + →).

2. Shift + Click selection

To select a range of **notes** or **rests**:

1. Make sure you are not in note entry mode
2. Click on the first note or rest in the range
3. Press and hold Shift
4. Click on the last desired note or rest.

Note: The final selected element can be in the same staff or in staffs above or below the initial note/rest. All selected elements will be enclosed in a blue rectangle, including associated lines and articulations (but not volutas). You can repeat the operation to extend the selected range as required.

To select a range of **measures**:

1. Click on a blank space in the first desired measure
2. Hold down Shift, then click on a space in the last measure of the desired range.

Note: As with selecting notes, the range can be extended vertically as well as horizontally.

3. Drag selection

This method can be used to select notes or rests, or, independently, to select non-note symbols such as staccato dots, lyrics etc.:

- Press and hold Shift, then drag the cursor across the desired range.

4. Select All

This method selects the *whole* musical score including notes, rests and associated elements. Use one of the following options:

- Press Ctrl+A (Mac: Cmd+A).
- From the menu bar, chose Edit → Select All.

5. Select section

This method is used to select a **section**—a region of the score starting and/or ending with section break:

1. Click on an empty space in a measure in the section.
2. From the menu bar, chose Edit → Select Section.

Note: See Copy and paste: Selection filter to disable certain types of elements from being selected in a range selection.

Select a list of objects

To select a *list* (or discontinuous range) of score elements:

1. Select (click on) the first element.
2. Hold down Ctrl (Mac: Cmd) while selecting (clicking on) the desired additional elements.

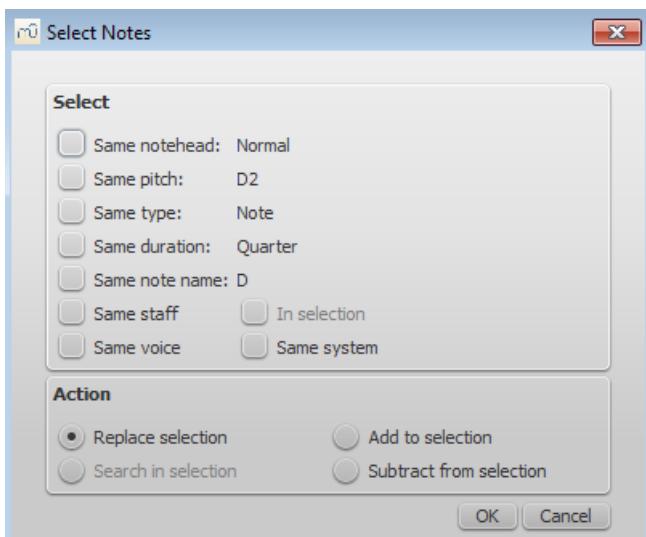
Note: This method cannot be used to select measures. Usessingle or range selection instead.

Select all similar

To select all elements of a specific type (e.g., all barlines, all text elements, all staccato markings):

1. Select an element
2. Right click → Select
3. Several options are available:
 - **All Similar Elements:** Selects all elements in the score similar to the chosen object
 - **All Similar Elements in Same Staff:** Selects all elements in the same staff similar to the chosen object
 - **All Similar Elements in Range Selection:** only applies if a range has been selected. Selects all elements in the range similar to the chosen object

- **More...**: opens a dialog that lets you fine-tune more options. For example, if you have a notehead selected, the dialog will look something like this (as of version 2.1—previous versions had fewer options):



Select

- Same notehead: In this example, only noteheads of the same group will be selected;
- Same pitch: Only noteheads of the same pitch will be selected;
- Same type: All noteheads (of any group) will be selected;
- Same duration: Only noteheads of same duration will be selected;
- Same note name: Noteheads of that name in all octaves will be selected;
- Same staff: Only noteheads on the same staff will be selected.

Action

- Replace selection: The default option: starts the selection from scratch;
- Add to selection: Keeps everything you have already selected, and adds the current selection to it;
- Search in selection:
- Subtract from selection: Keep everything you have already selected, but takes away the current selection.

What selections are useful for

- Copy and paste
- Edit mode
- Inspector and object properties
- Tools

See also

- Basics chapter, esp. Note input
- Notation chapter, esp. Accidental
- Text chapter, esp. Text editing and Grid-based movement of symbols and staff text

Undo and redo

MuseScore remembers an unlimited number of undo/redo actions.

The standard shortcuts are:

- Undo Ctrl+Z (Mac: ⌘+Z)
- Redo Ctrl+Shift+Z or Ctrl+Y (Mac: ⌘+Shift+Z)

Or use the toolbar buttons:



Viewing and navigation

This chapter describes the options available in the **View** Menu, and in the **Zoom** and **Page View/Continuous View** menus (located in the toolbar above the score). It also details the various navigation commands and functions.

View menu

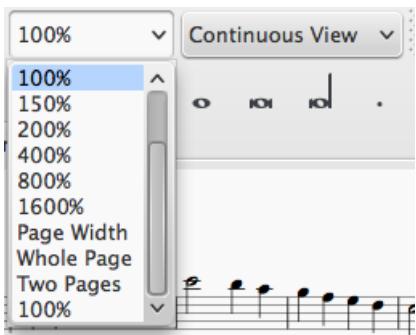
Show sidebars/panels

- Start center: F4
- Palettes: F9
- Master palette: Shift+F9
- Inspector: F8
- Play Panel: F11
- Navigator: F12
- Mixer: F10
- Selection filter: F6
- Piano keyboard: P

Zoom in/out

There are several ways to zoom the score in or out:

- **Keyboard shortcut:**
 - Zoom In: Ctrl++ (Mac: Cmd ++)
 - Zoom Out: Ctrl +- (Mac: Cmd +-).
- **View menu:**
 - Zoom In: View → Zoom In
 - Zoom Out: View → Zoom Out.
- **Mouse**
 - Zoom In: Scroll *up* with the mouse wheel while holding down Ctrl (Mac: Cmd)
 - Zoom Out: Scroll *down* with the mouse wheel while holding down Ctrl (Mac: Cmd).
- **Drop-down menu:** To set a specific zoom, use the dropdown menu in the standard toolbar to set the view magnification of the score (25–1600 %) or display it using the options "Page Width", "Whole Page", or "Two Pages".



- **To return to 100% zoom:** Use the shortcut Ctrl+0 (Mac: Cmd+0).

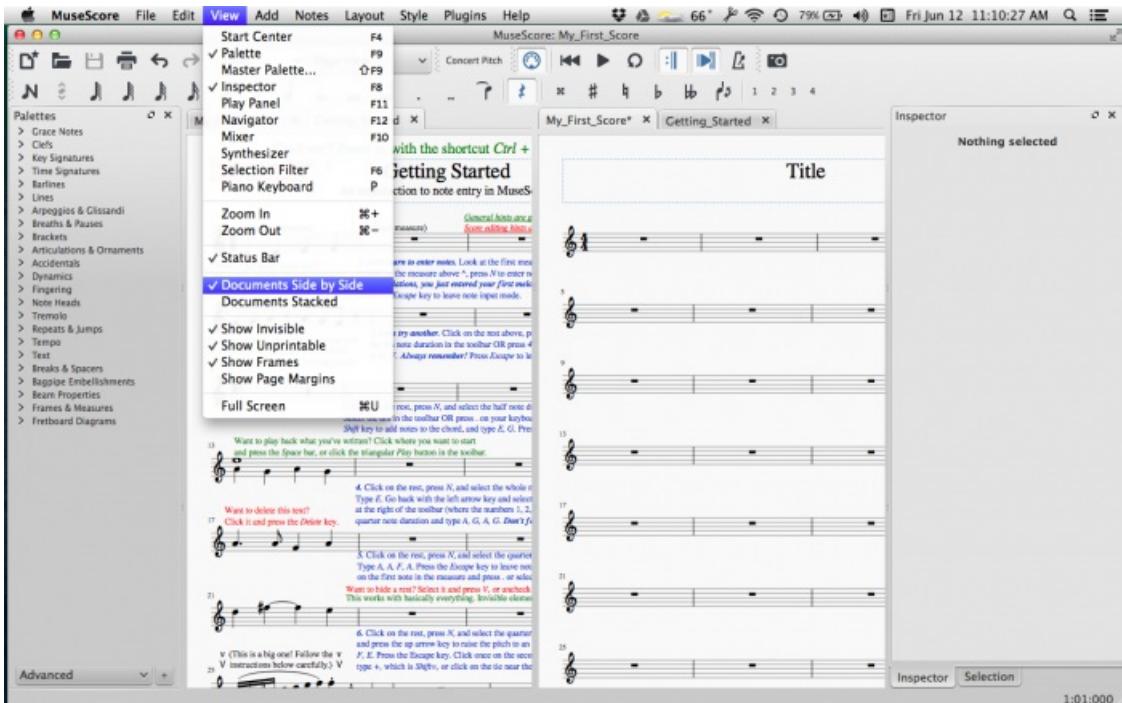
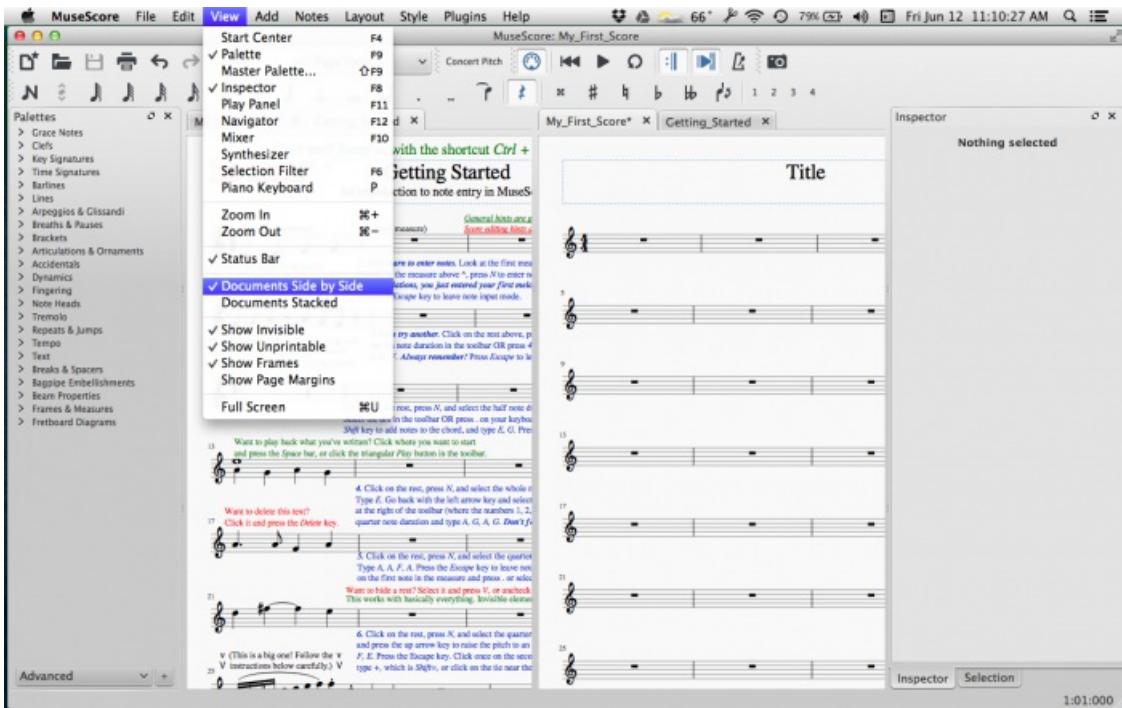
Show Status bar

The **Status bar**, at the bottom of the screen, gives information about selected score elements. Tick/untick this option to display or hide.

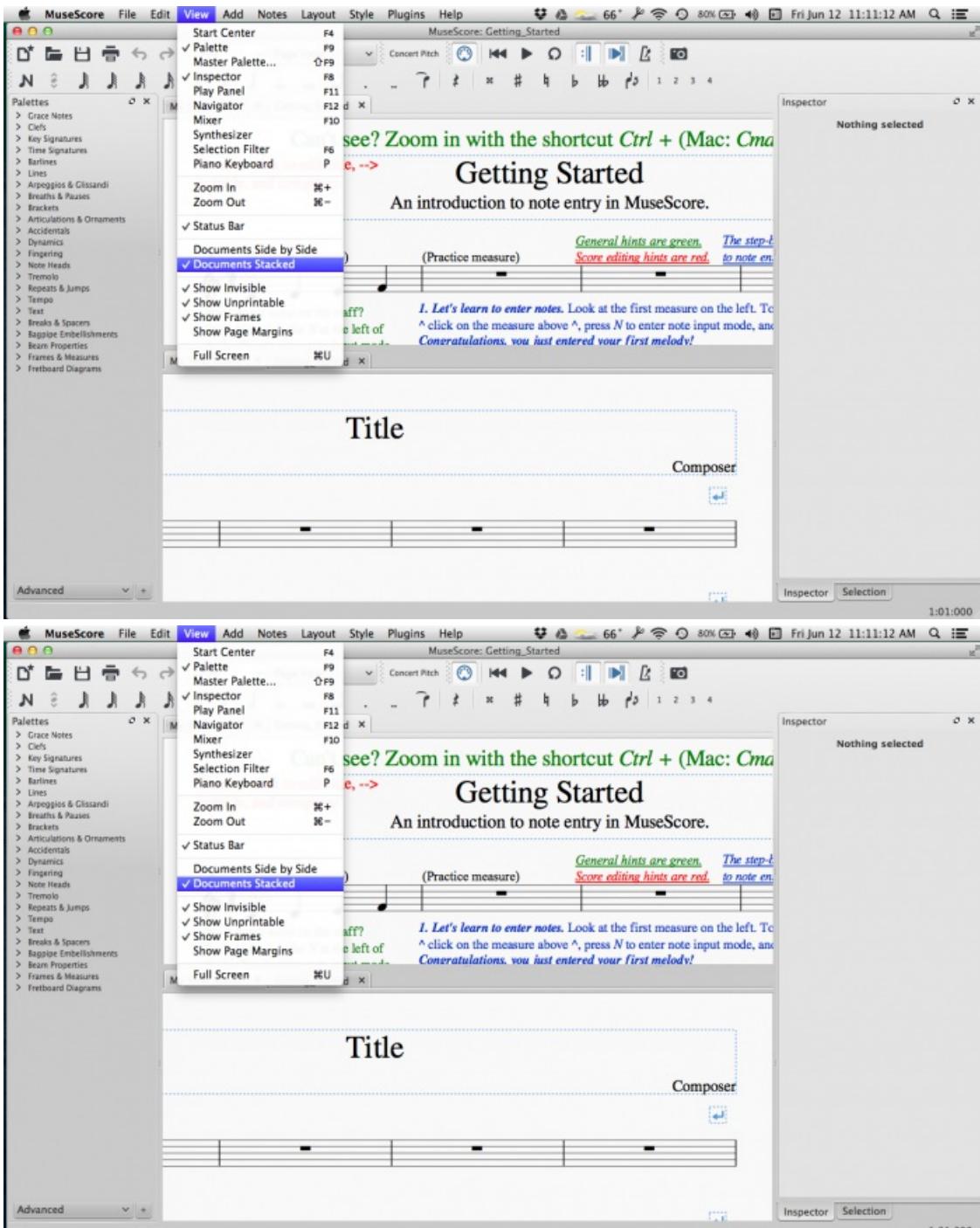
Split display

It is possible to split the document display so as to view two documents at once, or to view two different parts of the same document. Tabs allow you to choose which document to display in each view. You can drag the barrier separating the two scores to adjust the amount of space in the window devoted to each:

- **Documents Side by Side:** Divides the window vertically into two score views.



- **Documents Stacked:** Divides the window horizontally into two score views, one above the other.



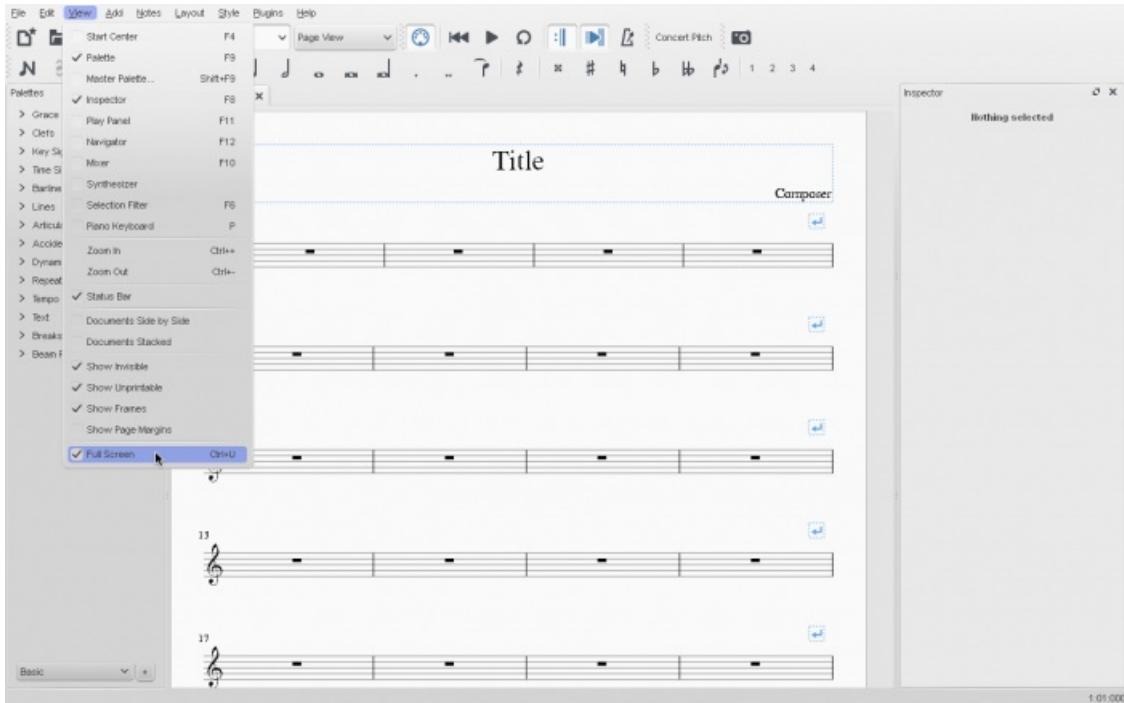
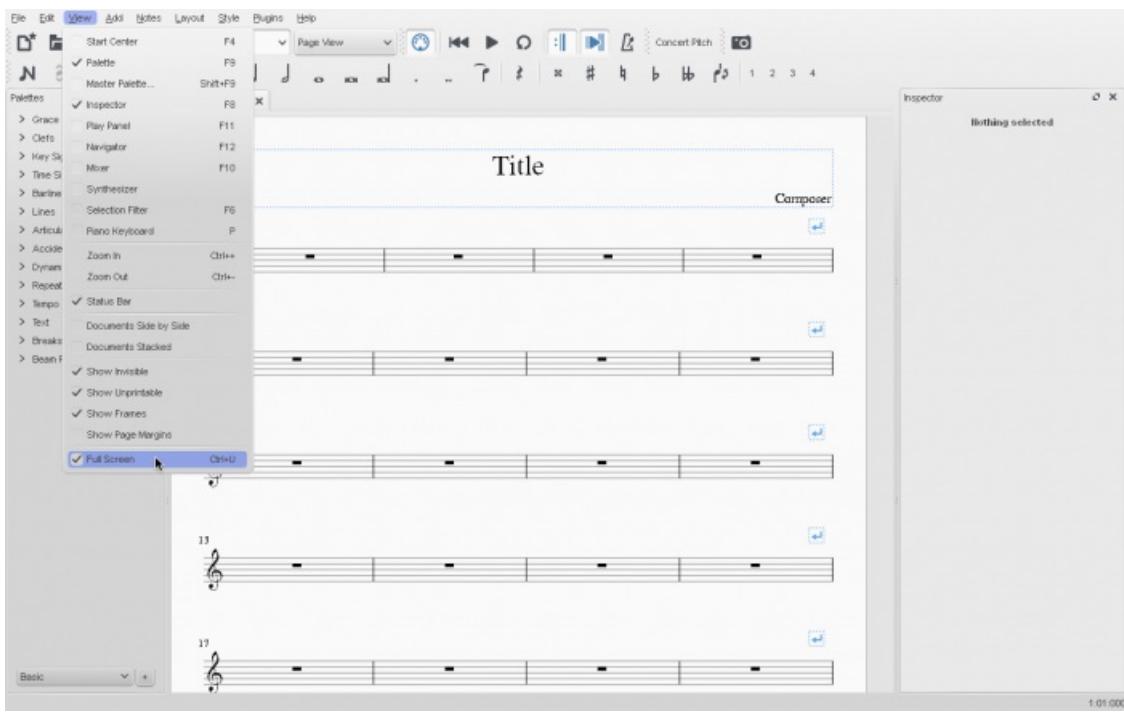
Visibility options

This section allows you to display or hide various non-printing elements:

- **Show Invisible:** View/hide elements that have been made invisible for printing and export. If this option is ticked, invisible elements are shown in the score window as light gray.
- **Show Unprintable:** View/hide breaks and spacer symbols.
- **Show Frames:** View/hide the dotted outlines of frames.
- **Show Page Margins:** View/hide Page Margins.

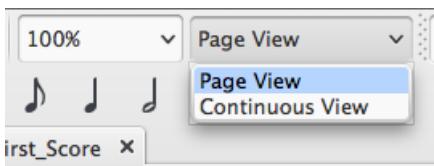
Full screen

Full Screen mode expands MuseScore to fill your screen so more content is visible.



Page/Continuous View

You can switch between two different views of the score using the drop-down list in the toolbar area:



Page View

In **Page View**, the score is formatted as it will appear when printed or exported as a PDF or image file: i.e. page by page, with margins. Line and page breaks are automatically applied—where possible—so that the score fits within the space available. You are free to override the automatic layout by adding your own line, page or system breaks.

Continuous View

In **Continuous View**, the score is shown as one unbroken system. Even if the starting point is not in view, measure

numbers, instrument names, clefs, time and key signatures will always be displayed on the left of the window.



Note: Because the layout is simpler, MuseScore may perform faster in Continuous View than Page View.

Toolbars



The **Toolbar** area is located between the **Menu bar** and **document window**. It contains symbols which allow you to perform certain operations. It can be divided into the following toolbars:

- **File Operations:** New score, Load score, Save, Print, Undo, Redo.
- **Zoom/Page View.**
- **Transport tools:** Enable MIDI, Rewind, Play/Stop, Loop, Play Repeats, Metronome.
- **Concert Pitch:** Displays score in written or concert (sounding) pitch.
- **Image Capture:** Allows you to take asnapshot of part of the score.
- **Note Input:** Note entry mode, Duration, Tie, Rest, Accidentals, Flip stem direction, Voice (1, 2, 3, 4).

To chose which toolbars to display, right-click on an empty space in the toolbar area (or on the titlebar of the Inspector) and, from the menu, check or uncheck the required options. This menu also allows you to view or hide the **Piano keyboard**, **Selection sidebar**, **Text tools**, **Palettes**, and the **Inspector**. As of 2.1 you can also check or uncheck these toolbars in View → Toolbars.

Side panels

The **workspaces**, **Inspector** and **Selection filter** are conveniently displayed as **side panels** to the left and right of the score window. To undock a side panel use one of the following methods:

- Drag the panel;
- Click on the double chevron at the top of the panel;
- Double click in the title area at the top of the panel.

To redock a panel use one of the following procedures:

- Drag the panel to the top/bottom of an existing side panel and it will stack vertically above/below that panel.
- Drag the panel to the middle of an existing side panel and it will overlay that panel. Both panels can then be accessed by tabs.

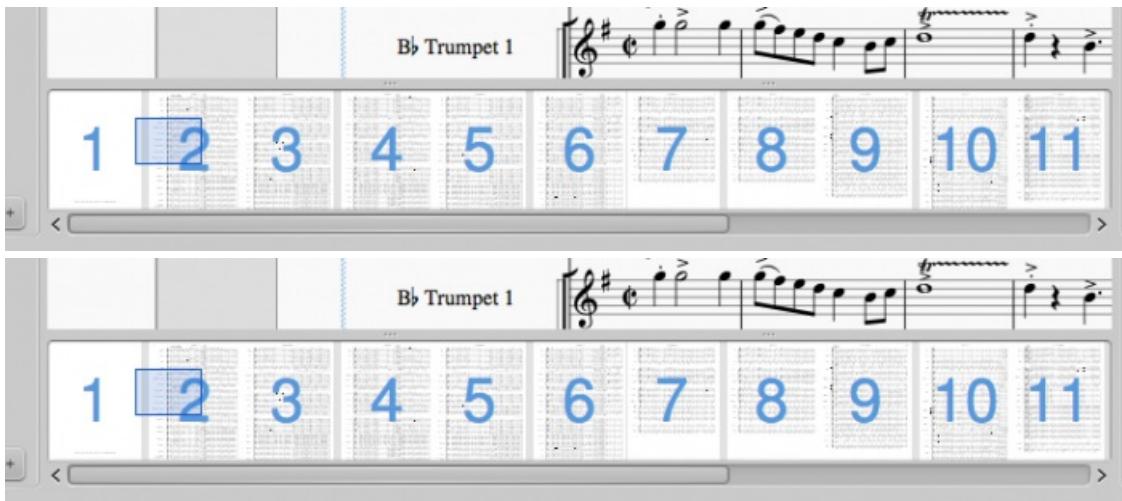
Alternatively, double-clicking the title bar of the panel will restore it to its previously docked position.

Navigation

There are various commands available to help you navigate through the score. These are listed under [Keyboard shortcuts: Navigation](#).

Navigator

The **Navigator** is an optional panel which allows you to navigate a long score more easily, or go to specific pages. To view/hide, go to the View menu and select Navigator, or use the shortcut F12 (Mac: fn+F12). It appears at the bottom of the document window if scrolling pages horizontally, or on the right-hand side of the document window if scrolling pages vertically (see [Preferences: Canvas](#)).



The blue box represents the area of the score that is currently visible in the main window. You can drag either the blue box or the scroll bar, or click on an area to immediately go to it.

Find

The **Find** function allows you to speedily navigate to a specific measure, rehearsal mark or page number in the score:

1. Press **Ctrl+F** (Mac: **Cmd+F**), or select **Edit → Find**. This opens the **Find** (or **Go to**) bar at the bottom of the workspace.
2. Use one of the following options:
 - To go to a **measure**, enter the measure number (counting every measure starting with 1, irrespective of pickup measures, section breaks or manual changes to measure number offsets).
 - To go to a **rehearsal mark**, enter its name (the first character must be a letter for it to be "found", but subsequent text can be letters or numbers; the search is case insensitive).
 - To go to a numerical **rehearsal mark** (esp. one that does not match the measure number), enter the number using the format **rXX** (where XX is the rehearsal mark. To find a rehearsal mark that starts with "R" use **rrXX**. To find a rehearsal mark that starts with "P" and continues with a number, use **rpXX**). This works starting with version 2.1.
 - To go to a **page**, enter the page number using the format **pXX** (where XX is the page number; this also means that prior to version 2.1 you won't find a rehearsal mark that starts with "P" and continues with a number).

See also

- [Save/Export/Print](#)
- [File format](#)
- [Layout and formatting](#)

Share scores online

Go to [musescore.com/sheetmusic](#) to view other scores from MuseScore.

You can save and share your scores online at [MuseScore.com](#). You can choose to save a score privately for personal access from any computer, or share it publicly. MuseScore.com enables the viewing and playback of scores in your web browser - an additional feature entitled VideoScores allows synchronization between the score and a YouTube video. For use outside of a web browser, you can download the score in a variety of formats (including PDF, MIDI, MP3, MusicXML, and the original MuseScore file).

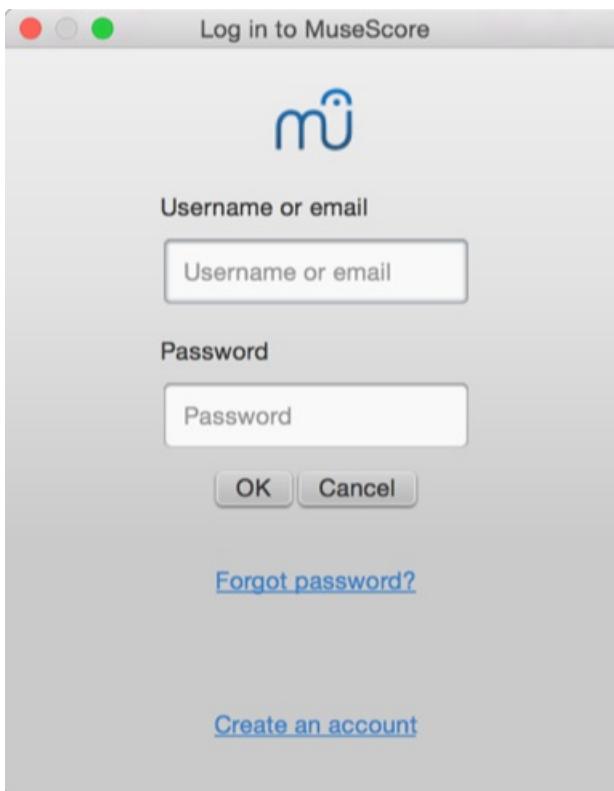
Create an account

1. Visit [MuseScore.com](#) and click on "[Create new account](#)". Pick a username and enter a valid email and press "Create New Account".
2. Wait a few minutes for an email from MuseScore.com support. If no email arrives, check your spam folder.
3. Click the link in the email and visit [your user profile](#) to change your password.

Share a score directly from MuseScore

You can directly save a score online from **File → Save Online....**

Caveat: Before saving a score online, you should ensure that the Concert Pitch button is **off**, and that the individual parts are correctly transposed.



If you don't have a MuseScore account yet, create one first by clicking on the Create an account link. That will open your browser app and bring you to <https://musescore.com/user/register>.

Next, enter your email address or MuseScore username, and password. Upon successfully logging in, you'll be able to enter your score information.

A screenshot of a 'Score Information' dialog box. It shows the user is logged in as [REDACTED]. There are fields for 'Title' and 'Description'. A checkbox 'Make this score private' is checked. A note below says 'Respect the [community guidelines](#). Only make your scores accessible to anyone with permission from the right holders.' A dropdown menu for 'License' is set to 'All Rights reserved'. A note below it says 'What does this mean?'. A 'Tags' field is present with the placeholder 'Use a comma to separate the tags'. At the bottom are 'Save' and 'Cancel' buttons.

Score Information

You're logged in as [REDACTED] [Sign out](#)

Title
[Text input field]

Description
[Text area]

Make this score private
Respect the [community guidelines](#). Only make your scores accessible to anyone with permission from the right holders.

License [All Rights reserved](#) [What does this mean?](#)

Tags
[Text input field]
Use a comma to separate the tags

[Save](#) [Cancel](#)

1. The **title** is the title of the score.
2. The **description** will appear next to it.
3. Privacy can be set to **Public** (visible to everyone), or **Private** (only visible to you or those you share a "secret link" with).
4. Choose a **license**. By using a [Creative Commons license](#), you allow people to use your scores under certain restrictions.
5. You can add **tags** to help identify scores on MuseScore.com. Use commas to separate multiple tags.
6. In case you already saved the score online earlier, it will automatically update the existing one, and, as of version 2.1, you can enter some additional information in a changelog section of the dialog.

Uncheck **Update the existing score** to save online as a new score.

Update the existing score [\[link\]](#)

[Save](#) [Cancel](#)

7. (As of version 2.1) If you are using a different [soundfont](#) than the default one and if you are able to [export MP3 files](#), a checkbox "Upload score audio" will be visible and enabled. If the checkbox is checked, MuseScore will render the audio of the score using the [synthesizer](#) settings and upload the audio to MuseScore.com.

Upload a score on MuseScore.com

You can also upload a score directly on MuseScore.com.

1. Click the [Upload link](#) on MuseScore.com.
2. You have the same options as with the Save Online menu.
3. You have also access to more information, such as [Genre](#).

Note: Should you reach the **five score upload limit**, you can still upload [scores directly from MuseScore](#), but only the last five are visible. If you wish more than this amount, upgrade to a [Pro Account](#) first.

Edit a score on MuseScore.com

If you want to make changes to one of your scores on MuseScore.com, edit the MuseScore file on your own computer,

save it, and then do the following:

- If you originally shared the score directly from within MuseScore, simply go to File → Save Online... again to update the online score.
- If you originally uploaded the score via the Upload page ↗ on MuseScore.com, then you must follow these steps to update the online score:
 1. Go to the score page on MuseScore.com.
 2. Click the three dots menu : on the right and choose "Update this score".
 3. In the form, you can upload a replacement score file as well as change the accompanying information and privacy settings.

Switch to the direct method of updating an online score

It is much more convenient to update online scores from directly within MuseScore than by updating the score manually from the score page. Follow these steps if you originally uploaded the score via the Upload page ↗ and now want to switch to the direct method:

1. Go to the score page on MuseScore.com and copy the URL.
2. Open the score file on your computer with MuseScore.
3. Go to File → Score Properties... and paste the URL into the "Source" field.

Now whenever you want to update the online score simply go to File → Save Online....

External links

- [How to delete a score saved on MuseScore.com ↗](#)

Notation

In the previous "Basics" chapter you learn how to enter notes and interact with the palettes. The "Notation" chapter describes the different types of notation in more detail, including more advanced music notation.

See also "Advanced topics"

Accidentals

The most common types of **accidentals** are provided in the Accidentals toolbar above the score and in the Accidentals palette in the basic workspace. A more comprehensive range can be found in the Accidentals palette in the advanced workspace.



Accidentals palette (Basic workspace)

Add accidental

Accidentals are automatically added to a note, as appropriate, when you increase or decrease its pitch:

- ↑: Increase the pitch of a note by one semitone (favors sharps).
- ↓: Decrease the pitch of a note by one semitone (favors flats).

To add either (i) a double flat or double sharp, (ii) a courtesy (also known as *cautionary* or *reminder*) accidental, or (iii) a non-standard accidental, use one of the following options:

- Select a note and click on an accidental in the toolbar above the score.
- Select a note and double-click an accidental in the Accidentals palette (basic or advanced workspace).
- Drag an accidental from the Accidentals palette on to a note.

If you wish to add parentheses to a **cautionary accidental**, use one of the following:

- Select the accidental in the score and double-click the parentheses symbol in the Accidentals palette.
- Drag the parentheses symbol from the palette onto the accidental.
- Select the accidental and check the "Has bracket" box in the Inspector (as of version 2.1).

If you later change the pitch of a note with cursor keys, manual settings to the accidental are removed.

If required, accidentals can be deleted by clicking on them and pressing Del.

Change enharmonic spelling

To change the enharmonic spelling of a note, or notes, in both written and concert pitch views:

1. Select a note, or group of notes;
2. Press J;
3. Continue pressing J to cycle through the enharmonic equivalents.

To change the enharmonic spelling in the written pitch view, without affecting the concert pitch view, or vice versa:

1. Select a note, or group of notes;
2. Press Ctrl+J (Mac: Cmd+J);
3. Continue pressing the same combination of keys to cycle through the enharmonic equivalents.

Note: If the pitches of selected notes are not all the same, the effect may be unpredictable.

Respell pitches

The menu function Notes → Respell Pitches tries to guess the right accidentals for the whole score.

See also

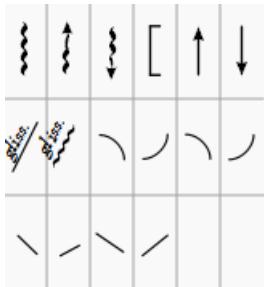
- [Key signature: Change](#)

External links

- [Accidental ↗ at Wikipedia](#)
- [Enharmonic ↗ at Wikipedia](#)

Arpeggios and glissandi

Arpeggio and Glissando symbols can be found in the "Arpeggios & Glissandi" palette in the advanced [workspace](#). The default symbols also include strum arrows, and slides for string instruments and brass etc.



You can customise the existing symbols on the score page and save them to [a palette ↗](#) in a custom workspace if required.

To add a symbol to the score, use one of the following methods:

- Select one or more notes, then double-click a symbol in the "Arpeggios & Glissandi" palette.
- Drag a symbol from the "Arpeggios & Glissandi" palette onto a note.

The [Inspector](#) allows you to make various adjustments to the appearance and playback properties of the symbol.

Arpeggios

When an arpeggio or strum arrow is added to the score, it initially spans only [one voice](#). However, you can easily adjust its height by double-clicking the symbol and dragging the handles up or down (for finer adjustment use the keyboard arrows). Playback can be turned on or off in the Inspector.



Glissandi (slides)

A **Glissando** or, more informally, a **slide**, spans two consecutive notes, normally in the same voice.



You can edit, or delete the text of a glissando by clicking on it and making changes in the [Inspector](#). If there isn't enough room between two notes, the text is not displayed. The Inspector also allows you to choose between a straight or wavy line, and to adjust the playback property of the symbol or turn it off altogether.

To adjust the start and end points of a glissando

1. Double-click the symbol to enter [edit mode](#).
2. Click on the start or end handle and use [Shift + ↑ ↓](#) to move the handle up or down, from note to note. [Shift + ← →](#) moves the handle horizontally, note-by-note.

This method also allows you to move end handles between notes in different voices or even from one staff to another—for cross-staff glissandi, for example. You can also use the keyboard arrow buttons or [Ctrl + arrow](#) to make final adjustments to the positions of the handles.

Slides for stringed instruments, such as the guitar, can be created by editing the default glissando line. You can create slides between single notes or chords: the placement of the slide ends can easily be corrected using the method described above.



Other slides

Short up/down slides can be created by editing the existing [slide in / slide out](#) lines. These have handles which allow you to set the length and angle of the slide.

External links

- [Arpeggio](#) ↗ on Wikipedia
- [Glissando](#) ↗ on Wikipedia

Articulations and ornaments

A comprehensive set of symbols can be found in the [Articulations and Ornaments palette](#) in the Advanced workspace:

| | | | | |
|------|------|------|------|------|
| ♪ | ^ | □ | ▣ | > |
| · | ! | - | - | ^ |
| < | > | ◇ | ▽ | ▽ |
| ~ | ~ | ○ | + | \\ |
| □ | ∞ | ∞ | tr | ~~ |
| ~~ | ~~ | ~~ | ~~ | ~~ |
| ~~~~ | ~~~~ | ~~~~ | ~~~~ | ~~~~ |
| ~~~~ | ~~~~ | ~~~~ | ~~~~ | ~~~~ |
| ~~ | ~ | ~ | ~ | ~ |

There is also an abbreviated version in the Basic workspace.

Articulations

Articulations are the symbols added to the score to show how a note or chord is to be played. The principal symbols in this group are:

- Fermatas
- Staccato
- Mezzo-staccato / Portato
- Staccatissimo
- Tenuto
- Sforzato
- Marcato

Specialist articulations are also included for bowed and plucked strings, wind instruments etc.

Ornaments

Ornaments include:

- Mordents, Inverted Mordents, Pralltrillers
- Trills
- Turns
- Bends

Note: **Appoggiaturas** and **acciaccaturas** can be found in the Grace Notes palette.

Add articulation/ornament

1. Select a note or a range of notes.
2. Double-click on a symbol in the palette.

Alternatively, you can add a symbol by dragging it from the palette directly onto a notehead.

Add accidental to an articulation

To apply an accidental to an existing articulation, such as a trill, add it from the Special Characters window to a text object. Or, alternatively, apply an accidental to the note from the Master palette.

Add fermata to a barline

A fermata can be applied directly to a barline by selecting the barline and double-clicking the fermata from a palette.

Keyboard shortcuts

- Toggle Staccato: Shift+S
- Toggle Tenuto: Shift+N
- Toggle Sforzato (accent): Shift+V
- Toggle Marcato: Shift+O
- Add Acciaccatura (grace note): /

Keyboard shortcuts can be customized in MuseScore's Preferences.

Adjust position

Immediately after adding an articulation or ornament from a palette, the symbol is automatically selected: It can then be moved *up or down* from the keyboard as follows:

- Press up/down arrow keys for fine positioning (0.1 sp at a time);
- Press Ctrl+↑ or Ctrl+↓ (Mac: Cmd+↑ or Cmd+↓) for larger vertical adjustments (1 sp at a time).
- To flip a symbol to the other side of the note (where applicable), select it and press X.

To enable adjustments in *all* directions from the keyboard:

1. Double click on the symbol to enter Edit mode, or click on it and press **Ctrl+E** (Mac: **Cmd+E**) , or right-click on the symbol and select "Edit element";
2. Press arrow keys for fine positioning (0.1 sp at a time); or press **Ctrl+Arrow** (Mac: **Cmd+Arrow**) for larger adjustments (1 sp at a time).

You can also change the horizontal and vertical offset values in the Inspector. To position more than one symbol at a time, select the desired symbols and adjust the offset values in the Inspector.

Note: The symbol can also be repositioned by clicking and dragging, but for more precise control, use the methods above.

Articulation properties

To access articulation properties, click on the symbol and make the desired adjustments to values in the Inspector. The exact properties displayed depend on the type of articulation. Other properties (i.e. direction and anchor position) can be accessed by right-clicking on the symbol and selecting Articulation Properties....

You can also make global adjustments to all existing and subsequently-applied articulations by selecting **Style... → General... → Articulations, Ornaments**.

See also

- [Grace notes](#)

External links

- [Ornaments ↗ at Wikipedia](#)

Bends

A variety of simple and complex (multi-stage) bends can be created with the **Bend Tool**  full, located in the Articulations and Ornaments palette of the Advanced workspace.

Apply a bend

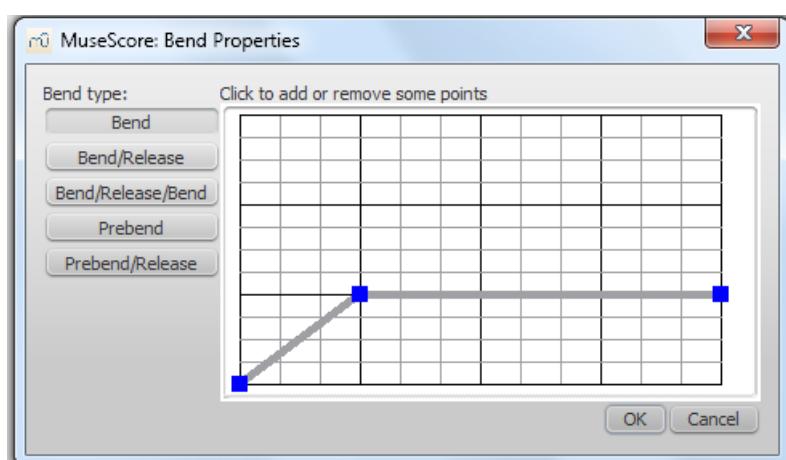
To apply a bend symbol, use one of the following options:

- Select a note and double-click the bend tool in the palette.
- Drag the bend tool from the palette on to a note.

Edit a bend

By default, the tool applies a whole note up-bend. To start editing edit the bend, use one of the following:

- Right click on the bend and select "Bend properties."
- Ensure the bend is selected and press "Properties" in the "Bend" section of the Inspector.



Preset options are available, if needed, on the left hand side of the **Bend properties** window. The bend is represented by

a graph (see image above). The dark blue squares are control points, connected by gray lines. The slope of the graph indicates the type of bend:

- Up-slope = Up-bend
- Down-slope = Down-bend
- Horizontal line = Hold

The **vertical axis** of the graph represents the degree to which the pitch is bent up or down: one unit equals a quarter-tone: 2 units a semitone, 4 units a whole-tone, and so on.

The **horizontal axis** indicates the visual extent of the bend: each gray line segment in the graph equals width of **1 sp** in the score (**sp** = staff space, the distance between two staff lines). Thus, each blue square added *lengthens* the bend by 1 sp; deleting a blue square *shortens* the bend by 1 sp.

A bend is modified by adding or deleting blue squares in the graph. To add a square to the graph, click on an empty intersection. To delete a square, click on it. The *Start* and *End* points of the bend can be moved up and down only.

Adjust height

The height of the bend symbol is automatically adjusted so that it appears just above the staff. This height can be reduced, if necessary, with a workaround:

1. Create another note on the top line (or space) of the staff, vertically above the note at which you want the bend to start.
2. Apply the bend to the higher note first: this will give you a bend symbol with the lowest height.
3. To increase the height of the bend move this note downward.
4. Drag the bend symbol downwards to the correct position.
5. Mark the top note invisible and silent (using the [Inspector](#)).

Adjust position

To adjust position use one of the following:

- Drag the bend symbol with a mouse.
- Click on the symbol and adjust the horizontal and vertical offsets in the [Inspector](#).
- Double click on the symbol; or click on it and press **Ctrl+E** (Mac: **Cmd+E**); or right-click on the symbol and select "Edit element." Then use the arrow keys for fine positioning (0.1 sp at a time); or **Ctrl+Arrow** (Mac: **Cmd+Arrow**) for larger adjustments (1 sp at a time).

Custom bends

After a bend has been created in the score it can be saved for future use by dragging and dropping the symbol to a palette while holding down **Ctrl+Shift** (Mac: **Cmd+Shift**). See [Custom Workspace](#)

Barlines

Barline symbols are available in the **Barlines** palette:



Change barline type

To change an existing barline, use one of the following:

- Select a barline, then double click on a symbol in the Barlines palette.
- Drag a symbol from the Barlines palette onto a barline in the score.
- Drag a symbol from the Barlines palette onto a measure.
- Select a measure, then double-click on a symbol in the Barlines palette.

To insert a new barline between existing ones, either:

- Drag a symbol from the Barlines palette onto a note or rest.
- Select a note or rest, then double-click a symbol in the Barlines palette.

Barlines can also be changed in the [Inspector](#). Other options available here include:

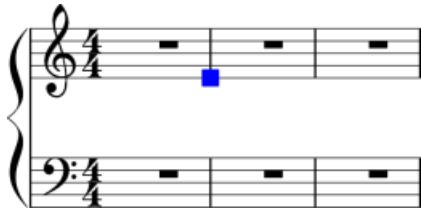
- Dashed or dotted barlines
- End, double, and adjustable partial barlines
- Spanned staves
- Color
- Offset

To hide a barline entirely, select the line and press **V**, or uncheck **Visible** in the Inspector.

Connect barlines

Barlines may extend over multiple staves, as in the grand staff of a piano, or in an orchestral score to join instruments in the same section. To join barlines:

1. Double-click on a barline to enter [Edit mode](#).



2. Click on the lower blue handle and drag it down to the staff you wish to connect to. The handle snaps into position so there is no need to position it exactly.
3. Press **Esc** to exit [edit mode](#). This will update all other relevant barlines as well.



See also

- [Measure operations](#)
- [Add fermata to barline](#)

Beams

Note beams are set automatically, based on the time signature. To adjust the default beaming, right-click on a time signature and select "Time Signature Properties." See [Change default beaming](#) for details.

However, if you want to adjust note beaming manually, on a case-by-case basis, use the **beam symbols** found in the **Beam Properties** palette in the "Basic" or "Advanced" workspaces:



Beam Properties palette (Advanced workspace)

Beam symbols

The following is a list of beam symbols and their effects:

1. Start a beam at this note.
2. Do not end a beam at this note (or rest).
3. Do not beam this note.
4. Start a second level beam at this note.
5. Start a third level beam at this note.
6. (back to) Automatic mode: the mode MuseScore chooses on note input, dependent on current time signature.
7. Start feathered beam (slower) at this note.
8. Start feathered beam (faster) at this note.

Change note beaming

Beam symbols 1–6

To apply note beam symbols 1–6, use either of the following methods:

- Drag and drop a *beam symbol* from a workspace onto a note in the score.
- Select one or more notes in the score and double click the desired workspace beam symbol.

Beam symbols 7–8

To apply **feathered beams**, symbols 7–8, use either of the following methods:

- Drag and drop a beam symbol from a workspace onto a note beam.
- Select a note beam, then double click on the beam symbol in the workspace.

Notes: (1) Feathered beams may use 2 or 3 lines depending on the tempo and the desired rate of the change; (2) To create a 2-line feathered beam, you need to start with a *continuous* run of beamed sixteenth notes; (3) To create a 3-line feathered beam, you need to start with *continuous* run of beamed thirty-second notes; (4) Playback of feathered beams is not supported.

Adjust beam with the keyboard/mouse

Adjust beam angle

1. Double-click on a note beam to put it into edit mode—the right end handle is automatically selected.
2. Use the up/down arrows or drag the right end handle to change the angle of the beam.
3. Press Esc to exit edit mode.

Adjust beam height

1. Double-click on a note beam to put it into edit mode—the right end handle is automatically selected.
2. Press Shift+Tab or click the left handle to select it
3. Use the up/down arrows or drag the left end handle to change the height of the beam.
4. Press Esc to exit edit mode.

Adjust beam with the inspector

Alternatively, you can use the Inspector for all of these operations:

Adjust beam angle

1. Click on a note beam.
2. Tick the "User position" box in the "Beam" section of the **Inspector**.
3. Set the "Position" values to get the desired beam angle.

Adjust beam height

1. Click on a note beam.
2. Tick the "User position" box in the "Beam" section of the **Inspector**.
3. Set the "Position" values as desired.

Make the beam horizontal

1. Select a note beam
2. Tick the "Horizontal" box in the "Beam" section of the inspector.
3. If desired, adjust the beam height with the keyboard/mouse:[see above](#).

If you want all note beams in the score to be horizontal there is a "Flatten all beams" option in **Style** → General → Beams.

Adjust feathered beams

To adjust feathered beams:

1. Select a note beam.
2. Adjust the values in the "Grow left" and "Grow right" boxes in the "Beam" section of the **Inspector**.

Flip note beam

To flip a beam from above to below the notes, or vice-versa:

1. Select one or more note beams.
2. Use any of the following options:
 - o Press the **X** key;
 - o Press the "Flip direction" icon in the bottom right of the toolbar area.
 - o Select a "Direction" option (Auto, Up or Down) in the "Beam" section of the **Inspector**.

Reset Beam Mode

To restore beams to the mode defined in the local time signatures:

1. Select the section of the score you want to reset. If nothing is selected, the operation will apply to the whole score;
2. Select Layout → Reset Beam Mode.

See also

- [Cross-staff notation](#)
- [Edit mode](#)
- [Note input](#)

External links

- [How to add a beam over a rest ↗](#)
- [How to place a beam between notes ↗](#)

Brackets

MuseScore provides standard **brackets** and a curly **brace** within the **Brackets palette** in the advanced [workspace](#).



Add

To add a bracket or brace to systems, use one of two methods:

- Drag a bracket symbol from a palette on to an empty space in the first measure of the staff where you want the bracket to start.
- Select the first measure of the staff where you want the bracket to start and double-click a bracket symbol in a palette.

Delete

- Select the bracket and press **Del**.

Change

- Drag a bracket symbol from a palette onto an existing bracket in the score.

Edit

When you first apply a bracket it only spans one staff. To extend the bracket to other staves, double-click on it (or click on it and press **Ctrl + E**) to enter edit mode, then drag the handle downwards to span the required staves. The handle snaps into position, so exact placement is not required.

Style

The default thickness and distance from the system of brackets and braces can be adjusted in Style → General... → System.

Breaths and pauses

Breath and **pause** markings are available in the **Breaths & Pauses palette** in the advanced workspace.



Add symbol

To add a breath or pause (the latter also called a *caesura*, or informally "tram lines" or "railroad tracks") to the score, use one of the following options:

- Select a note or rest and double-click a breath or pause symbol in a palette
- Drag a breath or pause symbol from a palette onto a note or rest in the score.



Breath symbol in score (Emmentaler font)

The symbol is placed after the note. You may subsequently wish to adjust its position by entering edit mode and using the arrow cursor keys, by dragging, or by changing the offsets in the Inspector.

Adjust pause length

From version 2.1 onwards, you can adjust the pause length (in seconds) of the added symbol using the "Breath" category in the Inspector.

Clefs

Commonly used **Clefs** (Treble, Bass, Alto, Tenor) can be found in the **Clefspalette** in the Basic workspace. For a more

complete range, see the **Clefs** palette in the Advanced workspace (see image below).



Note: You can tailor the display of clefs to your specific requirements using [a custom palette](#).

Add a clef

Add clef to beginning of measure

Method 1—add clef to beginning of a measure, whether or not it is the first measure in a system

- Select a measure and double-click a clef symbol in the palette, OR
- Drag a clef from the palette onto a measure.

Method 2—only for changing the clef at the start of a system

- Select the existing clef at the beginning of the system and double-click a new clef from the palette, OR
- Drag a new clef from the palette directly onto the existing clef.

Add mid-measure clef

To create a mid-measure clef:

- Click on a note and then double-click a clef in the palette.

Note: If the clef is not the first in the system, it will be drawn smaller.

In this image, the top staff starts with a treble clef and switches immediately to bass clef, then after a note and a rest, changes back to treble clef.



Note: Changing a clef does not change the pitch of any note. Instead, the notes move to preserve pitch. If you want, you can use [Transposition](#) in conjunction with a clef change.

Courtesy clefs

When a clef change occurs at the beginning of a system, **courtesy clef** will be generated at the end of the previous system. To show or hide courtesy clefs, go to Style → General... → Page and check/uncheck the "Create courtesy clef" option.

Remove a clef

Select a clef and press Del.

Hide clefs

Display clef only in the first measure (for all staves)

- Go to Style → General... → Page and uncheck "Create clef for all systems."

Display clef only in the first measure (for a particular staff)

1. Right click on the staff, select Staff properties... and uncheck "Show clef."
2. Open the Master Palette and select the "Symbols" section.
3. Drag and drop a clef from the master palette onto the first measure of the staff, OR select the first note and double-click a clef in the master palette

Note: This option may be useful to TAB users who do not want the clef to repeat on every subsequent line.

Hide all clefs in a particular staff

- Right click on the staff, select Staff properties... and uncheck "Show clef."

Drum notation

Entering percussion notation is somewhat different to entering notation for pitched instruments (such as the piano or violin). However, you will still need to understand the fundamentals of standard note input before proceeding.

On a 5-line percussion staff, each instrument is assigned a particular staff position (line or space) and a notehead shape. When writing for a drumkit it is common to use two voices: **voice 1** (the upper voice) usually contains (upstem) notes played by the hands while **voice 2** (the lower voice) usually contains (downstem) notes played by the feet (see image below).



Note input methods

You can add notes to a percussion staff from any of the following:

- External MIDI keyboard;
- Piano keyboard (virtual);
- Computer keyboard;
- Mouse.

These methods can be used in any desired combination:

MIDI keyboard

To add notes to a percussion staff from a **MIDI keyboard**:

1. Ensure that the MIDI keyboard is connected and functioning correctly.
- Note:** If you click on the percussion staff without entering note input node, you can *demo* the percussion instruments from the MIDI keyboard.
2. Click on the note or rest where you want to start.
 3. Enter note input mode.
 4. Select the correct voice. For example, snares, sidesticks and all cymbals are normally added to voice 1; bass drum to voice 2.
 5. Set note duration.
 6. Press an instrument key to add a note to the score. To add another note at the same position, keep the first key held down while pressing the second key.

Note: Refer to a **GM2 drum map** for details about which MIDI keyboard key corresponds to which percussion instrument. Some keyboards (e.g., Casio) display percussion symbols next to the keys as an aid to the user.

Piano keyboard

To add notes to a percussion staff from the virtual **Piano Keyboard**:

1. Ensure that the Piano keyboard is displayed. Press P (or select it from View → Piano Keyboard).
- Note:** If you click on the percussion staff without entering note input mode, you can *demo* the percussion instruments from the Piano keyboard.
2. Click on the note or rest where you want to start.
 3. Enter note input mode.
 4. Select the correct voice. For example, snares, sidesticks and all cymbals are normally added to voice 1; bass drum to voice 2.
 5. Set note duration.
 6. Click on a (virtual piano) key to add a note to the score.
 7. To add another note to an existing one, press Shift and hold it while pressing the new note (in versions before 2.1, use Ctrl (Mac: Cmd)).

Note: Refer to a **GM2 drum map** for details about which piano key corresponds to which percussion instrument.

By default, the piano keyboard is docked at the bottom of the screen—to the left of the Drum input palette. However you can undock it by dragging, then redock the panel in several ways:

- Drag the panel downwards to the center and it will overlay the Drum input palette, full length. Both panels can then be accessed by Tabs.
- Drag the panel downwards to the right/left and it will redock to the right/left of the Drum input palette.

Computer keyboard

To enter notes on a percussion staff using your computer keyboard:

1. Click on the note or rest where you want to start.
2. Enter note input mode. The Drum input palette now appears at the bottom of the screen (see below).
3. Select the desired note duration.
4. Press the shortcut key (A–G) for the instrument that you wish to enter—refer to the Drum input palette window.
5. If you wish to add another note to an existing one in that voice, press Shift + [A–G].

Note: Voice allocation is determined by the color of the note in the drum input palette: blue for voice 1, green for voice 2.

Mouse

To add a note to a percussion staff

1. Click on the note or rest where you want to start.
2. Press N to enter note input mode. The Drum input palette now appears at the bottom of the screen (see below).
3. Set note duration.
4. Choose one of the following options:
 - Double-click a note in the Drum input palette.
 - Select a note (e.g. Bass drum, or Snare) in the Drum input palette, then click on the percussion staff to add the note to the score.

To add a note to an existing chord in the percussion staff

1. Ensure you are in note input mode mode.
2. Select a note duration equal to the note you are adding to.
3. Click on the new note in the Drum input palette.
4. Click above or below the existing note in the percussion staff.

Note: Voice allocation is determined by the color of the note in the drum input palette: blue for voice 1, green for voice 2.

Drum input palette

When a percussion staff is selected and note input mode is ON, a window opens at the bottom of the screen called the **Drum input palette**. Each note in the palette represents a percussion instrument: hovering the mouse pointer over the note displays the instrument name.



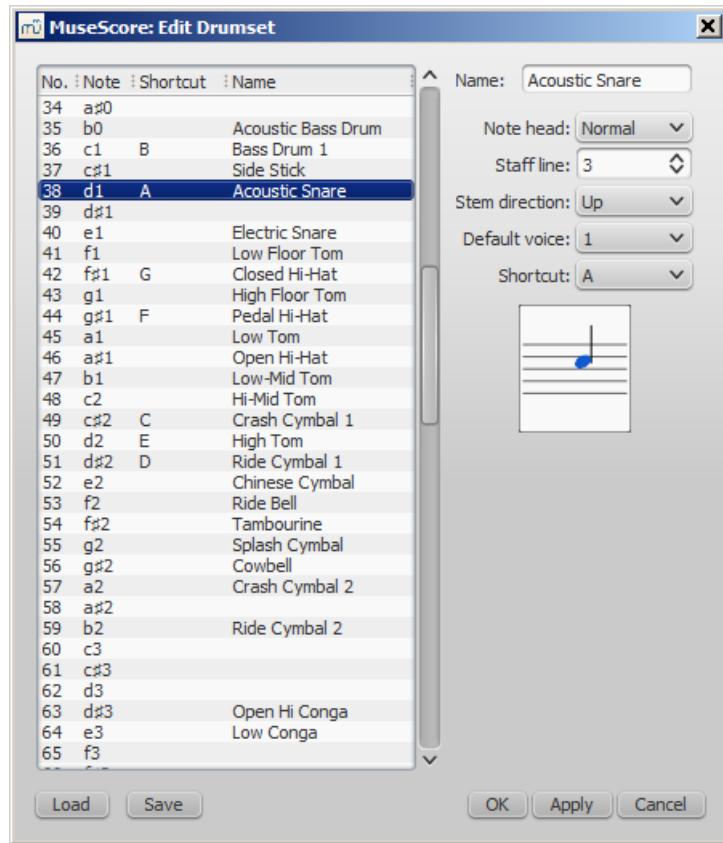
The letters A–G (shown above certain notes in the palette) are designated as shortcuts for entering particular instruments (bass drum, snare, closed hi-hat etc.), rather than referring to note pitches. They can be changed or reallocated as desired in the [Edit Drumset](#) window.

When the **Drum input palette** is open, double-clicking a note in the palette or entering a shortcut letter will add that instrument note to the percussion staff. The color of the note in the palette shows the voice allocated for that note—blue for voice 1, green for voice 2. This can be changed in the [Edit Drumset](#) dialog if required.

This voice allocation only applies only to keyboard and mouse entry of notes: entry via a MIDI keyboard or the virtual Piano keyboard allows any voice to be used.

Edit Drumset

Clicking on Edit Drumset at the left of the **Drum input palette**, opens the **Edit Drumset** dialog. Alternatively, right click on a percussion staff and chose "Edit Drumset." The left-hand side of the window consists of a list of MIDI numbers/note names, their associated percussion instruments and any keyboard shortcuts.



Clicking on a row in the left-hand column allows you to edit the display properties for that note as follows:

Name: The name you want displayed in the Drum input palette when you mouse over the note.

Notehead: Choose a notehead for that instrument from a drop-down list of options.

Staff line: This number indicates the staff line/space on which the note is displayed. "0" means that the note is displayed on the top line of the 5-line staff. Negative numbers move the note upwards step by step, while positive numbers move it downwards in the same way.

Stem Direction: Auto, Up or down.

Default voice: Assign to one of four voices. This does not affect input from a MIDI keyboard or the virtual Piano keyboard.

Shortcut: Assign a keyboard shortcut to enter that note.

The customized drumset can be saved as a .drm file by pressing Save. You can also import a customized drumset using

the Load button.

Note: In MuseScore 2.1, some of the pitches in the Tenor Drums instrument do not play back; there is a DRM file designed to fix this, which you can download [here ↗](#).

Roll

To create a drum roll, use [Tremolo](#).

External links

- [How to create jazz drum notation ↗ \[MuseScore How-To\]](#)
- [Video tutorial: MuseScore in Minutes: Lesson 7 - Tablature and Drum Notation ↗](#)
- [Drum Parts ↗ \[video\]](#)
- [Editing the Drum Palette in MuseScore 1.1 ↗ \[video\]](#)
- [Saving Drumset Changes in MuseScore 1.1 ↗ \[video\]](#)
- [Guide to Drum and Percussion Notation ↗](#)

Grace notes

A **grace note** is a type of musical ornament, usually printed smaller than regular notes. The **Short grace note**, or Acciaccatura, appears as a small note with a stroke through the stem. The **Long grace note**, or Appoggiatura, has no stroke.



Create grace notes

Grace notes can be found in the "Grace notes" palette in the Basic or Advanced workspace.

Add a grace note

Use one of the following methods:

- Select a regular note and double click a grace note in [palette](#);
- Drag a grace note symbol from a palette onto a regular note;
- Select a note and press / to create an acciaccatura only.

This will add a grace note of the same pitch as the regular note. To add a sequence of grace notes to a regular note, simply repeat the above actions as many times as required. See also, [Change pitch](#) (below).

Note: When a grace note is added to the score, a slur is not automatically created with it, so the latter needs to be added separately. See [Slurs](#).

Add a chord of grace notes

Grace note chords are built up just like regular chords:

1. Enter the first note of the chord as shown above
2. Select this first grace note and enter subsequent notes as you would for any other regular chord (i.e. Shift+ note names (C, D, E etc...)).

You can also create a grace note chord by using the **add interval** shortcut in step 2: Alt+1-9 for intervals from a unison to a ninth above.

Change pitch

The pitch of a grace note can be adjusted just like a regular one:

1. Select one or more grace notes
2. Adjust pitch using the keyboard arrow commands, namely:
 - ↑ or ↓ to increase or decrease the pitch by a semitone;

- Alt+Shift+↑ or Alt+Shift+↓ to increase or decrease the pitch one step at a time, according to the key signature.

Change duration

If you want to change the duration of a previously created grace note, select it and choose a duration from the toolbar or enter with one of the keys 1 ... 9 (see [Note input](#)).

Manual adjustment

The position of a grace note after a note (such as a trill termination) may have to be adjusted by selecting the note, going into [edit mode](#) and using the left/right keyboard arrows; or change the chord offset values in the Inspector.

External links

- [Grace note](#) ↗ at Wikipedia
- [Appoggiatura](#) ↗ at Wikipedia
- [Acciaccatura](#) ↗ at Wikipedia

Hairpins

Add a hairpin

Hairpins are [line](#) objects. To create a hairpin, select the range of notes that you want the hairpin to cover.

< creates a crescendo hairpin
> creates a diminuendo hairpin (decrescendo)



You can also create hairpins by double-clicking a hairpin in the Lines palette while notes are selected.

Edit a hairpin

Once you have a hairpin in your score, you can adjust, extend, or move it. To adjust length:

1. Double-click on the hairpin to enter [edit mode](#). Then select (click on) the end point to move:



2. Shift+→ or Shift+← moves the anchor of the selected end point, which determines which notes the playback will affect and enables the hairpin to extend across line breaks:



3. → or ←, Ctrl+→ or Ctrl+← (Mac: Cmd+→ or Cmd+←), and dragging with the mouse will move the selected end point **without changing where it is anchored**. This method is suitable **only** for small adjustments to the visual appearance of the hairpin. **To extend the hairpin under more or fewer notes, use Shift+→ or Shift+← to change the anchor** (see above). The "Reset" command Ctrl+R (Mac: Cmd+R) will undo these small adjustments, but will not undo anchor changes.



Cresc. and dim. lines

In addition to hairpins, there are *cresc.* _ _ _ and *dim.* _ _ _ lines with the same function in the Lines palette. To change the text (e.g. to *cresc. poco a poco*, or *decresc.* instead of *dim.*), right-click on the line and choose Line Properties....

To turn a hairpin into its equivalent text line:

1. Select the hairpin.
2. In the Inspector, set "Line style" to "Wide dashed."
3. In the Inspector, select the "Text line" checkbox.

Hairpin playback

Playback of crescendos and diminuendos is only effective from one note to the next; it currently is not possible to change the dynamic over the course of a single note. By default, hairpins will affect playback only if dynamics are used before and after the hairpin.

For instance, a crescendo spanning notes between *p* and *f* dynamics will cause a dynamic change on playback. However, between any two successive dynamics only the first appropriate hairpin will have effect: a diminuendo between *p* and *f* will be ignored; of two or more crescendos between *p* and *f*, all but the first will be ignored.

A hairpin may be used without dynamic marks, by adjusting "Velocity change" in the Inspector (values in the range 0 to 127).

Key signatures

Standard **key signatures** are available in the Key Signatures palette in the Basic or Advanced workspaces. You can also create custom key signatures using the Key signatures section of the Master Palette (press Shift+K to view), which also allows you to use a wide range of non-standard symbols.



Add a new key signature

Add new key signature to *all* staves

- Drag a key signature from the palette onto an empty part of a measure, OR
- Select a measure and double-click a key signature in the palette, OR
- Select a note and double-click a key signature in a palette.

Add new key signature to *one* staff only

If you wish to change the key signature of only one staff line, leaving others unchanged:

- Press Ctrl (Mac: ⌘) and hold while you drag a key signature from a palette onto a measure.

Replace an existing key signature

Replace key signature for *all* staves

- Drag a key signature from the palette onto the key signature to be replaced (or onto the measure containing the key

signature), OR

- Select the key signature to be replaced, and double-click a new key signature in a palette.

Replace key signature for **one staff only**

If you wish to replace the key signature of only one staff, leaving others unchanged:

- Press Ctrl (Mac: ⌘) and hold while you drag a key signature from a palette onto the key signature to be replaced (or onto the measure containing the key signature).

Remove a key signature

- Click on an existing key signature and press Del, OR
- Drag the empty key signature from the palette (in the advanced workspace) onto the measure.

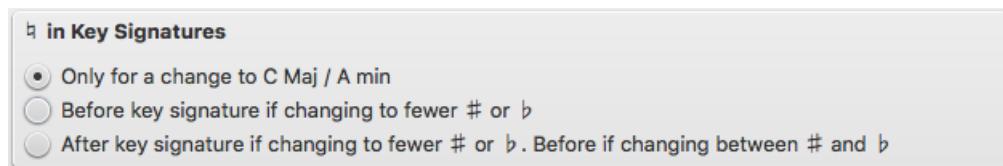
Courtesy key signature

In the Inspector for a selected key signature, there is an option for "Show courtesy." Additionally, Style → General... → Page has an option for "Create courtesy key signatures". The Inspector will affect only the selected one; the style setting will affect the entire score.

Naturals on key signature changes

By default MuseScore only shows naturals when changing to no signature (C Maj/A min). In all other cases, it simply shows the new key signature:

You can choose whether to show natural(s) in certain cases when changing the key signature. Under Style → General... → Accidentals you'll see the options:



You can Apply the changes, or click OK. If you are in a linked part, rather than in the primary score, you can use the Apply to all parts button.

The option 'Before key signature if changing to fewer #' or 'b'' yields this result:

The third option 'After key signature if changing to fewer #' or 'b'. Before if changing between #' and 'b'' produces the following output:

Key signature and multimeasure rest

Multimeasure rests are interrupted, if there is change in the key signature.

Andante

16 Fl.

Andante

16 Fl.

See [Multimeasure rest](#)

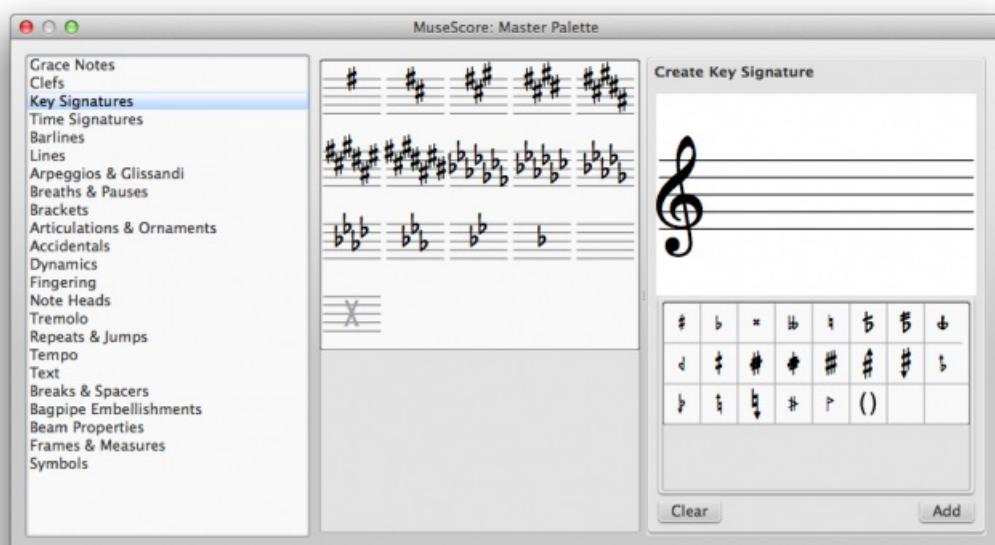
Courtesy key signatures and section breaks

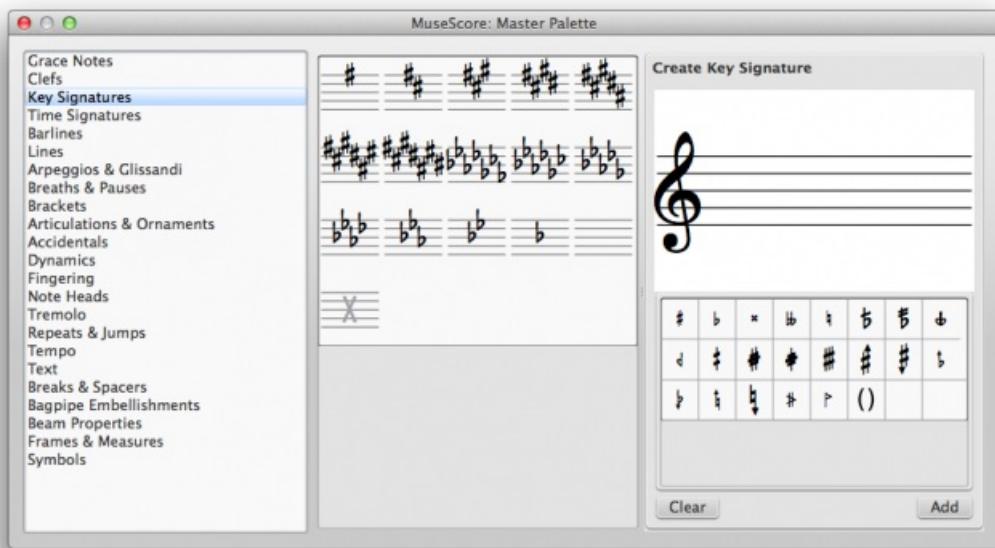
A courtesy key signature will not be shown at a section break.

See [Break or spacer: Section break](#)

Custom key signatures

Press Shift+K to bring up the **Key signatures** section of the [Master palette](#).





The left panel contains a library of **key signatures**. To the right is the **Create Key signature** panel where you can customize key signatures by dragging accidentals from the palette onto an appropriate location in the staff above. When completed, press Add to move the new key signature into the library. Clear cancels the custom key signature and allows you to start building again from scratch.

A full range of accidental symbols is available—both conventional and non-standard (such as half-flats, half-sharps, etc.).

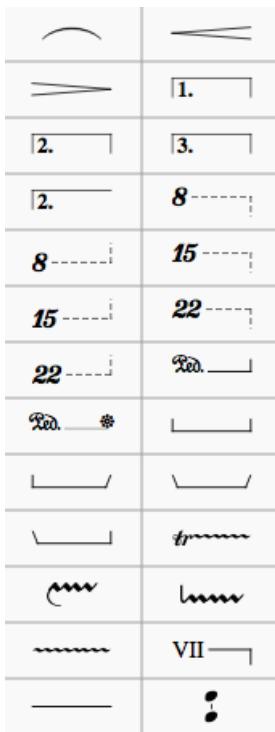
Note: Playback of custom key signatures is not currently supported.

Key signatures in the Master palette can be moved to a custom palette in a user workspace by dragging and dropping. It is also possible to apply key signatures to the score directly from the Master palette by either selecting a measure and double-clicking a key signature, or dragging the key signature onto a measure.

Lines

The **Lines** palette of the Advanced workspace includes the following types of **lines**:

- Slur
- Hairpins (crescendo and diminuendo)
- Volta brackets (1st, 2nd, 3rd time endings etc.)
- Octave lines (8va, 8vb, 15ma etc)
- Keyboard pedal markings
- Extended ornament lines (Trills etc)
- Guitar barre line
- Straight line
- Ambitus (early music symbol)



Applying lines to the score

Lines can be applied in the following ways:

- Select a note and then double click one of the lines.
- Select a range of notes by clicking on the first note and using Shift+click to select the last note. Then double-click a line in the palette.
- Drag and drop a line from the palette onto the score.
- Select a range of measures and double click a line.
- To add a line to a *single* note or chord: Select the note and Ctrl+Click the next note. Then double click the desired line in the palette.

Slurs can also be created using the hotkeys.

Adjust vertical position

To adjust the vertical position of one or more lines:

1. Ensure you are not in note-input or edit mode.
2. Use either of the following:
 - Click on one or more lines and change the vertical offset in the Inspector;
 - Click on a line, press and hold Shift and drag it up/down with a mouse.

Note: You can also adjust the vertical position in Edit mode.

Change length

1. Ensure you are not in note input mode (press Esc to exit);
2. Double click the line that you want to change to enter edit mode;
3. Click on an end handle and use one of the following shortcuts:
 - Shift+→ to move the end handle, and its anchor, right by one note (or, in the case of Voltas, one measure)
 - Shift+← to move the end handle, and its anchor, left by one note (or, in the case of Voltas, one measure);
4. To change the position of an end handle *without* changing the position of its anchor, use the following:

- → to move the handle right by 0.1 sp (1 sp = one staff space = the distance between two staff lines).
- ← to move the handle left 0.1 sp.
- Ctrl+→ (Mac: Cmd+→) to move the handle right one sp.
- Ctrl+← (Mac: Cmd+→) to move the handle left one sp.

Note: You can also drag the endpoint handles with a mouse.

Custom lines and line properties

Lines may contain features such as embedded text or hooks at the ends (e.g.ottavas and voltas). They can be customized once they have been added to the score, and the results saved to a workspace for future use:

1. Right-click on a line and choose Line Properties...

2. Add any text you want to appear in the line.

- **Begin:** Text added here appears at the beginning of the line:
- **Continue:** Text added here appears at the beginning of a continuation line.
- **End:** Text added here appears at the end of the line.

Click on the ... buttons to adjust the Text properties at each position as required.

3. If a hook is required, tick the appropriate "**Hook**" box, and adjust the hook length and angle.

4. Select an option from "**Place**": "Above" or "Below" positions the text so that it overlaps the line; "Left" places the text to the left of the line.

Note: Additional placement options are available in the "**Text properties**" dialog (see step 2, above).

5. Click OK to exit Line Properties.

6. Make adjustments to **Color**, **Thickness** and **Line type** (solid, dashed etc.) in the **Line** section of the Inspector. Ticking "**Diagonal**" here allows you to create a diagonal line by dragging the end handles.

7. If you wish to save the resulting line for future use, seeCustom palettes.

Copying lines

Once applied to the score, lines cannot be copied using the usual copy and paste procedures. However, you can duplicate lines within a score: press and hold Ctrl+Shift (Mac: Cmd+Shift), click on the line and drag it to the desired location.

Extended ornament lines

To add an accidental to an extended ornament, such as a trill line, select the line and double-click a symbol from the Accidentals palette.

External links

- Piano pedal marks ↗ at Wikipedia
- Guitar Barre ↗ at Wikipedia

Measure rests

Full measure rest

A **whole rest**, centred within a measure (shown below), is used to indicate that an entire measure (or a voice within a measure) is silent, regardless of time signature.



To create one or more full measure rests

Use the following method if all selected measures are "standard"—i.e. with no custom durations:

1 Select a measure, or range of measures.

2. Press Del.

If one or more of the measures contains a custom duration, use the following method instead:

1. Select a measure, or range of measures.
2. Press Ctrl+Shift+Del.

To create a full measure rest in a *particular voice*

1. In the appropriate voice, enter a rest that extends for the full measure.
2. Make sure the rest is selected, then press Ctrl+Shift+Del.

Multimeasure rest



Multimeasure (multi-bar) rests indicate a long duration of silence for an instrument and are frequently used in ensemble sheet music. They are automatically interrupted at important points, such as double barlines, rehearsal marks, key- or time signatures, etc.

The number above the multimeasure rest indicates the number of measures that the rest lasts for.

To display multimeasure rests

Press M on your keyboard to turn multimeasure rests on or off.

Alternatively:

1. From the menu, choose Style → General...
2. Click on the "Score" tab, if it is not already selected
3. Add a check mark next to "Create multimeasure rests"

Note: The style option automatically combines empty measures into multimeasure rests throughout the score. Therefore, it is recommended that you enter all your notes first and then turn on multimeasure rests afterward.

Break multimeasure rest

See also: [Measure operations: Break multimeasure rest](#)

You may want to have a multimeasure rest divided into two multimeasure rests.

This option should be checked before turning on the "Create multimeasure rests" option in Style → General..., in the "Score" tab.

Select the first measure where you want the second multimeasure rest to start, and do a right-click Measure Properties → Break multimeasure rest.

Note that multimeasure rests are interrupted if there is a rehearsal mark (not a simple text), section break, key or time signature change, or double barline.

Octave lines

Octave (Ottava) lines are used to indicate that a section of music is to be played one or more octaves above or below written pitch: The line may be dotted or solid. Ottavas are available in the [Lines palette](#) of the Basic and Advanced workspaces.

8———— or 8va———— : Play one octave above written pitch (Treble clef only)

8————| or 8vb————| : Play one octave below written pitch (Bass clef only)

8va/8vb lines are particularly common in piano scores, though they are sometimes used in other instrumental music.¹ 15ma (2 octaves above) and 15mb (2 octaves below) are also occasionally used.



(Debussy. *Études, Book II, X*)

Apply an octave line

Use one of the following:

- Select a range of notes, then double click an octave line from a palette.
- Select one or more measures, then double click an octave line from a palette.
- Click on a note, then double-click an octave line from the palette (extends line from selected note to end of bar).
- Drag an octave line from a palette onto a note (extends line from selected note to end of bar).

Change length

To extend or reduce the octave line (while maintaining correct playback):

1. If you are in note input mode then press Esc
2. Double click the line that you want to change to enteredit mode
3. Move the handles using the following shortcuts:
 - Shift+→ to move the anchor right by one note (or measure)
 - Shift+← to move the anchor left by one note (or measure)

To make adjustments in length without changing playback properties, drag the handles with the mouse or use the following shortcuts:

- → to move the handle right by 0.1sp (1 sp = one staff space = the distance between two staff lines).
- ← to move the handle left 0.1 sp.
- Ctrl+→ (Mac: Cmd+→) to move the handle right one sp.
- Ctrl+← (Mac: Cmd+→) to move the handle left one sp.

Custom lines

You can customize an octave line, including text if required, by editing it on the score page: Right-click on the line then chose Line Properties.... Save the result by dragging and dropping to a palette in your custom workspace while holding down Ctrl+Shift (Mac: Cmd+Shift).

External links

- [Octave](#) ↗ at Wikipedia

-
1. Gerou/Lusk. *Essential Dictionary of Music Notation* ([Internet Archive](#) ↗). ↵

Repeats and jumps

Simple repeats

You can create a **simple repeat** by placing a **start** and an **end repeat sign** at the beginning and end of a passage. These signs are applied from the Barlines palette, or, as of version 2.1, from the **Repeats & Jumps** palette.

Note: If the start of a repeat coincides with the beginning of a piece or of section, the start repeat barline is optional.

1st and 2nd endings

First create a simple repeat (as shown above), then apply the first and second time endings—see [Volta](#)s.

Playback



To hear repeats during playback, make sure the "Play Repeats" button on the toolbar is selected. Likewise, you can turn off repeats during playback by deselecting the button.

In the last measure of a repeat, you can set the [property "Repeat count"](#) ("Play count" as of version 2.1) to define the number of played repeats.

Repeat symbols and text

Text and symbols related to repeats are located in the [Repeats palette](#). This palette contains symbols for measure repeat, segno and coda. It also contains 'D.S.', 'D.C.', 'To Coda', and Fine text:

| | |
|--------------|--------------|
| X | % |
| § | Ø |
| # | Fine |
| To Coda | D.C. |
| D.C. al Fine | D.C. al Coda |
| D.S. al Coda | D.S. al Fine |
| D.S. | : |
| : | : |

To add a **repeat** symbol to the score use either of the following:

- Drag the repeat symbol from the palette *onto* (not above) the desired measure (so the measure changes color), then drop
- Select a measure, then double-click the desired repeat symbol in the palette.

The object will appear *above* that measure in your score.

Jumps generally consist of three parts:

- Jump to *tag*
- Play up to *tag*
- Continue at *tag*

Tags are names you give to certain measure positions. Two tags ("start", "end") denote the start and end of the score and don't need to get added explicitly. Tags you add explicitly are called markers. Jumps transfer playback to markers.

Repeats (from repeat barlines) are not taken after jumps—instead playback skips straight to the last ending of the repeat.

Markers

Markers are the places referred to by the jumps, in addition to the implicit 'start' and 'end' there are:

- Segno (tag: *segno*)
- Segno Variation (tag: *varsegno*)
- Coda (tag: *coda*)
- Coda Variation (tag: *varcoda*)
- Fine (tag: *fine*)
- To Coda (tag: *coda*)

Examples

At the jump instruction *Da Capo* the playback jumps to the start (to the implicit *start* tag) and plays the entire score again (up to the implicit *end* tag).

At the jump instruction *Da Capo al Fine* the playback jumps to the start (to the implicit *start* tag) and plays the score up to the *Fine* (the *fine* tag).

Dal Segno al Fine (or *D.S. al Fine*) jumps to the Segno symbol (the `segno` tag) and then plays up to the Fine (the `fine` tag)

Dal Segno al Coda (or *D.S. al Coda*) jumps to the Segno symbol (the `segno` tag) and then plays up to the To Coda symbol (the `codab` tag). Playback then continues at Coda symbol (the `codab` tag).

The properties (i.e. the tag names) of jumps and markers can be set via the [Inspector](#). You need to modify them if using multiple jumps and markers.

See also

- [Volta](#)

External links

- [MuseScore in Minutes: Repeats and Endings, part 2](#) (video tutorial)
- [How to separate a coda from the rest of the score](#) (MuseScore HowTo)

Slurs

A **slur** is a curved line between two or more notes that indicates they are to be played without separation. If you mean to join two notes of the same pitch, see [Ties](#).

A slur can be created from the [lines palette](#), but the methods below are recommended.

First method

1. Make sure you are not in [note input mode](#) and select the first note that you want the slur to cover:



2. s creates a slur:



3. Shift+→ extends the slur to the next note:



4. x flips the slur direction:



5. Esc ends [edit mode](#):



Second method

1. Make sure you are not in [note input mode](#)
2. Select the note where you want the slur to start
3. Hold down Ctrl (⌘ on a Mac) and select the last note that you want the slur to cover
4. Press S

Note: If you Shift-select the last note, slurs will be added to **all voices** in the range after step 4.

Third method

1. While in [note input mode](#), type in the first note in the slurred section
2. Hit S to begin the slurred section
3. Type in the remaining notes in the slurred section

4. Hit s to end the slurred section

Adjustments

To adjust the size and shape of a slur, double-click it to enter [edit mode](#) (or use **Ctrl+E**, or right-click and select "Edit Element"). The two outer handles adjust the start and end of the slur, whilst the three handles on the curve adjust the contour. The middle handle on the straight line is used to move the whole slur up/down/left/right. The **Tab** key can be used to move from handle to handle.

For fine adjustments, click on any of the handles (displayed in the images for steps 2-4 above) and move them with the keyboard arrow keys. Larger adjustments can be made by dragging the handles with a mouse or other input device (or use **Ctrl+Arrow**).

The following shortcuts can be used to move the left and right handles from note to note:

- Shift+→ Move to next note.
- Shift+← Move to previous note.
- Shift+↑ Move to lower voice (voice 2 to voice 1 etc.).
- Shift+↓ Move to higher voice (voice 1 to voice 2 etc.).

A slur can span several systems and pages. The start and end of a slur is anchored to a note/chord or rest. If the notes are repositioned due to changes in the layout, stretch or style, the slur also moves and adjusts in size.

This example shows a slur spanning from the bass to the treble clef. Using the mouse, select the first note of the slur, hold down **Ctrl** (Mac: **⌘**) and select the last note for the slur, and press **s** to add the slur.



x flips the direction of a selected slur.

Dotted slurs

Dotted slurs are sometimes used in songs where the presence of a slur varies between stanzas. Dotted slurs are also used to indicate an editor's suggestion (as opposed to the composer's original markings). To change an existing slur into a dotted or dashed slur, select it and then in Inspector (F8) change Line type from Continuous to Dotted Or Dashed.

See also

- [Tie](#)
- [Edit mode](#)
- [Note input](#)

Tablature

Music for fretted, stringed instruments is commonly notated using **tablature**, also known as **tab**, which provides a visual representation of the strings and fret numbers:



Tablature can also be combined with traditional staff notation:



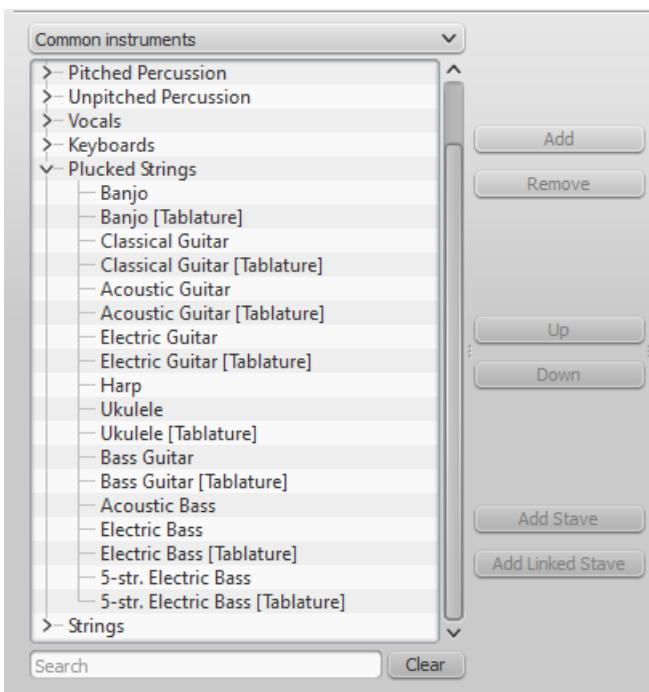
Create a new tablature staff

If you wish to create tablature as part of a new score, use the [New Score Wizard](#). If you want to add tablature to an existing score, use the [Instruments](#) dialog. Or, alternatively, you can [convert an existing standard staff](#). See below for details.

With the New Score wizard

To create tablature in a new score (for combined staff/tablature systems see →[below](#)):

1. Select File → New or use the shortcut Ctrl + N (Mac: Cmd+N) to open the [New Score wizard](#).
2. Enter the score details (optional). Click Next.
3. In the **Select template file** page, click on [Choose Instruments](#).
4. In the **Instruments** page, select one (or more) tablature options under "Plucked strings" in the left-hand column (see image below). Then click Add.



Note: You can use the dropdown list above the Instrument list to change the category displayed. Alternately you can search for the instrument using the "Search" field below the Instrument list.

5. Complete the rest of the New Score Wizard.

If the desired tablature is not available in the **Choose Instrument** list:

1. Select an existing "Plucked strings" tablature staff (in step 4 above).
2. Press Add to move it to the right-hand column.
3. Check the drop-down menu to the right of the newly-added instrument for the most suitable Tab option, if any.
4. Complete the rest of the New Score wizard and exit.
5. Modify the number of strings and tuning of the tablature, if needed, in the [Staff properties window](#) (see →[below](#)).
6. Change the Instrument name in Staff Properties, if required.

This allows you to create tablature for any chromatically-fretted instrument.

With the Instruments dialog

To add a single tablature staff to an existing score (for combined staff/tab system see →below):

1. Open the instruments editor (menu Edit → Instruments... or I key).
2. Add the tab staff as described in [Instruments](#).

By changing staff type

To convert an existing standard staff to tablature, or tablature to a standard staff:

1. Right click on the staff and select Staff Properties.... If "Instrument" is already set to a plucked-strings type, then exit staff properties and go to step 4.
2. If "Instrument" is not a plucked-strings type, click on Change instrument and select an appropriate instrument from "Plucked strings."
3. Click on OK twice to exit staff properties.
4. Open the instrument editor from the score page (menuEdit → Instruments... or I key).
5. Click on the staff in the right-hand column and change the "Staff type" to the desired option.
6. Click OK to exit the Instrument editor and return to the score page.

Note: If you subsequently need to make further adjustments to the staff (e.g. tuning, number of lines/strings etc.), right click on the staff and select Staff Properties....

Alternative method (using just the "Staff Properties" dialog):

1. Right click on the staff and select Staff Properties....
2. If the Instrument displayed *is* in the "Plucked strings" category, go to step 4.
3. If the Instrument displayed *is not* in the "Plucked strings" category, click Change instrument and select an appropriate instrument from "Plucked strings". Click on OK.
4. Click Advanced Style Properties..., change "Template" to the desired option and press < Reset to Template.
5. Click OK twice to close the **Staff Properties** dialog box..

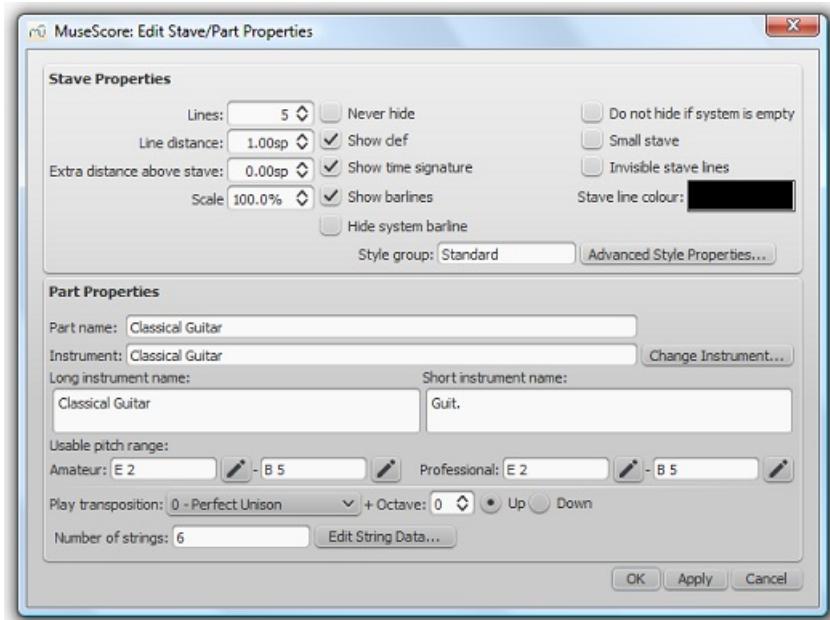
Note: Other adjustments to the staff (e.g. tuning, number of lines/strings etc.), can also be made in the **Staff Properties** dialog.

Edit string data

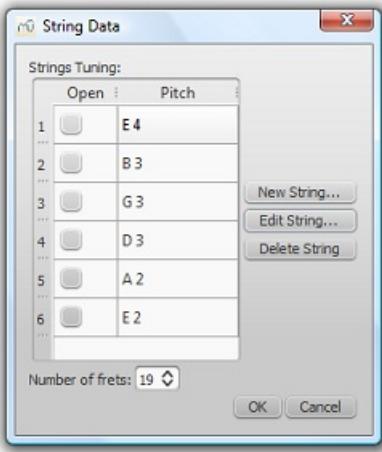
Change tuning

Note: If you only want to **view** (rather than change) the instrument tuning, follow steps 1 and 2 only.

1. Right-click on the staff and select Staff Properties....



2. Press the **Edit String Data...** button at the bottom of the dialog box. The **String Data** dialog opens:



3. Click on a string pitch and select Edit String.... Or, alternatively, just double-click the string pitch.
4. Select a new pitch in the **Note Selection** box and click OK. Or, alternatively, just double-click the new pitch.
5. Click OK to close the **'String Data'** dialog box. Then click OK to close the **"Staff/Part Edit Properties"** dialog box.

Notes: (1) If tuning is changed when the tablature for that instrument already contains some notes, fret marks will be adjusted automatically (if possible); (2) Any change of tuning to a particular instrument applies *only* to the score at hand, and does not change any program default settings.

Add a string

1. Right-click on the staff, select Staff Properties..., then press Edit String Data.
2. Click on a string pitch and select New String....
3. Select the new pitch and press OK—or, alternatively, just double-click the new pitch. The new string is inserted *below* the selected string.

Note: After adding a tablature string you will need to adjust the number of lines in the **Staff properties** dialog.

Delete a string

1. Right-click on the staff, select Staff Properties..., then press Edit String Data.
2. Click on a string pitch and select Delete String.

Note: After deleting a tablature string you will need to adjust the number of lines in the **Staff properties** dialog.

Mark string "open"

This feature is used to designate unfretted strings—as in the **Lute**:

1. Right-click on the staff, select Staff Properties..., then press Edit String Data.
2. Check one or more boxes in the "Open" column.

Change number of instrument frets

This property defines the maximum fret number which can be entered on a tablature staff.

1. Right-click on the staff, select Staff Properties..., then press Edit String Data.
2. Select or enter a new number in the **Number of frets** spin box.

Change tablature display

You can customise both the appearance of a tablature staff and the way that it displays the fretmarks. To access these options:

1. Right click on the staff and select **Staff Properties...**
2. Click on the **Advanced Style Properties...** button.

Combine pitched staff with tablature

Plucked-string instruments—such as the guitar—are commonly notated using both a music staff and tablature (TAB) together. MuseScore gives you the option of having the two staves either **unlinked** or **linked**:

1. **Unlinked Staves:** You can enter, delete or edit notation in one staff without affecting the other. To transfer music notation from one staff to the other, select the desired range and copy and paste it into the other staff.
2. **Linked Staves:** Any changes you make in one staff are automatically applied to the other staff as well ("mutual translation").

Note: Occasionally, you may find *numbers marked red* in the tablature. This means that a *fret mark* cannot be displayed because it clashes with an existing one. You can resolve this by moving and adjusting existing fret numbers (see [Editing existing notes](#)). However, a fretmark clash on the lowest line does not require any adjustment—this is "by design" and the red mark will not appear on any printed copy.

Create a staff/tablature pair with the New Score wizard

1. Select File → New or use the shortcut Ctrl + N (Mac: Cmd+N) to open the [New Score wizard](#).
2. Enter the score details (optional). Click Next.
3. In the **Select template file** page, click on [Choose Instruments](#).
4. Select a pitched staff in the "Plucked strings" section of the left-hand column. Then click Add.
5. Select the newly-created staff line (i.e. marked "Staff ...") in the right-hand column and chose one of two options:
 - Click Add Staff to create an **unlinked** staff/tabc pair.
 - Click Add Linked Staff to create a **linked** staff/tabc pair.
6. In the **Staff type** column, click on the dropdown list for the newly-created staff and select a tablature option (this can be modified later, if required, on the score page—see [Staff Properties](#)).
7. Complete the rest of the New Score Wizard, or click Finish.

Note: To create unlinked staves with *separate* mixer channels, instead of step "5" (above), select a Tablature staff in the left-hand column and click Add. Then continue with steps 6 and 7.

Create a staff/tablature pair in an existing score

1. Open the instrument editor (menu Edit → Instruments... or I key).
2. Select a pitched staff in the "Plucked strings" section of the left-hand column. Then click Add.
3. Select the newly-created staff line (i.e. marked "Staff ...") in the right-hand column and chose one of two options:
 - Click Add Staff to create an **unlinked** staff/tabc pair.
 - Click Add Linked Staff to create a **linked** staff/tabc pair.
4. In the **Staff type** column, click on the dropdown list for the newly-created staff and select a tablature option (this can be modified later, if required, on the score page—see [Staff Properties](#)).
5. Change the staff order using the ↑ button if needed.
6. Click OK to return to the score.

Note: To create unlinked staves with *separate* mixer channels, instead of step "3" (above), select a Tablature staff in the left-hand column and click Add. Then continue with steps 4–6.

Create a staff/tablature pair from an existing staff

To add tablature to a plucked-string staff in the score (or vice versa):

1. Open the instrument editor (menu Edit → Instruments... or I key).
2. Select the staff line (marked "Staff 1") in the right-hand column that you want to add to.
3. Chose one of two options:
 - Click Add Staff to create an **unlinked** staff/tabc pair
 - Click Add Linked Staff to create a **linked** staff/tabc pair
4. In the **Staff type** column, click on the dropdown list for the newly-created staff and select an option (this can be modified later, if required, on the score page—see [Staff Properties](#)).
5. Change the staff order using the ↑ button if needed.
6. Click OK.

Notes: To create unlinked staves with *separate* mixer channels, instead of step "3" (above), select an appropriate staff in the left-hand column and click Add. Then continue with steps 4–6.

Inputting new notes

Keyboard

To enter notes into tablature from the keyboard:

- First, ensure that you are not in note-input mode. Select the measure or existing note from which you want to begin note entry.
- Switch to note input mode (N): a short 'blue rectangle' appears around one tablature string: this is the *current string*.
- Select the duration of the note or rest that you wish to enter (see [below](#)).
- Press the up/down arrow keys to move the cursor to the desired string. Use the left/right arrow keys to navigate through the score.
- Press 0 to 9 to enter a fret mark from 0 to 9 on the current string; to enter numbers with several digits press each digit in sequence. Keys A to L (skipping I) can also be used: convenient when working in French tablature.

Note: You cannot enter a number higher than the "Number of frets" value set in the [Edit String Data](#) dialog.

- You can correct the fret number, if required, by retyping the correct figure(s). Or increase/decrease it using Alt+Shift+↑ or Alt+Shift+↓.

Note: To edit the fret mark in *non note-input mode*, see "[Editing existing notes](#)" (below).

- Press ; (semicolon) to enter a rest of the selected duration.
- You can enter notes in [different voices](#) if required—just as you would in a standard staff.

Mouse

To enter notes into tablature with a mouse:

- Enter note input mode and select the note or rest duration (see below)
- Click on a string to create a note there. Notes are initially created on fret 0 (ora for French tablatures): to correct, type in the right number from the keyboard.
- You can also increase/decrease the fret mark using Alt+Shift+↑ or Alt+Shift+↓.

Note: To edit the fret mark in *non note-input mode*, see "[Editing existing notes](#)" (below).

- You can enter notes in [different voices](#) if required—just as you would in a standard staff.

Selecting note duration

In note input mode, you can use any of the following methods to set note duration in tablature:

- Press Shift+1 to Shift+9: Sets duration from a 128th note to a longa (availability of these shortcuts may depend on the platform and/or keyboard layout);
- Press NumPad 1 to Numpad 9: Sets duration from a 128th note to a longa (if a numeric keypad exists and NumLock is on);
- Click on a note duration icon in the [Note Input toolbar](#) above the document window;
- Press Q to decrease the selected duration and W to increase it.

Editing existing notes

To alter a fretmark

1. Ensure that you are *not* in note input mode.
2. [Select](#) one or more fretmarks.
3. Use any of the following commands:
 - To increment or decrement, without changing the string: Press ↑ / ↓.
 - To increment or decrement, changing strings, when possible, to minimise the fret number: Press Alt+Shift+↑ / ↓ .
 - To move to an adjacent string (if the string is free and can produce that note): Press Ctrl+↑ / ↓ .

Note: The fretmark cannot be higher than the "Number of frets" value set in the [Edit String Data](#) dialog.

To change a fretmark to a crosshead note

1. Ensure that you are *not* in note input mode.
2. Select one or more fretmarks.
3. Press Shift+X to toggles ghost noteheads on/off.

Summary of keys

Note input mode

| Type: | to get: |
|----------------------|---|
| ↑ | Select above string as current. |
| ↓ | Select below string as current. |
| Shift+1 to Shift+9 | Select a duration (128th note to a longa) |
| NumPad 1 to NumPad 9 | Select a duration (128th note to a longa) |
| Q | Decrease current input duration. |
| W | Increase current input duration. |
| 0 to 9 | Enter a fret digit / letter. |
| A to K | Enter a fret digit / letter (I excluded). |
| Alt+Shift+↑ | Increase current fret mark. |
| Alt+Shift+↓ | Decrease current fret mark. |
| : (semicolon) | Enter a rest |

Normal mode

| Type: | to get: |
|-------------|---|
| 0 to 9 | Change <u>duration</u> of selected note or rest (128th note to longa) |
| Alt+Shift+↑ | Increase the pitch of the selected note (MuseScore chooses the string). |
| ↑ | Increase the pitch without changing string. |
| Alt+Shift+↓ | Decrease the pitch of the selected note (MuseScore chooses the string). |
| ↓ | Decrease the pitch without changing string. |
| Ctrl+↑ | Move note to above string, keeping the pitch. |
| Ctrl+↓ | Move note to below string, keeping the pitch. |
| Shift+X | Toggle the ghost note head on/off. |

External links

- [Video tutorial: MuseScore in Minutes: Lesson 7 - Tablature and Drum Notation](#) ↗

Ties

A **tie** is a curved line between two notes of the *same* pitch, indicating that they are to be played as one note with a combined duration (see external links below). Ties are normally created between adjacent notes in the *same voice*, but MuseScore also supports ties between non-adjacent notes and between notes in different *voices*.

In note-input mode, if you specify a tie immediately after entering a note or chord, the program automatically generates the correct destination notes to go with the ties. Or, you can simply create ties "after the fact," between existing notes.

Note: Ties, which join notes of the *same* pitch, should not be confused with slurs, which join notes of *different* pitches and indicate *legato* articulation.

Tie notes together

1. Press Esc to make sure you are not in note input mode.
2. Click on a note, or use Ctrl (Mac: Cmd) + click to select more than one note.



3. Press + or the tie button,



Ties will be created between the selected note(s) and the following note(s) of the same pitch.

Tie chords together

To tie all the notes in a chord at once, either:

- Click on the stem of the chord, or
- Hold down Shift and click on any note in the chord.

Then press + or the tie button . Ties will be created between all the notes in the selected chord and the following notes of the same pitches.

Add tied notes in note input mode

To create a single note tie during note input:

1. Select a single note (one that is not part of a chord).
2. Select a new note duration for the following note, if required (but see "Note" below).
3. Press + or the tie button, .

Note: This shortcut works, as described above, only if there is no chord following the selected note. If there is, then the duration is ignored and the tied note is added instead to the following chord.

Add a tied chord in note input mode

1. Make sure one note is selected *in a chord*.
2. Select a new note duration for the following chord, if required (but see "Note" below).
3. Press + or the tie button, .

Note: This shortcut works, as described above, only if there is no chord following the selected note. If there is, then the duration is ignored and the tied notes are added instead to the following chord.

Tied unison notes

If the chords to be tied contain unison notes the best way to ensure correct notation is:

1. Assign each note of a unison pair to a separate voice.
2. Ensure that one of the unison pairs is set to "stemless" (to remove the duplicate stem and tail).
3. Apply the ties voice by voice. Make adjustments for position, length as required.

Flip a tie

x flips the direction of a selected tie, from above the note to below the note, or vice-versa.

Regroup rhythms

As of version 2.1 there is a menu option Layout → Regroup Rhythms that will group rhythms according to the beam definitions in the local time signature. See [Change default beaming](#). Any notes that are tied and are the same length as a dotted note will be changed to the dotted note with two limitations. i) Only the last note of a group of tied notes will have a single dot. Notes with more than one dot are not produced using this option. ii) Dotted notes will not span from one group of beamed notes to another unless their duration is the same as all of the beam groups it covers. Any notes with more than one dot will be regrouped according to the above rules.

There is a known limitation to using this option. It will remove most articulations and ornaments in the selected area (or the entire score if no selection is made). It will also respell some pitches. Undoing this option will not restore any articulations and ornaments deleted by using this option.

See also

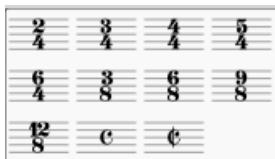
[Slur](#)

External links

- [Ties \(music\)](#) ↗ at Wikipedia

Time signatures

Time signatures are available in the main palette sidebar (see [Palette](#) for general information on working with palettes in MuseScore).



Add a time signature to a score

To **add** a time signature, use any of the following methods:

- Drag and drop a time signature from a palette onto a space in a measure.
- Select a measure and then double-click a time signature in a palette.
- Select any note or rest and double-click a time signature in a palette.

The time signature will appear at the beginning of the measure in question.

To **replace** a time signature, use any of the following methods:

- Drag and drop a time signature onto an existing time signature.
- Select a time signature in the score, then double-click a time signature in a Palette.

Delete a time signature

To delete a time signature in the score, select it and press **Del**.

Create your own time signature

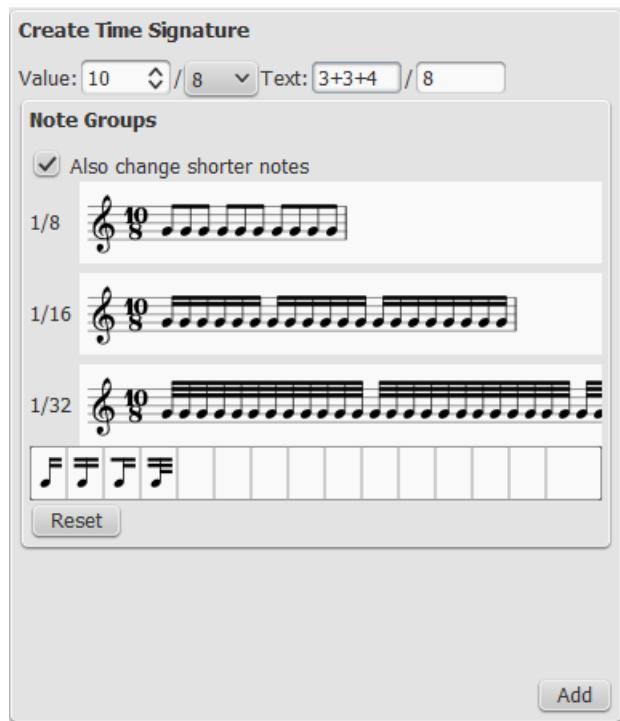
If the time signature you require is not available in the Time Signatures palette of a [workspace](#), you can create it in the Time Signatures section of the [Master Palette](#): Press **Shift+T** to open it.

To create a new time signature, select an existing one in the Master Palette, then edit the various parameters (numerator, denominator, text, beaming) in the Create Time Signature panel. To add the newly-created time signature to the list, press the Add button. Once added, you can drag and drop it to the desired score location. To delete a time signature in the Master Palette, right-click on it and select "Clear".

You can transfer a time signature from the Master Palette to a customized [workspace](#) by dragging and dropping it onto a [Palette](#) in the workspace.

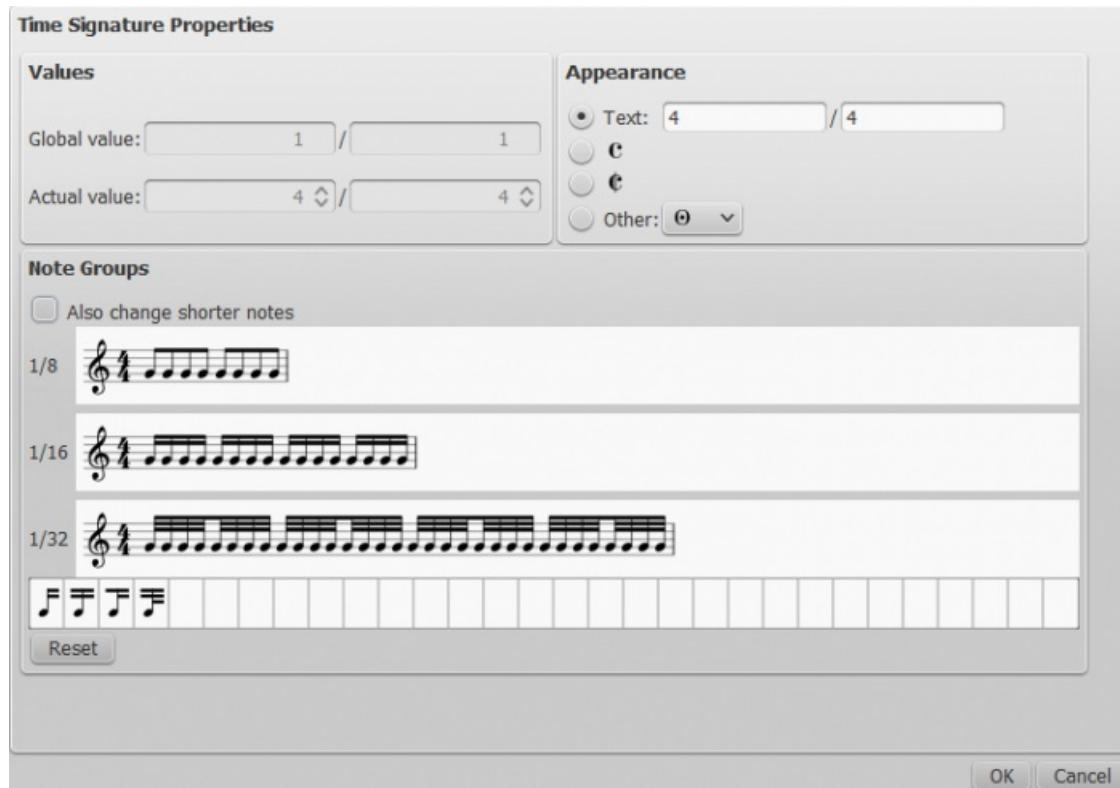
Additive (composite) meters

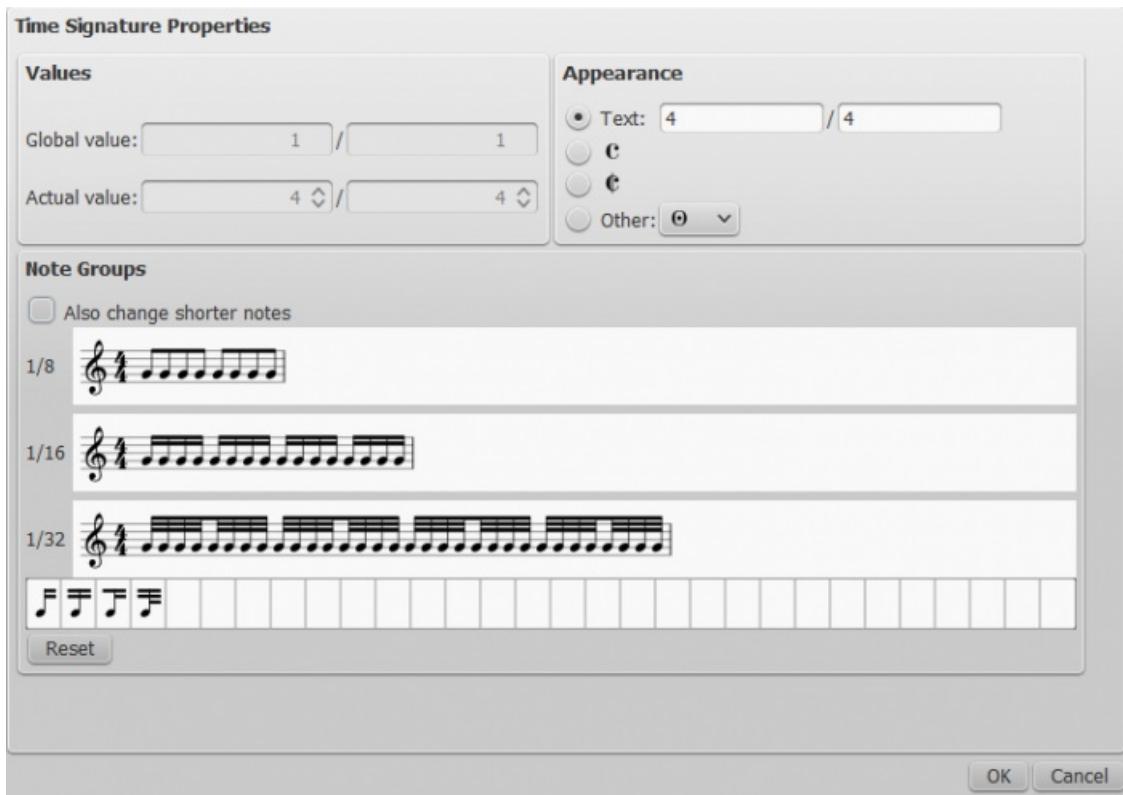
Additive (or composite) time signatures are sometimes used to clarify the division of beats within a measure. The visible time signature (numbers separated by a plus sign) is entered in the Text field in the Create Time Signature panel. e.g.:



Change default beaming

To make an overall adjustment to the way that notes are beamed in part or all of the score, right-click on the relevant time signature (in the score) and select "Time Signature Properties":





This allows you to adjust the beaming patterns for 1/8, 1/16 and 1/32 notes in the *Note Groups* panel. As of version 2.1, checking the box for "Also change shorter notes" allows you to change the beam grouping for all shorter durations at the same time. In versions before 2.1 you must adjust each beam grouping independently.

To break a beam, click on the note following it. To reset the beam, click in the same place. Note: This method only works if *all* secondary (or sub) beams are present at the intended location – if this is not the case then use the icons instead (see below). The Reset button cancels any changes made in that session.

You can also make additional changes to the beaming patterns by dragging one of the icons (at the bottom left of the window) onto a note in the "*Note Groups*" panel:

- Start beam at this note.
- Do not end beam at this note.
- 1/8th note beam to left of this note.
- 1/16 note beam to left of this note.

Different duration from time signature: Pickup measures (Anacrusis) and Cadenzas

There are occasions when the actual duration of a measure is different from the duration specified by the time signature. Pickup measures and Cadenzas are common examples. To change the actual duration of a measure without displaying a different time signature, see [Measure operations: Properties, Measure duration](#)

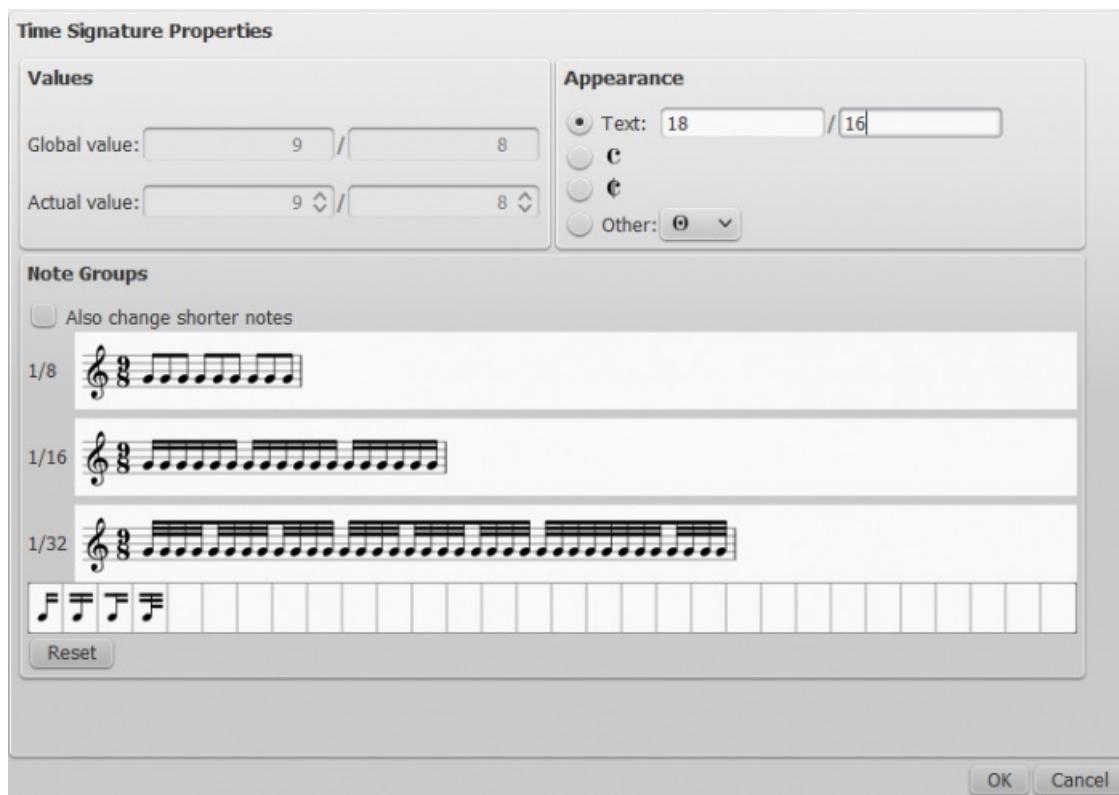
Local time signatures

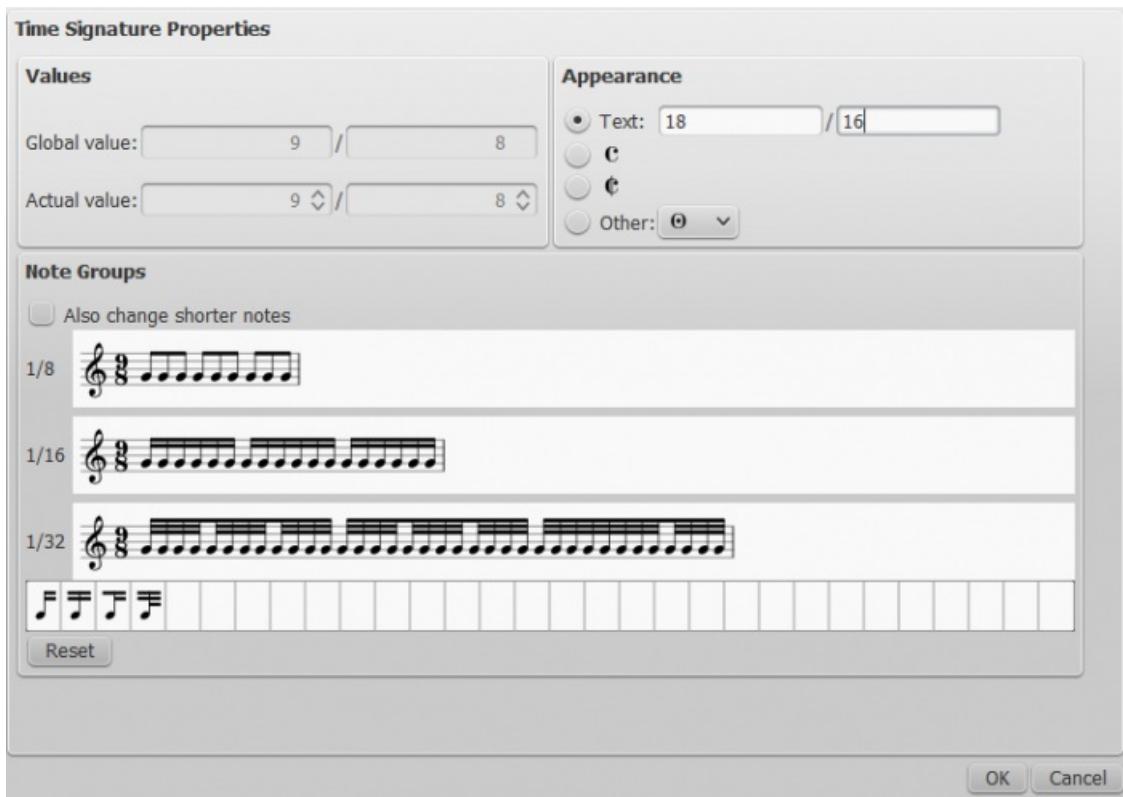
Time signatures can be different for different staves. An example here is Bach's 26. Goldberg Variation:

VARIATIO 26 a 2 Clav.
VARIATIO 26 a 2 Clav.

MuseScore has the concept of a global time signature and an actual (local) time signature. To change the global time signature drag and drop a palette object to a staff. The global time signature is used to count beats (as shown in the status line) and is the reference for tempo markings. The global time signature is the same for all staves and normally identical to the actual time signature.

The actual time signature is set in the time signature property dialog and can deviate from the global time signature for every staff (upper staff 18/16 in the example).





The text of the time signature can be set independent of the actual values.

A local time signature is set by dropping a time signature symbol while holding the **Ctrl** key (Mac: **Cmd**). The local time signature is set only for one staff. A global time signature is replicated for all staves.

Time signature changes and breaks

Multimeasure rests are interrupted when a time signature change occurs. Also, a section break will prevent a courtesy time signature being shown at the end of the previous measure.

See also

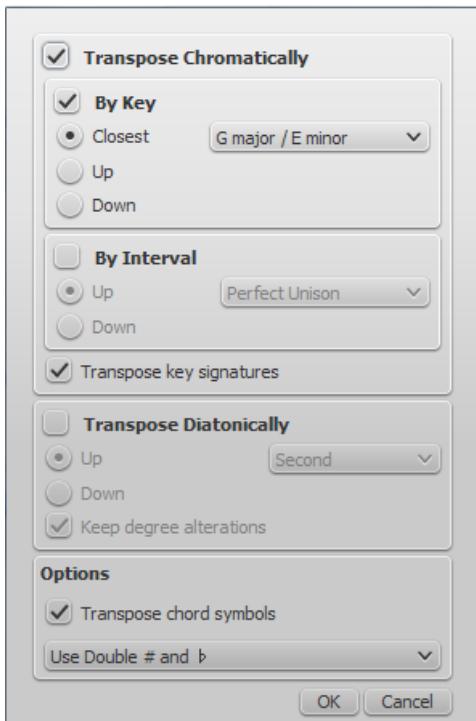
- [Key signature](#)

External links

- [Additive meters](#) ↗ at Wikipedia.

Transposition

Transposition moves a selection of notes higher, or lower on the staff. MuseScore supports several kinds of transposition, including transposing instruments.



(See below for details)

Chromatic transposition, by key

Chromatic transposition moves selected notes up or down in semitone increments. From the main menu, choose `Notes → Transpose...`, select which key signature to transpose - closest, up or down. If no selection is made, transposition applies to the whole score.

Chromatic transposition, by interval

Chromatic transposition moves selected notes up or down in semitone increments. From the main menu, choose `Notes → Transpose....`. Tick "By Interval", select the interval from the popup menus and whether to transpose up or down. If no selection is made, transposition applies to the whole score.

You can also transpose a selection of notes using the arrow keys (\uparrow or \downarrow).

Diatonic transposition

Diatonic transposition (also known as scalar transposition) moves notes up, or down the current scale according to the key signature. You can move a single note by dragging it up, or down. You can move a selection of multiple notes with `Ctrl + click and drag`.

Transposition shortcuts

`Ctrl+↑` (Mac: `Cmd+↑`): Transpose selection UP one octave.

`Ctrl+↓` (Mac: `Cmd+↓`): Transpose selection DOWN one octave.

Prior to version 2.1

`F2` (Mac: `fn+F2`): Transpose score and key signature UP one semitone.

`Shift+F2` (Mac: `Shift+fn+F2`): Transpose score and key signature DOWN one semitone.

Note: These were disabled due to conflicts with shortcuts in other contexts.

You can also use `Edit → Preferences → Shortcuts` to set a convenient keyboard shortcut to open the Transpose dialog box or to reenable `F2` (Mac: `fn+F2`) and `Shift+F2` (Mac: `Shift+fn+F2`) shortcuts.

Transposing instruments

Certain instruments such as B-flat trumpet or E-flat alto sax are known as transposing instruments. These instruments sound lower, or higher than their written pitch. MuseScore has built-in support for transposing instruments.

The [Concert Pitch](#) button and Notes → Concert Pitch from the main menu lets you switch between concert pitch and transposing pitch. Concert pitch helps composers and arrangers because it displays every instrument in the same key, so the notes on the staff match their sounding pitches. When concert pitch is turned off, the notes on some instrument staves may not match their sounding pitches, but they are ready for an instrumentalist to play from. If you use concert pitch during your session, remember to turn off concert pitch before printing the parts.

Change staff transposition

Instrument transpositions are already set up in MuseScore. However, if you want a rare instrument or transposition that is not available in MuseScore, you may need to edit the instrument transposition manually. Right-click an empty part of the instrument staff and choose Staff Properties.... At the bottom of the Staff Properties window, you can select the interval of transposition, any octave shifts, and whether the interval is "Up" (sounds higher than written) or "Down" (sounds lower than written).

You can also use the Change Instrument... button in the Staff Properties window to automatically change the transposition to that of a different standard instrument.

External links

- [How to transpose ↗ \(MuseScore How-To\)](#)
- [Concert pitch or not?? ↗ \(forum discussion\)](#)

Tremolo

Tremolo is the rapid repetition of one note, or a rapid alternation between two notes or chords. It is indicated by strokes through the stems of the notes or chords. If the tremolo is between two, the bars are drawn between them. Tremolo symbols are also used to notate drum rolls.

The tremolo palette in the advanced workspace contains separate symbols for one note tremolos (shown with stems below) and for two note tremolos (shown with no stem below).



To add tremolo to a single note, select the note head and double-click the desired symbol in the tremolo palette.

In a two note tremolo, every note has the value of the whole tremolo duration. To enter a tremolo with the duration of a half note (minim), enter two normal quarter notes (crotchets), and after applying a tremolo symbol to the first note, the note values automatically double to half notes.

Tuplets

Tuplets are used to write rhythms beyond the beat divisions usually permitted by the time signature. For example, a sixteenth note **triplet** will divide an eighth note beat into three sixteenth notes instead of two:



In 6/8 time, an eighth note **duplet** will divide a dotted quarter note into two eighth notes instead of three:



Create a tuplet

The exact method of tuplet entry depends on whether you are starting off [in note input mode](#) or "**normal mode**" (i.e. *not* in note input mode). We'll start off with a simple example: the creation of an eighth note triplet.

Create a triplet in normal mode

1. Select a note or rest that specifies the full duration of the desired triplet group. In the case of an eighth note triplet, you will need to select a quarter note or rest—as in the example below:



2. From the main menu, choose Notes → Tuples → Triplet, or press Ctrl+3 (Mac: ⌘+3). This will give the following result:



3. The program automatically changes to note-input mode and selects the most appropriate duration—in this example an eighth note. Now enter the desired series of notes/rests. For example:



Create a triplet in note input mode

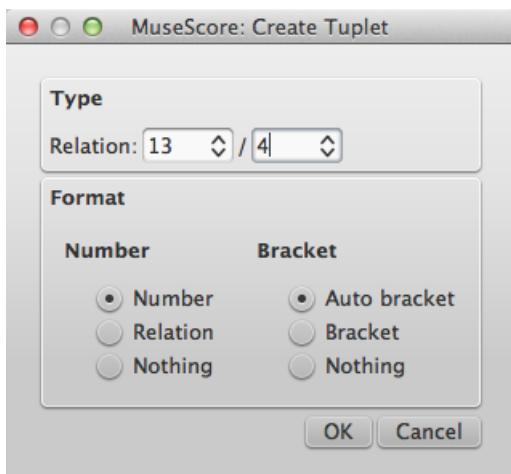
1. Ensure you are in note input mode (press N).
2. Navigate to the note/rest (or blank measure) where you want the triplet to start (use the left/right arrow keys as required).
3. Select a final duration for the whole triplet group. In the case of an eighth note triplet, click on the quarter note in the note input toolbar (or press 5 on the keyboard).
4. From the main menu, choose Notes → Tuples → Triplet, or press Ctrl+3 (Mac: ⌘+3). This creates a triplet number/bracket and appropriately divides the original note/rest (see image above).
5. The program automatically selects the most appropriate duration—in this example an eighth note—allowing you to immediately start entering the desired series of notes/rests.

Create other tuplets

Most other tuplets can be entered similarly, by substituting the general **create tuple**t command – Ctrl+2–9 (Mac users Cmd+2–9) – in the above series of steps: this will create tuplets ranging from a duplet (2) to a nonuplet (9). For more complex cases, see [below](#).

Custom tuplets

To create other tuplets than the default options (e.g., 13 sixteenth notes in the space of one quarter note), first enter and select a note or rest equaling the total duration of the tuplet, go to Notes → Tuples → Other..., and enter the number of notes you want to appear relative to the number of notes you would normally expect to appear (e.g., 13/4 for thirteen sixteenth notes in the space of the selected quarter note).





Delete a tuplet

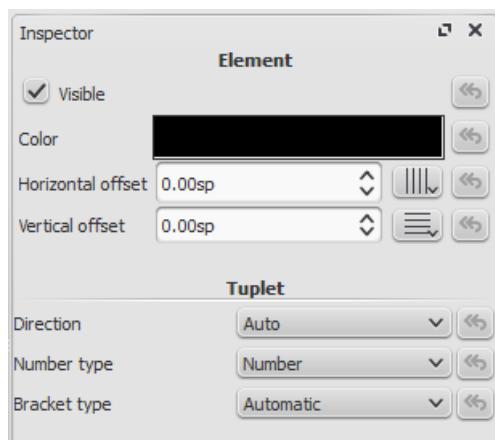
To delete any tuplet, select the number/bracket and press Del.

Settings

To customize the appearance of a single tuplet, you can change its properties in the Inspector. You can also change the general style for all tuplets in a score.

Inspector

To change the display properties of a tuplet, select the tuplet number, or bracket, and use the [Inspector](#).



If neither the number nor the bracket is shown, select a note from the tuplet, then use the [Tuplet](#) button in the Inspector to see the above dialog.



For **Direction**, choose **Auto** to place the bracket on the same side of the note heads as the stem, or **beam**. Choose **Up**, or **Down** to explicitly place the bracket above or below the note heads, respectively, regardless of the stem, or beam position.

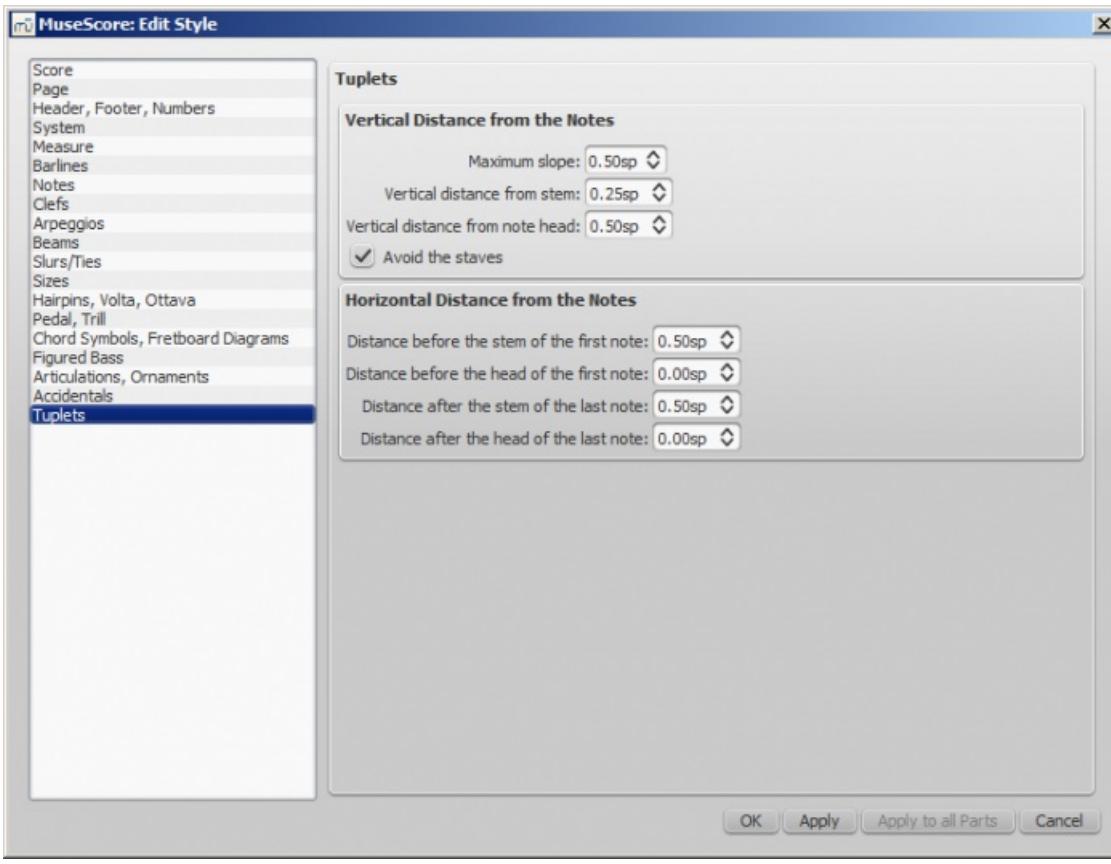
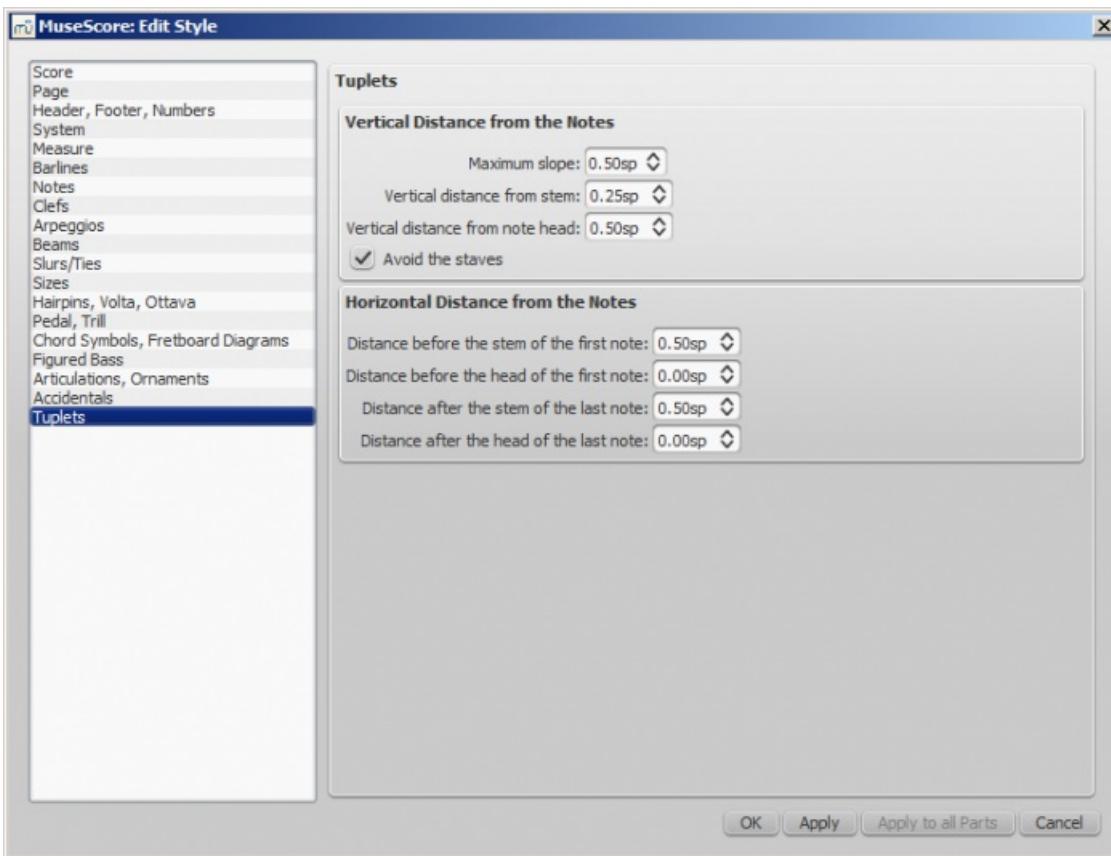
For **Number type**, choose **Number** to show an integer, **Relation** to show a ratio of two integers, or **Nothing** to show no number at all.



For **Bracket type**, choose **Automatic** to hide the bracket for beamed notes and show the bracket if the tuplet includes unbeamed notes or rests. Choose **Bracket**, or **Nothing** to explicitly show, or hide the bracket, respectively.

Style

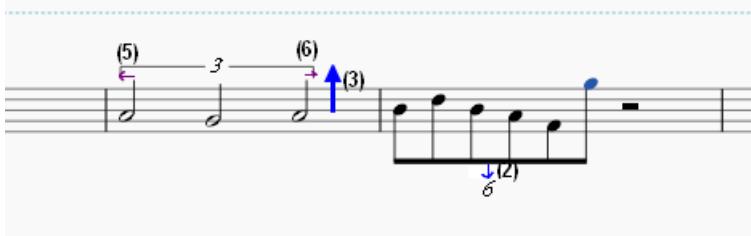
Go to **Style** → **General...** and select **Tuplets**. It enables you to change all tuplet properties.



Two adjustments are possible: Vertical and Horizontal

- Vertical adjustment has three options with values in space units and one (un)ticked option
 - Maximum slope: default value is 0.50; range is from 0.10 to 1.00
 - Vertical distance from stem (see (2) below): default value is 0.25; range is from -5.00 to 5.00
 - Vertical distance from note head (see (3) below): default value is 0.50; range is from -5.00 to 5.00
 - Avoid the staves: by default ticked
- Horizontal has four options with values in space units
 - Distance before the stem of the first note (see (5) below): default value is 0.50; range is from -5.00 to 5.00
 - Distance before the head of the first note: default value is 0.00; range is from -5.00 to 5.00

- Distance after the stem of the last note (see (6) below): default value is 0.50; range is from -5.00 to 5.00
- Distance after the head of the last note: default value is 0.00; range is from -5.00 to 5.00



External links

- [How to create triplets and other tuplets](#)
- [Tuplet](#) at Wikipedia
- [How To Create Triplets in MuseScore](#) [video]
- [The User Guide to Triplets in MuseScore](#) [video]

Voltas

Volta brackets, or first and second ending brackets, are used to mark different endings for a repeat.



To add a volta to the score

Use one of the following methods:

- Select a measure, or range of measures and double-click a Volta icon in the [Lines palette](#).
- Drag-and-drop a volta from the [Lines palette](#), then adjust the length as required (see below).

To change the number of measures that a volta covers

1. Double-click the volta to enter edit mode. The end handle is automatically selected.
2. Press Shift+→ to move the end handle *forward* one measure. Press Shift+← to move the handle *backward* one measure. Repeat as required.

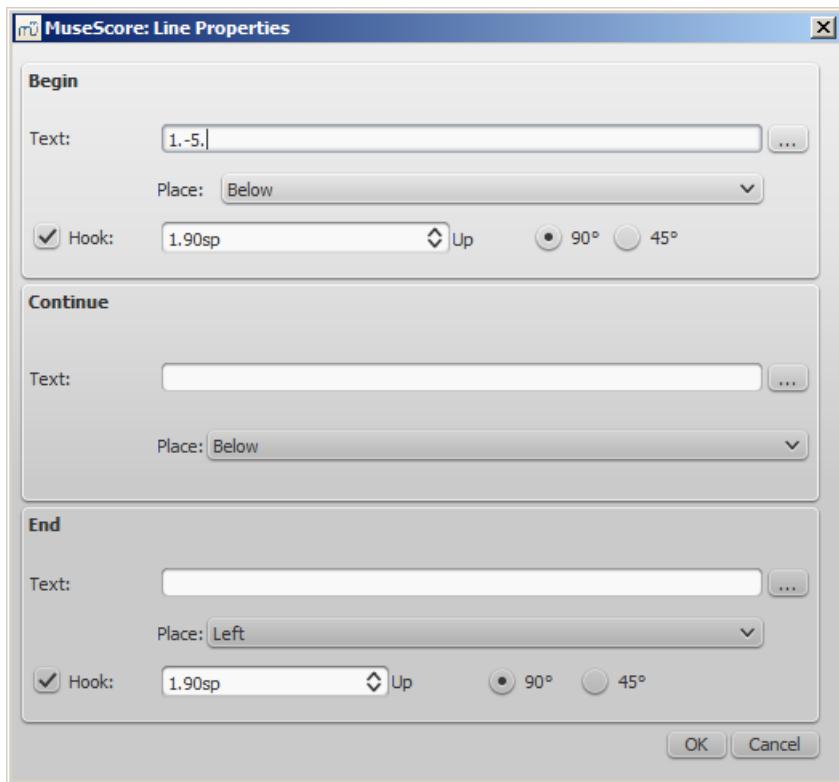
Note: Only the Shift commands will alter the *playback* start and end points of the volta. To make fine adjustments to the *visual* start or end points you can use other keyboard arrow commands, or drag the handles with a mouse. But these does *not* alter the playback properties.

When you select a start or end handle, a dashed line appears connecting it to an anchor point on the staff. This anchor shows the position of the *playback* start or end point of the Volta.

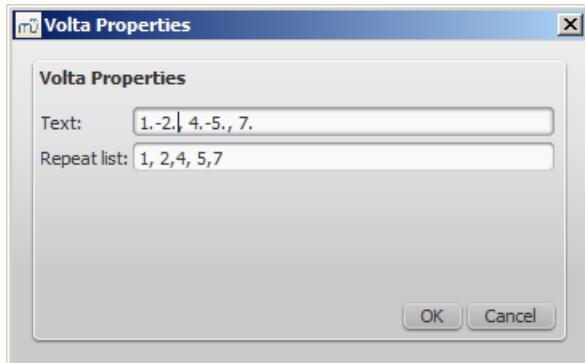


Text

You can change the text and many other properties of a volta bracket using the line properties dialog. Right-click on a volta bracket and choose Line Properties.... The figure below shows the volta text as "1.-5."



You can also right-click on the volta and bring up the volta properties dialog. From here, you can change both the displayed Volta text (the same from the line properties above) and the repeat list. If you want one volta to be played only on certain repeats and another volta on other repeats, enter the repeat times in a comma separated list. In the example below, this volta will be played during repeat 1, 2, 4, 5 and 7. Another volta will have the other ending, like 3, 6 and possibly other higher numbers like 8, 9, etc.



Playback

Sometimes a repeat plays more than two times. In the figure above, the volta text indicates that it should play five times before it continues. If you want to change the number of times MuseScore plays a repeat, go to the measure containing the end repeat barline and change its Play count (Repeat Count prior to version 2.1). See [Measure operations: Other properties](#) for details.

External links

- [MuseScore in Minutes, Lesson 8: Repeats and Endings, Part 1](#)

Sound and playback

MuseScore has "Sound and playback" capabilities built-in. This chapter covers the playback controls and ways to extend

the instrument sounds.

MIDI import

MuseScore can import **MIDI** files (.mid/.midi/.kar) and convert them into music notation. To import, use the standard **Open** command.

Initially, the program renders the MIDI to notation using certain default settings. **AMIDI Import Panel** appears at the bottom of the screen, showing a list of tracks (only tracks with note events are shown) and the operations available for each track. You can change these settings on a track-by-track basis and then reimport the data: The "Apply" button (at the top) submits any changes with immediate effect. The "Cancel" button immediately cancels any unsaved changes. The final result should be a better quality score reproduction of the file.

Use Shift+Wheel OR Ctrl+Wheel to scroll track options horizontally; scroll tracks vertically without those modifiers.

If there are multiple tracks, then one more track is added at the top of the list to select all tracks at once.

| Import | | Sound | | Max. quantization | | Max. voices | | Tuplets | | Is human performance | | Split staff | | Clef changes | | Simplify durations | | Show staccato | | Dotted notes | | Show tempo text | | Recognize pickup measure | | Detect swing | |
|--------|-------------------------------------|-----------|--|-------------------|---|-------------|---|---------------|---|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|--------------------------|---|--------------|--|
| All | <input checked="" type="checkbox"/> | | | 16th | ▼ | 4 | ▼ | 3, 4, 5, 7, 9 | ▼ | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | None (1:1) | ▼ | | |
| 1 | <input checked="" type="checkbox"/> | Trumpet | | 16th | ▼ | 4 | ▼ | 3, 4, 5, 7, 9 | ▼ | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | None (1:1) | ▼ | | |
| 2 | <input checked="" type="checkbox"/> | Alto Sax | | 16th | ▼ | 4 | ▼ | 3, 4, 5, 7, 9 | ▼ | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | None (1:1) | ▼ | | |
| 3 | <input checked="" type="checkbox"/> | Tenor Sax | | 16th | ▼ | 4 | ▼ | 3, 4, 5, 7, 9 | ▼ | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | None (1:1) | ▼ | | |
| All | <input checked="" type="checkbox"/> | | | 16th | ▼ | 4 | ▼ | 3, 4, 5, 7, 9 | ▼ | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | None (1:1) | ▼ | | |
| 1 | <input checked="" type="checkbox"/> | Trumpet | | 16th | ▼ | 4 | ▼ | 3, 4, 5, 7, 9 | ▼ | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | None (1:1) | ▼ | | |
| 2 | <input checked="" type="checkbox"/> | Alto Sax | | 16th | ▼ | 4 | ▼ | 3, 4, 5, 7, 9 | ▼ | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | None (1:1) | ▼ | | |
| 3 | <input checked="" type="checkbox"/> | Tenor Sax | | 16th | ▼ | 4 | ▼ | 3, 4, 5, 7, 9 | ▼ | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | None (1:1) | ▼ | | |

In the MIDI Import Panel, you can choose which tracks to import and reorder them. Some information about each track is displayed: sound, staff name, and lyrics, if any. The presence of the lyric column is an indication that the file contains a lyric track—assignable to different tracks through the drop-down menu.

The MIDI import panel updates the relevant information of whatever file is in view, if the user has several open. If the MIDI import panel is no longer required, it can be closed by clicking the close button in the top-left corner. The panel will reappear after clicking on the button "Show MIDI import panel" which appears right after the panel is closed.

After saving the score, the MIDI Import Panel will not be available, because MuseScore is no longer importing a MIDI file.

Available operations

MuseScore instrument

Assign a MuseScore instrument (listed in instruments.xml or in specified custom xml file in Preferences) that defines staff name, clef, transposition, articulations, etc.

Quantization

Quantize MIDI notes by some regular grid. The grid MAX resolution can be set via the drop-down menu:

- Value from preferences (default) - quantization value is taken from the main Preferences dialog of MuseScore (in the "Import" tab)
- Quarter, Eighth, 16th, 32nd, 64th, 128th - user-defined values

However, the actual quantization grid size is adaptive and reduces when the note length is small, so for each note the quantization value is different. But there is an upper limit for the quantization value, and that value can be set by the user as "max. quantization".

For example, if some note is long - say, half note, and the max. quantization is set to 8th, then the note will be quantized with the 8th-note grid, not the half- or quarter-note grid as it supposed to be by the algorithm.

Such quantization scheme allows to quantize all notes in the score (with different lengths!) adequately.

Max. voices

Sets maximum count of allowed musical voices.

Search tuplets

When enabled, this option attempts to detect tuplets and applies the corresponding quantization grid to the tuplet chords.

Is human performance

If enabled, this option reduces the accuracy of MIDI-to-score conversion in favor of readability. It is useful for unaligned MIDI files, when no regular quantization grid is provided. For such files the automatic beat tracking algorithm is used which tries to detect the bar positions throughout the piece.

2x less measure count

The option is active for unaligned MIDI files (when "Is human performance" is checked by default). It halves measure count obtained in the internal beat tracking operation. It may be convenient when the beat tracking gives 2x more frequent bar subdivision than necessary.

Time signature

The option is active for unaligned MIDI files. The user can choose an appropriate time signature for the whole piece if the default detected value is wrong. The option is useful because it handles imported tuplets correctly unlike the direct time signature setting from the palette.

Split staff

This option is suited mainly for piano tracks - to assign notes to the left or right hand of the performer. It uses constant pitch separation (the user may choose the pitch via sub-options) or floating pitch separation (depending on the hand width - sort of a guess from the program point of view).

For drum tracks ("Percussion" sound in the track list) it splits the staff into multiple staves, each of which gets only one drum pitch (i.e. drum sound). There is also a sub-option to allow/disallow the application of the square bracket for the newly created set of drum tracks.

Clef changes

Small clefs can be inserted within a staff to keep chords closer to the 5 staff lines. Clef changes depend on the average pitch of the chord. Tied groups of notes are not broken by the clef insertion (if it occurs, one can report a bug for algorithm in importmidi_clef.cpp). This option is available for non-drum tracks only.

Simplify durations

Reduces number of rests to form more "simple" note durations. For drum tracks this option can remove rests and lengthen notes as well.

Show staccato

Option to show/hide staccato markings in the score.

Dotted notes

Controls whether MuseScore will use dotted notes or ties.

Show tempo text

Shows/hides tempo text markings in the score.

Show chord names

Shows/hides chord names in the score, if any, for XF MIDI file format.

Recognize pickup measure

When enabled, this option doesn't change the time signature of the first bar that is shorter than the second bar. It is also called anacrusis. This option is only available for all tracks at once.

Detect swing

MuseScore tries to detect swing, and automatically replace a pattern of 4th + 8th notes in triplets (for the most common swing feel, 2:1), or a dotted 8th + 16th pattern (for shuffle, 3:1), with two straight 8ths and a "Swing" or "Shuffle" text at the beginning.

Mid-staff instrument changes

When a musician is required to double on a different instrument for a section of a piece, the instruction to switch instruments is generally placed above the staff at the beginning of that section. A return to the primary instrument is handled in the same manner.

MuseScore enables users to insert a special class of text called**Change Instrument** text for this purpose. This class of text is different from either **Staff** or **System** text in that it links the text to the playback and changes the sound to the new instrument.

Instrument changes in version 2.1

Version 2.1 introduces a greatly improved mid-staff instrument change over previous versions. There are still some limitations that need to be considered prior to using it.

1. Mid-staff instrument changes are limited to the same type of staff. For example, you cannot change between a percussion staff and a pitched instrument staff or vice versa.
2. The instrument name is not changed in the mixer. It will still be listed under the instrument in the original definition of the staff.
3. The key signature is not automatically updated at the instrument change. You must manuallychange the key.

signature if needed.

4. You can now enter the notes a musician would play once the instrument is changed and the correct key signature is entered if necessary.
5. Unless you are changing the type of staff, you will always use the**Change Instrument** text.

Instrument changes in version 2.0

There are several limitations to this in version 2.0 which should be understood before attempting to use it.

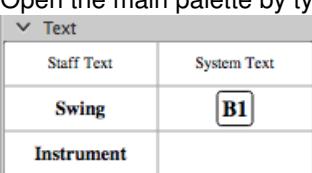
1. Automatic transposition from concert pitch to the appropriate key for the transposing brass and woodwind instruments is not currently supported. For changes to instruments notated in a different key (C flute to Eb flute; Oboe to English Horn, etc.), the use of ordinary **Staff Text** to indicate the change is preferable, and the transposition must be done after the music is entered (using **Notes>Transpose** from the main menu). To avoid discord on playback, the instrument assigned to that staff should be muted in the F10 Mixer.
2. If it is necessary to hear the new instrument sound on playback, the**Change Instrument** text function must be used. However, after a mid-staff instrument change where the two instruments on the staff are not notated in the same key, *no attempt should be made to enter new music directly from the keyboard*. Instead, the music must be (a) pasted in, or (b) entered *before* the instrument change is effected. New input into measures following an instrument change is subject to two known program bugs, which cannot be resolved in the current 2.0.x versions without adversely affecting backwards compatibility. (This has been fixed in version 2.1) In addition, the score must remain notated in concert pitch, or discord will result from the transposition. As a convenience to the players, a copy of the part may be saved as a separate file and the required sections transposed to the appropriate key before the part is printed. (Note that transposing a linked part will affect the score as well.)
3. When changing from one concert-pitch instrument to another, or from one transposing instrument to another in the same key (Bb trumpet to Bb cornet or Flugelhorn, etc.), the **Change Instrument Text** may be used to ensure that the playback sound is altered to the new instrument. Input may be done in the usual manner, and is not affected by the bugs mentioned above.

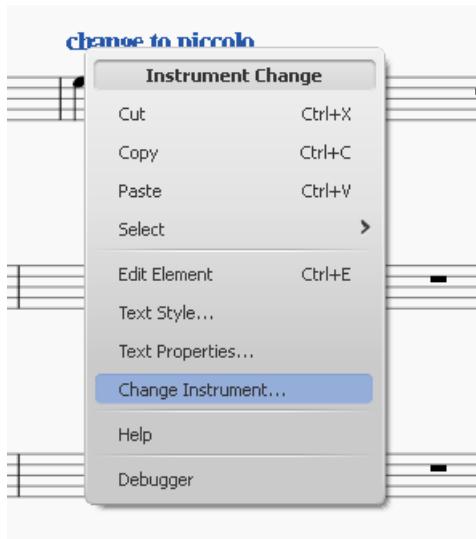
Incompatibilities

There are some incompatibilities between the two versions.

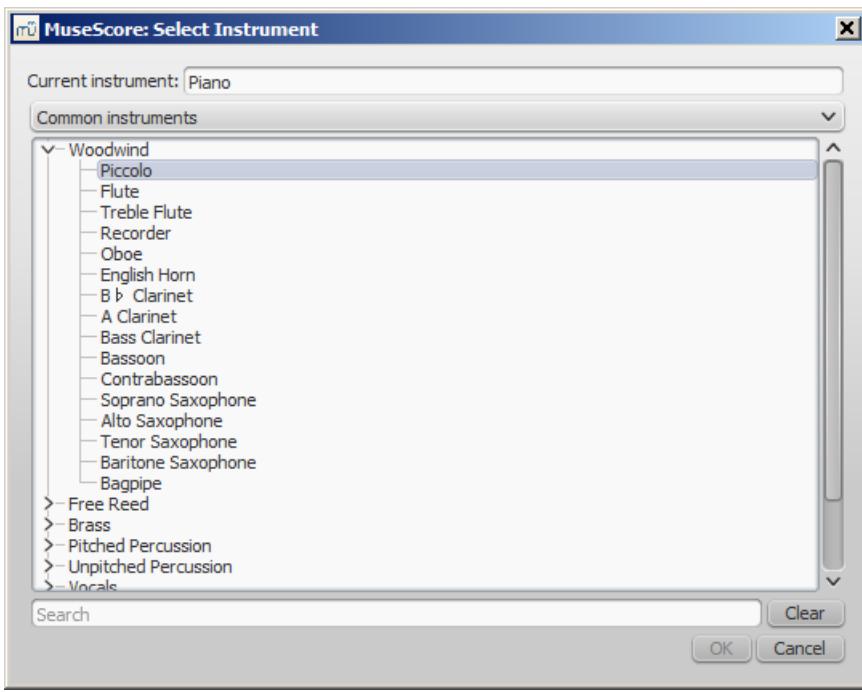
1. Instrument changes created with version 2.0 and opened in version 2.1 will continue to either display the notes wrong or play the notes wrong as in version 2.0. Deleting and reentering the instrument change will fix most incompatibility issues with only minor changes being needed.
2. Instrument changes created with version 2.1 and opened in version 2.0 will generally playback correctly but continue to display the wrong notes.

Add an instrument change

1. Select the start point of the change by clicking on a note or rest.
2. Open the main palette by typing F9 (or by using the**View** menu), and click on **Text** to open the text sub-palette.

3. Double-click on **Instrument**
4. The word "Instrument" will appear above the anchor note or rest.
5. Double-click the word "Instrument", then type**Ctrl+A** to select all of it.
6. Type the actual text you wish to appear in the score, then click outside the box to exit text edit mode.
7. Right-click the text and choose "**Change Instrument...**"



8. Choose the instrument, then click OK

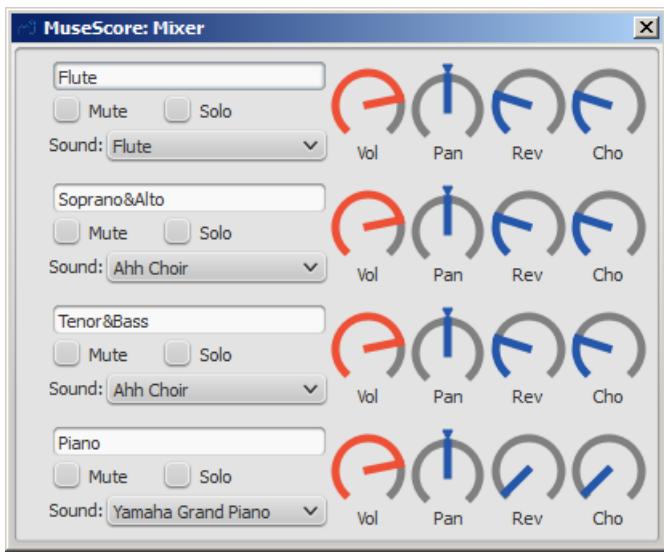


See also

- [Change instrument](#)
- [Mid-staff sound change](#)

Mixer

The Mixer allows you to change instrument sounds and adjust the volume and panning for each staff (reverb and chorus are not currently supported). From the main menu, choose View → Mixer or press F10 (Mac: fn+F10) to show the Mixer.



The name of each channel is the same as the **Part name** in the [Staff properties](#) dialog.

Mute and Solo

Use the **Mute** check box to quickly silence certain staves. Alternatively, use the **Solo** check box to silence all staves, except the staff or staves you mark as "solo".

Dials

To turn a dial clockwise, click and drag upwards. To turn a dial counter-clockwise, click and drag downwards. You can also hover the mouse pointer over the dial and then move the mouse wheel.

Double-clicking on any dial restores it to its default.

Sound

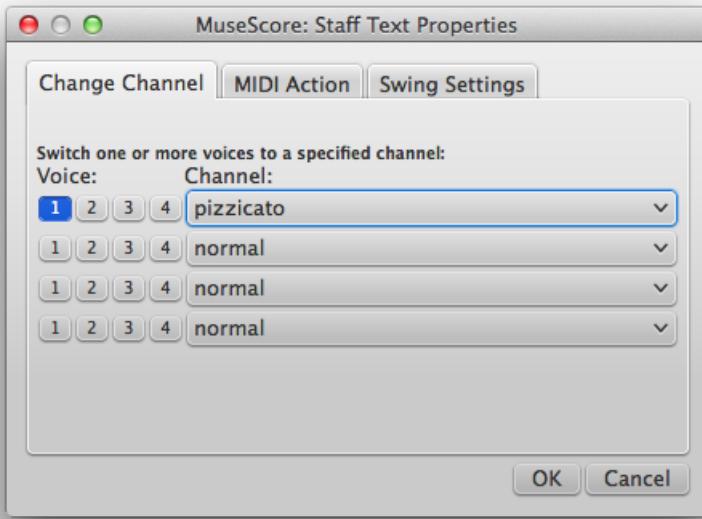
The Sound drop-down menu lists every instrument supported by your current [SoundFont](#). If you have multiple SoundFonts loaded in the [Synthesizer](#), all the patches from all the SoundFonts will appear in a single long list—all the sounds available from the second SoundFont appearing after all the sounds from the first SoundFont, and so on.

Mid-staff sound change (pizz., con sordino, etc.)

Some instruments come with multiple channels in the Mixer that can be used to change sounds midway through a score. For example, strings may utilize pizzicato or tremolo, and trumpet can switch to muted trumpet.

The following instructions use pizzicato strings as an example, but the same principles apply to tremolo strings or muted trumpet.

1. Select the first note of the section you want to be pizzicato
2. From the main menu, choose Add → Text → Staff Text
3. Type Pizz. At this point, this text is a visual reference only and not applied during playback
4. Right-click on the staff text and select Staff Text Properties...
5. In the Staff Text Properties dialog, select one or more voices on the left (in the Change Channel tab)
6. From the dropdown menu, select pizzicato



7. Click OK to return to the score

Every note after the staff text you added now sounds pizzicato. To return to a normal strings sound later in the piece, follow the same guidelines as above except type Arco in step 3 and select normal in step 6.

See also

- [SoundFont](#)
- [Synthesizer](#)
- [Change instrument](#)

External links

- [How to change instrument sound \(e.g. pizz., con sordino\) midway through score](#)

Play mode

MuseScore has an integrated sequencer and [Synthesizer](#) to play your score. Basic playback functions are accessed from the **Play toolbar** (see image below) located above the document window:



By pressing the Play button (or Space), you enter Play mode. In Play mode, the following commands are available:

- Go back to previous chord ←
- Advance to next chord →
- Go back to start of previous measure Ctrl+← (Mac: Cmd+←)
- Advance to start of next measure Ctrl+→ (Mac: Cmd+→)
- Rewind to start of score Home (Mac: ⌘+Home)
- Show/hide **Play Panel** F11 (Mac: Fn+F11)

Press the play button again (or Space or Esc) to stop and exit Play mode.

MuseScore starts playback from the place it last left off. To start playback from a specific note (or measure), click on that note (or measure) before entering playback mode. Alternatively, if the score is already playing back, you can jump to a specific note by clicking on that note. The toolbar also has a rewind button to quickly return to the beginning of the score.



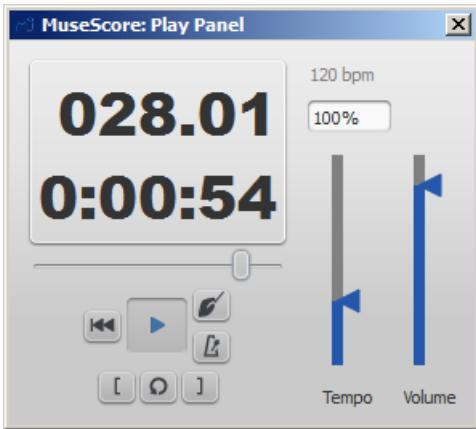
To include playback of repeats, activate the [Enable/Disable Repeats-Button](#).

Play panel

To open the Play Panel from the main menu, choose **View → Play Panel**, or type **F11** (Mac: Fn+F11).

The Play Panel offers temporary controls over playback, including playback speed (labelled "tempo"), loop playback (with specified starting and ending positions), and general volume for the current session.

Please Note: Changes to the parameters in the Play Panel are not saved-to-file for the score, even when **Save** is clicked. They only affect the playback behaviour in the current session. If you wish to modify the actual tempo of a piece, you must do it using the tempo text settings in the Inspector (F8) or via [tempo text](#)). If you wish to reset the default playback volume, you can do this in the Synthesizer dialogue. [Synthesizer](#)—**View → Synthesizer**.



Count in

You can switch on and off a count-in to be played each time the playback starts. The count-in plays beats for a full measure (according to nominal time signature at playback starting point); if the starting point is mid-measure or at a 'short' measure (anacrusis), it also plays enough beats to fill that measure. The conductor icon in the play panel enables, or disables count-in.

Metronome playback

You can also switch on/off the accompanying metronome as the score is played (see the metronome icon on the play panel).

Loop

You can loop playback of a selected passage in the score using either the [Play toolbar](#) (see image above) or the [play panel](#).

To loop from the Play toolbar:

- Playback should be **off**, and the "Loop playback button" **on**.
- Select the desired region of the score for loop playback.
- Press the playback button.

Playback will now cycle within the region marked by the blue flags.

- Use the "Loop playback" button to toggle the loop on or off.

To loop from the Play Panel:

- Select the note from which you want playback to start and click on the "Set loop in position" button. The "Loop Playback" button becomes active.
- Select the last note of the desired playback region and click on the "Set loop out position" button.
- Press the play button.

Playback will now cycle within the region marked by the blue flags.

- You can use the "Loop playback" button to toggle the loop on or off.

SoundFonts

Audio playback for MuseScore is provided by **virtual** (or software) **instruments**, which can be either SoundFont (SF2/3) and/or SFZ files.

SF2 SoundFonts

A **SoundFont** is a special type of file (format SF2 or SF3), that contains sound samples of one or more musical instruments. **MuseScore 2** comes with the soundfontFluidR3Mono_GM.sf3 already installed. This is a General MIDI (GM) sample library of 128+ musical instruments and drum sets for a variety of styles—classical, jazz, pop etc.

Note: Previous versions of **MuseScore** (0.9.6 – 1.3), used a different soundfont, TimGM6mb.sf2.

Once your score is set up to play correctly through FluidR3, it should be able to trigger similar instruments from any other GM sound source. This makes it possible to share scores even with non-MuseScore users, by exporting them as MusicXML or MIDI files (see Export).

Many different soundfonts are available on the Internet, both free and commercial. Larger SoundFonts often sound better but *may* be too large to run on your computer. If you find MuseScore runs slowly after installing a large SoundFont, or your computer can't keep up during playback, then look for a smaller SoundFont.

Once a SoundFont has been installed, you can use it for playback in MuseScore (and control other aspects of the sound output) with the Synthesizer. To display the Synthesizer, go to View → Synthesizer.

Install a SoundFont

After finding and decompressing a SoundFont (see →below), double-click to open it. In most cases, the SoundFont file type will already be associated with MuseScore, and MuseScore will start and a dialog will appear asking if you want to install the SoundFont. Occasionally an application other than MuseScore will be associated with the SoundFont file type; if this is the case, you will need to right-click or control-click on the file, so as to display a menu from which you can choose to open the file in MuseScore. In either case, when the dialog appears asking if you want to install the SoundFont, click "Yes" to place a copy of the SoundFont file in MuseScore's SoundFonts directory. This directory can be viewed or changed in MuseScore's Preferences, but the default location is:

- Windows: %HOMEPATH%\Documents\MuseScore2\Soundfonts
- macOS and Linux: ~/Documents/MuseScore2/Soundfonts

In contrast to user-added SoundFonts, the initial default SoundFont installed with MuseScore is located in a system directory, meant only for that purpose, which should *not* be modified. This directory and its default SoundFont file is:

- Windows (32-bit): %ProgramFiles%\MuseScore 2\sound\FluidR3Mono_GM.sf3
- Windows (64-bit): %ProgramFiles(x86)%\MuseScore 2\sound\FluidR3Mono_GM.sf3
- macOS: /Applications/MuseScore 2.app/Contents/Resources/sound/FluidR3Mono_GM.sf3
- Linux (Ubuntu): /usr/share/mscore-xxx/sounds/FluidR3Mono_GM.sf3 (with xxx being the MuseScore version)

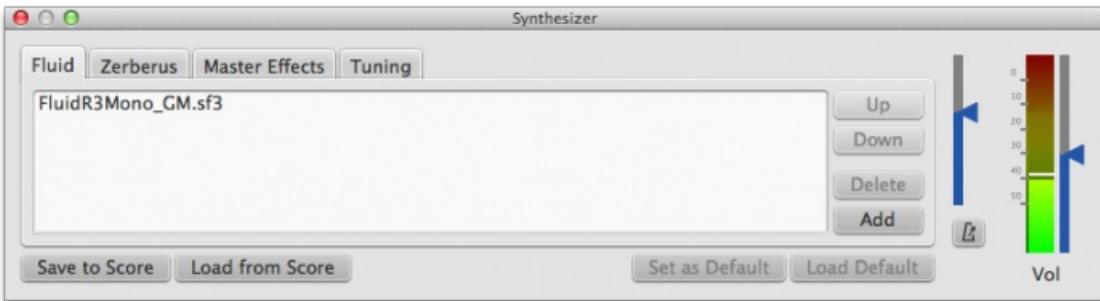
Uninstall

To uninstall a SoundFont, simply open the folder where the SoundFont is installed and delete it.

Synthesizer

The **Synthesizer** is MuseScore's central control panel for sound output. Once a SoundFont has been installed, it needs to be loaded into the Synthesizer in order for MuseScore to use it for playback. To make a different SoundFont the default, load it in the Synthesizer and click Set as Default.

To display the Synthesizer, go to View → Synthesizer. For more details, see Synthesizer.



List of SoundFonts

Below are some popular GM SoundFonts of different sizes.

- [GeneralUser GS ↗](#) (29.8 MB uncompressed)
Courtesy of [S. Christian Collins ↗](#)
- [Magic Sound Font, version 2.0 ↗](#) (67.8 MB uncompressed)
- [Arachno SoundFont, version 1.0 ↗](#) (148MB uncompressed)
Courtesy of [Maxime Abbey ↗](#)
- MuseScore 1 came with [TimGM6mb ↗](#) (5.7 MB uncompressed)
License: GNU GPL, version 2
Courtesy of [Tim Brechbill ↗](#)
- MuseScore 2 comes with [FluidR3Mono_GM.sf3 ↗](#) (12.6 MB).
License: released under the [MIT license ↗](#)
- [Timbres of Heaven, version 3.2 ↗](#) (369 MB uncompressed)
Courtesy of Don Allen

Specialized SoundFonts

- [Acoustic grand piano, release 2016-08-04 ↗](#)
Description: Yamaha Disklavier Pro Grand Piano, sf2 format, 36MiB compressed, 113MiB uncompressed, 121 samples, 5 velocity layers
More information: [http://freepats.zenvoid.org/ ↗](http://freepats.zenvoid.org/) including other soundfonts.
License: Creative Commons Attribution 3.0
Courtesy of [Roberto Gordo Saez ↗](#)

In addition to SoundFont files, MuseScore also has some support for the SFZ format, thanks to the [new synthesizer Zerberus ↗](#). Here are some SFZ sound banks:

- Sonatina Symphonic Orchestra (503 MB uncompressed)
Downloads: [SoundFont ↗](#) | [SFZ format ↗](#)
License: Creative Commons Sampling Plus 1.0
- Salamander Grand Piano
Downloads: [version 2 ↗](#) | [version 3 ↗](#)
Description: Yamaha C5, 48kHz, 24bit, 16 velocity layers, between 80 MB and 1.9 GB uncompressed
License: Creative Commons Attribution 3.0
Courtesy of Alexander Holm
- [Detuned Piano ↗](#) (244 MB uncompressed)
License: Creative Commons Attribution-ShareAlike 3.0
- [Plucked Piano Strings ↗](#)
Description: 44.1kHz, 16bit, stereo, 168 MB uncompressed
License: Creative Commons Attribution-ShareAlike 3.0
- [The City Piano ↗](#)

Description: Baldwin Baby Grand, 4 velocity layers, 696 MB uncompressed

License: Public domain

Courtesy of Big Cat Instruments

- [Kawai Upright Piano, release 2017-01-28 ↗](#)

Description: 68 samples, 44KHz, 24bit, stereo, 2 velocity layers, 58MiB uncompressed

License: GNU General Public License version 3 or later, with a [special exception ↗](#)

Courtesy of Gonzalo and Roberto

Note: Since SoundFont files are large, they often are compressed into a variety of formats, including .zip, .sfArk, and .tar.gz. You need to decompress these files before they can be used.

- ZIP is standard compression format supported by most operating systems.
- sfArk is a compression format designed especially for compressing SoundFont files. Use the [specials](#)[sfArk software ↗](#) to decompress it, or use this online service:[https://cloudconvert.com/sfark-to-sf2 ↗](https://cloudconvert.com/sfark-to-sf2)
- .tar.gz is a popular compression format for Linux. Windows users can use[7-Zip ↗](#); Mac users can use [The Unarchiver ↗](#), or macOS' built-in Archive Utility. Note that if using 7-Zip, you will need to apply decompression twice —once for GZip and once for TAR.

Troubleshooting

If the toolbar play panel is greyed out, or not visible, follow the instructions below to get your sound working again:

- Do a right-click on the menu bar and make sure there is a check mark next to the Transport Tools menu item. You can add or remove the check mark by clicking on the corresponding menu item. If this step does not solve your problem, continue below.
- If the play panel disappears after changing the SoundFont, go to **Edit** → **Preferences...** → **I/O tab** and click **OK** without making any changes. After restarting MuseScore, the play panel should reappear.

If you are setting up a SoundFont for the first time, please use one of the recommended SoundFonts listed above.

If playback stutters, then your computer is not able to handle the SoundFont being used. Two solutions:

1. Reduce the amount of RAM (memory) used by MuseScore by using a smaller SoundFont. See list above for suggestions.
2. Increase the amount of RAM available for MuseScore by quitting all applications except MuseScore. If you still have problems and a large SoundFont is important to you, consider more RAM for your computer.

See also

- [Synthesizer](#)
- [Change and adjust sounds](#)

External links

- [How to change the SoundFont or add another ↗](#)

Swing

MuseScore is capable of playing back a score using swung eighth notes or swung sixteenth notes.

Set up swing

The recommended way to inform MuseScore (and the humans who will read your music) that a swing feel is intended is to create a **Swing** System Text element.

1. Click the first note
2. Double-click **Swing** in the Text palette

| Text | |
|--------------|-------------|
| Staff Text | System Text |
| Swing | B1 |
| Instrument | |

The **Swing** text can be edited, like any other text element, by double-clicking it (see [Text editing](#)), and it can be made invisible using the [Inspector](#).

Triplet in tempo marking

Often this notation is used to indicate swing:



MuseScore does not have a way to include a triplet in text, such as a tempo marking, but you can use the above PNG image or an SVG image, which you can download here: [swing.svg](#) ↗. Add it to your score as described at [Image](#) (and size it to your needs), in addition to an (possibly invisible) swing text as described [above](#), for correct notation and playback.

Return to straight rhythm

If you have a score containing both "swing" and "straight" sections, and want this reflected in playback:

1. Insert a **Swing** text item as explained [above](#), attached to the first note or rest of the "straight" section.
2. Change the text as desired—double-click on the item you just inserted and change it to "Straight" (see [Text editing](#)).
3. Turn swing off via right-click → on that text, System Text Properties... → Swing Settings → off

Swing settings

Swing text settings

Swing settings for an individual **Swing** text marking are available via right-click → System Text Properties... → Swing Settings. This allows you to define how heavily to swing (i.e., the ratio of the downbeat to upbeat), and whether it's the eighth note or the sixteenth note that is swung.

Global swing settings

By default, in the absence of a **Swing** text element, swing playback is turned off. To turn on swing playback without adding a text element, use the general (score-wide) swing settings in Style → General... → Score.

Synthesizer

Overview

The **Synthesizer** controls MuseScore's sound output. It allows you to:

- Load and organize different sound sample libraries to play back the music
- Apply [effects](#) such as reverb and compression
- Adjust overall [tuning](#)
- Alter the output volume of both music and the (optional) metronome.

To display the Synthesizer, go to View → Synthesizer.

The Synthesizer window is divided into four sections/tabs:

- **Fluid**: A software synthesizer that plays SF2/SF3 [SoundFont](#) sample libraries.
- **Zerberus**: A software synthesizer that plays SFZ format sample libraries.
- **Master Effects**: Used to apply [multi-effects](#) to the score.
- **Tuning**: Used to adjust overall playback [tuning](#).

Synthesizer settings

Set as Default: When you open MuseScore, the Synthesizer always assumes the current default settings. If you want a

new default to apply at the next session, change the settings as desired, then press the Set as Default button.

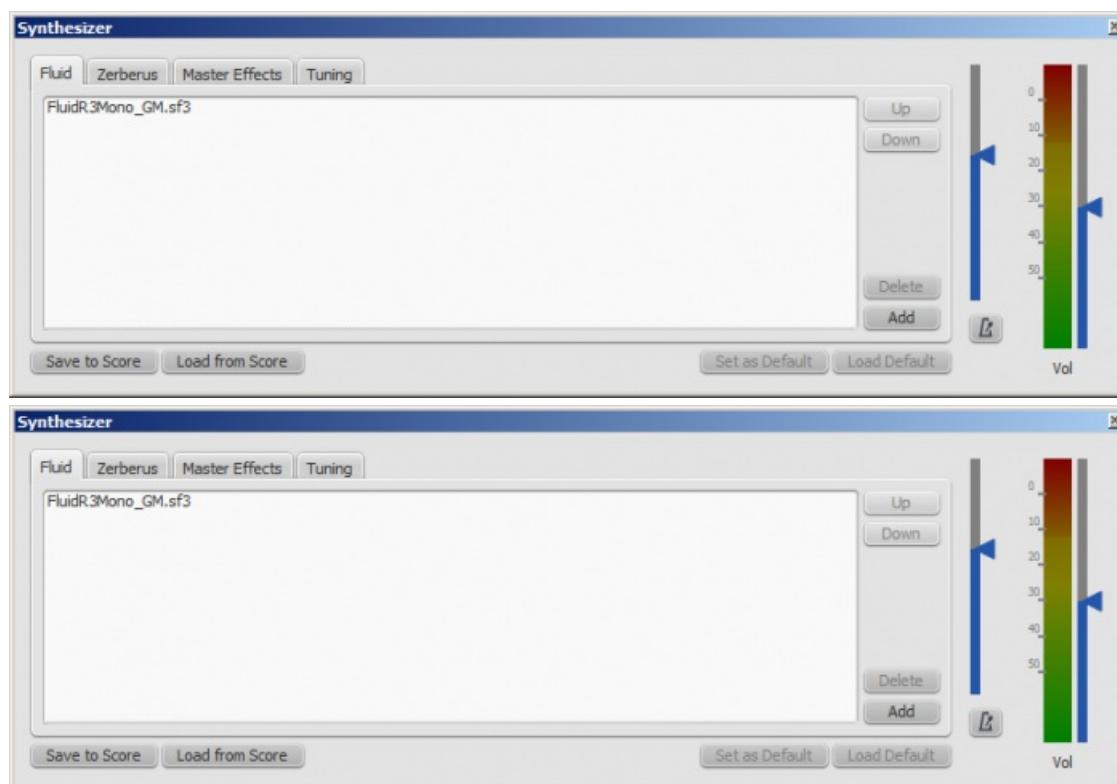
Save to Score / Load to Score: You can save a particular configuration of settings to an individual score by pressing the Save to Score button. When you next load the score, use the Load from Score button to transfer the stored settings to the Synthesizer.

Note: Only one set of Synthesizer settings can be in effect at a time—i.e. if multiple scores are open at once, it is not possible to make changes to the Synthesizer in one score and leave other scores' settings untouched.

Note: Changes made in the Synthesizer will not be heard in exported audio files unless the Synthesizer settings have been saved to the score with the Save to Score button. See also [Tuning ↗](#) (below).

Fluid

Click on the **Fluid** tab to access the synthesizer which plays back SF2/SF3 [SoundFont](#) sample libraries. By default, the SoundFont FluidR3Mono_GM.sf3 should already be loaded.



You can load, rearrange and delete soundfonts as required. Playback can be shared between any combination of different soundfonts (and/or SFZ files). The order of soundfonts in **Fluid** is reflected in the *default* order of instruments in the [mixer](#).

To load a soundfont

1. Click on the Add button
2. Click on a soundfont in the list.

To be able to load the soundfont, it first needs to be [installed](#) in your **Soundfonts folder**. This will ensure that it appears in the list in step 2 (above).

To reorder the soundfonts

1. Click on a soundfont
2. Use the up/down arrows (on the right-hand side) to adjust the order.
3. Repeat with other soundfonts in the list if required.

If you have not [changed any sounds in the Mixer](#), then the SoundFont at the top of the list is the one that will be used for playback. However, if you are using the Mixer to play different instruments with sounds from different SoundFonts, playback will only work correctly if you have the same SoundFonts loaded *in the same order* in the Synthesizer.

Therefore, if you are using multiple SoundFonts, it is advised to click the Save to Score button in the Synthesizer, so that the next time you open that score you can recall the list of SoundFonts loaded (and other Synthesizer settings) with the Load

from Score button.

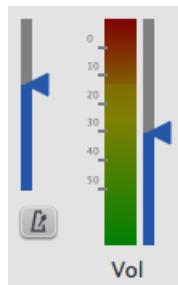
To remove a soundfont

1. Click on the name of the soundfont
2. Click on the Delete button.

This removes the soundfont from the synthesizer but does not uninstall it from the Soundfonts folder: it will still be available if you wish to reload it later.

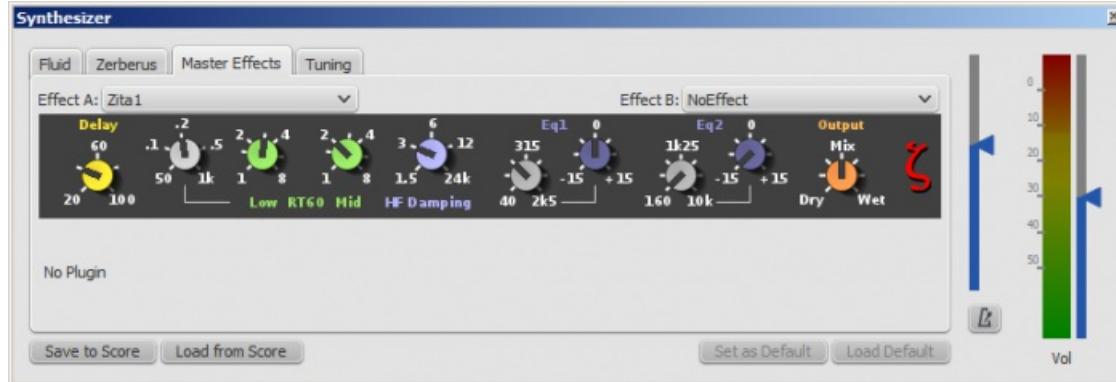
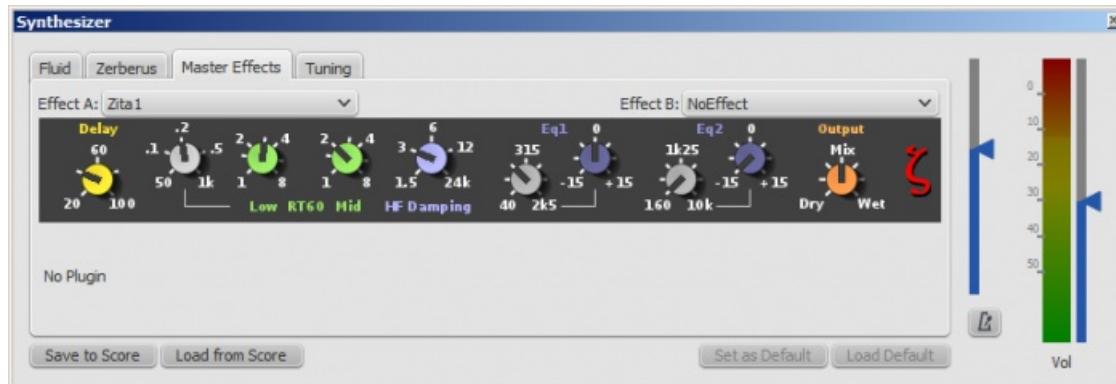
Volume

At the right in the Synthesizer are two sliders. One controls the playback volume, the other controls the volume of the optional built-in metronome. You can turn the metronome on or off by clicking the button underneath its volume slider. As with all the rest of the Synthesizer controls, any changes made here are temporary unless saved to the score or set as the new default.



Effects

The **Master Effects** tab of the Synthesizer houses the Zita 1 stereo reverb and SC4 stereo compressor modules. Two slots are provided, "Effect A" and "Effect B," both with a drop-down list of available effects – including the option to set one or both channels to "No Effect." The effects are applied in series: **Effect A → Effect B**.



To store an effects configuration as the default option for the synthesizer, click the **Set as Default** button. If you subsequently change the effects set-up, you can restore whatever settings you made the defaults by clicking the **Load Default** button.

You can store a particular effects configuration with a score by clicking on the **Save to Score** button, and later load those settings from the score by clicking on **Load from Score**.

Zita 1 reverb

The **Zita 1** stereo reverb module allows you to simulate the ambience of anything from a small room to a large hall. The predelay, reverb time and tone of the reverb can be finely tuned using the controls provided:

- **Delay:** Set a pre-delay for the reverb from 20-100 ms.
- **Low RT60** (Low frequency reverb time): Use the grey control to adjust the center frequency (50–1000 Hz) of the low frequency band which you want to affect: the green control adjusts the reverb time (1–8 secs) of this frequency band.
- **Mid RT60** (Mid-range reverb time): Adjust the reverb time (1–8 secs) of the mid-range frequency band.
- **HF Damping:** Adjusts the high frequency component of the reverb. Increasing this value increases the frequency of the cut-off point and makes the reverb appear brighter and longer.
- **EQ1:** Allows you to cut or boost (-15 to +15) a frequency band (center = 40 Hz - 2 KHz) in the lower part of the spectrum.
- **EQ2:** Allows you to cut or boost (-15 to +15) a frequency band (center = 160 Hz - 10 KHz) in the higher part of the spectrum.
- **Output:** Controls the amount of effect applied. "Dry" is no effect. "Wet" indicates 100% reverb. "Mix" is a 50/50 balance of wet:dry signal.

Note: EQ1 and EQ2 affect the tone of the reverb only, *not* the dry (unprocessed) signal.

To quickly set up an effects patch, set "Output" to "Mix" and adjust the "Mid RT60" control to the desired reverb time. Then fine tune the effect as explained above.

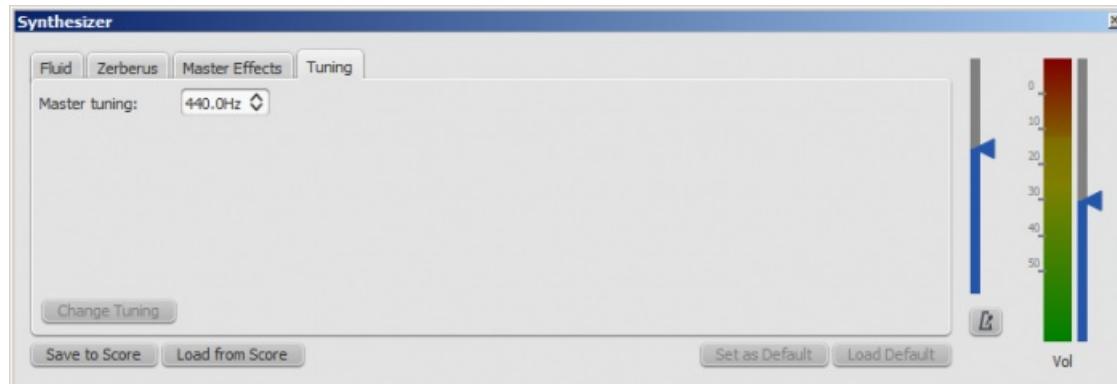
SC4 compressor

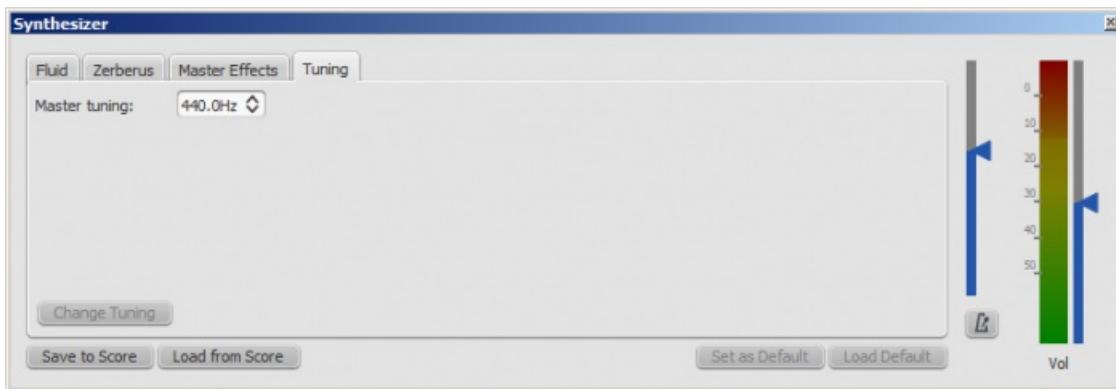
The **SC4** stereo compressor offers the following controls:

- **RMS:** Adjusts the balance between RMS (0) and Peak (1) compression. In the former, the compressor responds to averaged-out levels in the signal; in Peak mode, the compressor responds to peak levels.
- **Attack:** (1.5–400 ms) The length of time it takes for compression to engage fully after the signal exceeds the threshold level.
- **Release:** (2–800 ms) The time it takes for compression to return to zero after the signal falls below the threshold level.
- **Threshold:** (in dB) The signal level above which compression starts to take effect. Lowering the threshold increases the amount of signal that is compressed.
- **Ratio:** The amount of compression applied to the signal above the threshold. The higher the ratio, the greater the compression. Varies between 1:1 to 20:1.
- **Knee:** Allows you to select a range between "soft knee" and "hard knee". The softer the knee, the more gradual the transition between uncompressed and compressed signal.
- **Gain:** Compression tends to lower the volume, so use this control to boost the signal as required.

Tuning

For Concert Pitch instruments, MuseScore uses the A4 = 440 Hz pitch standard by default. To change it, simply enter a new value in the Tuning tab of the Synthesizer.





Like all other Synthesizer settings, the master tuning affects playback within MuseScore but does not affect exported audio files (WAV, OGG, MP3) unless the Save to Score option is selected.

Change master tuning

Notes: Applies to all scores. Current session only (tuning resets to default on MuseScore exit). Affects playback but doesn't affect exported audio files (WAV, OGG, MP3, and MIDI).

1. View → Synthesizer.
2. Click the Tuning tab.
3. Enter a new Master Tuning value (Minimum value = 300 Hz; Maximum value = 600.0 Hz; Default 440 Hz).
4. Click Change Tuning.

Set default tuning

Note: Applies to all scores. Current session and all subsequent sessions (until you change it again). Affects playback but doesn't affect exported audio files (WAV, OGG, MP3, and MIDI).

1. Change the Master Tuning as shown above for the current session.
2. Select Set as Default.

Change tuning for an individual score

Note: Applies to current score for current session, use the Save to Score button, and settings can be recovered in subsequent sessions with Load from Score. Affects playback and exported audio files (WAV, OGG, MP3).

1. Change the Master Tuning as shown above for the current session.
2. Click Save to Score.
3. You will now get this new tuning in exported audio files of the current score, but other scores will export with the default tuning as expected. However, due to a limitation in MuseScore, you need to click Load from Score to get the correct tuning on playback.

See also

- [SoundFont](#)
- [Mixer](#)

Tempo

Tempo markings can be added to a score in the form of tempo text. Playback tempo can also be temporarily overridden through the Play Panel.

Tempo text

Tempo markings are used to indicate the pace of the music to the person reading the score, and they are also reflected in playback. It is possible to have multiple tempo markings at different points throughout a score.

To add a tempo marking:

1. Select the note or rest where the tempo should be added.
2. Open the Tempo palette and double-click a tempo marking style to add it to the selected note or rest. Alternatively,

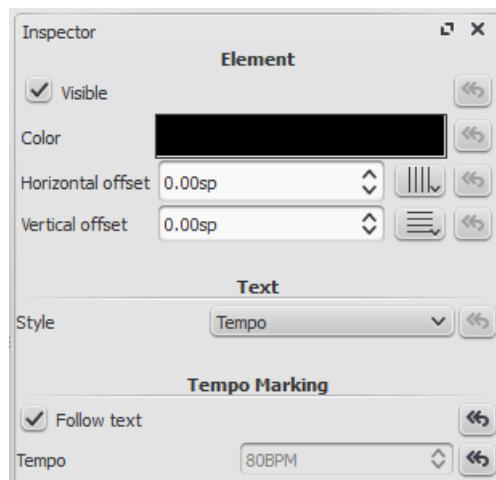
you can drag-and-drop a tempo from the palette directly onto a note or rest. You can also add a tempo from the main menu with Add → Text... → Tempo Marking or use the shortcut Alt+T, in which case it automatically will derive the note value to be used from the time signature.

Existing tempo markings can be changed by double-clicking the text to enter text edit mode.

A tempo marking's beats per minute can be changed by directly editing the text, if "Follow text" is selected in the [Inspector](#) and the tempo text is expressed in the form "note duration = number", as in this example, which includes the information "quarter note = 75":

Andante ♩ = 75

If a tempo marking has been edited and no longer includes that information (for example, simply the word "Andante" with no number associated with it), click once on the marking to select it. Uncheck the "Follow text" checkbox in the Inspector, and you can manually set the number of **quarter note beats per minute** (BPM) that the tempo marking represents.



Note: Playback may be faster or slower if the tempo setting in the [play panel](#) is at a percentage other than 100%.

Ritardando and accelerando

Gradual tempo changes like **ritardando** ("rit.") and **accelerando** ("accel.") can be added to the score as [system](#) text, but currently don't have any effect on playback. The effect can be achieved, however, by stepping down the tempo using multiple invisible tempo markings. In this example, the tempo is decreased by 10 BPM on the first note of each measure, starting from 110 BPM before the ritardando. Each tempo change is made invisible by unchecking the **Visible** checkbox in the [Inspector](#), so that only the ritardando shows on the printed score.



A [plugin](#) has been developed to automate this process: [TempoChanges](#) (external link)

Fermatas

Fermatas, available in the [Articulations and Ornaments](#) palette, have a **Time stretch** property that can be set via the [Inspector](#). By default, this property is set to 1.00. To have MuseScore play back a fermata for twice its normal duration, click on the fermata and set "Time stretch" to 2.00.

Play panel

- Display the play panel: View → Play Panel or F11 (Mac: fn+F11)



- Change the percentage of the score's actual tempo using the Tempo slider

This setting is not saved in the score and will proportionally override all tempo markings set in the score. If you have multiple tempo markings in the score, the BPM (Beats per Minute) number displayed above the slider will depend on where in the score you are. For example, if you have a tempo of 80 BPM set, and the Play Panel is set to 120% of tempo, the actual tempo of the playback will be 96 BPM, which you can tell by the number displayed above the percentage in the Play Panel.

Note: BPM is always measured and displayed in quarter note beats per minute, regardless of the (denominator of the) time signature in effect.

See also

- [Play mode](#)
- [Time signature](#)

Dynamics

Dynamics are symbols indicating the loudness of a note or phrase of music. Symbols can be found in the Dynamics palette in either the Basic or Advanced workspace:

| | | | |
|---------------------|--------------------|---------------------|--------------------|
| <i>ppp</i> | <i>pp</i> | <i>p</i> | <i>mp</i> |
| <i>mf</i> | <i>f</i> | <i>ff</i> | <i>fff</i> |
| <i>fp</i> | <i>s</i> <i>f</i> | <i>s</i> <i>fz</i> | <i>s</i> <i>ff</i> |
| <i>s</i> <i>ffz</i> | <i>s</i> <i>fp</i> | <i>s</i> <i>fpp</i> | <i>r</i> <i>fz</i> |
| <i>rf</i> | <i>fz</i> | <i>m</i> | <i>r</i> |
| <i>s</i> | <i>z</i> | <i>n</i> | |

Note: Overall playback volume of the score can be changed using the volume slider in the [Play Panel](#) or [Synthesizer](#).

Add a dynamic

To apply a dynamic to the score, use one of the following methods:

- Select a note and double-click a dynamic symbol in a palette.
- Drag a dynamic symbol from a palette onto a note.

For additional dynamics use the Master Palette ([Shift+F9](#)). You can also create a [custom palette](#) for future use.

To create a crescendo or decrescendo sign, see [Hairpin](#).

Adjusting playback volume for a dynamic

Click on the dynamic to select it, and adjust its **Velocity** in the [Inspector](#)—higher for louder, lower for softer.

Adjusting range for a dynamic

Via the [Inspector](#) you can set the range of a dynamic to span a single staff, all staves of an instrument (e.g. both staves of

a piano), or the entire system. The default setting is to span the instrument.

List of dynamics in palettes

In the Basic workspace, there are 8 options in the Dynamics palette:**ppp, pp, p, mp, mf, f, ff, fff**.

In the Advanced workspace, there are all of the above plus 15 additional options in the Dynamics palette:**fp, sf, sz, sff, sffz, sfp, sfpp, rfz, rf, fz, m, r, s, z, n**.

In the Dynamics section of the Master Palette, there are all of the above plus 6 additional options:**pppppp, ppppp, pppp, ffff, fffff, ffffff**.

Edit a dynamic

Any dynamic can be edited after being added to the score, just like standard text. See [Text editing](#).

See also

- [Tempo](#)

External links

- [Video tutorial: Lesson 10 - Articulations, Dynamics and Text ↗](#)
- [Dynamics ↗ at Wikipedia](#)

Text

There are many different kinds of text objects in MuseScore, such as staff text, dynamics, tempo, fingering, lyrics etc. In addition, text may be found incorporated into lines—such as voltas, octave lines, guitar barre lines etc.

This chapter covers some of the different classes of text available in MuseScore, and shows you how to format them. Other specific types of text are covered in other chapters:

- [Tempo](#) (→ [Sound and playback](#))
- [Dynamics](#)—**p, mf**, etc. (→ [Sound and playback](#))
- [Swing](#) (→ [Sound and playback](#))
- [Instrument change](#) (→ [Sound and playback](#))
- [Repeats and jumps](#)—DC, Fine, Coda, etc. (→ [Notation](#))
- [Figured bass](#) (→ [Advanced topics](#))
- [Frame](#) text—in vertical, horizontal or [text frames](#) (→ [Formatting](#))
- [Headers and footers](#)—different from standard text objects (→ [Formatting](#))
- [Lines](#) (→ [Notation](#))

Text basics

Add text

To add a text-based element to the score, use one of the following general methods:

- From the main menu, select Add → Text (to create a **title**, for example).
- Select a text element from a palette (to create [swing text](#), for example).
- Press a keyboard shortcut (to create [lyrics](#), for example).

Note: The exact method depends on the type of text you are adding—refer to the relevant pages of the Handbook for details (see [Text](#)). For general-purpose **text boxes** attached to staves, see [Staff and system text](#).

Format text

Every text-based element in the score has three levels of formatting:

Text Style

This is the top level of formatting and sets the style for a particular class of text in the score. All staff text, for example has a unique text style, as do tempo markings, lyrics, chord symbols and so on. MuseScore comes with many predefined text styles, which can be customised, but you are also free to create your own.

To edit the text style of an element, go to **Style** → **Text...**, or right-click on some text and select **Text Style...**.

Any text style can be applied to any text element. Changing a text style affects all text objects in the score which use that style.

For full details, see [Text styles](#).

Text Properties

This is the next level down in the formatting hierarchy and affects the style of the text in one specific text object. To edit the text properties for that object—and no other—right click on the text and select **Text Properties...**. For full details, see [Text properties](#).

Text editing

While editing the actual text in a text element, you can also apply specific formatting to individual characters, using basic formatting options such as **Bold**, *Italic*, font, font size, subscript and superscript. To edit text:

- Double click on the text, or
- Right-click on the text and select "Edit element," or
- Click on the text and press **Ctrl + E** (Mac: **Cmd + E**).

For full details, see [Text editing](#).

Adjust position of text objects

To adjust the position of a selected text object, either:

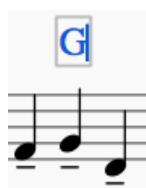
- Use one of the following keyboard shortcuts:
 - ←: Move text left 0.1 staff space (one staff space is the distance between two staff lines, as set in [Page Settings](#))
 - →: Move text right 0.1 staff space.
 - ↑: Move text up 0.1 staff space.
 - ↓: Move text down 0.1 staff space.
 - **Ctrl+←** (Mac: **⌘+←**): Move text left one staff space.
 - **Ctrl+→** (Mac: **⌘+→**): Move text right one staff space.
 - **Ctrl+↑** (Mac: **⌘+↑**): Move text up one staff space.
 - **Ctrl+↓** (Mac: **⌘+↓**): Moves text down one staff space.
- Adjust the horizontal or vertical offset values in the Inspector.
- Drag the object.

Text editing

Text edit mode

To enter [text edit mode](#) there are several methods:

- Double click on the text
- Right-click on the text and select "Edit element"
- Click on the text and press **Ctrl+E** (Mac: **Cmd+E**)



Formatting and entry options can then be accessed from the **text toolbar** at the bottom of the window.



To exit text edit mode:

- Press Esc, or
- Click on a part of the score outside the edit window.

Editing commands and keyboard shortcuts

In text edit mode, the following commands are available:

- Ctrl+B (Mac: ⌘+B) toggles **bold face**
- Ctrl+I (Mac: ⌘+I) toggles *italic*
- Ctrl+U (Mac: ⌘+U) toggles underline
- Home End ← → ↑ ↓ moves cursor
- Backspace (Mac: Delete) remove character to the left of the cursor
- Delete (Mac: → Delete OR fn+Delete) remove character to the right of the cursor
- Return start new line
- F2 (Mac: fn+F2) Insert special characters (see below)

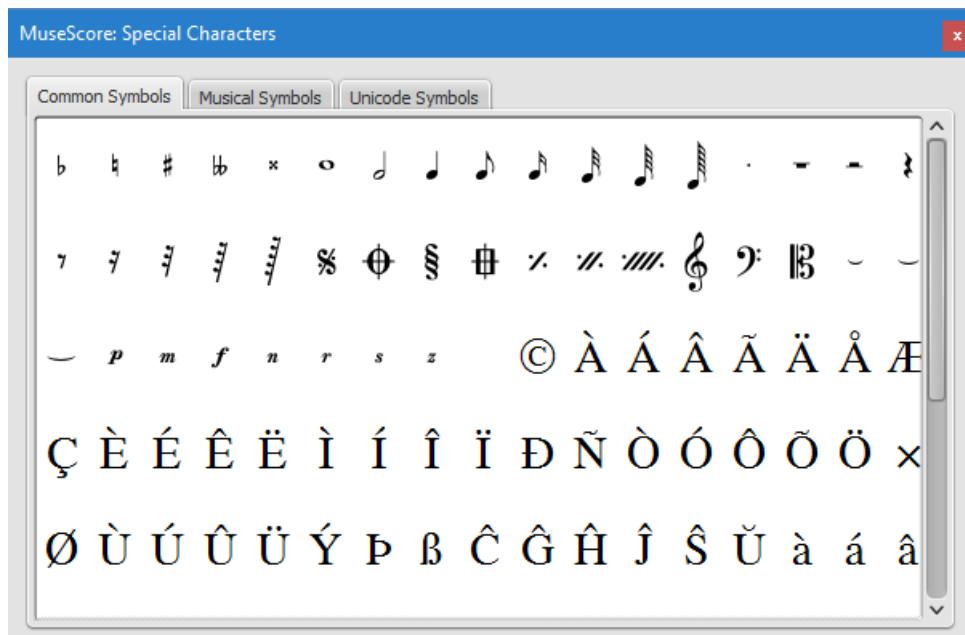
Special character shortcuts

In text edit mode the following keyboard shortcuts can be used to access certain special characters:

Ctrl+Shift+B: Flat
Ctrl+Shift+F: Forte
Ctrl+Shift+H: Natural
Ctrl+Shift+M: Mezzo
Ctrl+Shift+N: Niente
Ctrl+Shift+R: Rinforzando
Ctrl+Shift+S: Sforzando
Ctrl+Shift+Z: Z

Symbols and special characters

You can use the **Special Characters** window to insert quarter notes, fractions, and many other kinds of special symbols or characters into your text. In the text toolbar, click on the keyboard icon, , or press F2 (Mac: fn+F2) to open:



The dialog is divided into 3 tabs: Common symbols, musical symbols and unicode symbols. The musical and unicode tabs are further subdivided into alphabetically-arranged categories.

Double-clicking an item in the Special Characters dialog immediately adds it to the text where the cursor is positioned.

Multiple items can be applied without closing the dialog box, and the user can even continue to type normally, delete characters, enter numerical character codes etc., with it open.

Note: It is not possible to display the Special Characters dialog when not in text editing mode, and this should not be confused with the menu item of the same name in the macOS version of MuseScore.

See also

- [Chord symbol](#)
- [Lyrics](#)
- [Frame](#)
- [Edit mode](#)

Text styles and properties

Text styles and text properties

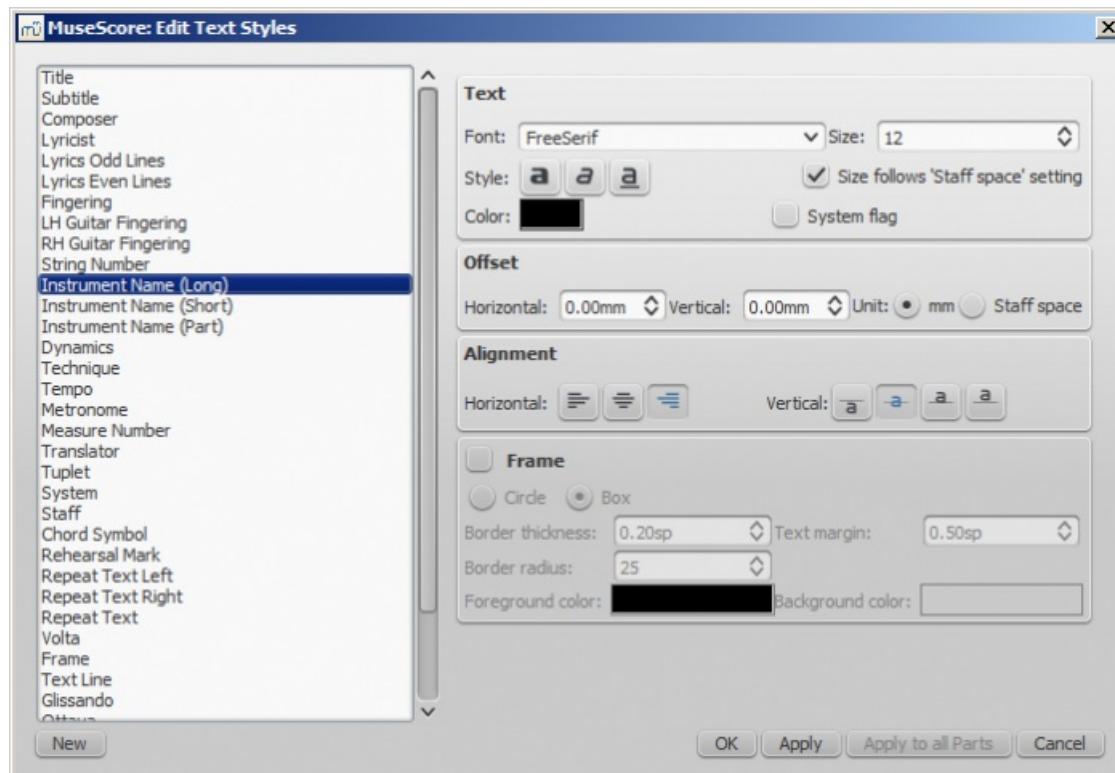
Every piece of text has a basic style. Title text, for example, is centered and uses a large font size; Composer text is smaller and aligned to the right within the top vertical frame. To edit text styles, go to **Style → Text...**, or right-click on some text and select **Text Style...**

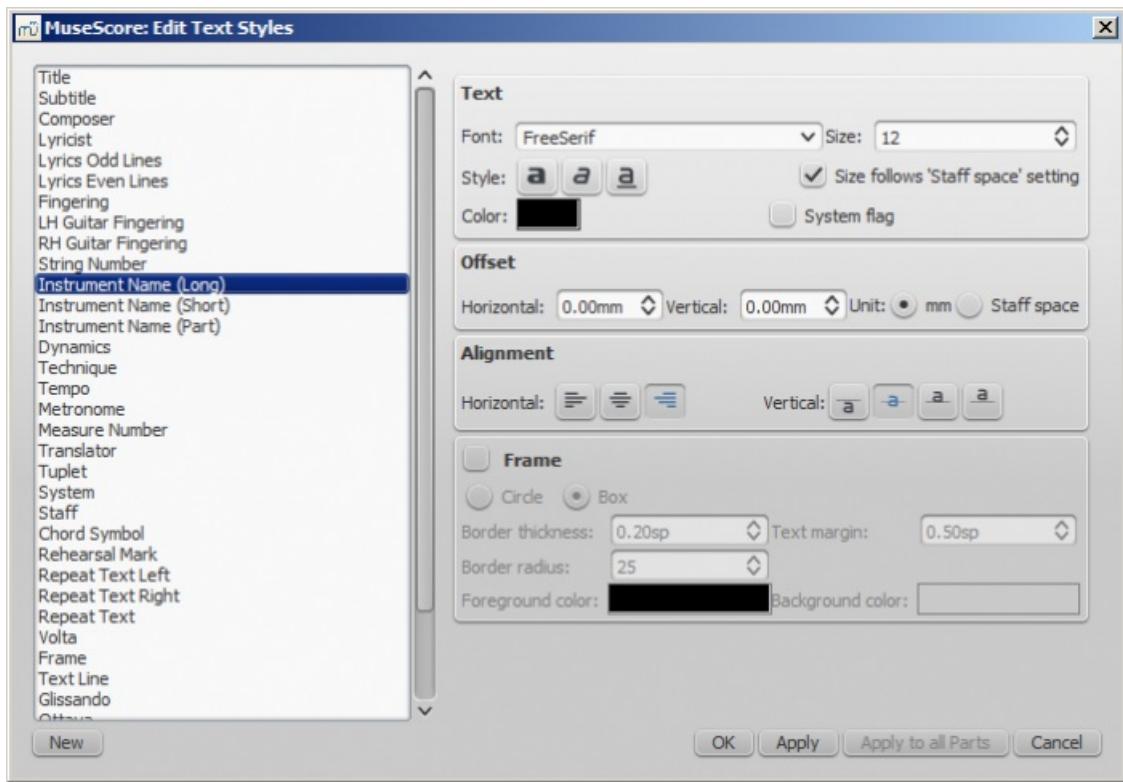
Changes to a text style will affect all text that uses that style within a score.

You can also edit the same parameters as are available with a text style by right-clicking on a piece of text and selecting **Text Properties...**

Unlike changes to a text style, changes to text properties only apply to the single specific piece of text you right-clicked on. The text style for the rest of the score remains unchanged, and other text using the same style is unaffected.

During text editing you can make changes that depart from the basic style and may also differ from the specific text properties of a given piece of text. You can revert changes made through text editing (such as font size and italics) with the reset text to style option.





The available options are divided into categories:

- **Text**
 - **Font**: name of the font such as "Times New Roman" or "Arial"
 - **Size**: size of the font in points
 - **Style**: style of the font, italic, bold, underline
 - **Color**: click on the color demonstrated to change
 - **Size follows "Staff space"** setting: whether size follows the distance between two lines in a 5-lines standard staff
 - **System flag**: text applies to all staves of a system.
- **Offset**
 - **Horizontal**
 - **Vertical**
 - **Offset Unit**: in mm or Staff space units
- **Alignment**
 - **Horizontal**: left, right, center
 - **Vertical**: align top edge of text to reference point, center text vertical to reference point, center text vertical to text baseline or align bottom edge of text to reference point
- **Frame**
 - **Frame**: add a frame around the text
 - **Frame Type**: Circle or Box
 - **Border thickness**: thickness of the line of the frame in space units
 - **Border radius**: for box frame, radius of rounded corner
 - **Text margin**: inner frame margin in space units
 - **Foreground color**: of the frame border
 - **Background color**: of the background within the frame.

Note: Opacity is set by the parameter "Alpha channel" in the colors dialog: a value between 0, transparent, and 255, opaque.

Text types

- **Title, Subtitle, Composer, Poet**: anchored to page
- **Fingering**: Fingerings are anchored to note heads.
- **Lyrics**: Lyrics are anchored to a time position (a note/chord, but not a rest).
- **Chord symbol**: Chord symbols are anchored to a time position.
- **System text**: Applies to all staves in a system. Anchored to a time position.

- **Staff text:** Applies to a single staff in a system. Anchored to a time position.

The distinction between system text and staff text matters for [part extraction](#) in ensemble scores. System text will extract to all parts. Staff text will only extract to the part to which it is anchored. For details, see [Text](#).

Create a new text style

1. Go to Style → Text... or right-click on some text and select Text Style...
2. Click on New
3. Set a name
4. Set all properties as desired

This text style will be saved along with the score. It will not be available in other scores, unless you explicitly save the style sheet and load it with another score.

Apply options

You can apply to either the score or part you are seeing, if you hit **Apply** and then **OK**.

If you are in one of the parts of your score, you also have the option to use the **Apply to all parts** button before **OK**, so you don't have to manipulate all parts individually.

Reset text to style

If you have made changes to an individual piece of text and you want to return it to the defined text style for the score, or if you changed the style with an old version of MuseScore and you want the style to correspond to the default text style in MuseScore 2, you can use the **Reset Text to Style** option.

Select the text you want to reset to style and click on **Reset Text to Style** in the [Inspector](#). If you need all text from a given style to be "reset", right-click on one, then from the context menu choose

Select → All Similar Elements first.

Save and load text styles

Text styles (together with all other styles in a document) can be saved as a *style file* and loaded into other MuseScore files. See [Save and load style](#).

See also

- [Text editing](#)
- [Header/Footer](#)

Staff and system text

For general-purpose text, use **Staff Text** or **System Text**. The difference between these two types of text is whether you want it to apply to a single staff, or the whole [system](#). This matters when [extracting parts](#): staff text will only appear in a part that contains the specific instrument the text is attached to, while system text will appear in all parts. Additionally, if you choose to [hide empty staves](#), any staff text belonging to an empty staff will also be hidden. System text is never hidden by the "hide empty staves" feature.

Staff text

Staff text is general purpose text associated with a particular staff at a particular location in the score. To create staff text, choose a location by selecting a note or rest and then use the menu option Add → Text → Staff Text, or use the shortcut Ctrl+T (Mac: ⌘+T). A small text box appears and you can immediately start typing. You can exit the text box at any time (even without typing anything) by pressing Esc.

Staff text can, for example, be used to apply indications such as "Solo" or "Pizzicato" to one staff in a score. Depending on what the instructions of the staff text are, MIDI playback of that staff at the text location can be altered to match the instructions by right-clicking on the staff text and selecting Staff Text Properties.... See [How to change instrument sound \(e.g. pizz., con sordino\) midway through score ↗](#).

System text

System text is used when you wish to apply text indications to a whole system rather than just to one staff line. This makes a difference when extracting parts, or if you choose to hide empty staves. To create system text, chose a location by selecting a note or rest and then use the menu option Add → Text → System Text, or use the shortcut Ctrl+Shift+T (Mac: ⌘+Shift+T). A small text box appears and you can immediately start typing. You can exit the text box at any time (even without typing anything) by pressing Esc.

Chord symbols

To begin adding **Chord symbols** to your score, first select a note or rest and press Ctrl+K (Mac: ⌘+K). This positions the cursor above the staff ready for input.

Enter a chord symbol

Chord symbols can be entered and edited just like normal text. Sharps and flats are entered as follows:

- Sharp: #.
- Flat: b.
- Double-sharp: x or ##.
- Double-flat: bb.

Note: When you exit the chord symbol, the characters you have typed will automatically assume the correct format : a "#" or "b" will turn into a proper sharp or flat and so on. Do not try to use actual flat and sharp signs as MuseScore will not understand those properly.

F_{Maj}7 (B7_#11) B_{flat} F_{sharp}7/A Gm

F_{Maj}7 (B7_#11) B_{flat} F_{sharp}7/A Gm

After you have finished entering a chord symbol you can either:

- Exit by pressing Esc.
- Move the cursor forward or backwards to continue note entry (see commands below).

Keyboard Commands

The following commands are available for chord symbol entry:

- Space move Cursor to next note, rest, or beat
- Shift+Space move cursor to previous note, rest, or beat
- Ctrl+Space (Mac: ⌘+Space) add a space to the chord name
- ; move cursor to next beat
- : move cursor to previous beat
- Tab move cursor to next measure
- Shift+Tab move cursor to previous measure
- Ctrl plus number (1 - 9) move Cursor by duration corresponding to number (e.g.; half note for 6)
- Esc exit.

Edit a chord symbol

An existing chord symbol can be edited just like ordinary text. See [Text editing](#).

Chord symbol syntax

MuseScore understands most of the abbreviations used in chord symbols:

- major: M, Ma, Maj, ma, maj, Δ (type Δ or \wedge for the triangle)
- minor: m, mi, min, -
- diminished: dim, ° (entered with lowercase letter o, shows as ° if using the Jazz style, as o otherwise)
- half-diminished: ø (type ø, zero)
- augmented: aug, +

Note that for half-diminished chords, you can of course also enter abbreviations like mi7b5 and they will be rendered that way instead of using the ø.

You can also use extensions and alterations like b9 or #5, sus, alt, and no3. You can indicate inversions and slash chords using notations like C7/E. You can use parentheses and commas within chord symbols, and you can also enclose an entire chord symbol in parentheses.

Chord symbol text

The appearance of **chord symbol** text can be adjusted in the Text Styles window (right click on any chord symbol and select Text Style...).

Chord symbol style

Formatting options for **chord symbols** are available in Style → General... → Chord Symbols, Fretboard Diagrams. Adjustable properties are listed under the following headings:

Style

MuseScore supports two primary styles of chords symbols: Standard and Jazz. You can select between these using the radio buttons.

In the Standard style, chords are rendered simply, with the font determined by your chord symbol text style.

A musical staff with four measures. The first measure contains a 'G' chord. The second measure contains an 'Em7' chord. The third measure contains an 'Am7' chord. The fourth measure contains a 'D7' chord. Each chord is represented by a single vertical bar on the staff.

A second musical staff with four measures, identical to the first one, showing the same chords: G, Em7, Am7, and D7 in standard style.

In the Jazz style, the MuseJazz font is used for a handwritten look, and superscript and other formatting techniques are used as well.

A musical staff with six measures. The first measure contains a 'F⁹' chord. The second measure contains a '(B⁷#¹¹)' chord. The third measure contains a 'B♭Δ⁷' chord. The fourth measure contains a 'F#º⁷/A' chord. The fifth measure contains a 'G-⁷' chord. The sixth measure contains a 'C⁷sus' chord. The chords are rendered with a handwritten font and some superscripted numbers.

A second musical staff with six measures, identical to the first one, showing the same chords in Jazz style.

The Jazz style is selected by default if you use any of the Jazz templates.

The third radio button is mostly for compatibility with older scores. You can also use it to specify your own custom chord descriptions files. These can be created by copying one of the standard files and reading the documentation within them on their structure. However, this is for advanced users only, and there is no guarantee these files will be supported in the future.

Note spelling

By default, MuseScore uses letter names for chord symbols. For users in regions where other note naming schemes are used, MuseScore provides the following controls:

- **Standard:** A, Bb, B, C, C#,...
- **German:** A, Bb, H, C, C#,...
- **Full German:** A, B, H, C, Cis,...
- **Solfeggio:** Do, Do#, Reb, Re,...
- **French:** Do, Do#, Réb, Ré,...

In addition, there are options to control capitalization. By default, MuseScore automatically capitalizes all note names as shown above, whether you originally enter those using capital or lower case letters. However, you can also choose other automatic capitalization options:

- **Lower case minor chords:** c, cm, cm7,...
- **Lower case bass notes:** C/e,...
- **All caps note names:** DO, RE, MI,...

You can also turn off the automatic capitalization completely, in which case note names are simply rendered the way you type them.

Positioning

- **Default vertical position:** The height at which the chord symbol is applied *above* the staff (negative values can be used)
- **Distance to fretboard diagram:** If a fretboard diagram is present, this value is the height at which the chord symbol is applied *above* the diagram (negative values can be used).
- **Minimum chord spacing:** The space to leave between chord symbols.
- **Maximum barline distance:** Changes the size of the gap between the last chord symbol in the measure and the following barline. You only need to adjust this value if there is a continuous problem in the score with overlap between the last symbol in one measure and the first symbol in the next.

Note: In addition to the settings described here, the default position of applied chord symbols is also determined by settings in the [Text Styles](#) dialog. The effect is cumulative.

Capo

Enter the number of the capo position at which you want to display substitute chords, in brackets, after all chord symbols in the score.

Fingering

Fingering symbols for various instruments are found in the [Fingering palette](#) in the Advanced workspace.

| | | | | | |
|---|---|---|----|-----|---|
| 0 | 1 | 2 | 3 | 4 | 5 |
| p | i | m | a | c | 0 |
| 1 | 2 | 3 | 4 | 5 | 0 |
| 1 | 2 | 3 | 4 | 5 | 6 |
| 0 | 1 | . | .. | ... | |

- **Keyboard** music employs the numbers 1–5 to represent fingers of the left or right hand. There is also [fingering positioner](#) ↗ plugin to help you optimize the layout of piano or keyboard fingerings.
- **Guitar** music uses the numbers 0–4 to represent left-hand fingering (T is occasionally used for the thumb). Right-hand fingering is indicated by the letters p, i, m, a, c. Circled numbers represent instrument strings.

- The last five symbols in the palette are used for **lute** fingering in historical music.

Add fingering to a single note

Use any of the following methods:

- Select a note and double click one of the fingering symbols in a Palette.
- Drag and drop a fingering symbol from a palette onto a note

When fingering is added to a note, the focus immediately shifts to the symbol, so you can adjust it right away.

Add fingering to several notes

1. Select the desired notes;
2. Double-click a fingering symbol in a palette.

Adjust position of fingering

Single fingering

To change the position of *one* symbol, use any of the following methods:

- For fine adjustments (0.1 sp) use the arrow keys; For larger adjustments (1 sp) use **Ctrl+Arrow**.
- Change horizontal and vertical offsets in the Inspector ↗.
- Drag the symbol using your mouse.

Multiple fingering

To change the position of multiple symbols:

1. Select the desired fingering symbols;
2. Adjust using the horizontal and vertical offset fields in the Inspector ↗.

Note: You can also use the fingering positioner ↗ plugin mentioned above to optimize the layout of piano fingerings.

To restore a symbol to its default position, select it and press **Ctrl+R**.

Edit fingering text

Fingering is a form of text symbol and can be edited and styled like any other. Right-clicking on the symbol gives you a range of options.

Lyrics

Enter lyrics in a score

In order to attach lyrics to music in a score:

1. Enter the notes to which you intend to attach lyrics.
2. Click on the note where you want to start entering lyrics.
3. Type **Ctrl+L** (Mac: **⌘+L**); or from the main menu, select **Add → Text → Lyrics**. Then type the syllable for the first note.
4. Use the following options to continue entering lyrics:
 - Type Space (or **Ctrl+→**) at the end of a word to go to the next note.
 - Type a hyphen - at the end of syllable to go to the next note. The syllables are connected with a dash.
 - Press **Shift+Space** (or **Ctrl+←**) to move to the previous syllable.
 - Press **↓** to move down to the next lyric line (Note: Don't use the **Enter** key from the numeric keypad!)
 - Press **Up** to return to the above lyric line.
5. Press **Esc** to end lyrics entry.
6. To type a second or further lyric line repeat steps 2 and 3 above, or double-click the first syllable, hit **→** and type the syllable for the first note, then continue at step 4

Example

A - des - te, fi - del - es,
Can - tet nunc hym - nos
Er - go qui na - tus

Melisma

A **melisma** is a syllable or word that extends over two or more notes. It is indicated by an underline extending from the base of a syllable to the last note of the melisma. The underline is created by positioning the cursor at the end of a syllable and pressing Shift+_: once for each note in the melisma. See the image below:

soul,

The above lyric was created in the following manner:

1. Type the letters, s-o-u-l, then a comma.
2. At the end of the word, press Shift+_.
3. Type the letters T-o, then press Esc.

For non-last syllables to extend, just use additional dashes-, only one of them will show, and the syllable will right-align to the first note, similar to last syllables that got notated with a melisma, see above.

Elision / Synalepha / Lyric Slur

Two syllables under a note can be joined with an elision character, also known as a "lyric slur" or "synalepha".

mi - te_A-gnel -

In the text toolbar, click on the keyboard icon , or hit F2 to open the Text Symbols palette. The synalepha is the 4th from the end (U+203F _ "undertie"). The synalepha will be evenly centered separating the syllables with two spaces and by inserting it after the first. For the "eA" example shown above:

1. Type e
2. Insert the synalepha using the F2 palette
3. Type Ctrl+Space (Mac: ⌘+Space)
4. Type A

Not all fonts include the synalepha character. To find out which fonts on your computer support the synalepha, see "fontlist" (look for any font that shows a tie between "e" and "A" instead of a blank rectangle). The alignment of the character also varies between fonts.

Special characters

Lyrics can be edited as normal text with the exception of a few characters: If you want to add a space, hyphen, or

underscore to a single syllable, use the following shortcuts:

- Ctrl+Space (Mac: ⌘+Space) enters a space () into the lyrics text
- Ctrl+- (Mac: ⌘+-) or AltGr+- enters a hyphen (-) into the lyrics text
- Ctrl+Shift+_ (Mac: ⌘+_) enters an underscore (_) into the lyrics text
- Ctrl+↵ (Mac: ⌘+Return) or Enter (from the numeric keypad) enters a line feed into the lyrics text

Adjusting individual lyric lines

The top margin and line height of all lyric lines can be adjusted globally from the menu **Style** → **General...** → **Page**.

However, the horizontal (and vertical) offset of individual lyric lines can be finely adjusted by right-clicking on a word in the desired line, and using the various selection options available to select all the words that you wish to change. Then adjust using the offset option in the Inspector.

For example, to change the horizontal position of the lyrics in one staff only of one particular system: right click on a word in that line, choose **Select** → **More...**, then tick the boxes labelled "Same Staff" and "Same System". Now use "horizontal offset" in the Inspector to fine tune the line position.

To select lyrics for a range of notes, first select the range of notes (click first note, shift+click last), then right click a lyric and choose **Select / All Similar Elements** in Range Selection. Now use the Inspector to adjust the lyrics.

Copy lyrics to clipboard

In MuseScore 2.0.3 and above, select **Edit** → **Tools** → **Copy Lyrics to Clipboard**.

Paste lyrics from clipboard

To copy and paste lyrics from a text file into a score:

1. Enter the notes in the score to which the lyrics will be attached.
2. Set up your lyrics in a text file, with appropriate spaces, hyphens, line-breaks etc.
3. Copy the lyrics from the text-file.
4. Select the start note in Musescore, and press **Ctrl+L** (Mac: **Cmd+L**) (step 3 under [Enter lyrics in a score](#)).
5. Repeatedly applying [paste](#) will enter successive words of the lyrics. You may need to enter melismas and make other corrections as you go along.

See also

- [Text](#)
- [Chord symbol](#)

External links

- [How to insert Lyrics ↗](#)
- [How to move lyrics ↗](#)
- [How to add a block of text to a score ↗](#)
- [Video tutorial: MuseScore in Minutes: Lesson 6 - Text, Lyrics and Chords ↗](#)

Rehearsal marks

Rehearsal marks can be used in one or more ways:

- To identify specific points in a score to facilitate rehearsing.
- As bookmarks in the score to which you can instantly navigate—using the [Find/Search](#) command.
- To mark the various sections in the score.

Typically, a **rehearsal mark** consists of one or more letters or numbers, or a combination of both. Marks appear in sequence in the score—e.g. A, B, C..., or 1, 2, 3... etc.; or they may contain the number of the measure they are attached to (usually larger than plain measure numbers, often boldface and/or enclosed in boxes).

Rehearsal marks can be added to the score (i) *automatically*—which ensures that they are named in sequence—or (ii) *manually*, allowing you to name them as you wish.

Add a rehearsal mark

Manual Placement

The simplest way to add a rehearsal mark is to click on a note (or rest) at the start of a rehearsal section and use the keyboard shortcut Ctrl+M (Mac: Cmd+M), or use the menu command Add → Text → Rehearsal Mark: then enter the desired text yourself.

Automatic placement

Alternatively, select a note, open the [Text palette](#), and double-click the [B1] rehearsal mark icon: the correct letter or number is entered automatically, according to the following rules:

1. The first automatic rehearsal mark you create is labelled "A," the second "B," the third "C," and so on. If you want to establish a different format (lower case, number or measure-number), change the first rehearsal mark accordingly before adding the second one. Subsequently-added rehearsal marks follow the format of the previously-added mark.
2. If you add a (palette) rehearsal mark between two existing *alphabetical* marks, a "1" is appended to the name of the new mark: so a mark added between letters "C" and "D" becomes "C1," and so on. Similarly, if you add a new rehearsal mark between two existing *numerical* marks, an "A" is appended: so a mark added between numbers "3" and "4" becomes "3A" and so on. Afterward, you can automatically resequence the rehearsal marks, if required (see → [below](#)).
3. To create a series based on measure number, the first rehearsal mark should be altered, before creating a second one, so that it reads the same as the number of the measure it is attached to. (If the number of the rehearsal mark is different from the actual measure number, subsequent marks will assume a numerical order.)

Automatically resequence rehearsal marks

MuseScore allows the user to automatically re-order a series of rehearsal marks if they have got out of sequence for any reason. Use the following method:

1. Before making a selection, you can, if desired, establish a new format for the rehearsal marks (lower/upper case, number, or measure number) by manually altering the first mark in the range accordingly.
2. Select the range of measures you wish to apply the **Resequence** command to (if there is no selection then the program assumes you wish to resequence all measures).
3. Select Edit → Tools → Resequence Rehearsal Marks.

MuseScore automatically detects the sequence based on the *first rehearsal mark* in the selection—all rehearsal marks in the selection are then altered accordingly. The following sequences are possible:

- A, B, C etc.
- a, b, c etc.
- Numerical: 1, 2, 3 etc.
- Numerical: according to measure numbers. This requires the number of the first mark in the series to be equal to the number of the measure it is attached to.

Search for a rehearsal mark

To navigate to a specific rehearsal mark, press Ctrl+F (Mac: Cmd+F) to open the **Find** bar, then enter the name of the rehearsal mark. The first character of a rehearsal mark must be a *letter* for it to be found: subsequent characters can be letters or numbers. As of version 2.1 all rehearsal marks can be searched for by typing an "r" followed by the rehearsal mark.

Note: If the text entered in the Find bar consists only of numbers, the program assumes you are searching for a measure number. See [Viewing and Navigation: Find](#).

Text style

Rehearsal marks are a variety of [system text](#). They will appear on every [part](#) and on the score. Multimeasure rests are automatically broken before and after rehearsal marks.

By default, rehearsal marks are bold, in large font size, and enclosed in frames with rounded corners. All aspects of their appearance can be changed globally via the rehearsal mark [Text style](#).

See also

- [Text properties](#)

External links

- [Rehearsal Letter ↗ \(Wikipedia article\)](#)

Formatting

Layout and formatting

You've finished your score and you want to print it out. However, you want to improve how it looks. This page describes many different ways, and how they work together.

Ways to affect layout

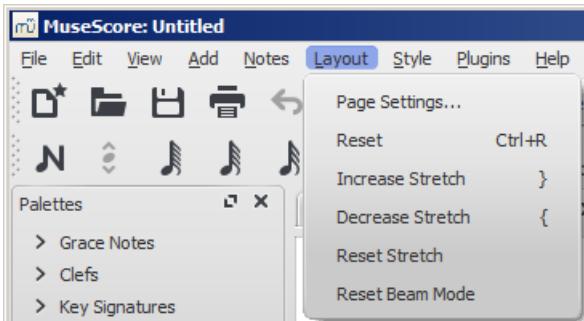
- Layout → Page Settings...: Change global settings such as page size, how big a "Staff space" is (under "Scaling"), and how big page margins are. Staff space is used in other settings (example: "5.0sp"), so changing "Staff space" will change most other settings.
- Layout → Increase Stretch, Decrease Stretch: Adjust spacing—stretch or squash measures you specifically select.
- Style → General... → Page: Change global settings that affect how close staves are and systems are, how much margin lyrics have, and so on.
- Style → General... → System: Adjust System bracket thickness and distance, or the Brace thickness and distance.
- Edit → Tools → [Add/Remove line breaks](#): Fix the number of measures per system.
- Style → General... → Score: Change score details, such as whether there are multimeasure rests or hidden empty staves.
- Style → General... → Measure: Set measure spacing, key to controlling number of measures per line.
- Palette → Breaks & Spacers: Break a line at a particular measure, a page at a particular line, or add space between measures.
- Style → General... → Sizes: Set the proportional size of "small" and grace notes. Changing this would be unusual.

Note: Here, options will almost always apply to all objects you refer to in your score, some options may be individually done with [inspector](#) and [other object properties](#) for one, or a selection of objects...

Layout → Page Settings...

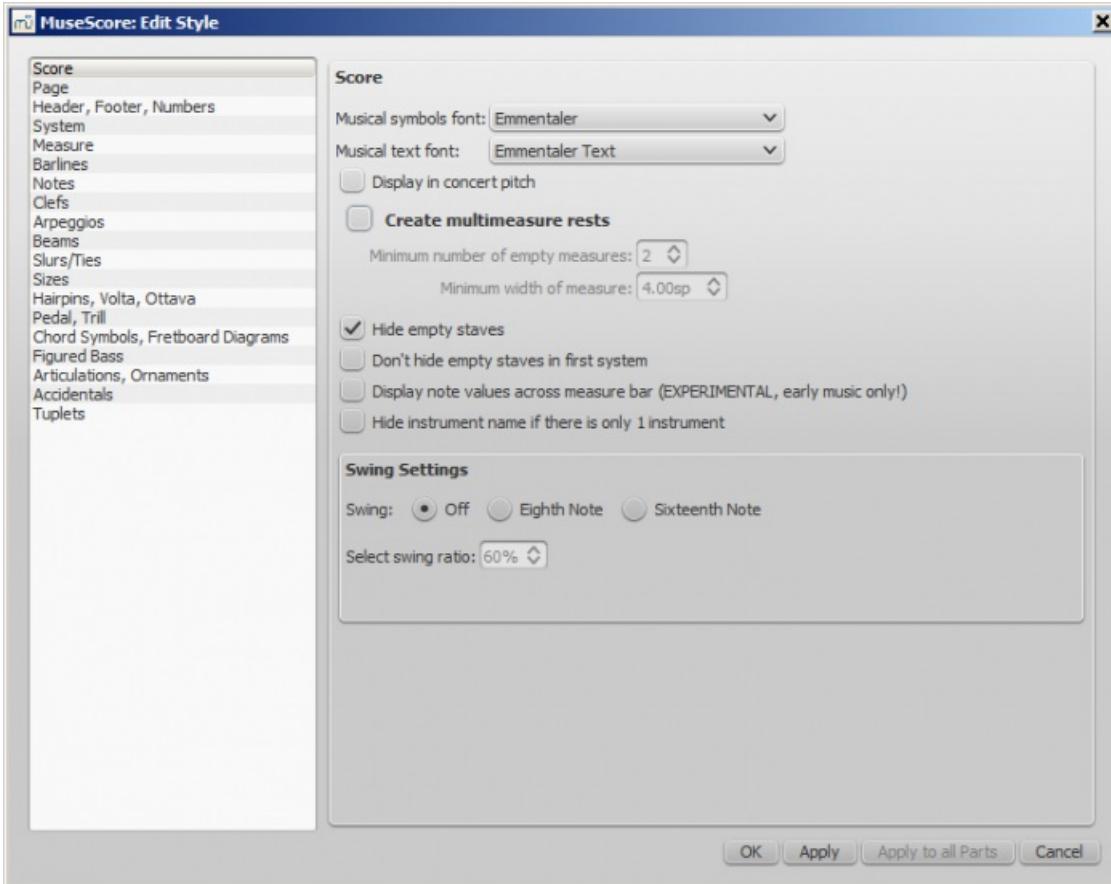
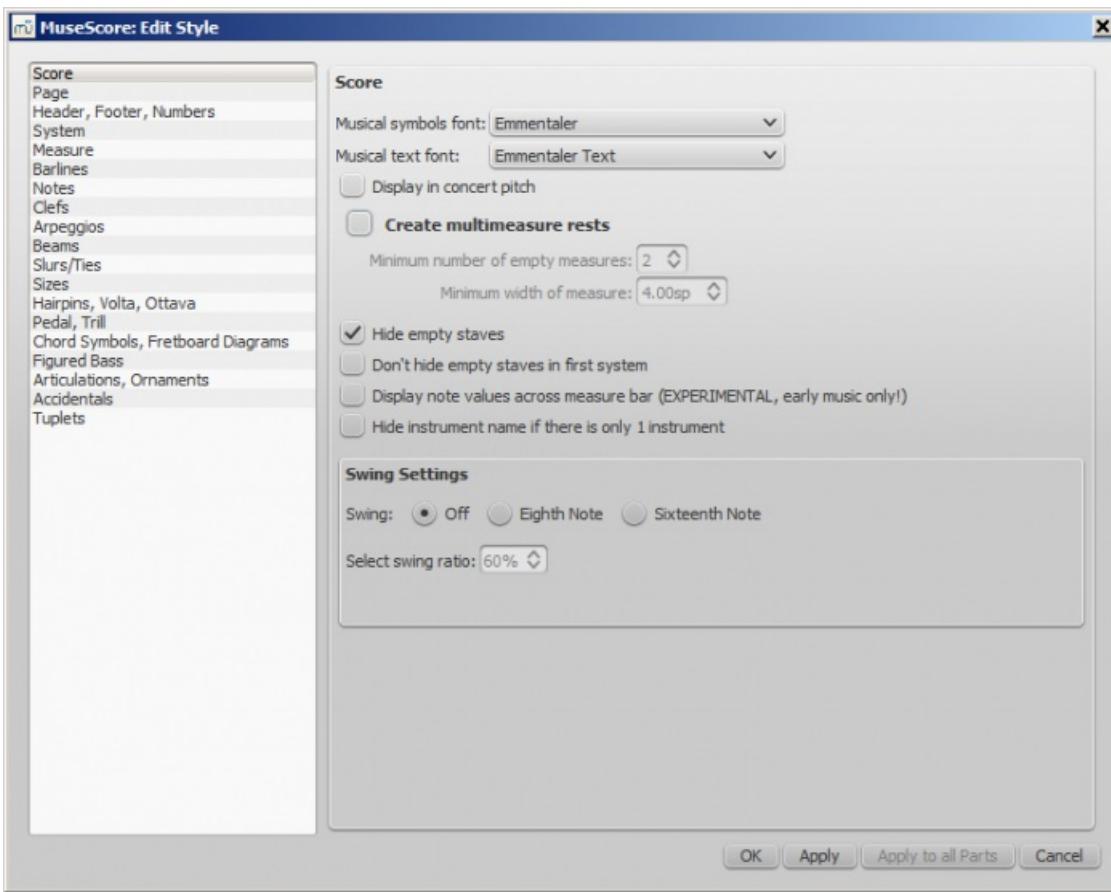
See [Page settings](#).

Layout → Increase Stretch, Decrease Stretch



To increase or decrease the horizontal spacing of notes within a measure or measures, you can select the measures you want to affect, then use the "Increase Stretch" command (}, Mac: Ctrl+Alt+9) to widen them so that fewer are on a line, or "Decrease Stretch" ({}, Mac: Ctrl+Alt+8) to squash them to fit more on a line. You can also access the exact same property from [Measure Properties](#), where you can precisely edit the exact percentage of additional space (or negative stretch). To reset a measure's stretch to the default spacing of 1, use the "Reset Stretch" menu command.

Style → General... → Score



Here you can choose whether to create **multimeasure rests** and whether to **hide empty staves**. Both of these can affect score size greatly; **Hide empty staves** is used for creating **condensed scores**. You can also specify the minimum size and minimal duration for multimeasure rests.

"Hide instrument name if there is only 1 instrument" can also be a good space saver in your parts (or in solo score), as it won't write the instrument name at the beginning of the line.

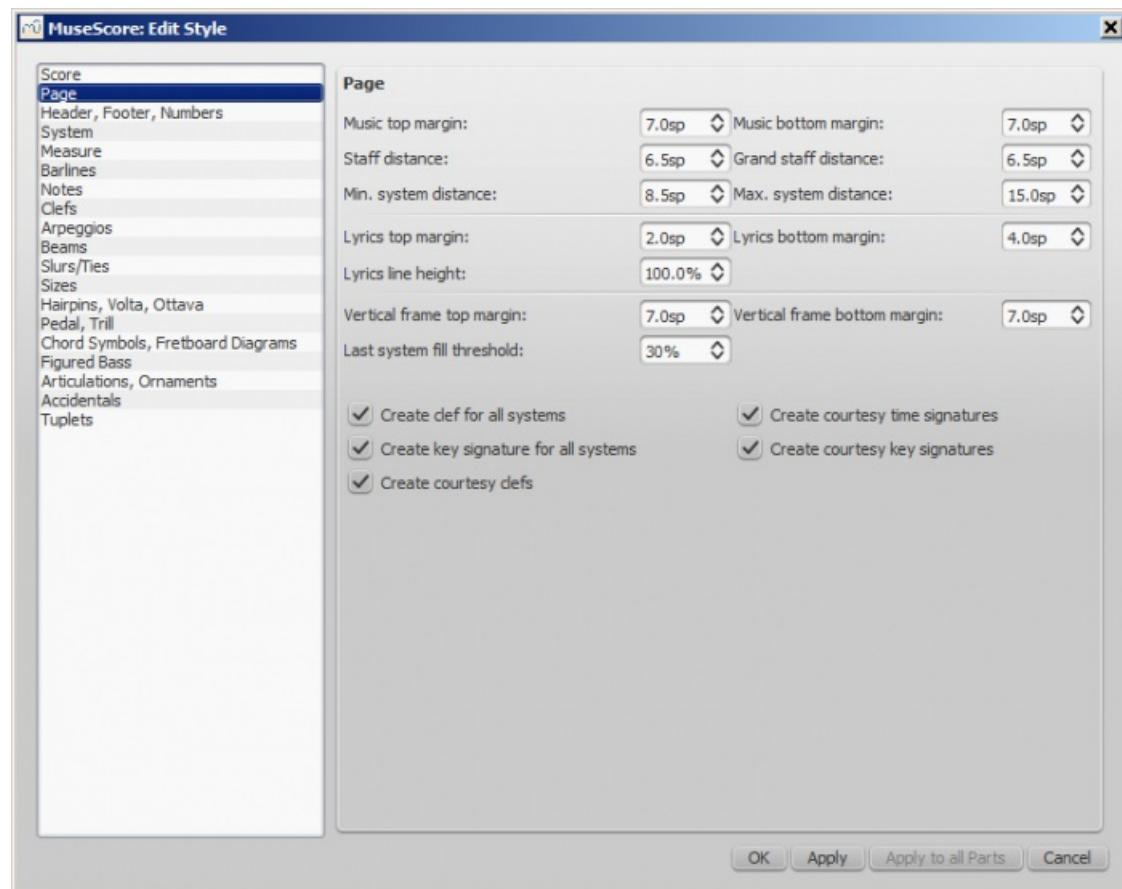
You can also change the musical font for text and symbols. There are 3 musical fonts available (for symbols used in the

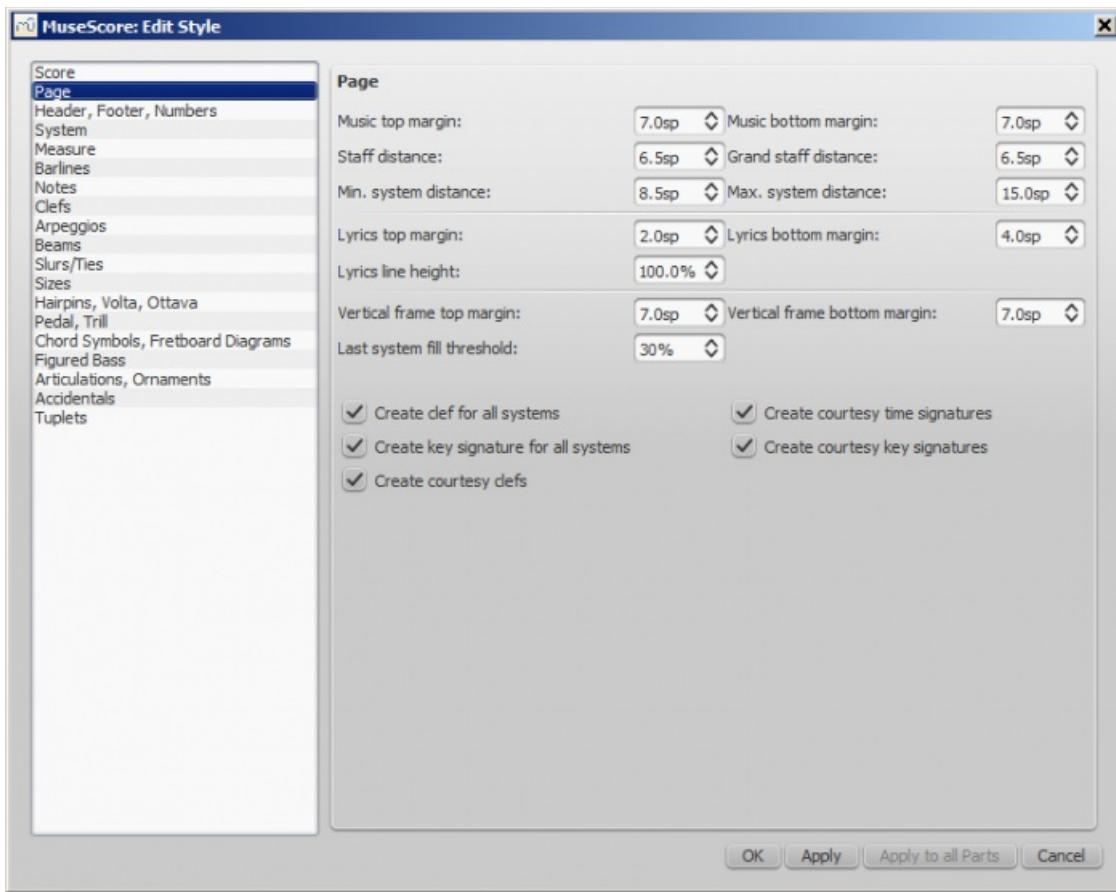
staves): Emmentaler, Gonville, and Bravura. There are 4 musical text fonts available (for use in texts like dynamics, tempo markings, etc.): Emmentaler, Gonville, Bravura and MuseJazz. Of these Emmentaler is the default and Bravura the most complete one.

(To change text font and properties see [Text style](#))

Some options are specific to [early music](#), and [swing playback](#).

Style → General... → Page





The options available here affect the *overall* layout of your score on the page. You can:

- Adjust the distance between one system and the next, and between staves.
- Change the spacing between lyric lines and adjust the height of their top and bottom margins.
- Change the space at the top and bottom of the page between the music staves and page margins.
- Change the overall top and bottom margins of vertical frames.
- Control the display (on/off) of key signatures, time signatures and clefs including courtesy elements.

Distance to page margins

- **Music top margin:** the distance between the top staff line of the first staff on the page and the top page margin.
- **Music bottom margin:** The distance between the bottom staff line of the last staff on the page and the bottom page margin.

Distance between staves

- **Staff distance:** The space between staves which are not part of a grand staff (see below).
- **Grand staff distance:** The space between staves that share the same instrument—such as the piano, organ, or those of a guitar staff/tab pair.

Note: To alter the space above *one particular* staff see [Extra distance above staff \(Staff properties\)](#).

Distance between systems

- **Min. system distance:** The minimum distance allowed between one system and the next.
- **Max. system distance:** The maximum distance allowed between one system and the next.

Lyrics Margins

- **Lyrics top margin:** The height of the margin *above* the *top* lyrics line (in a system).
- **Lyrics bottom margin:** The height of the margin *underneath* the *bottom* lyrics line (in a system).
- **Lyrics line height:** The distance between lyrics line (in a system), expressed as a percentage of the line height associated with the lyrics [text style](#).

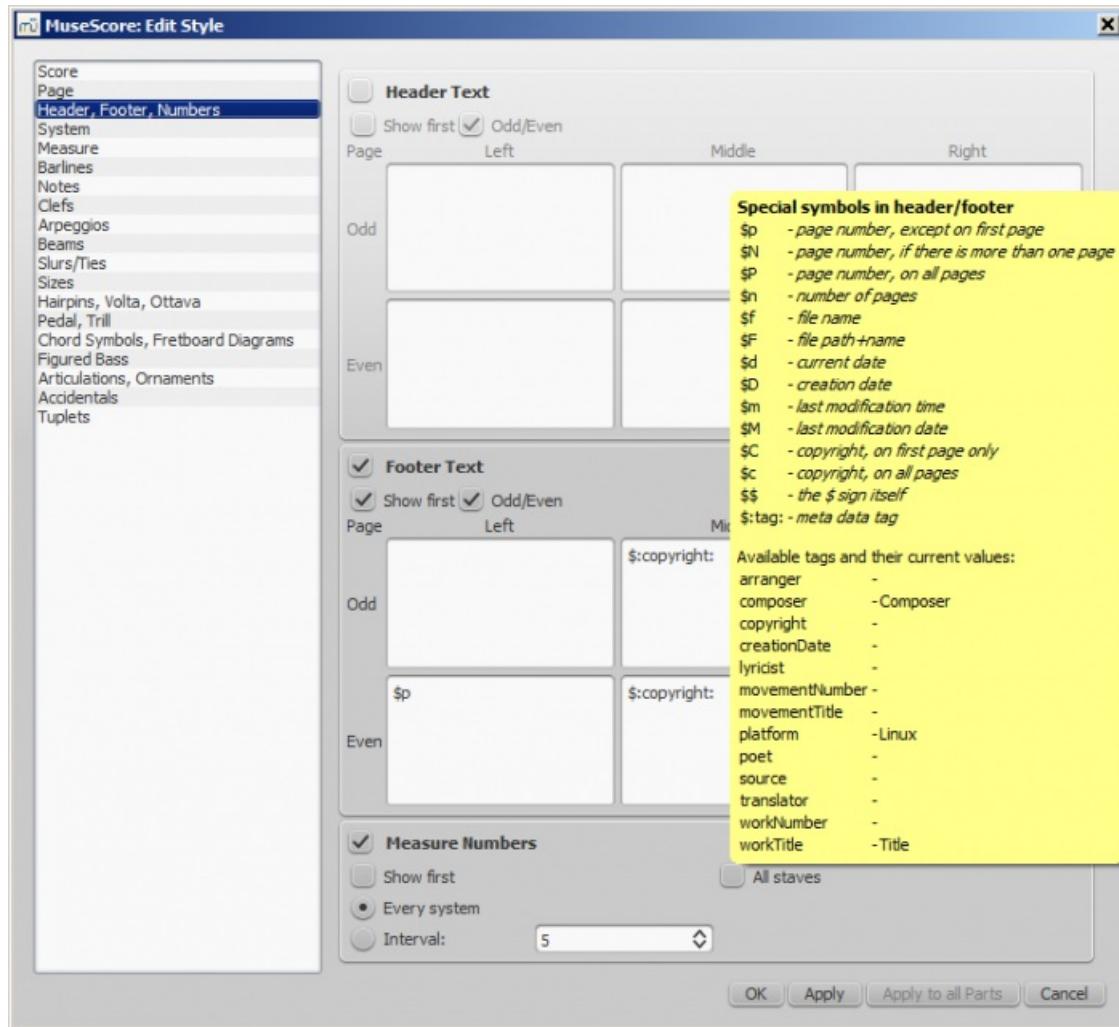
Vertical frame margins

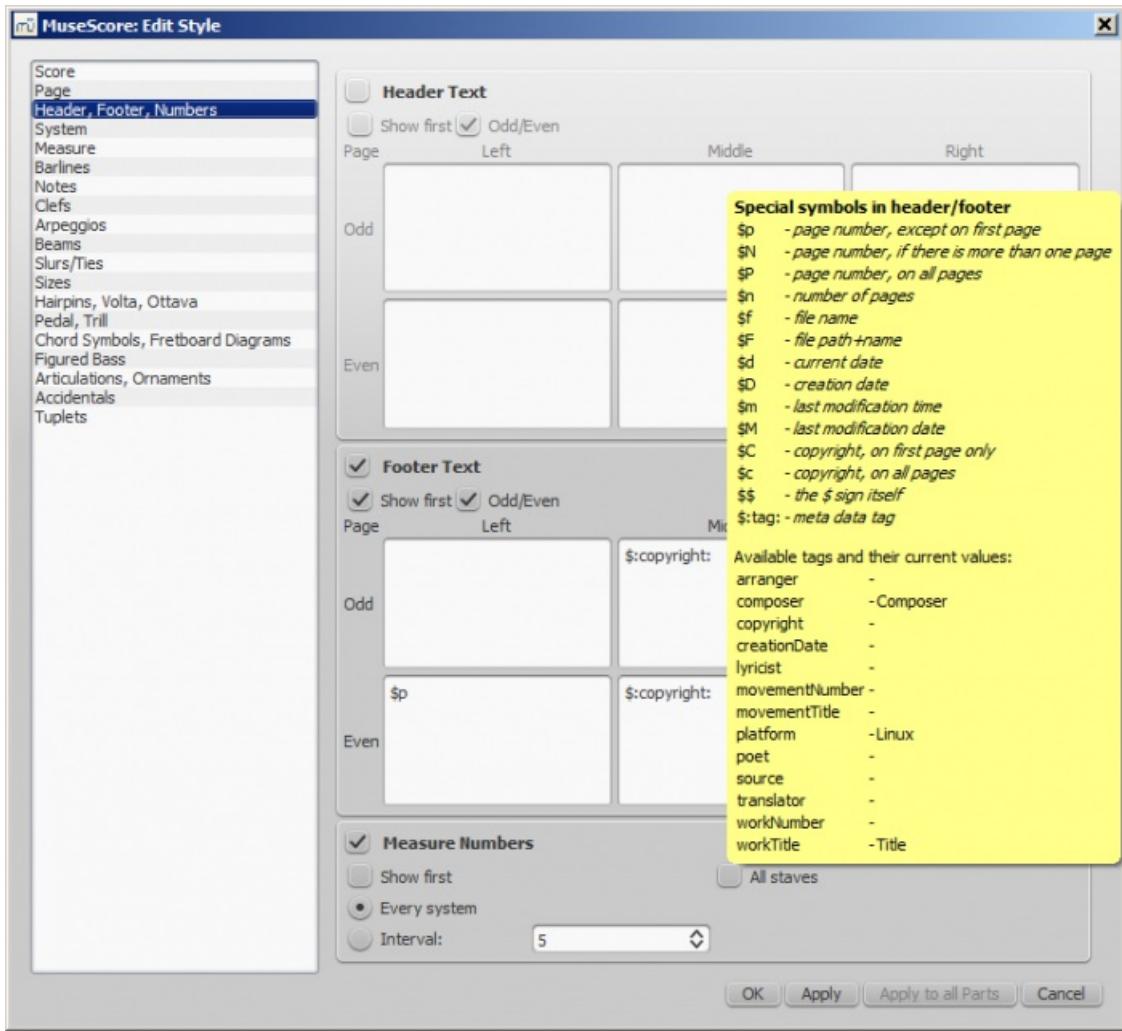
- **Vertical frame top margin:** The default margin height *above* a vertical frame.
- **Vertical frame bottom margin:** The default margin height *below* a vertical frame.

Last system fill threshold

- If the last system is longer than this percentage of the page width, it gets stretched to fill that width.

Style → General... → Header, Footer, Numbers





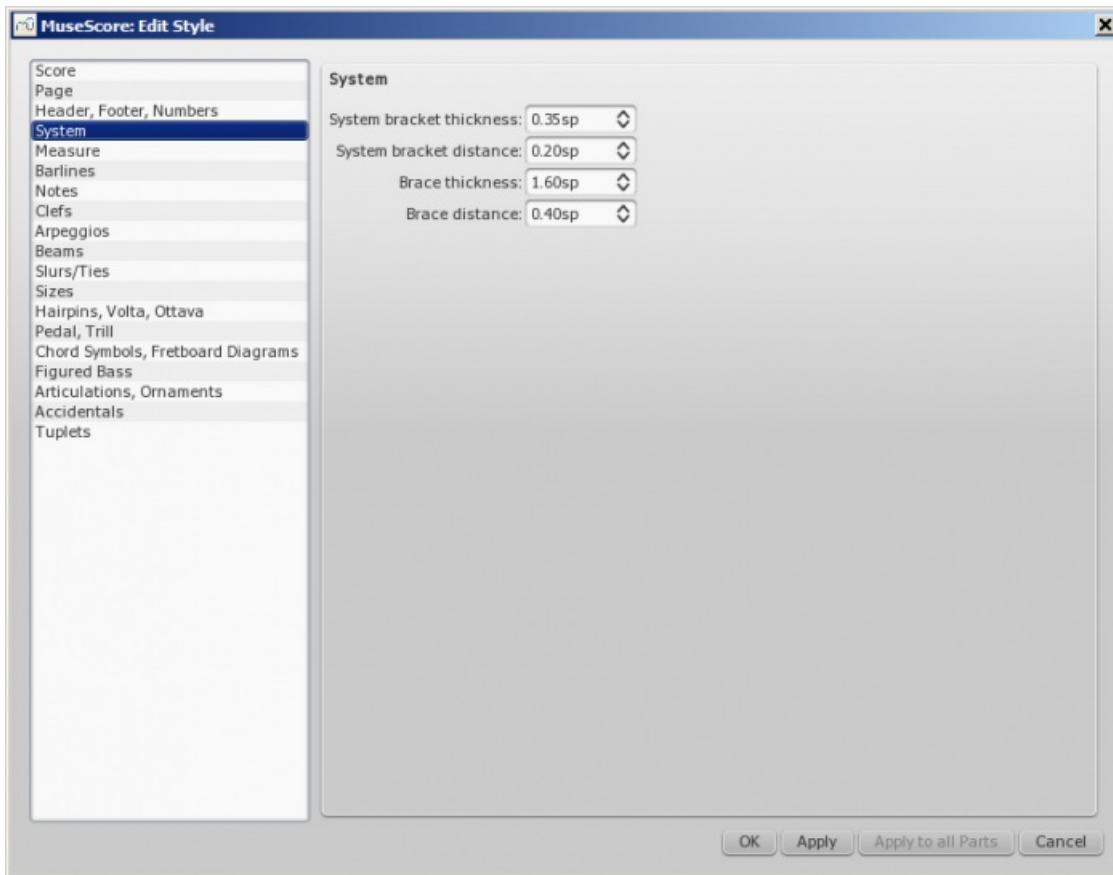
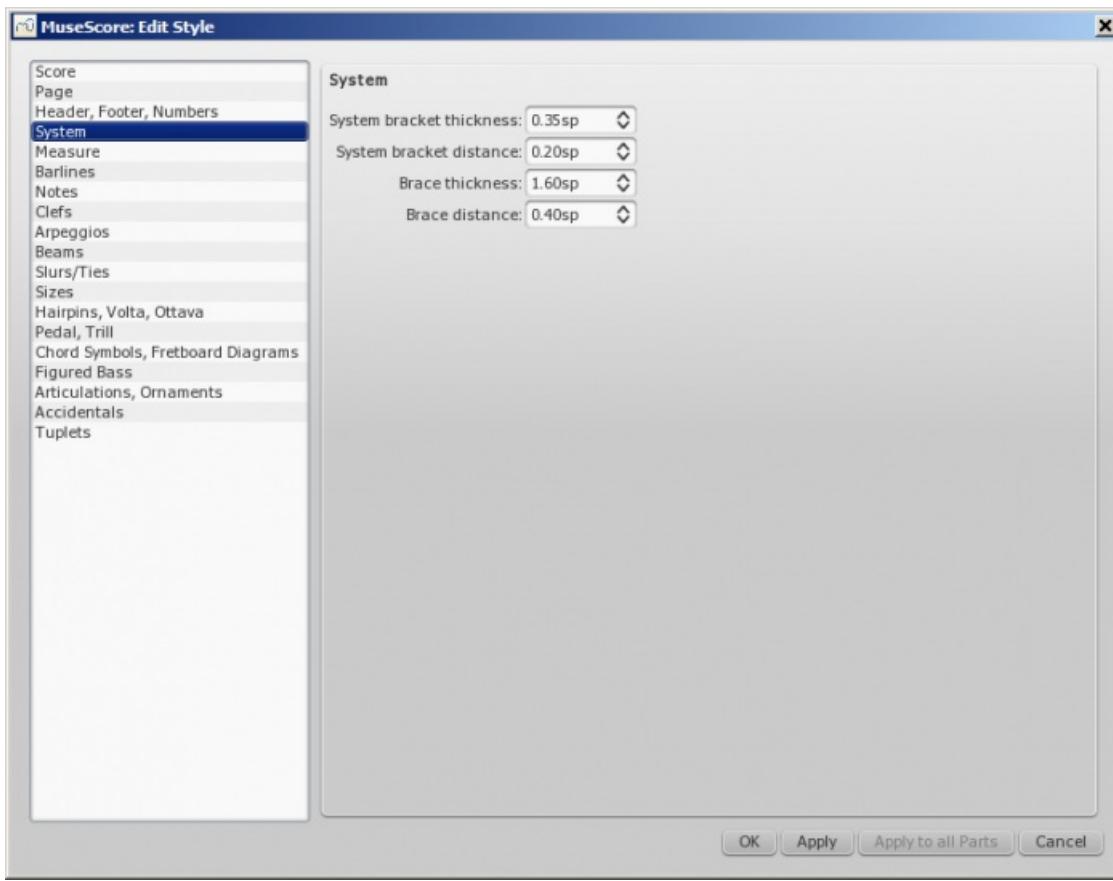
You can show the content of a score's meta tags (see [Score information](#)) or show page numbers in a header or footer for your score. To create a header or footer for a score with linked parts, make sure the main score is in the active tab. To create a header or footer for an individual part, that part needs to be the active tab.

If you hover with your mouse over the Header or Footer text region, a list of macros will appear, showing their meaning, as well as the existing meta tags and their content.

You can create different Headers and Footers for even and odd pages, such as putting page numbers on the right for odd-numbered pages and on the left for even-numbered pages.

You can also edit whether and how often measure numbers appear.

Style → General... → System



Bracket and Braces

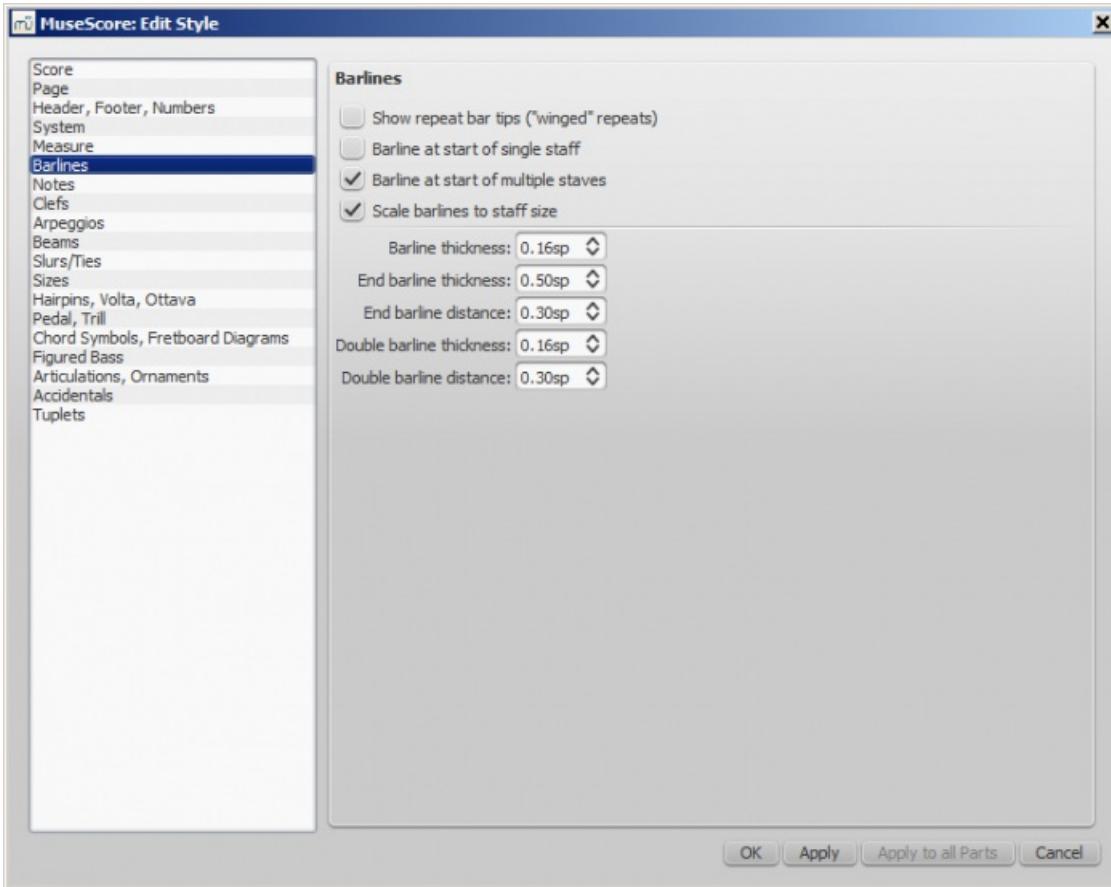
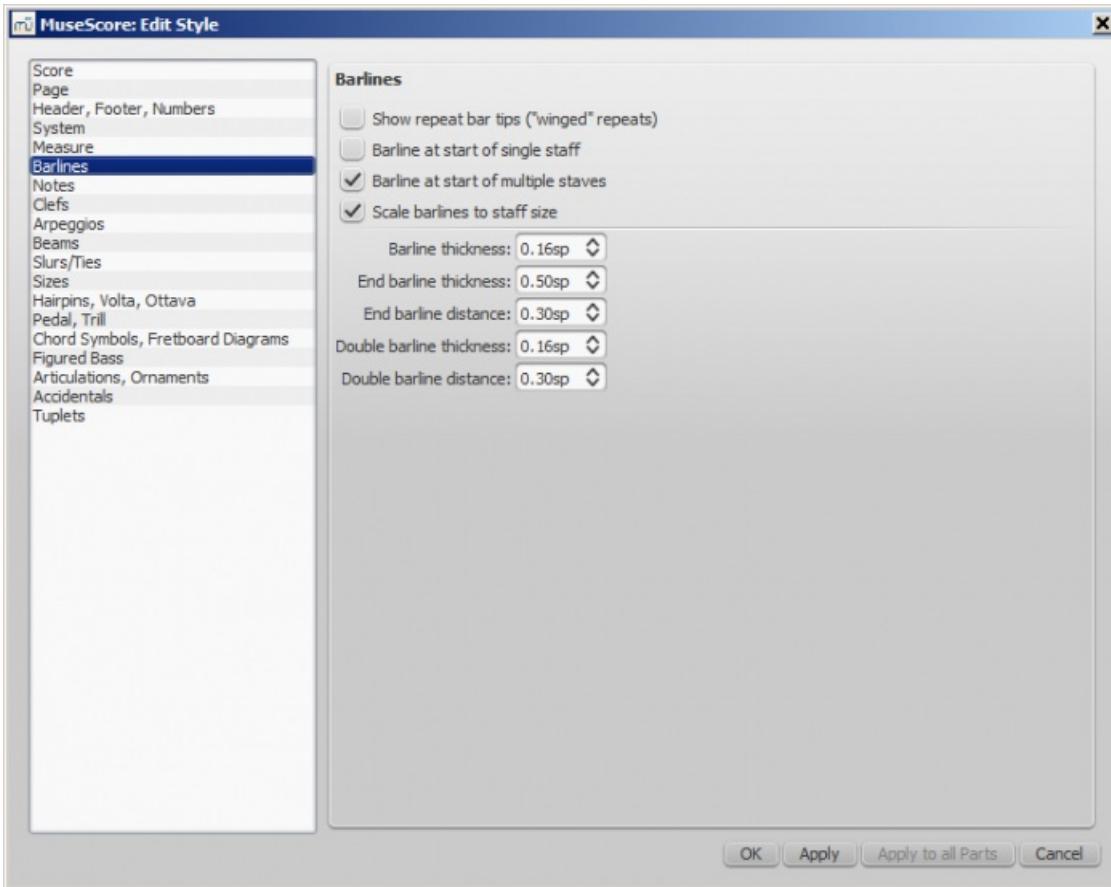
See [Bracket](#)

- Distances
You can set distance between the system and the Brackets and Brace
- Width
You can set the width of Bracket and Brace.

Style → General... → Measure

See [General style: Measure](#).

Style → General... → Barlines

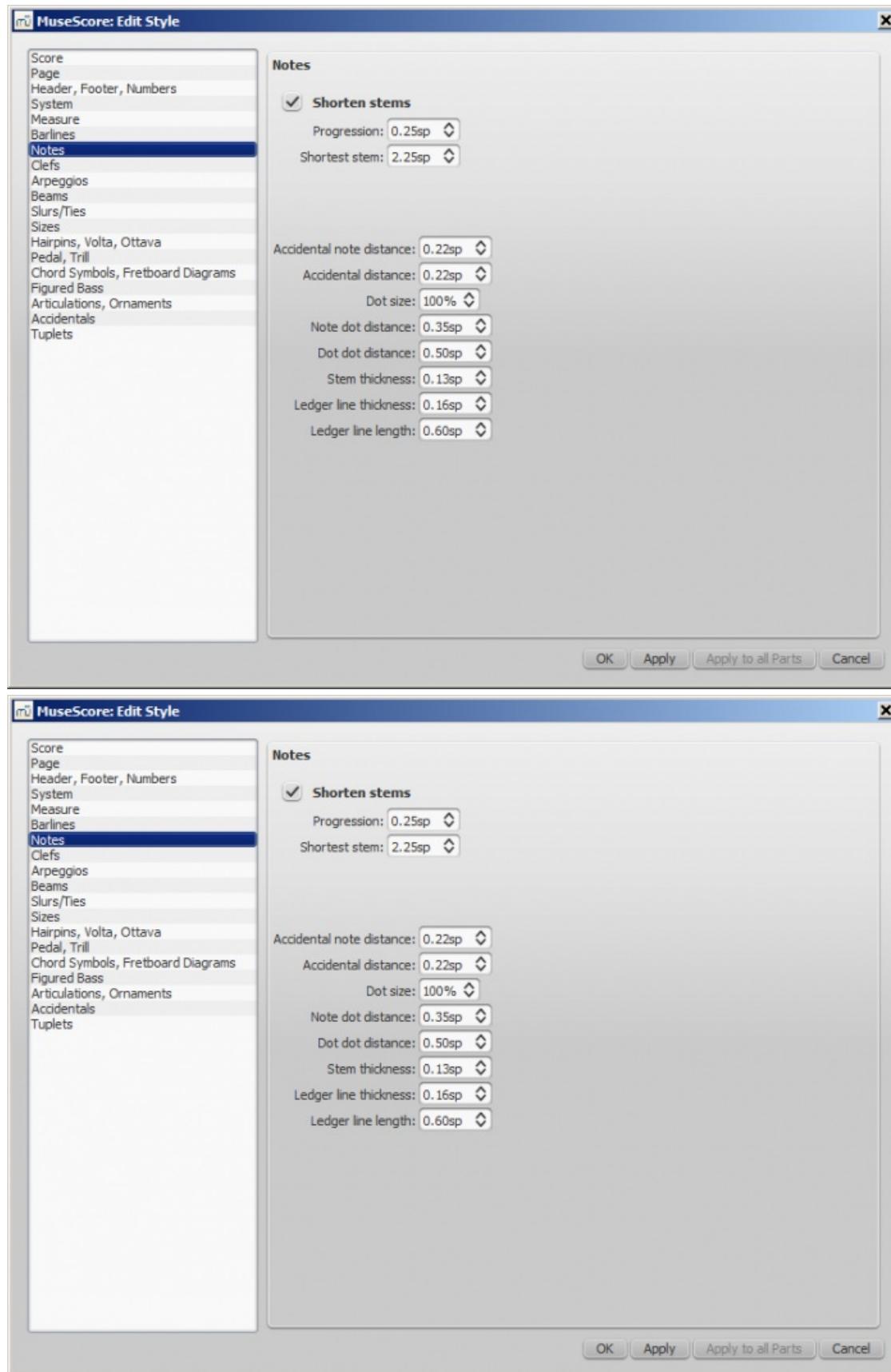


- Control whether to show barlines at the beginning of a staff or multiple staves.
- **Scale barlines to staff size** affects "small" staves only. See [Barline adjustment possibilities](#) ↗ (external link) for details.
- Control proportion of thickness and distance within double barlines, including repeat barlines.

Palette → Breaks & Spacers

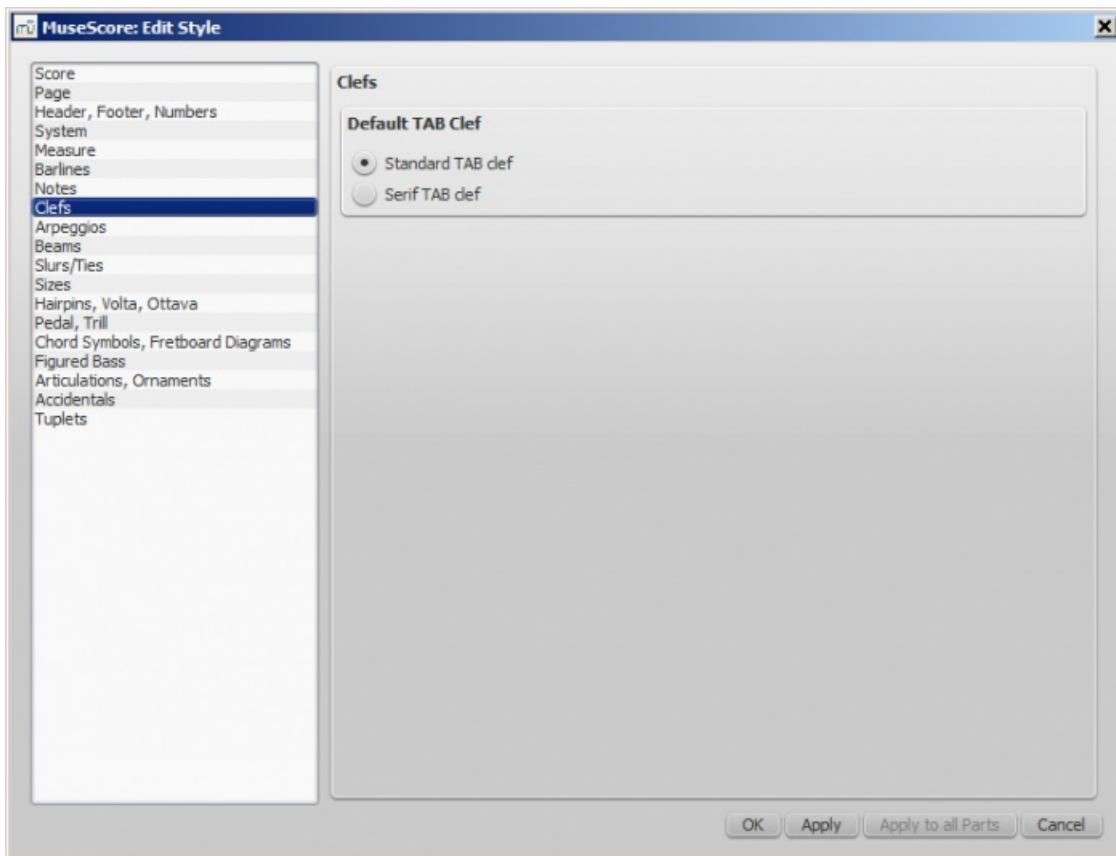
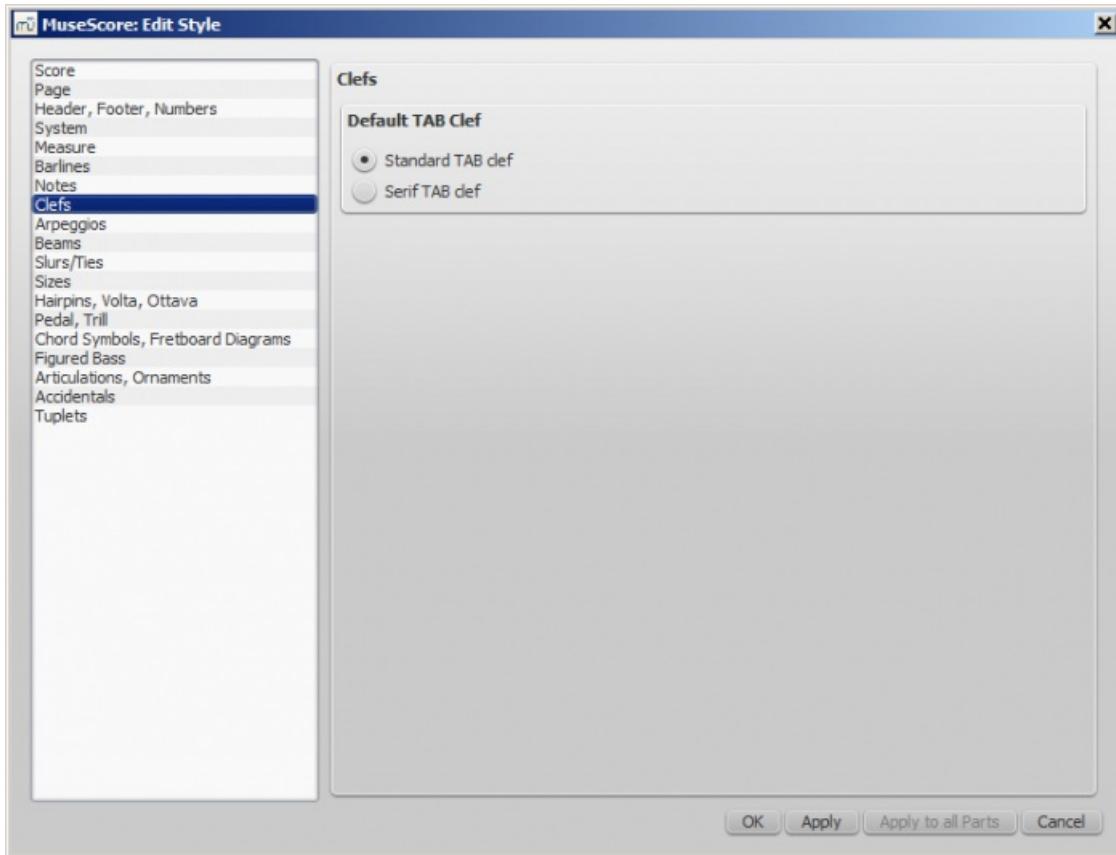
See [Breaks and spacers](#).

Style → General... → Notes



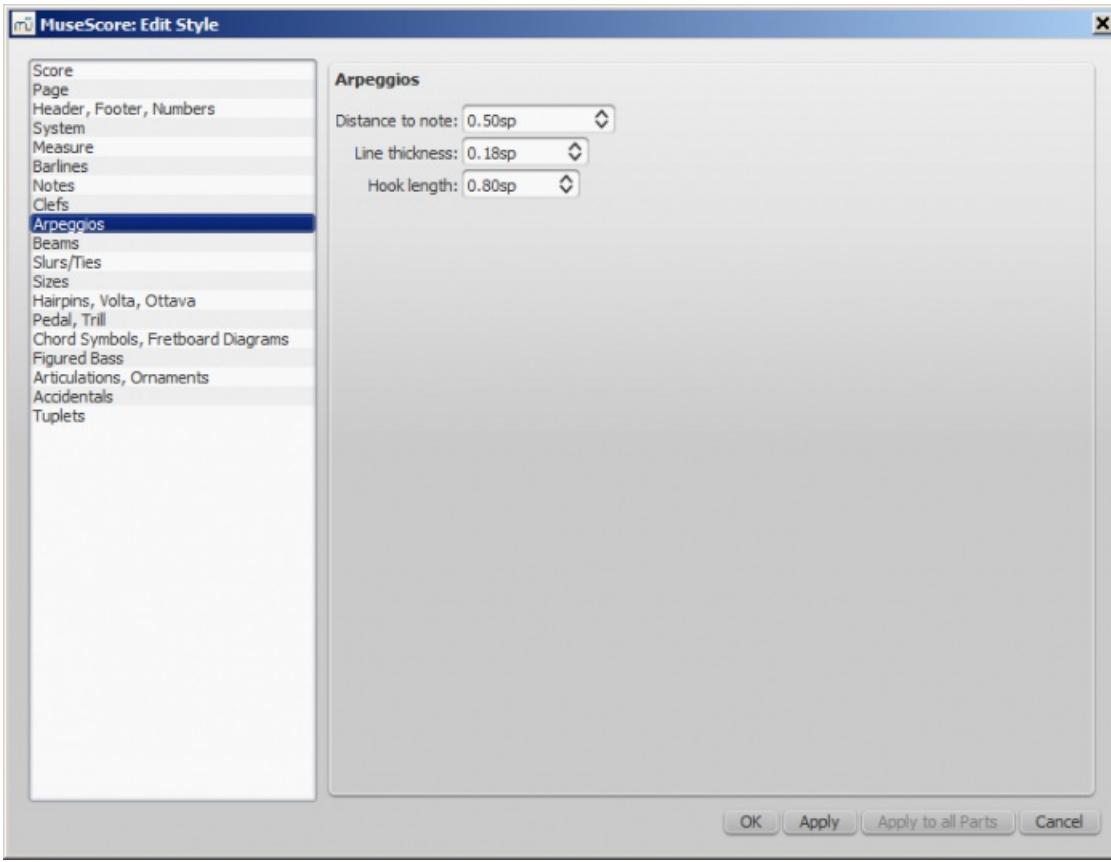
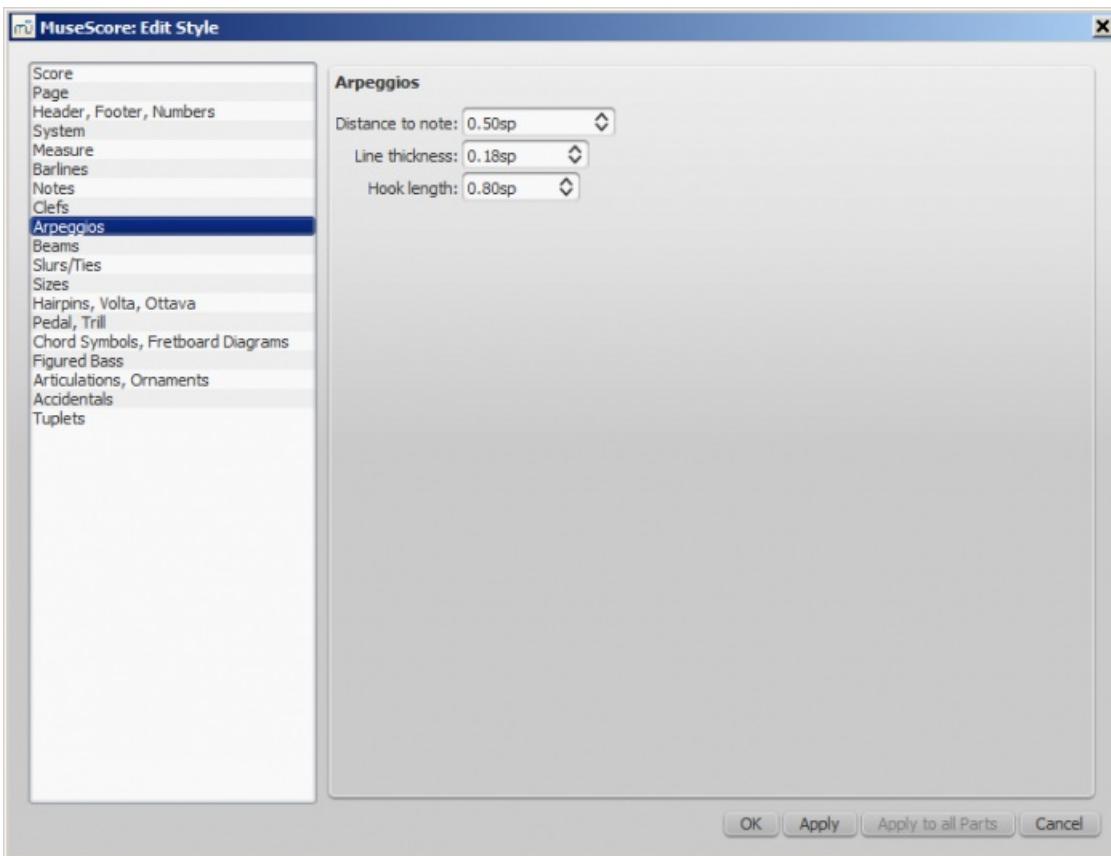
This page can also be accessed direct from the score by right-clicking on any note and selecting "Style..." Here you can adjust the distance and thickness of note-related objects (stems, ledger lines, dots, accidentals). Changing these would be unusual.

Style → General... → Clefs



You can choose between Serif and Standard clef for your tablature sheet.

Style → General... → Arpeggios

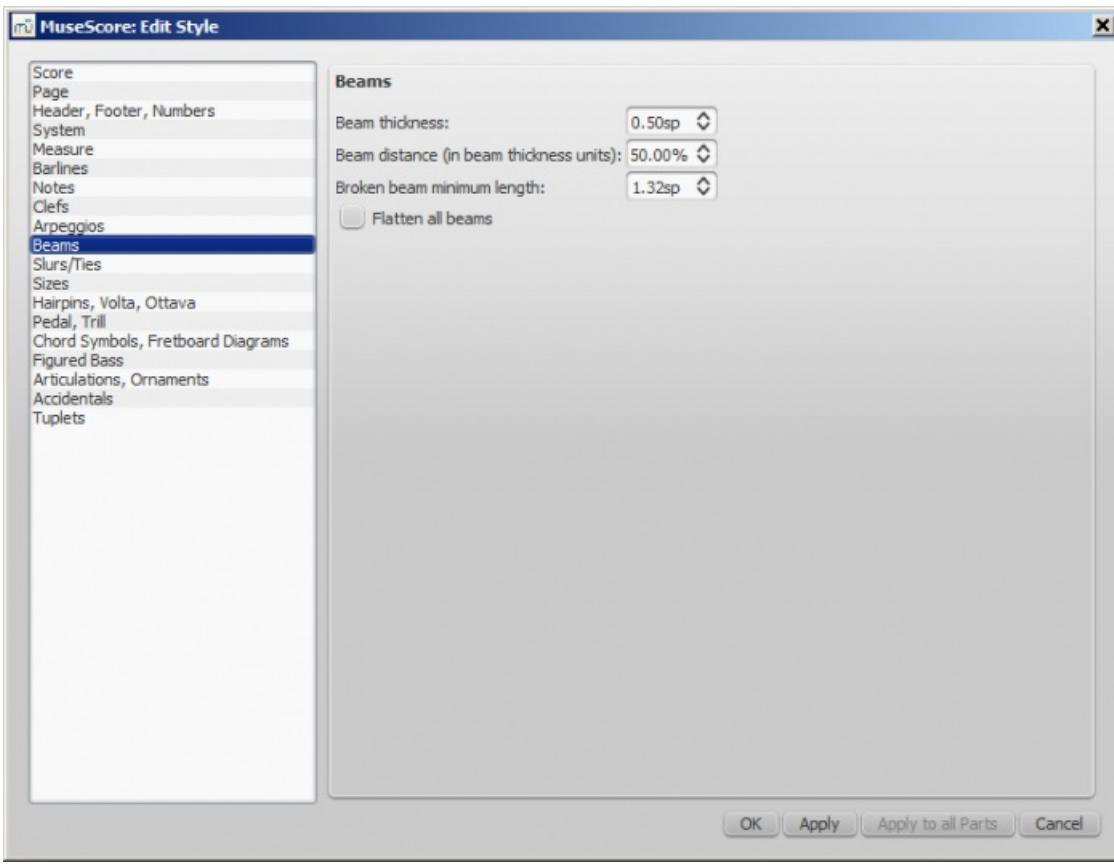
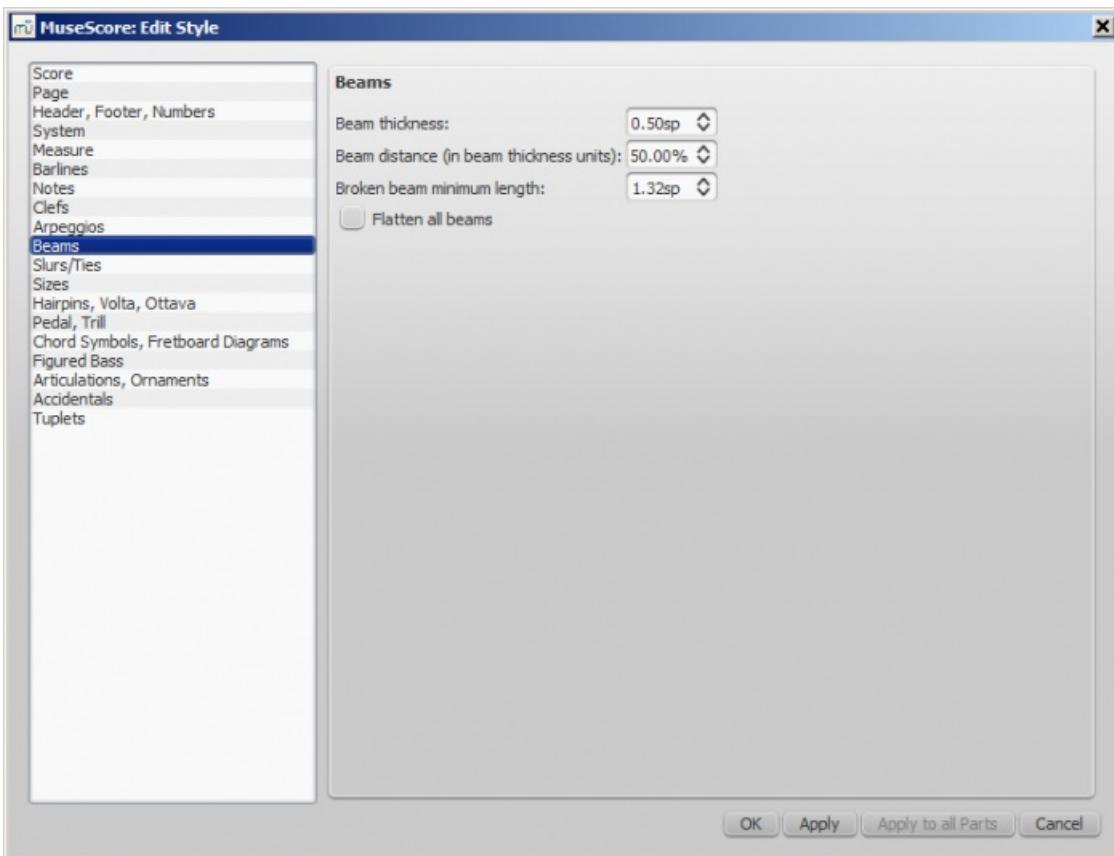


Here you can change the thickness, spacing and hook height of the following arpeggio and strum symbols:

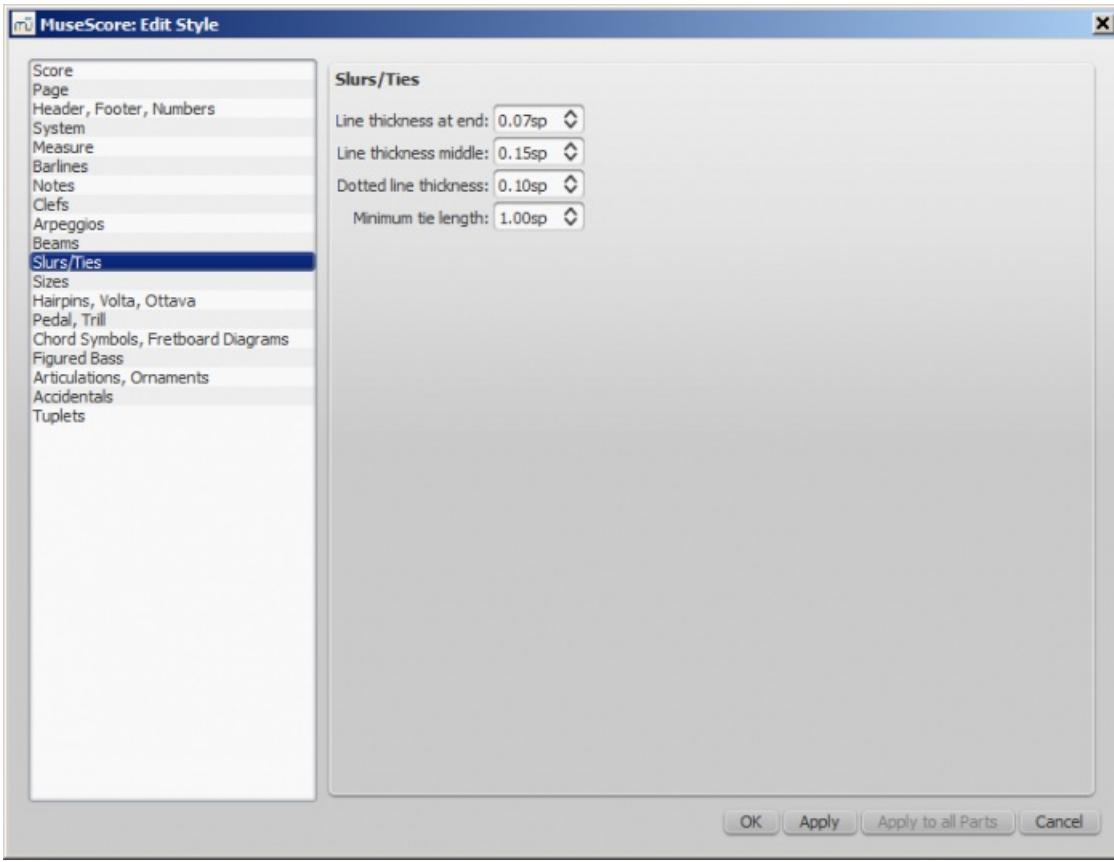
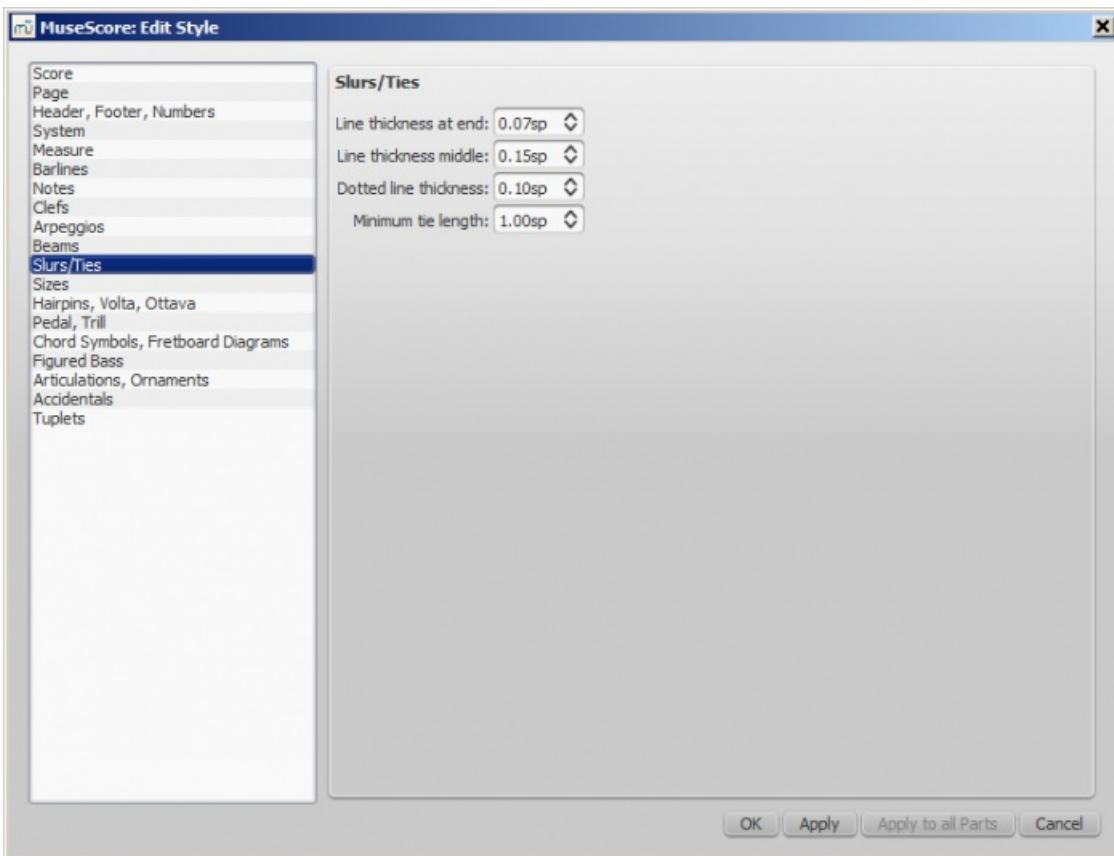


Changes to these properties would be unusual.

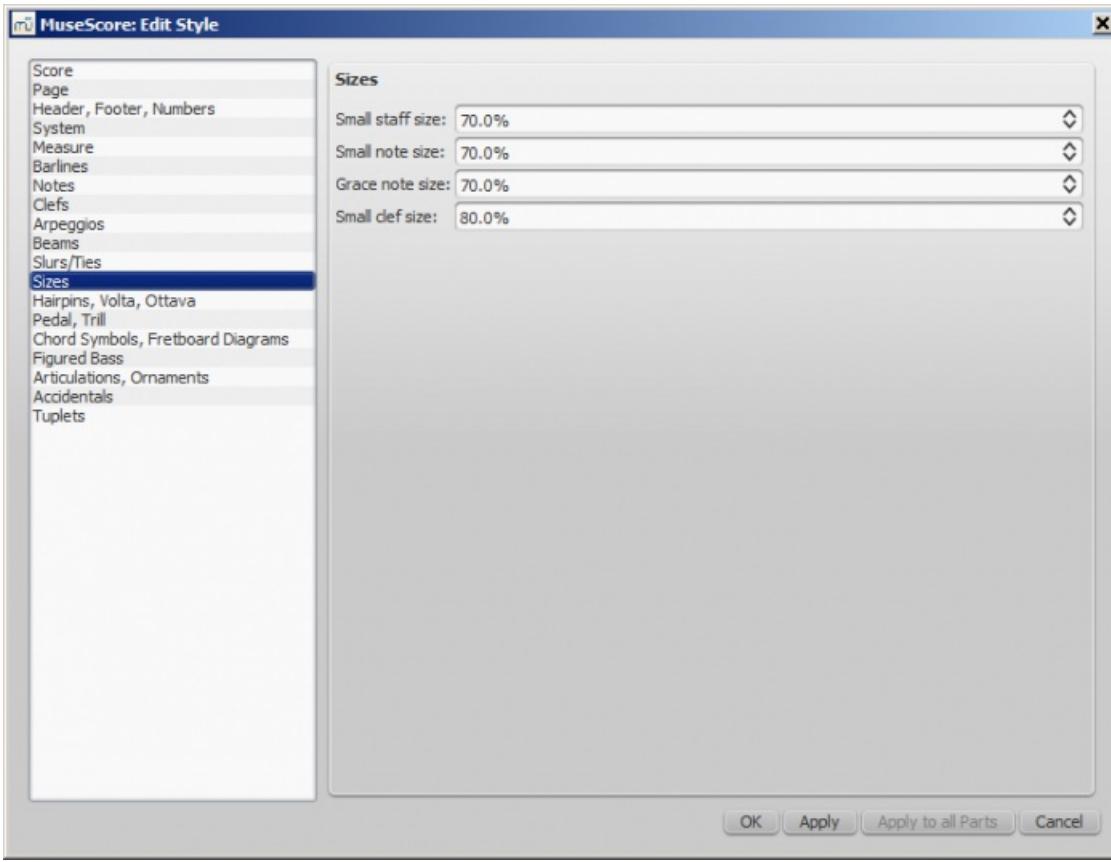
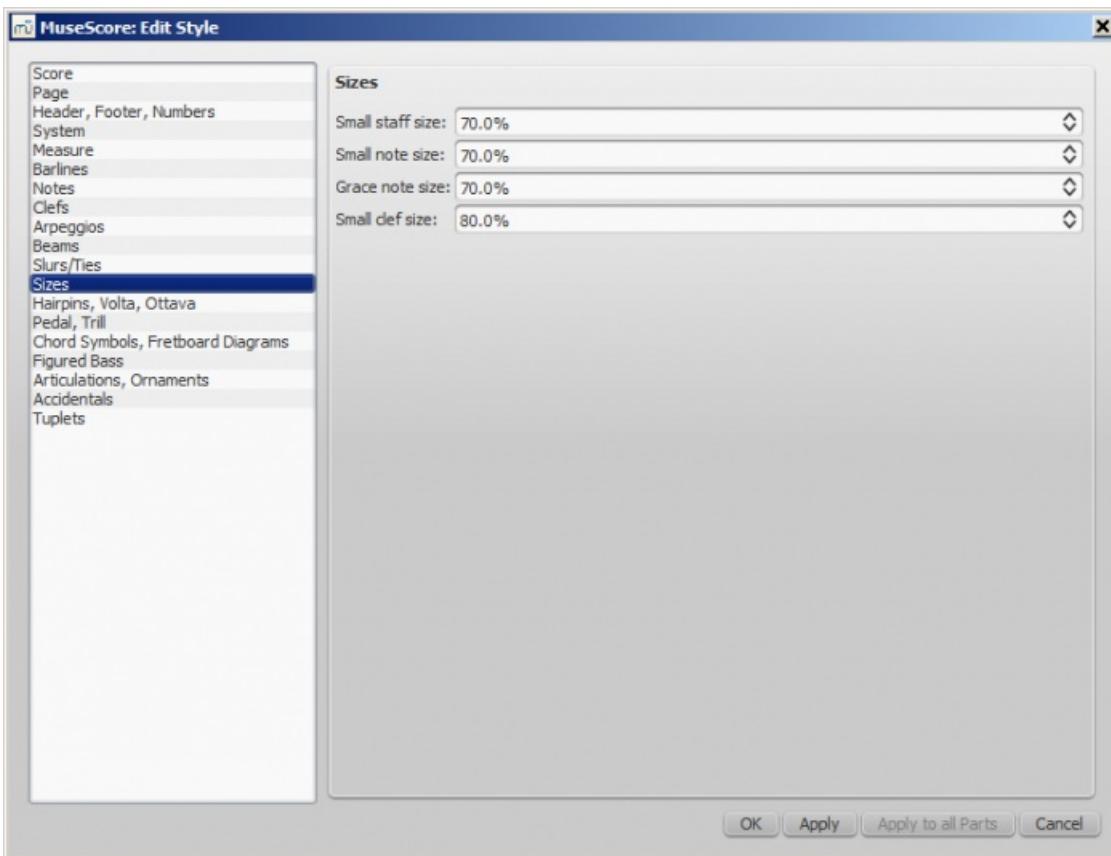
Style → General... → Beams



Style → General... → Slurs/Ties

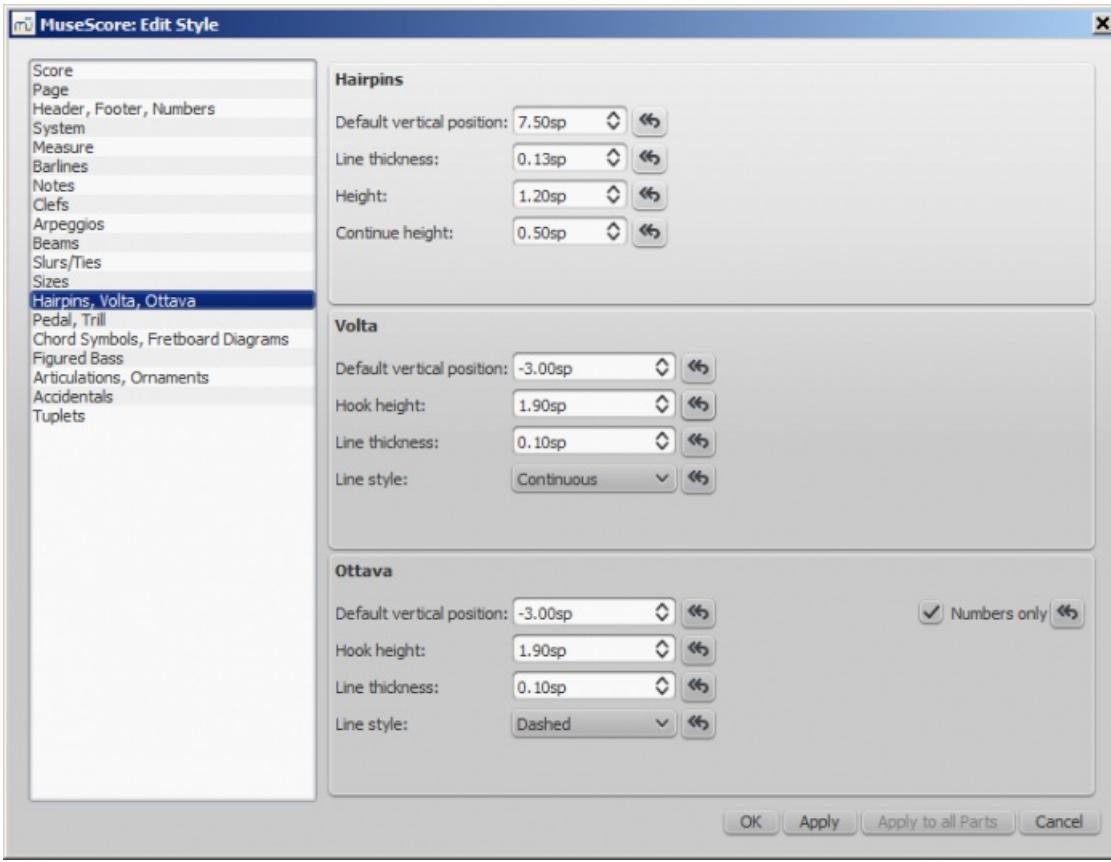
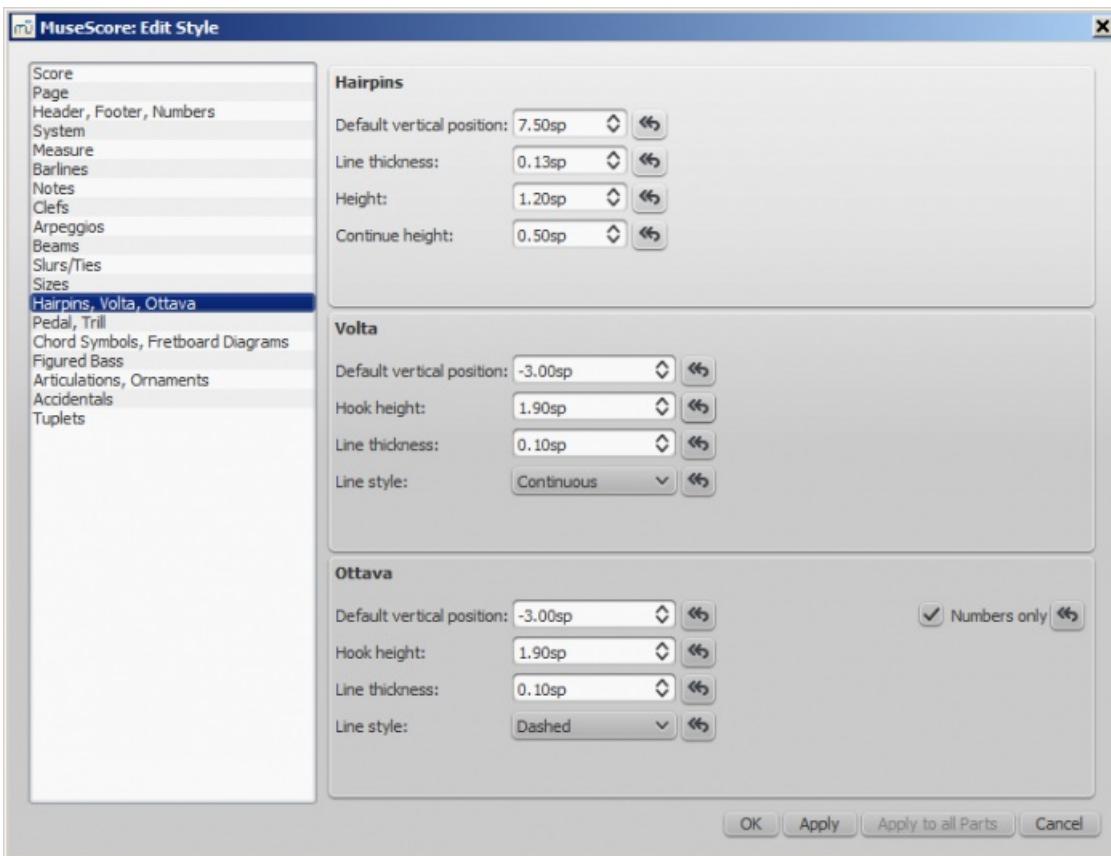


Style → General... → Sizes



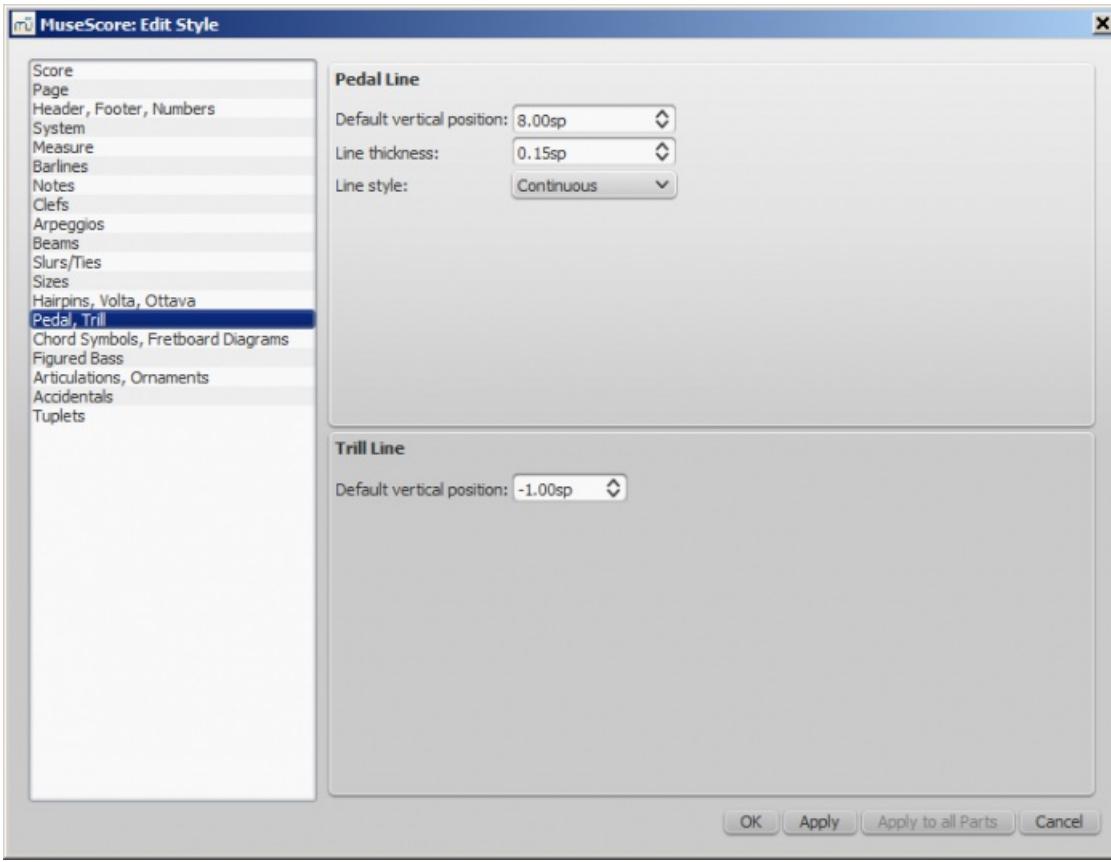
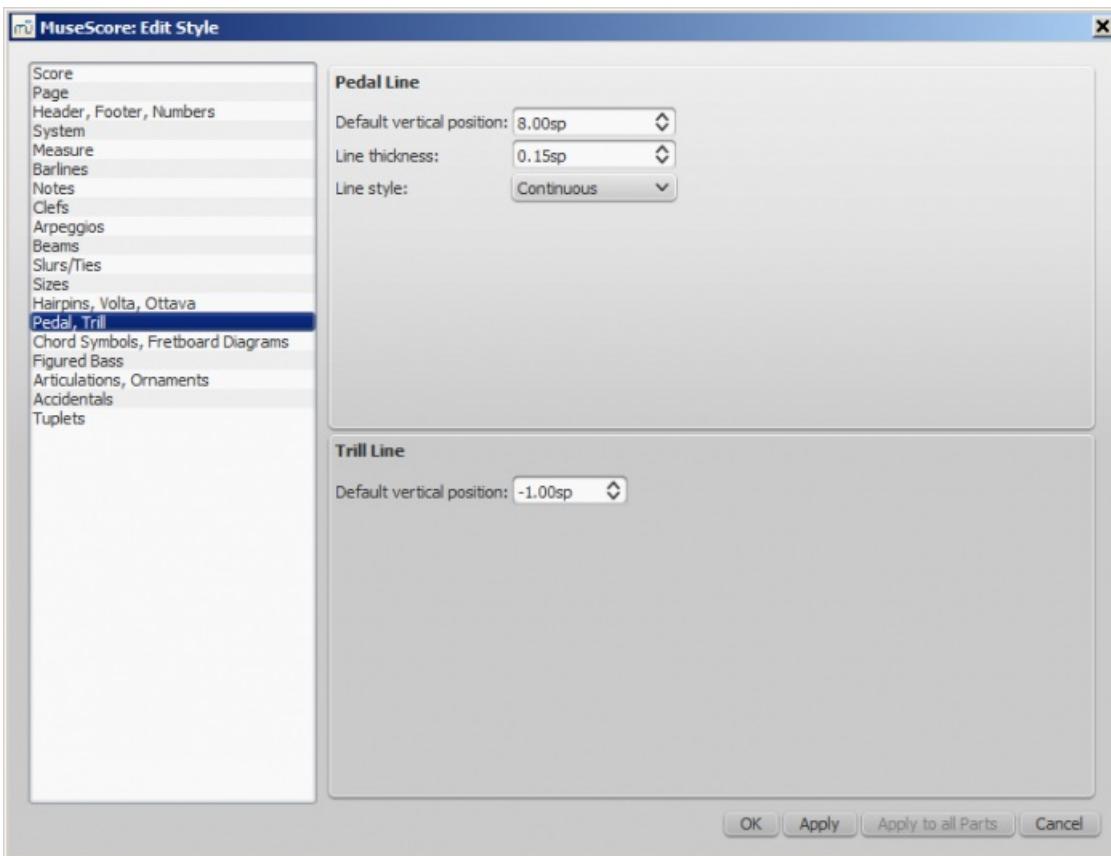
Sets the proportional size of "small" and grace notes, as well as small staves and clefs. Changing this would be unusual.

Style → General... → Hairpins, Volta, Ottava

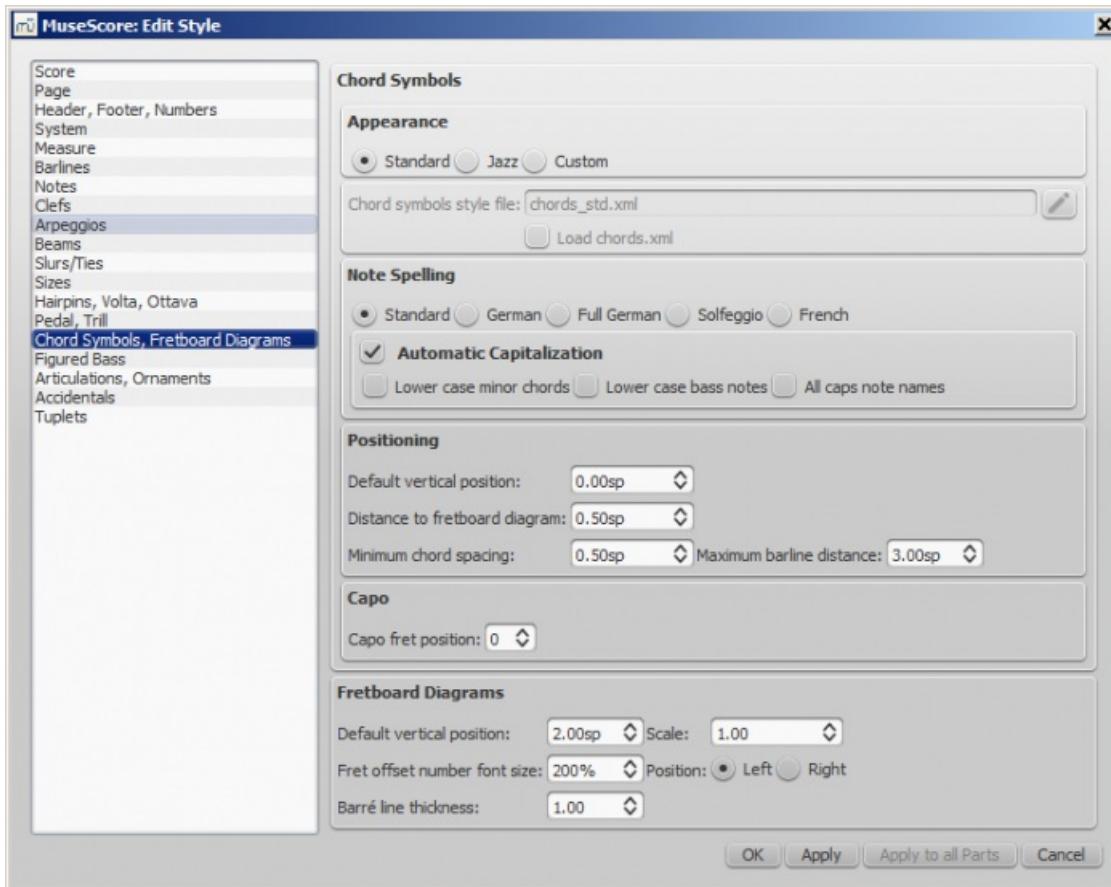
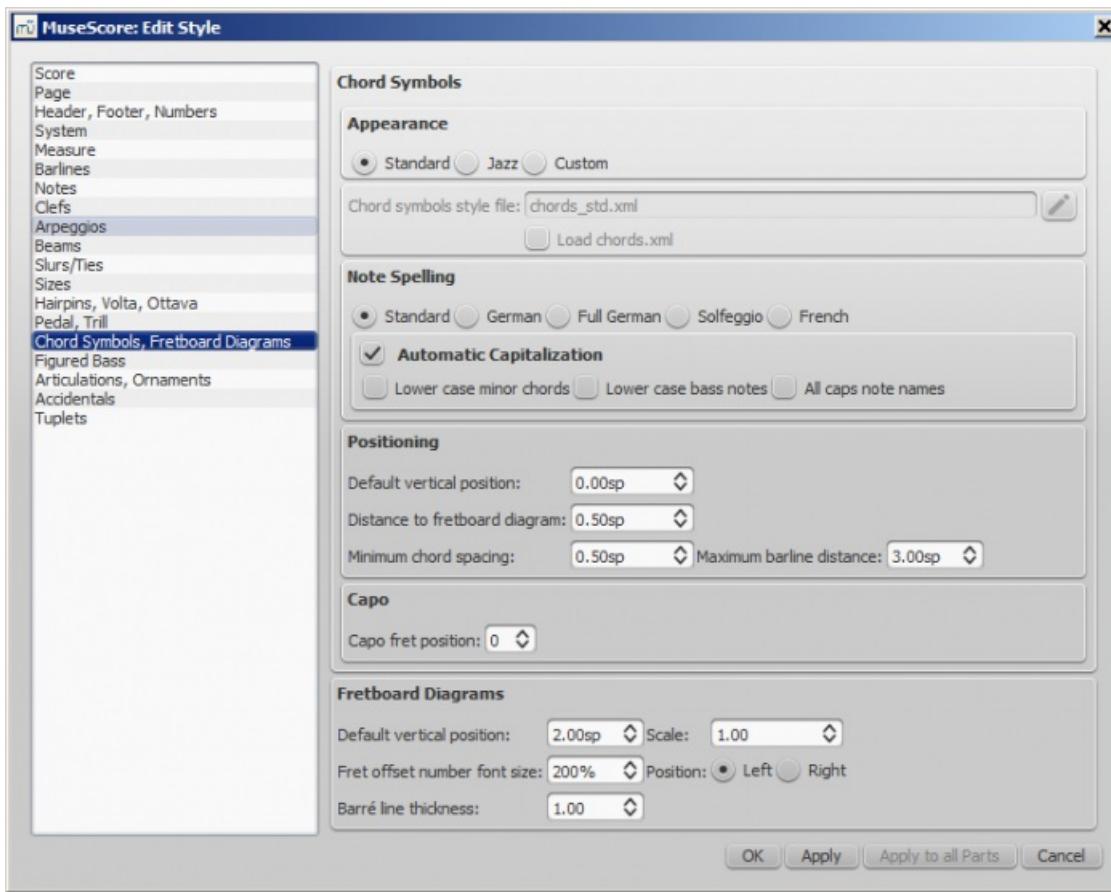


The button returns the setting to the original value.

Style → General... → Pedal, Trill



Style → General... → Chord Symbols, Fretboard Diagrams



This section allows you to adjust the format and positioning of chord symbols and Fretboard diagrams.

Appearance: Choose a default chord symbol style—Standard, Jazz or Custom.

Note Spelling: Choose the spelling convention for chord symbols and whether to use capital or small letters.

Positioning:

- **Default vertical position:** The default vertical distance in space units (sp.) between a newly-applied chord symbol

and the music staff. Negative values may be used.

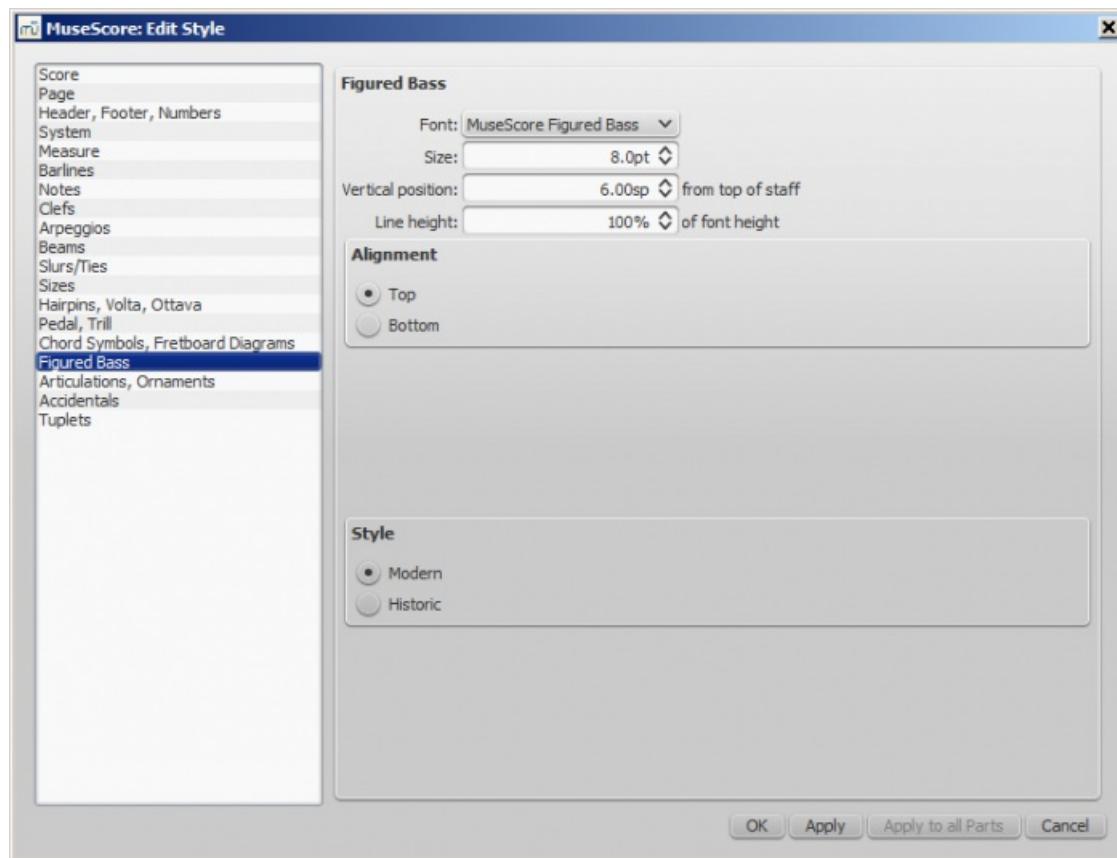
- **Distance to fretboard diagram:** The distance (in sp. units) from a chord symbol to a fretboard diagram when both are applied to the same location on a staff. This value overrides the above "Default vertical position" setting. The user can chose to place a chord symbol below a fretboard diagram by entering a negative value.
- **Minimum chord spacing:** The minimum space to allow between chord symbols.
- **Maximum barline distance:** Increases the distance between the final chord symbol in a measure and the following barline. You *may* wish to adjust this value if there is a recurring problem in the score with overlap between the final chord symbol in one measure and the following chord symbol.

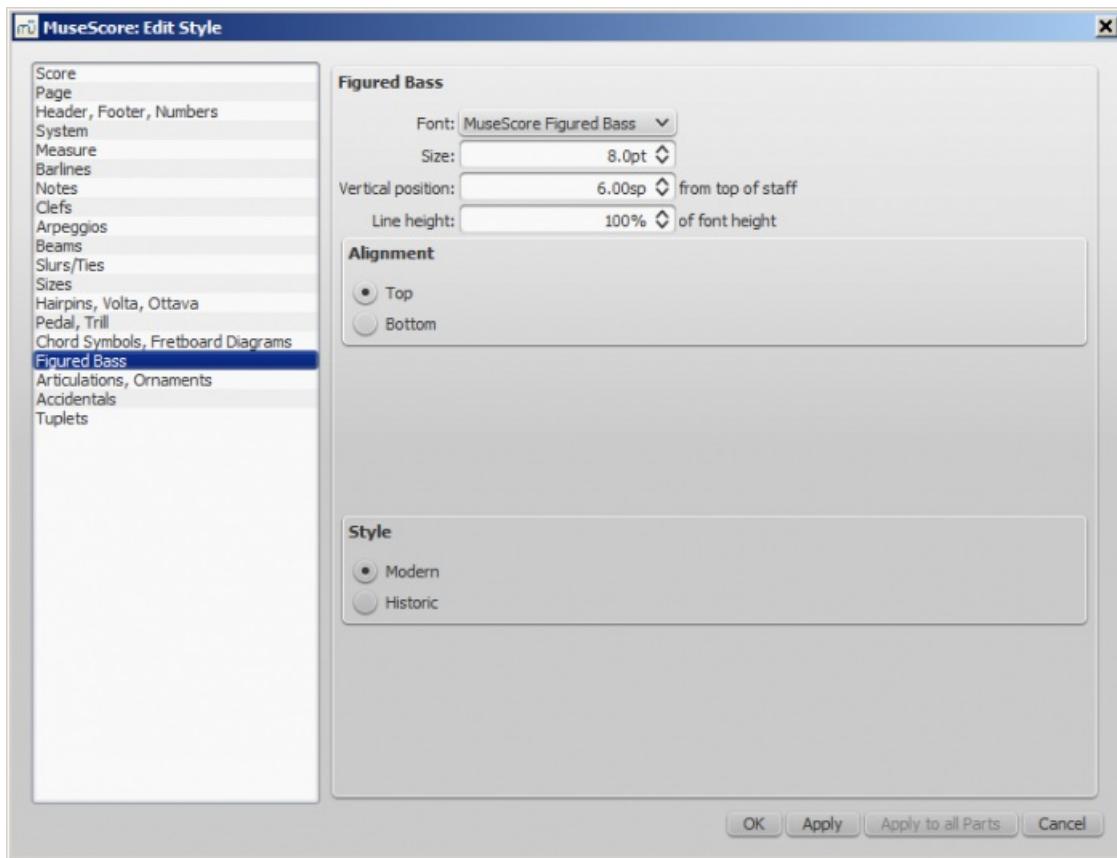
Capo: Enter the number of the capo position at which you want to display substitute chords, in brackets, for all chord symbols in the score.

Fretboard diagrams:

- **Default vertical position:** the distance in sp. units from a newly applied fretboard diagram to a staff. A negative value may be used.
- **Scale:** Increase or decrease the size of the fretboard diagram in the score.
- **Fret offset number font size:** Increase or decrease the size of a fret number displayed next to a diagram.
- **Position Left/Right:** Display fret number to the left or right of the fretboard diagram.
- **Barre line thickness:** Make barre lines in fretboard diagrams thicker or thinner.

Style → General... → Figured Bass

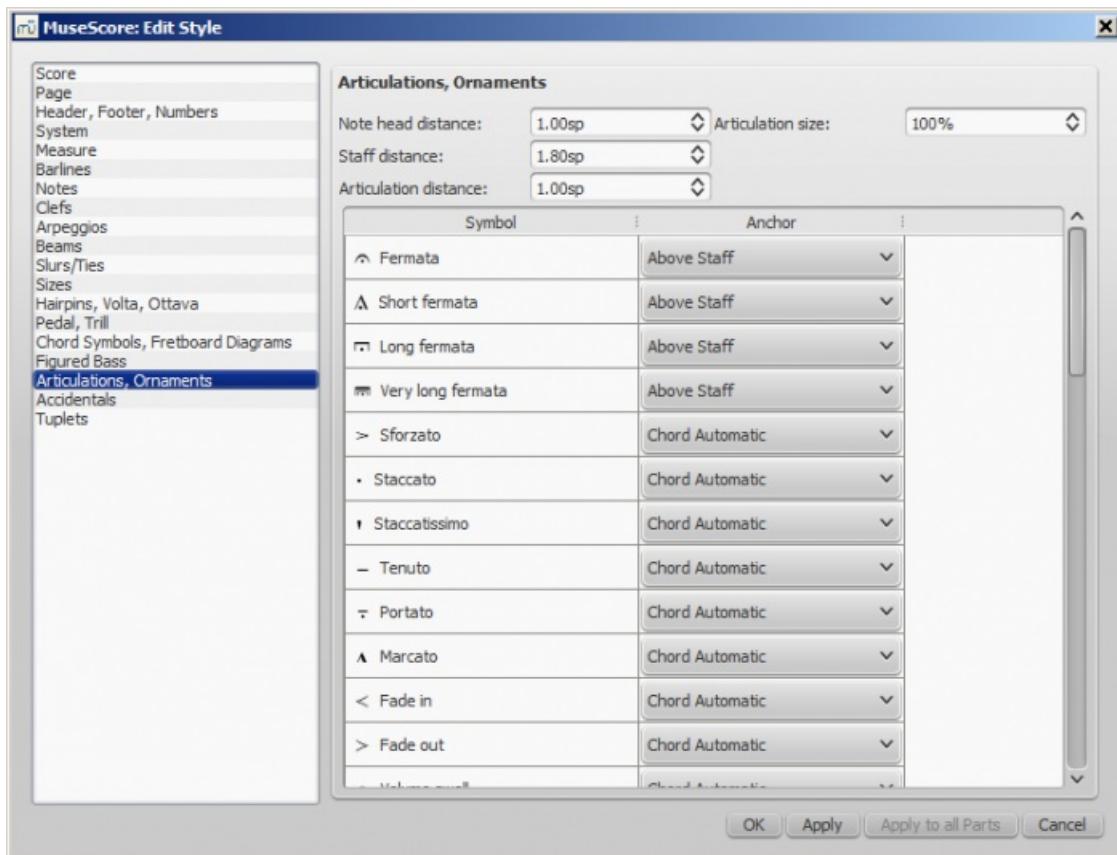


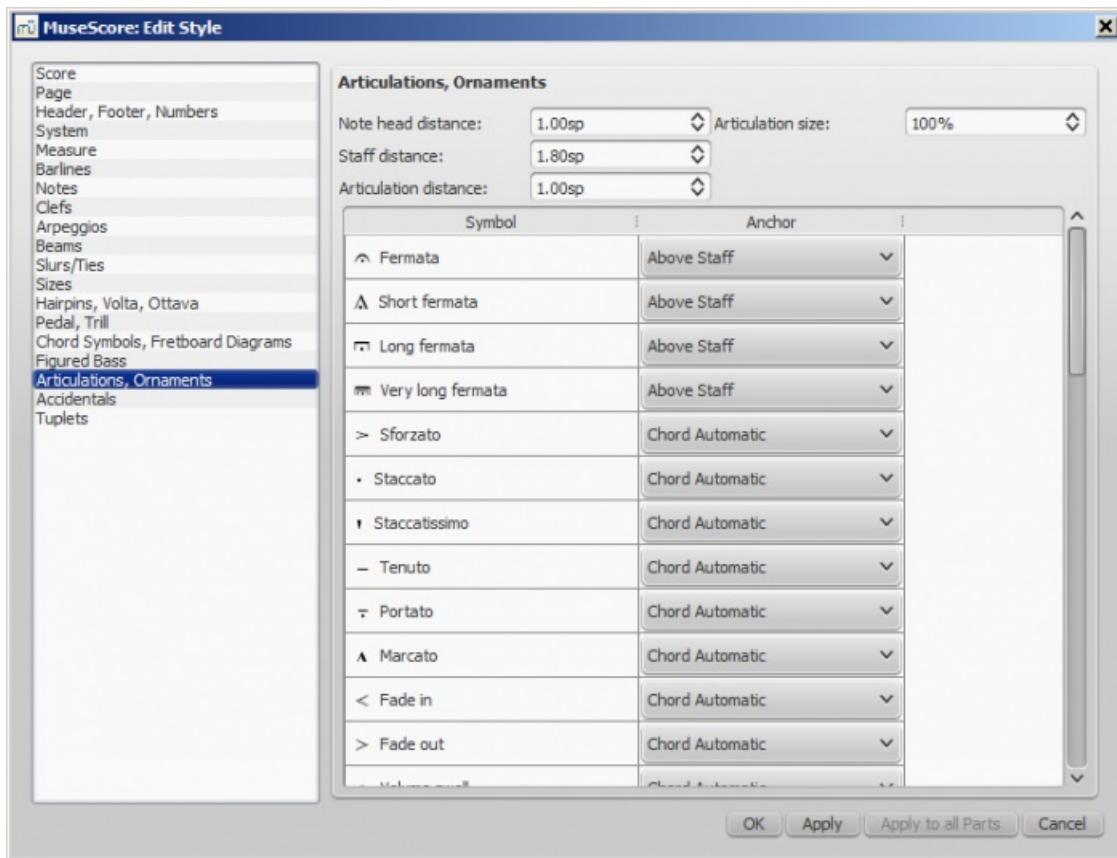


Options about figured bass font, style and alignment.

See also [Figured bass](#)

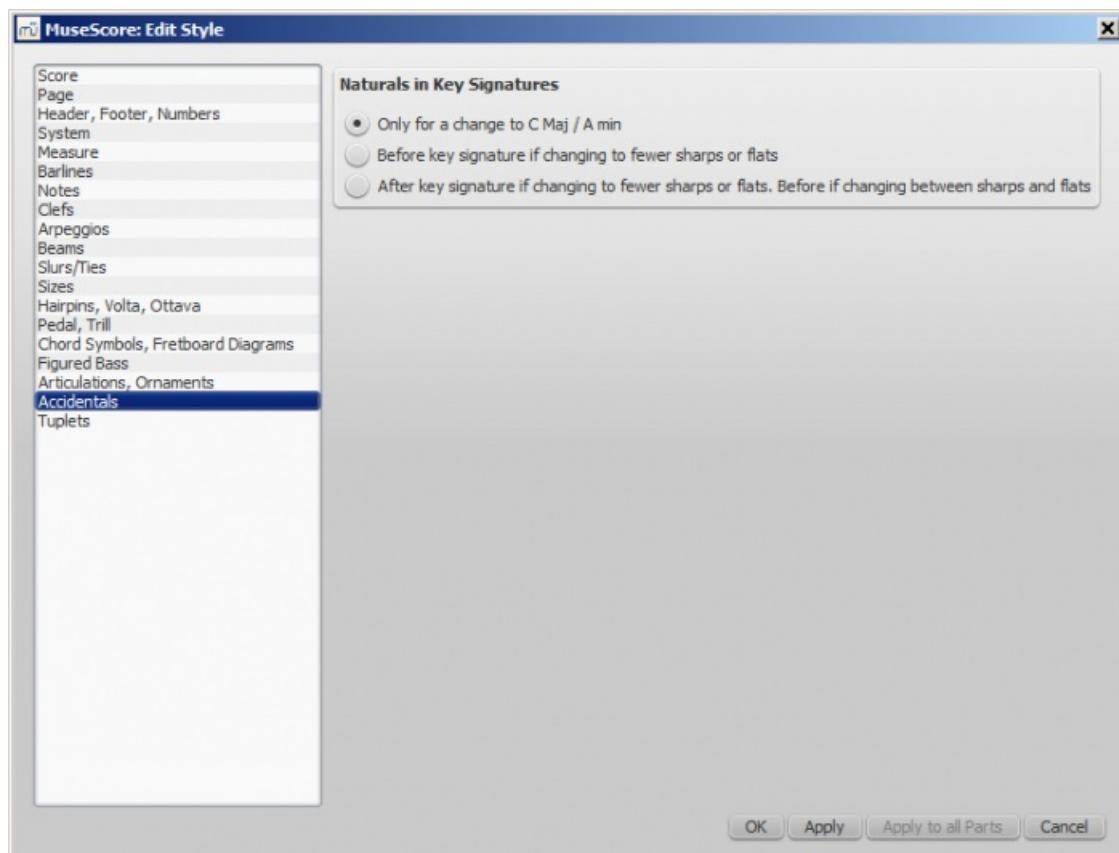
Style → General... → Articulations, Ornaments

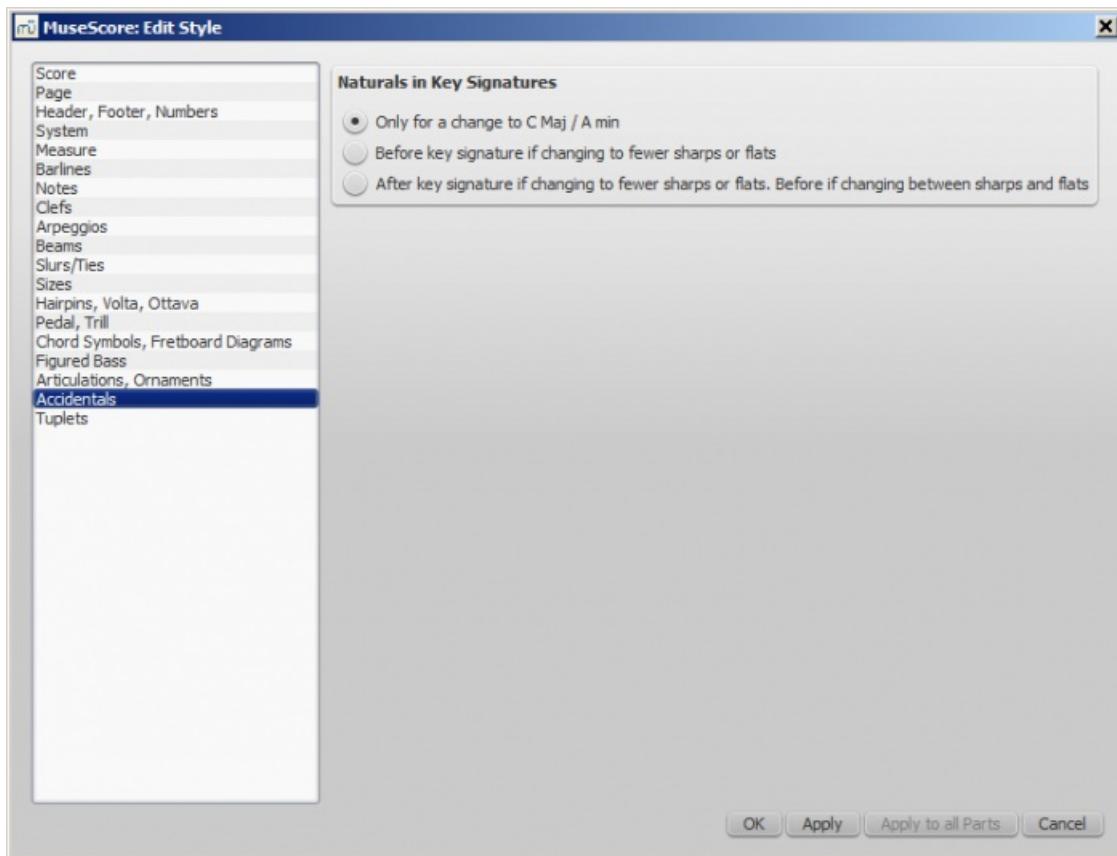




Position of articulation with respect to the notes and staves

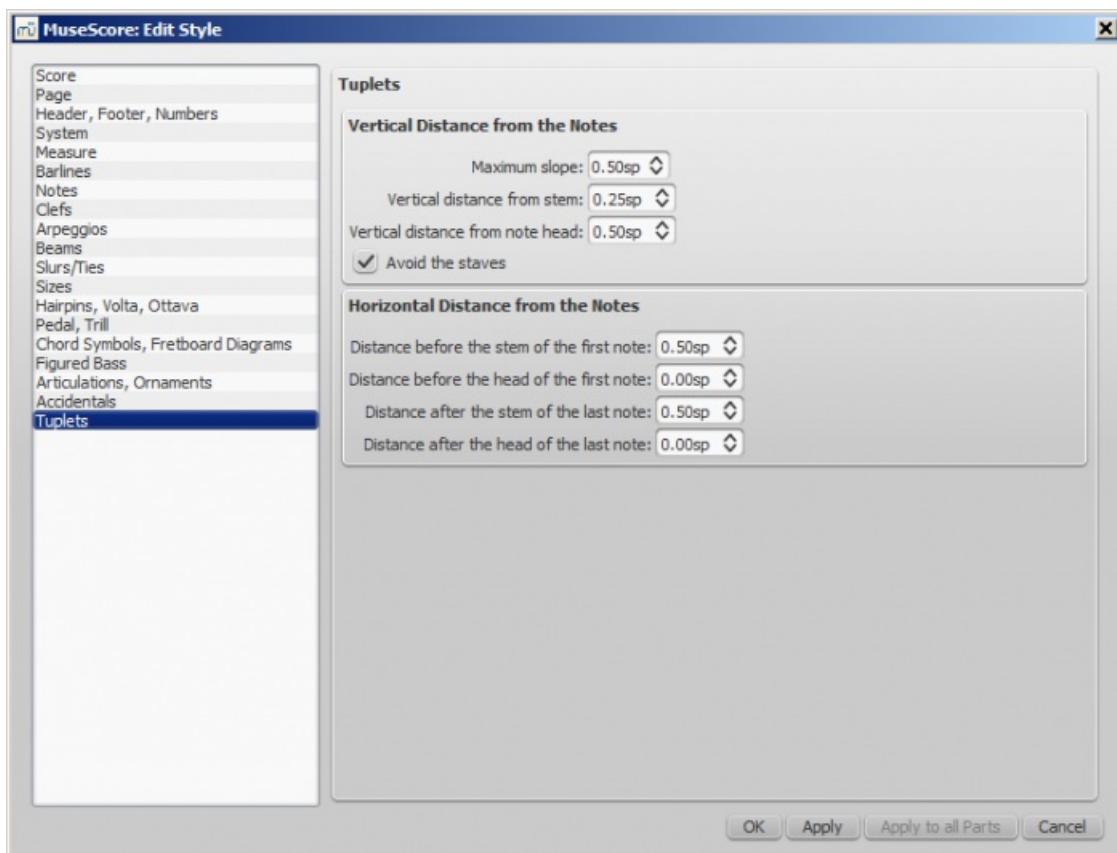
Style → General... → Accidentals

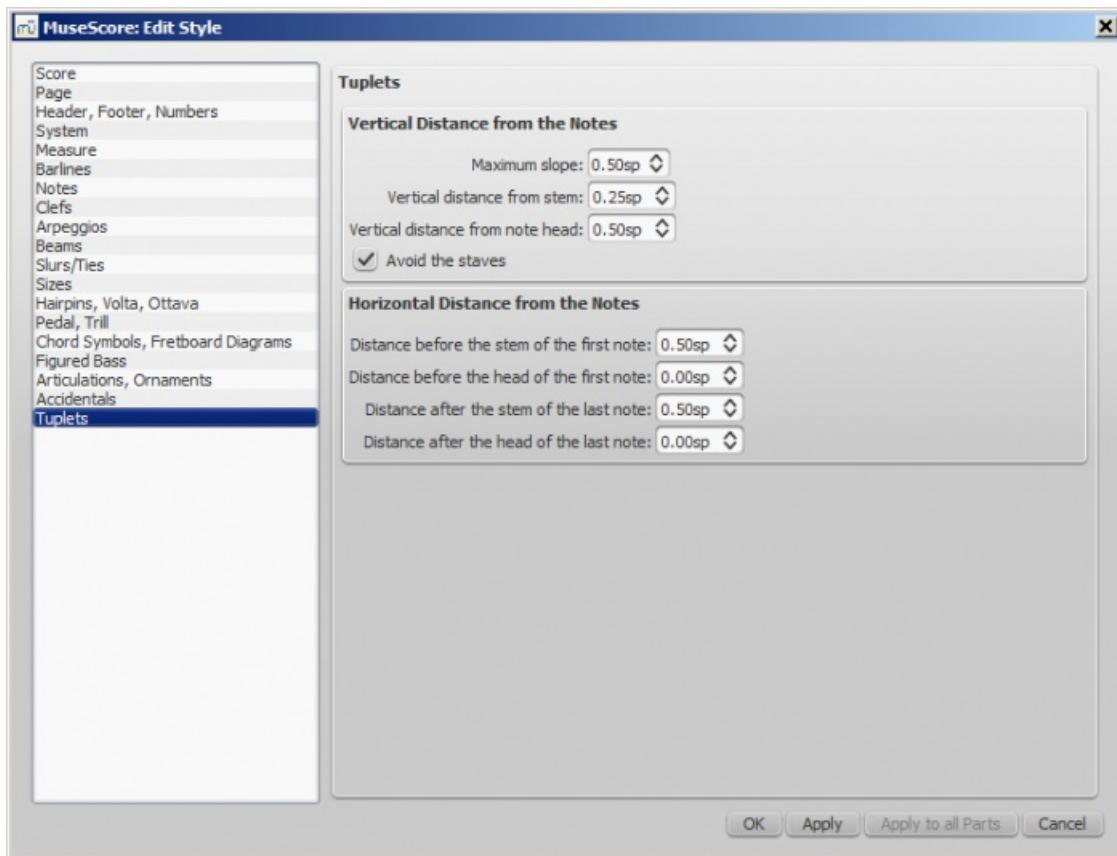




Options about naturals at key signature changes

Style → General... → Tuples





Apply and OK buttons

With the **Apply** button you can see (without closing the window) what the changes you make are like. **OK** will save the changes you made in your sheet and close the window.

Apply to all parts in one go

When in a part tab while changing layout and formatting, you can use the **Apply to all Parts** button to apply all changes (either in Layout → Page Settings.... or Style → General...) to apply the new settings to all parts in just one click.

Save/Load style

It is easy to transfer a complete set of styles (all General Style settings, all [text styles](#), and [page settings](#)) from one score to the other using the **Save/Load Style** functions.

To **save** a customized style:

1. Go to Style → Save Style....
2. Name and save the **style file** (the default folder is set in your [Preferences](#)). Styles are stored as *.mss files.

Note: You can also define a preferred style for scores and parts in the [Score](#) section of MuseScore's Preferences.

To **load** a customized style:

1. Go to Style → Load Style....
2. Navigate to and select the the Style file (.mss) and click Open (or double click on the file).

All existing styles in the score should update automatically.

See also

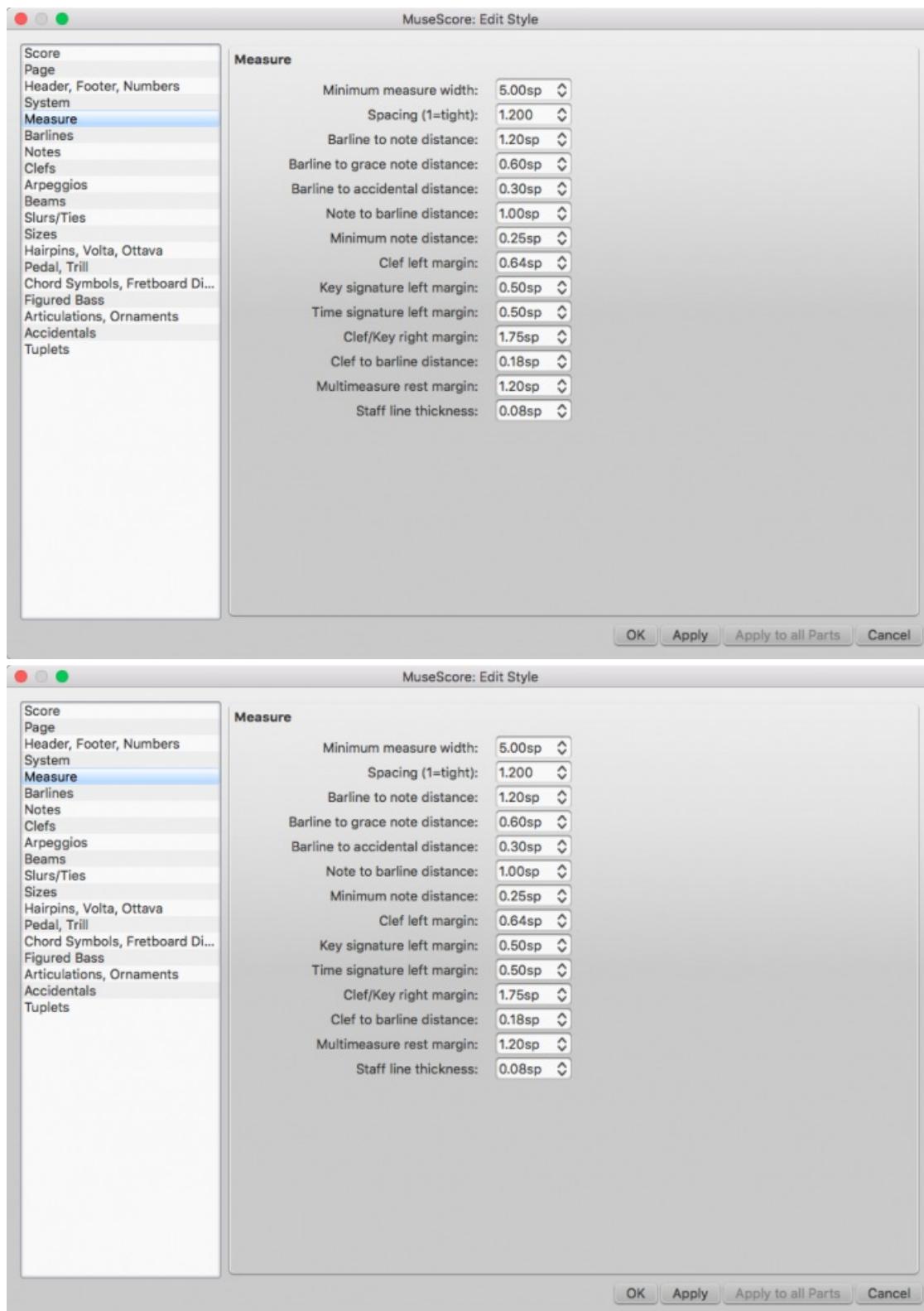
- [To edit spacing between notes](#)
- [Upgrading from MuseScore 1.x, local relayout](#)

External links

- [Tutorial – How to create large-print stave notation \(MSN\)](#)

- [MuseScore in 10 Easy Steps: Part 10A Layout and Formatting \(a video tutorial\)](#)
- [MuseScore in 10 Easy Steps: Part 10B Layout and Formatting \(a video tutorial\)](#)

General style: Measure



Style → General → Measure allows you to adjust the distance between various items within measures.

Note: As you shrink or expand distances between notes and rests, MuseScore will always attempt to keep the elements within each measure relatively spaced according to best engraving practice. In other words, you may specify a certain amount of space between notes, but MuseScore will not apply your change in such a way as to make all notes perfectly equidistant—there will always be less space to the right of shorter notes than longer notes. In addition, elements attached to notes or rests such as fingerings, dynamics, lines, and so forth, will be moved along with the notes or rests they are anchored to when you make changes, so you need not worry about readjusting them separately.

All settings related to measure width and note spacing are **minimum** values. Measures are automatically stretched, if necessary, to justify both margins.

Options

All the parameters here use the **staff space** unit of measurement, abbreviated **sp**. The staff space is the vertical distance from one individual line in a staff to another (so a five-line staff is four staff spaces tall). As the same unit is also used for horizontal measurements, in some cases you may need to rotate the staff space distance 90 degrees in your mind. Measuring using the staff space unit enables proportional scaling of everything in the score if you change the size of the staff. See [Page settings: Staff space/scaling](#) for more details.

- **Minimum measure width**

Sets the minimum horizontal length of measures. In measures containing very little content (e.g., a single whole note or whole measure rest), the measure will only shrink as far as this minimum.

- **Spacing (1=tight)**

Condenses or expands the space *after* notes or rests. This setting thus affects not only space between notes but also between the last note and the ending barline. For the space between the *beginning* of the measure and the first note or rest, see **Barline to note distance** (below).

Note: Changes to an individual measure's **Stretch** (under Layout → Increase Stretch, Decrease Stretch) are calculated after, and proportional to, the global **Spacing** setting.

- **Barline to note distance**

Sets the distance between the barline which begins a measure and the first note or rest in that measure. For the initial measures of systems, which start with clefs instead of barlines, use **Clef/key right margin** (below).

The following two options set the distance between barlines and specific elements that may come between a barline and the first note in a measure, independent of the **Barline to note distance** setting.

- **Barline to grace note distance**

Sets the distance between a barline and a grace note that occurs before the first actual note in a measure.

- **Barline to accidental distance**

Sets the distance between a barline and an accidental placed before the first note in a measure.

- **Note to barline distance**

- **Minimum note distance**

Specifies the smallest amount of space MuseScore will allow after each note (depending on other factors, *more* space may be allowed).

- **Clef left margin**

Sets the distance between the very beginning of each line and the clef. (This option is rarely needed.)

- **Key signature left margin**

Sets the distance between the key signature and the clef preceding it.

- **Time signature left margin**

Sets the distance between the time signature and the key signature or clef preceding it.

- **Clef/key right margin**

Sets the distance between the material at the beginning of each line (such as the clef and key signature) and the first note or rest of the first measure on the line. (Note that, although not named in the option, if a time signature is present, it is the element from which the spacing begins.)

- **Clef to barline distance**

Sets the distance between a barline and a clef change preceding it.

- **Multimeasure rest margin**

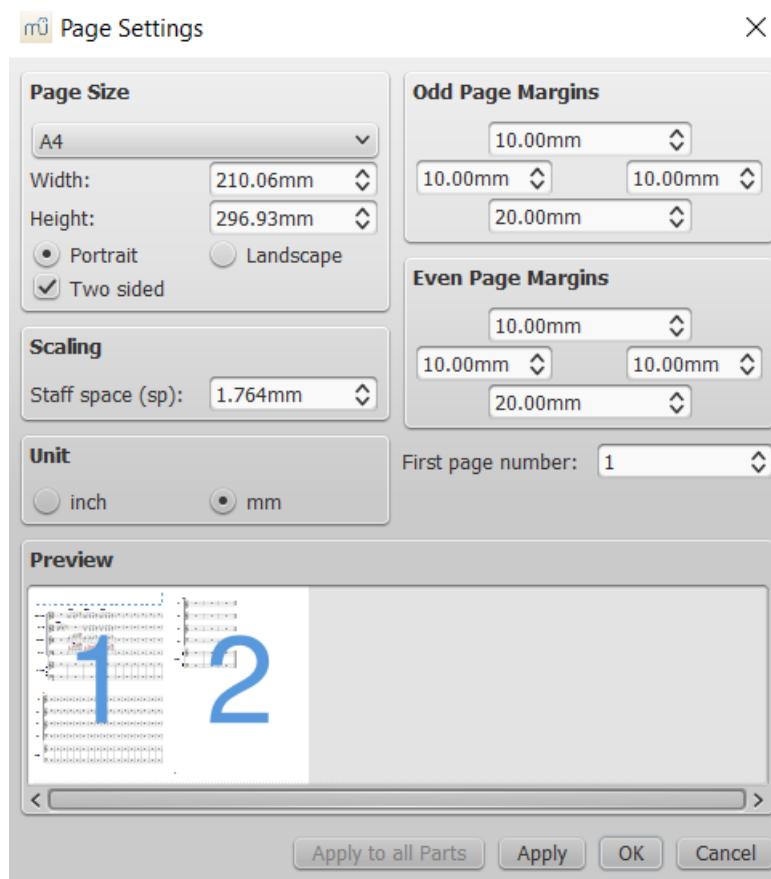
Sets the distance between a multimeasure rest and the barlines on either side.

- **Staff line thickness**

Sets the thickness of the lines of the staff, which allows you to make the staff thicker and darker, if you need greater visibility on your printouts.

Page settings

Layout → **Page Settings...** (like Style → General...) allows you to change the layout and formatting of a score. The Page Settings dialog controls general formatting options, including **page size**, **printable margins**, and how big a**staff space** is (**Scaling**). Page Settings is the first place to go to make the size of your sheet music bigger or smaller.



Page size

Here you can select the paper format, either by standard name (e.g., Letter or A4), or by specifying the height and width in either mm or inches (use the radio buttons to choose which unit of measurement to use). The initial default page size depends on your localization—in the United States, Letter size paper is standard.

You can also choose to format your music in**Landscape** or **Portrait** orientation using the radio buttons. Prior to version 2.1 unchecking **Landscape** enabled **Portrait** format. You can optionally use **Two sided** layout (i.e., book format, with mirror left and right margins for even and odd pages—see [below](#)).

Page margins

The **Even Page Margins** and **Odd Page Margins** settings allow you to define the printable area of your pages. Aside from changing the margins around the music on the page, other settings, such as the positions of headers and footers, are calculated relative to the margins defined here.

If the "Two sided" checkbox under "Page Size" is selected, you can set margins differently for mirroring odd and even pages. Otherwise, only one set of margins can be modified, but will apply to all pages.

To display page margins in your score on screen (though not in print), go to **View** → **Show Page Margins**.

Staff space/scaling

Staff space (sp) is the size of the space between two lines of a staff (or one-quarter the size of the full five-line staff). Since notes fit in that space, it also controls the size of note heads, and, in turn, proportionally, the size of note stems, accidentals, clefs etc. Additionally, many other formatting options are defined in terms of **sp** as a unit of measure (e.g., **5.0sp**). Since changing the staff space size has a proportional affect on almost everything, it is also sometimes called **scaling**.

Note: Changing the scaling does not always change the number of systems per page, because system distance can vary between limits set under "Min system distance" and "Max system distance" (see **Style** → **General...** → **Page**).

Miscellaneous

First page number sets the number of the first page of the particular score. Page numbers below 1 won't get printed—e.g., setting the first page number to -1 would result in the first and second page showing no page number, and page number 1 appearing on the third page.

The **Apply to all Parts** button is available when modifying **a part**, rather than the main score (see [Part extraction](#)). If you change the page settings of one part and want the rest of the parts to have the same settings, this button will apply the change to all parts in one go.

Breaks and spacers

The **Breaks & Spacers** palette in the Advanced workspace contains the following non-printing symbols:



- A **line break** forces the next part of the score to start in a new system.
- A **page break** forces the next part of the score to start on a new page.
- A **section break** divides the score into [sections](#) (see below), and forces the next part of the score to start in a new system. It can be combined with a page break if required.
- **Spacers** look like down/up arrows and are used to increase the space between two adjacent staves or systems.

Adding a break or spacer

A **break** can be applied to either a measure *or* a [frame](#). A **spacer** (up or down) is applied to a measure *only*.

Add a break

Use one of the following options:

- Select a measure or frame, then double-click a [palette](#) break symbol.
- Drag a break or spacer symbol from a palette onto a measure or frame.
- For *line breaks* only, click on a barline and press Return. Press again to remove the line break.
- For *page breaks* only, click on a barline and press Ctrl+Return (Mac: Cmd+Return). Press again to remove the page break.

A break is inserted *after* the marked measure or frame. Blue break symbols are visible on the screen, but do not appear on printouts.

Note 1: To add or remove line breaks *overall* or *part* of the score, see also [Add/Remove line breaks](#).

Note 2: To split a measure, see [Measure operations: Split and join](#).

Add a spacer

Use either of the following options:

- Select a measure, then double-click a [palette](#) spacer symbol.
- Drag a spacer symbol from a palette onto a measure or frame.

Blue spacer symbols are visible on the screen, but do not appear on printouts.

Note: Spacers are designed for *local* adjustments only. If you wish to adjust the space between staves across the *whole* score, use the settings in [Style → General... → Page](#) instead.

Adjusting a spacer

To adjust the height of a **spacer**, chose one of these options:

- Double-click the spacer and drag the blue end-handle up and down.
- Double-click the spacer and use the ↑↓ keys and/or Ctrl+↑↓ to move the end-handle up and down.
- Click (or double-click) on the spacer and adjust the height property in the [Inspector](#).

Deleting a break or spacer

To delete a break or spacer:

1. Single click the break or spacer (it will turn into a darker blue to indicate that it is selected)
2. Press the Delete key

Section break

A **section break**, as the name suggests, is used to create separate sections within a score. Like a **line break**, it forces the next measure or frame to begin a new system, and can also be used in association with a **page break** if required.

A section break could be used, for example, to divide a piece into separate movements.

Each section can have its own measure numbering independent of the rest of the score. By default, the first measure of a section is numbered "1" (see image below), though like the first measure of the score itself, the number is not displayed unless configured in the [measure properties](#) dialog. The same dialog can be used to change the numbering according to your preference.

If you change Time signature or Key signature at the beginning of the new section, there will be no courtesy signature at the end of the previous section. See example below:



When you play back the score, the program adds a short pause between each section. In addition, the *firstend repeat barline* in a section always sends the playback cursor to the beginning of the section, so *astart repeat barline* is optional.

Section Break Properties

Right click a section break and select **Section Break Properties...** to specify:

- Pause length;
- If the new section's first system shows long instrument names;
- If the new section starts numbering measures at 1.

Frames

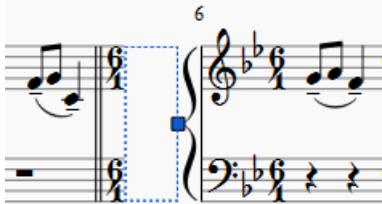
A **Frame** is a rectangular container for empty space, text or pictures in the score. It can be one of three types:

- Horizontal: Used to create a break in a particular system. It can contain text or pictures.
- Vertical: Inserted above or below a particular system. It can contain text or pictures.
- Text: Inserted above or below a particular system. It can contain one item of text only.

Horizontal frame

Horizontal frames are used to create a break in a system. For example, you can:

- Create a coda, with an adjustable gap separating it from the rest of the score (as in the example below).



- Create an offset at the beginning of the score, where there is no staff name to perform the same function.
- Create an adjustable right margin at the end of a system.
- Create space for some text or image(s).

- Create a space between a 'historical incipit' and the beginning of the modern edition.

To Insert or append a horizontal frame, see [Create a Frame](#).

The height of the frame is equal to the height of the parent system, and its width can be adjusted by double-clicking on the frame and dragging the handle back and forth. Single clicking on the frame allows you to edit several parameters in the Inspector:

Left Gap: ?

Right Gap: ?

Width: Adjusts the width of the frame.

(Note: It is possible to create a 'Negative-width' horizontal frame, by dragging the edit-handle back over the left border of the frame. But this is not a standard feature and once editing is finished you cannot reselect the frame).

To add one or more text objects or images to the frame, right-click on it and select **Add → Text** or **Add → Image**.

A horizontal frame can also be inserted in a [Vertical frame](#) or [Text frame](#) by right clicking on the frame and selecting **Add → Insert Horizontal Frame**. It is automatically left-aligned and fills the entire vertical frame. Double clicking the frame allows you to adjust the width using the editing handle. To right align, drag it across the vertical frame using the mouse, having made it smaller first.

Vertical frame

Vertical frames provide empty space between, before or after systems, and can contain one or more text objects and/or images. The height is adjustable and the width equals the system width.



You can use a vertical frame to:

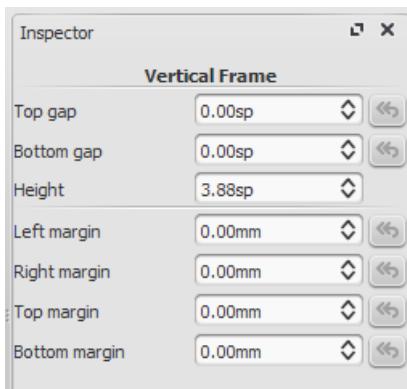
- Create an area at the head of a score for Title/Subtitle/Composer/Lyricist text etc (see below).
- Add single- or multi-column lyric text.

To Insert or append a vertical frame, see [Create a Frame](#).

A vertical frame is automatically created at the beginning of a score – showing the title, subtitle, composer, lyricist etc. – when you fill in the information fields provided in the [New Score Wizard](#).

If the score does not have a vertical frame at the beginning, one is automatically created when you right-click on an empty space and select **Text → Title/Subtitle/Composer/Lyricist**.

Selecting a frame allows you to adjust various parameters in the Inspector:



Top Gap: Adjusts distance between frame and element above (negative values not currently supported).

Bottom Gap: Adjusts distance between frame and element below (Negative values can be entered).

Height: Adjusts height of the frame.

Left Margin: Moves left-aligned text objects to the right.

Right Margin: Moves right-aligned text objects to the left.

Top margin: Moves top-aligned text objects downwards (see also [Style → General... → Page](#)).

Bottom Margin: Moves bottom-aligned text objects upwards (see also [Style → General... → Page](#)).

Double-clicking the vertical frame allows you to change the height property using the editing handle. This is useful for adjusting space between particular systems.

Right-clicking the frame brings up a menu allowing you to create an object within the frame: this can be text (Text, Title, Subtitle, Composer, Lyricist, and Part name), a [picture](#) or a [horizontal frame](#). You can create as many objects as you like within a frame. Each object can be moved and styled independently of the others. Text objects can be positioned inside or outside the frame boundaries.

Each text object created within the frame can be moved by left-clicking and dragging (use the **Ctrl** or **Shift** buttons to constrain movement in the horizontal or vertical). You can also click on the text object and make adjustments to color, visibility, horizontal offset and vertical offset in the [Inspector](#). Right-clicking on a text object opens a menu allowing you to apply a unique style to the text ("Text Properties") or to alter the overall style for that class of objects ("Text Style").

Text frame

A text frame looks like a vertical frame – and shares some of its features – but is specifically designed to allow the user to enter text quickly and easily: as soon as the frame is created the user can start typing. Unlike the vertical frame, only one text object is allowed per frame, the height automatically expands to fit the content and there is no height adjustment handle.

To Insert or append a text frame, see [Create a Frame](#).

Selecting the frame (*not* the text object) allows you to edit various parameters in the [Inspector](#):

Top Gap: Adjusts distance between frame and element above (negative values not currently supported).

Bottom Gap: Adjusts distance between frame and element below (negative values can be entered).

Height: Not applicable to text frames.

Left Margin: Moves left-aligned text objects to the right.

Right Margin: Moves right-aligned text objects to the left.

Top margin: Moves top-aligned text objects downwards.

Bottom Margin: Moves bottom-aligned text upwards.

You can also click on the text object and make adjustments to color, visibility, horizontal offset and vertical offset in the [Inspector](#).

Create a frame

Insert a frame into the score

1. [Select](#) a measure.
2. Chose one of the following options:
 - From the menu select **Add → Frames → Insert ...**
 - Right-click on an empty space in the score window and select **Frames → Insert ...**

Append a frame to the score

Chose one of the following options:

- From the menu select Add → Frames → Append ...
- Right-click on an empty space in the score window and select Frames → Append ...

Delete a frame

Select the frame and press Del.

Apply a break

Line, page or section breaks can be applied to frames as well as measures. Use one of two methods:

- Select a frame and double-click a palette break symbol (for example, in the Breaks & Spacers palette).
- Drag a break symbol from a palette onto a frame.

See also

- [Text Properties](#)—put a visual frame (border) around text

External links

- [How to add a block of text to a score ↗](#)
- [Page Formatting in MuseScore 1.1 - 1. Frames, Text & Line Breaks ↗ \[video\]](#)

Images

You can use **Images** to illustrate scores, or add symbols that are not included in the standard palettes.

To add an image, drag-and-drop an image file either into a frame or onto a note or rest of the score. Alternatively, right-click into a frame, choose Add → Image, then pick an image from the file selector.

MuseScore supports the following image formats:

- PNG (*.png)
- JPEG files (*.jpg and *.jpeg)
- SVG files (*.svg) (MuseScore currently does not support SVG shading, blurring, clipping or masking.)

See also

- [Image capture](#)
- [Custom palettes ↗](#)

External links

- [How to create an ossia with image capture ↗](#)

Image capture

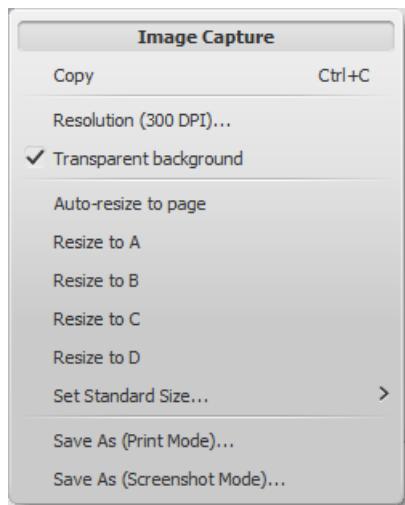
Image capture allows to create image snippets out of scores. It can be toggled on/off with the Image capture button .

In image capture mode, a selection rectangle can be spawned with Shift + mouse drag.



The selection rectangle can be moved with the mouse, or resized by moving one of the eight handles.

Once you specify the bounding box of the image snippet you want to create, right-click into the rectangle to popup the context menu:



Saving as a PNG file results in this file:



If you save your snippet in "print mode", it will appear as a cut out of the score as it would be printed. In "Image capture mode", the image will look like the score on your screen (including line break markers, etc.), which are not printed (100dpi example):



See also

- [Image](#)

External links

- [Create an ossia with image capture ↗](#)

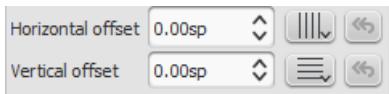
Align elements

While dragging an element:

- Press Ctrl to constrain movement to the horizontal only.
- Press Shift to constrain movement to the vertical only.

Snap to grid

Snap to grid is a feature which allows you to *drag* an element in precise steps—useful for exact positioning.



To enable snap to grid, select an element and click one or both of the snap to grid buttons, located to the right of the horizontal and vertical offset fields in the [Inspector](#). You can then *drag* the element in steps equal to the **grid spacing**. The default value is 0.5 sp.

To change the **grid spacing**:

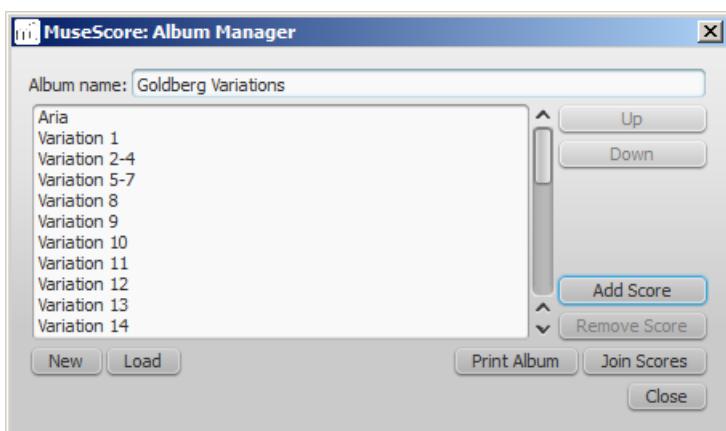
1. Right-click on any of the snap to grid buttons in the Inspector, and select **Configure Grid**.
2. Set values for the horizontal and vertical grid spacing as required. Note that this is a fractional setting.

Advanced topics

Albums

The Album Manager allows you to prepare a list of multiple scores and save the list as an album file ("*.album"), print all the scores as one long print job with consistent page numbers, or even join the scores into a single new MSCZ score. This is ideal for preparing an exercise book or combining multiple movements of an orchestration.

To open the Album Manager, go to File → Album...



Create album

1. To create a new album, click the **New** button. Fill in a title in the "Album Name:" box at the top.
2. To add scores to the album, click **Add Score**. A file selection dialog will appear and let you choose one or multiple scores from your file system. Click **OK**.
3. The scores you add will appear in a list in the Album Manager. You can rearrange their order by selecting a score and clicking the **Up** or **Down** button.

Load album

If you have previously created an album, you can open it through the Album Manager by clicking the Load button. A file selection dialog will appear to let you load the .album file from your file system.

Print album

To print an album as if it were a single document, click Print Album. The scores loaded into the Album Manager are printed in the order they are listed in with the correct page numbers, ignoring the page number offset values in Layout → Page Settings... → First page number for all but the first score. As the album is printed in one print job, double-sided printing (duplex printing) also works as expected.

Join scores

To combine multiple scores into a single .mscz file, click Join Scores. The scores are combined in the selected order into one single score. If not already present, line- and section breaks are added to the last measure or frame of each score in the combined file.

All style settings are taken from the first score, different style settings from subsequent score are ignored.

All the scores should have the same number of parts and staves for this to work correctly, ideally with the same instruments in the same order. If the scores have the same total *number* of instruments but not the same ones, or not in the same order, then the instrument names from the first score will overwrite ones from subsequent scores. If some of the scores have fewer instruments than the first score, then empty staves will be created for those sections. **Any part or staff that is not present in the first score will be lost in the joined score.**

Save album

Upon clicking the Close button, you will be prompted to save your album as a .album file. This file is not the same as a joined score; it simply consists of the list of scores. Album files can be loaded into the Album Manager as described above.

Figured bass

Adding a new figured bass indication

1. Select the note to which the figured bass applies
2. Press the Figured Bass shortcut (default Ctrl+G; can be changed in Preferences)
3. Enter the text in the editor 'blue box' as required (see below)
4. Press Space to move to the next note ready for another figured bass indication (or click outside the editor box to exit it)



With Space, the editor advances to the next note, or rest of the staff to which figured bass is being added. To move to a point in between, or to extend a figured bass group for a longer duration, see below *Group Duration*.

Tab advances the editing box to the beginning of the next measure.

Shift+Space moves the editing box to the previous staff note or rest.

Shift+Tab moves the editing box to the beginning of the previous measure.

Text format

Digits

Digits are entered directly. Groups of several digits stacked one above the other are also entered directly in a single text, stacking them with Enter:



Accidentals

Accidentals can be entered using regular keys:

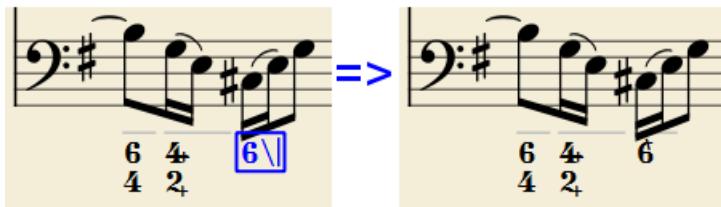
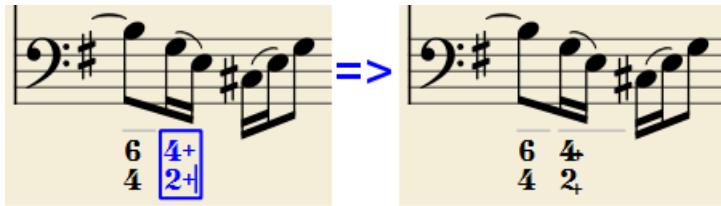
To enter: type:

| | |
|--------------|----|
| double flat | bb |
| flat | b |
| natural | h |
| sharp | # |
| double sharp | ## |

These characters will automatically turn into the proper signs when you leave the editor. Accidentals can be entered before, or after a digit (and of course, in place of a digit, for altered thirds), according to the required style; both styles are properly aligned, with the accidental 'hanging' at the left, or the right.

Combined shapes

Slashed digits or digits with a cross can be entered by adding \, / or + after the digit (combining suffixes); the proper combined shape will be substituted when leaving the editor:



The built-in font can manage combination equivalence, favoring the more common substitution:

1+, 2+, 3+, 4+ result in 1+ 2+ 3+ 4+ (or 1 2 3 4)

and 5\, 6\, 7\, 8\, 9\ result in 5 6 7 8 9 (or 5 6 7 8 9)

Please remember that / can only be combined with 5; any other 'slashed' figure is rendered with a question mark.

+ can also be used before a digit; in this case it is not combined, but it is properly aligned ('+' hanging at the left side).

Parentheses

Open and closed parentheses, both round: '(', ')' and square: '[', ']', can be inserted before and after accidentals, before

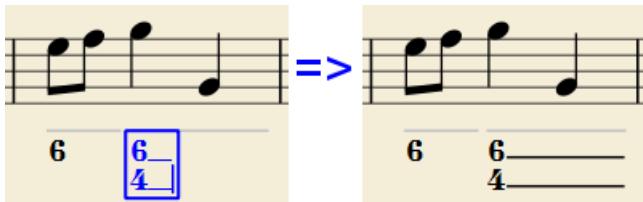
and after a digit, before and after a continuation line; added parentheses will not disturb the proper alignment of the main character.

Notes:

- The editor does not check that parentheses, open and closed, round or square, are properly balanced.
- Several parentheses in a row are non-syntactical and prevent proper recognition of the entered text.
- A parenthesis between a digit and a combining suffix ('+', '\'', '/') is accepted, but prevents shape combination.

Continuation lines

Continuation lines are input by adding an '_' (underscore) at the end of the line. Each digit of a group can have its own continuation line:



Continuation lines are drawn for the whole duration of the figured bass group (but currently are not continued on following systems, the same as for lyric continuation lines).

'Extended' continuation lines

Occasionally, a continuation line has to connect with the continuation line of a following group, when a chord degree has to be kept across two groups. Examples (both from J. Boismortier, *Pièces de viole*, op. 31, Paris 1730):



In the first case, each group has its own continuation line; in the second, the continuation line of the first group is carried 'into' the second.

This can be obtained by entering several (two or more) underscores "__" at the end of the text line of the first group.

Duration

Each figured bass group has a duration, which is indicated by a light gray line above it (of course, this line is for information only and it is not printed or exported to PDF).

Initially, a group has the same duration of the note to which it is attached. A different duration may be required to fit several groups under a single note or to extend a group to span several notes.

To achieve this, each key combination of the list below can be used:

- to advance the editing box by the indicated duration
AND
- to set the duration of the previous group up to the new editing box position.

Pressing several of them in sequence without entering any figured bass text repeatedly extends the previous group.

Type: **to get:**

| | |
|--------|------------------------|
| Ctrl+1 | 1/64 |
| Ctrl+2 | 1/32 |
| Ctrl+3 | 1/16 |
| Ctrl+4 | 1/8 (quaver) |
| Ctrl+5 | 1/4 (crochet) |
| Ctrl+6 | half note (minim) |
| Ctrl+7 | whole note (semibreve) |

Type: 2 whole notes (breve)

(The digits are the same as are used to set the note durations)

Setting the exact figured bass group duration is only mandatory in two cases:

1. When several groups are fit under a single staff note (there is no other way).
2. When continuation lines are used, as line length depends on the group duration.

However, it is a good practice to always set the duration to the intended value for the purposes of plugins and MusicXML.

Editing existing figured basses

To edit a figured bass indication already entered:

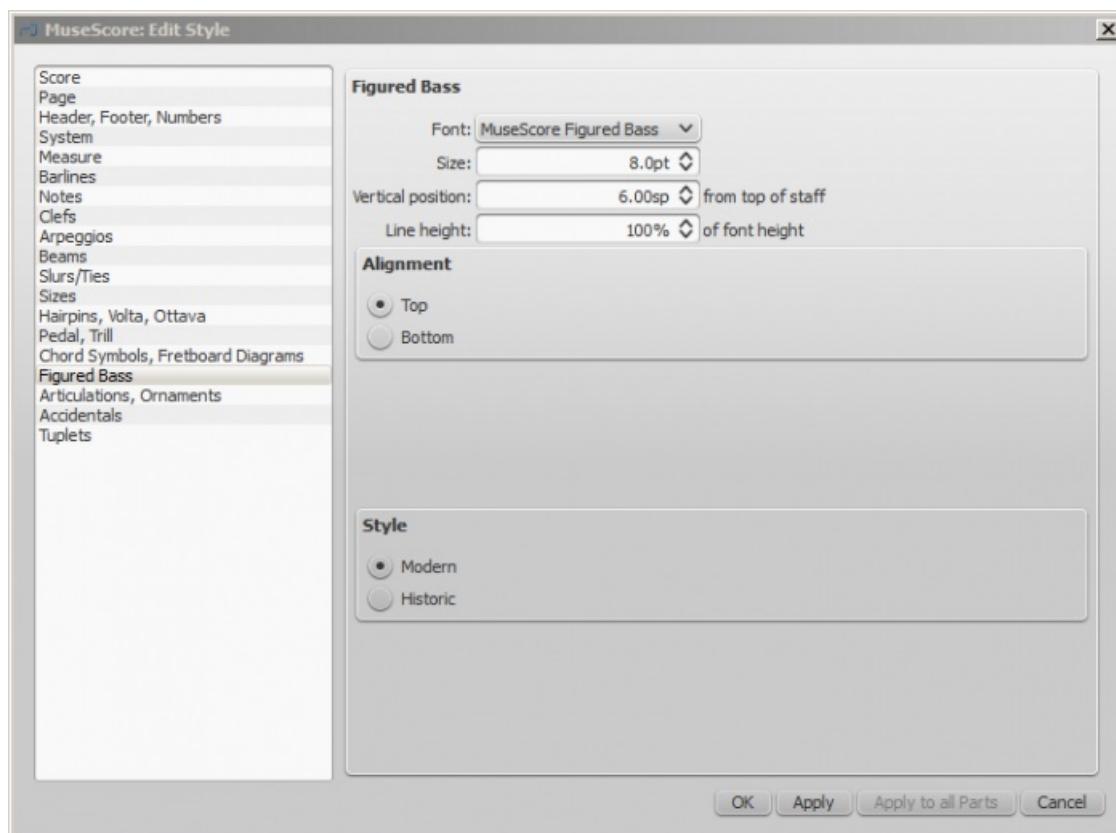
- Select it, or the note it belongs to and press the same *Figured Bass* shortcut used to create a new one or
- Double-click it

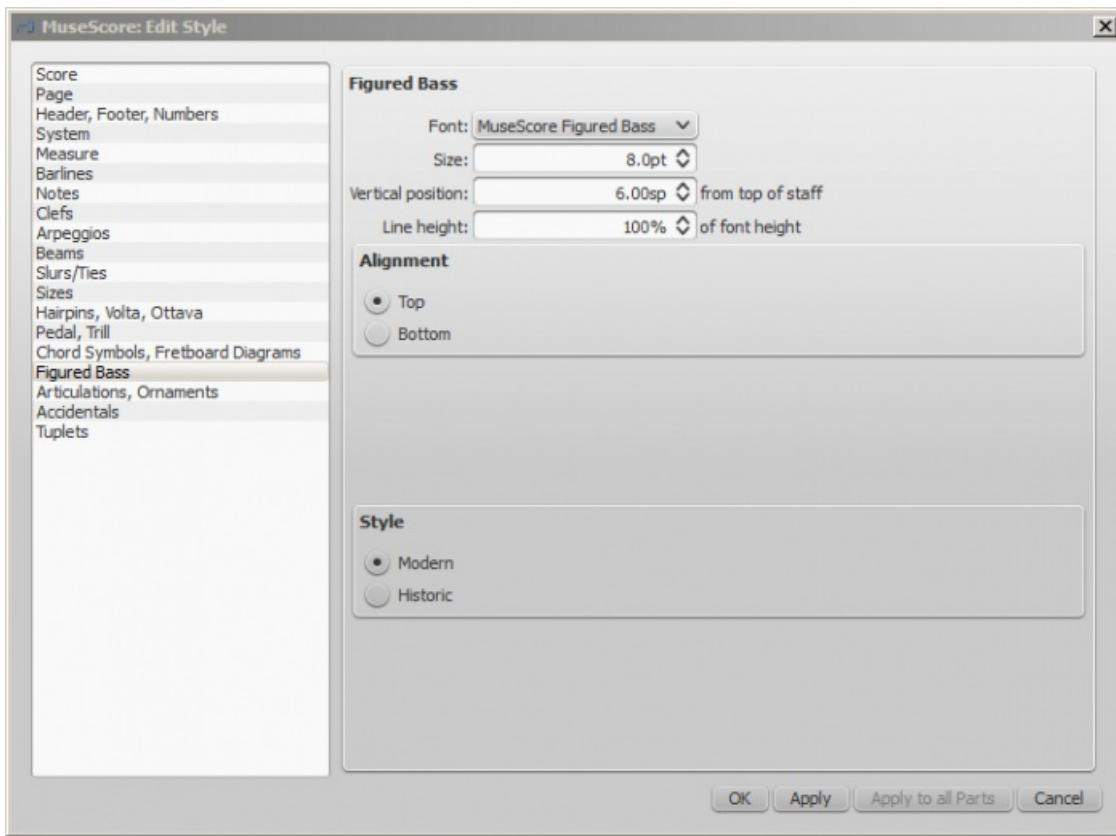
The usual text editor box will open with the text converted back to plain characters ('b', '#' and 'h' for accidentals, separate combining suffixes, underscores, etc.) for simpler editing.

Once done, press Space to move to a next note, or click outside the editor box to exit it, as for newly created figured basses.

Style

The Style → General... menu command allows to configure how figured bass is rendered. Select "Figured Bass" in the list on the left side to display the following dialogue box:





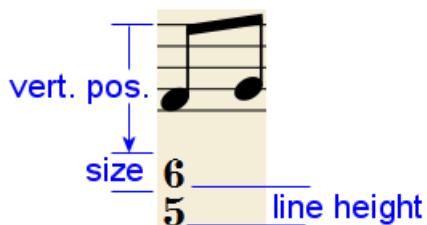
The **Font** drop list contains all the fonts which have been configured for figured bass. A standard installation contains only one font, "MuseScore Figured Bass", which is also the default font.

The **Size** is the size of the font (in points). It is linked to the *spatium* value: for the default *spatium*, the entered value is used; for smaller or larger *spatium* values, a size value proportionally smaller or larger is used.

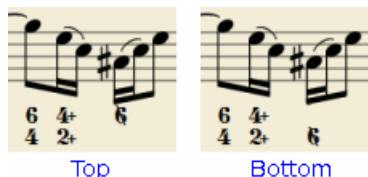
Vertical Position is the distance (in *spatia*) from the top of the staff to the top margin of the figured bass text. Negative values go up (figured bass above the staff) and positive values go down (figured bass below the staff: a value greater than 4 is needed to step over the staff itself).

Line Height is the distance between the base line of each figured bass line; it is expressed in percent of the font size.

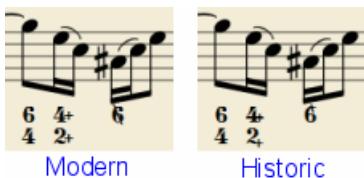
The following picture visualizes each numeric parameter:



The **Top / Bottom** radio buttons select the vertical alignment: with *Top*, the top line of each group is aligned with the main vertical position and the group 'hangs' from it (this is normally used with figured bass notation and is the default); with *Bottom*, the bottom line is aligned with the main vertical position and the group 'sits' on it (this is sometimes used in some kinds of harmonic analysis notations):



The **Modern / Historic** radio buttons select the typographic style of the combined shapes. The difference between the two styles is shown below:



Proper syntax

For the relevant substitutions and shape combinations to take effect and for proper alignment, the figured bass mechanism expects input texts to follow some rules (which are in any case, the rules for a syntactical figured bass indication):

- There can be only one accidental (before or after), or only one combining suffix per figure;
- There cannot be both an accidental **and** a combining suffix;
- There can be an accidental without a digit (altered third), but not a combining suffix without a digit.
- Any other character not listed above is not expected.

If a text entered does not follow these rules, it will not be processed: it will be stored and displayed as it is, without any layout.

Summary of keys

| Type: | to get: |
|-------------|--|
| Ctrl+G | Adds a new figured bass group to the selected note. |
| Space | Advances the editing box to the next note. |
| Shift+Space | Moves the editing box to the previous note. |
| Tab | Advances the editing box to the next measure. |
| Shift+Tab | Moves the editing box to the previous measure. |
| Ctrl+1 | Advances the editing box by 1/64, setting the duration of the previous group. |
| Ctrl+2 | Advances the editing box by 1/32, setting the duration of the previous group. |
| Ctrl+3 | Advances the editing box by 1/16, setting the duration of the previous group. |
| Ctrl+4 | Advances the editing box by 1/8 (<i>quaver</i>), setting the duration of the previous group. |
| Ctrl+5 | Advances the editing box by 1/4 (<i>crochet</i>), setting the duration of the previous group. |
| Ctrl+6 | Advances the editing box by a half note (<i>minim</i>), setting the duration of the previous group. |
| Ctrl+7 | Advances the editing box by a whole note (<i>semibreve</i>), setting the duration of the previous group. |
| Ctrl+8 | Advances the editing box by two whole notes (<i>breve</i>), setting the duration of the previous group. |
| Ctrl+Space | Enters an actual space; useful when figure appears "on the second line" (e.g., 5 4 -> 3). |
| B B | Enters a double flat. |
| B | Enters a flat. |
| H | Enters a natural. |
| # | Enters a sharp. |
| # # | Enters a double sharp. |
| - | Enters a continuation line. |
| -- | Enters an extended continuation line. |

Accessibility

Introduction

This document is written for blind and visually impaired users of MuseScore 2.0. It is not intended to provide a full description of all of the features of MuseScore; you should read this in conjunction with the regular MuseScore documentation.

MuseScore comes with support for the free and open source [NVDA screen reader](#) for Windows. The features in this document have been tested on Windows with NVDA. There is no support at the moment for other screen readers such as [Jaws](#) for Windows, or [VoiceOver](#) for macOS, which may work differently, or not at all.

At this point in time, MuseScore 2.0 is mostly accessible as a score reader, not so much as a score editor. This document will focus on the score reading features, with only a brief description of score editing.

Initial setup

When you run MuseScore for the first time, you may want to permanently disable the Start Center window. To do so, go close the Start Center window first, then the Edit menu (Alt+E), choose Preferences, and in there, uncheck Show Start Center. Save and close the preferences window.

Finding your way around

The user interface in MuseScore works much like other notation programs, or other document-oriented programs in general. It has a single main document window in which you can work with a score. MuseScore supports multiple document tabs within this window. It also supports a split-screen view to let you work with two documents at once, and you can have multiple tabs in each window.

In addition to the score window, MuseScore has a menu bar that you can access via the shortcuts for the individual menus:

- File: Alt+F
- Edit: Alt+E
- View: Alt+V
- Add: Alt+A
- Notes: Alt+N
- Layout: Alt+L
- Style: Alt+S
- Plugins: Alt+P
- Help: Alt+H

Of these, only the File menu is of much interest when using MuseScore as a score reader. Once opening a menu, it may take several presses of the Up or Down keys before everything is read properly.

There are also a number of toolbars, palettes, and subwindows within MuseScore, and you can cycle through the controls in these using Tab (or Shift+Tab to move backwards through this same cycle). When you first start MuseScore, or load a score, focus should be in the main score window. Pressing Tab takes you to a toolbar containing a series of buttons for operations like New, Open, Play, and so forth. Tab will skip any buttons that aren't currently active. The names and shortcuts (where applicable) for these buttons should be read by your screen reader.

Once you have cycled through the buttons on the toolbar, the next window Tab will visit is the Palette. This would be used to add various elements to a score, but it is not currently accessible except for two buttons that are visited by Tab: a drop down to select between different workspaces (a saved arrangement of palettes), and a button to create a new workspace.

If you have opened one of the optional windows, such as the Inspector, or the Selection Filter, the Tab key will also visit these. You can close windows you do not need by going to the View menu and making sure none of the first set of checkboxes are selected (the windows that appear before the Zoom settings). By default, only the Palette, Navigator and MuseScore Connect should be selected, and the latter two are not included in the Tab order.

To return focus to the score window after visiting the toolbar, or a subwindow, press Esc. This also clears any selection you may have made in the score window.

The score window

When you first start MuseScore 2.0, an empty example score entitled "My First Score" is loaded by default. If you wish to experiment with editing features, this would be a good place to begin. Otherwise, you will probably want to start by loading a score. MuseScore uses the standard shortcuts to access system commands like Ctrl+O (Mac: Cmd+O) to open a file, Ctrl+S (Mac: Cmd+S) to save, Ctrl+W (Mac: Cmd+W) to close, etc.

If you press Ctrl+O (Mac: Cmd+O) to load a score, you are presented with a fairly standard file dialog. MuseScore can open scores in its own format (MSCZ or MSCX) as well as import scores in the standard MusicXML format, in MIDI format, or from a few other programs such as Guitar Pro, Capella, and Band-in-a-Box. Once you have loaded a score, it is displayed in a new tab within the score window. You can move between the tabs in the score window using Ctrl+Tab (does not apply for Mac).

There are a few interesting things you can do with a loaded score besides reading it note by note. You can press Space to have MuseScore play the score for you. You can use File / Export to convert to another format, including PDF, PNG,

WAV, MP3, MIDI, MusicXML, etc. And of course, you can print it via File / Print or Ctrl+P (Mac: Cmd+P).

If a score contains multiple instruments, it may already have linked parts generated. Linked parts are presented as part tabs within score tabs, but currently, there is no way to navigate these part tabs using the keyboard. The parts would not normally contain information different from the score; they would just be displayed differently (each part on its own page). If a score does not already have parts generated, you can do so through File / Parts, and that dialog is accessible. If you wish to print the parts, you can work around the inability of accessing part tabs individually by using the File / Export Parts dialog, which automatically exports PDF's (or other formats) for all parts in one step.

Score reading

When you first load a score, the score window has the keyboard focus, but there will be nothing selected. The first step to reading a score is to select something, and the most natural place to begin is with the first element of the score. Ctrl+Home (Mac: Cmd+Home) will do this. You will probably also want to use this, should you ever clear your selection by pressing Esc.

As you navigate between elements, your screen reader should give the name of the selected element (most likely the clef at the beginning of the top staff of your score). You will hear it read the name of the element (for example, "Treble clef") and also give position information (for example, "Measure 1; Beat 1; Staff 1"). The amount of information read is not currently customizable, but we tried to place the most important first so you can quickly move on to the next element before it has finished reading, or just ignore the rest of what is read. Pressing Shift currently interrupts the reading, which might also be useful.

Most navigation in MuseScore is centered around notes and rests only – it will skip clefs, key signatures, time signatures, barlines, and other elements. So if you just use the standard Right and Left keys to move through your score, you will only hear about notes and rests (and the elements attached to them). However, there are two special navigation commands that you will find useful to gain a more complete summarization of the score:

- Next element: Ctrl+Alt+Shift+Right (Mac: Cmd+Option+Shift+Right)
- Previous element: Ctrl+Alt+Shift+Left (Mac: Cmd+Option+Shift+Left)

These commands include clefs and other elements that the other navigation commands skip, and also navigate through all voices within the current staff, whereas other navigation commands such as Right and Left only navigate through the currently selected voice until you explicitly change voices. For instance, if you are on a quarter note on beat 1 of measure 1, and there are two voices in that measure, then pressing Right will move on to the next note of voice 1—which will be on beat 2—whereas pressing Ctrl+Alt+Shift+Right (Mac: Cmd+Option+Shift+Right) will stay on beat 1 but move to the note on voice 2. Only once you have moved through all notes on the current beat on the current staff will the shortcut move you on to the next beat. The intent is that this shortcut should be useful for navigating through a score if you don't already know what the contents are.

When you navigate to an element, your screen reader should read information about it. For notes and rests, it will also read information about elements attached to them, such as lyrics, articulations, chord symbols, etc. For the time being, there is no way to navigate directly to these elements.

One important note: Up and Down by themselves, with Shift, or with Ctrl / Cmd are not useful shortcuts for navigation! Instead, they change the pitch of the currently selected note or notes. Be careful not to inadvertently edit a score you are trying to read. Up and Down should only be used with Alt/Option if your intent is navigation only. See the list of navigation shortcuts below.

Moving forwards or backwards in time

The following shortcuts are useful for moving "horizontally" through a score:

- Next element: Ctrl+Alt+Shift+Right
- Previous element: Ctrl+Alt+Shift+Left
- Next chord or rest: Right
- Previous chord or rest: Left
- Next measure: Ctrl+Right
- Previous measure: Ctrl+Left
- Go to measure: Ctrl+F
- First element: Ctrl+Home
- Last element: Ctrl+End

Moving between notes at a given point in time

- The following shortcuts are useful for moving “vertically” through a score:
- Next element: Ctrl+Alt+Shift+Right
- Previous element: Ctrl+Alt+Shift+Left
- Next higher note in voice, previous voice, or staff above:Alt+Up
- Next lower note in voice, next voice, or staff below:Alt+Down
- Top note in chord: Ctrl+Alt+Up
- Bottom note in chord: Ctrl+Alt+Down

The Alt+Up and Alt+Down commands are similar to the Ctrl+Alt+Shift+Right and Ctrl+Alt+Shift+Left commands in that they are designed to help you discover the content of a score. You do not need to know how many notes are in a chord, how many voices are in a staff, or how many staves are in a score in order to move vertically through the score using these commands.

Filtering score reading

Excluding certain elements like lyrics, or chord names while reading the score is possible by using the Selection filter (F6). Uncheck those elements you don't want to read.

Score playback

The Space bar serves both to start and stop playback. Playback will start with the currently selected note if one is selected; where playback was last stopped if no note is selected; or at the beginning of the score on first playback.

MuseScore supports looped playback so you can repeat a section of a piece for practice purposes. To set the “in” and “out” points for the loop playback via the Play Panel (F11):

1. First select the note in the score window where the loop should start
2. Go to the Play Panel and press the Set loop In position toggle button
3. Back to the score window, navigate to the note where you want the loop to end
4. Switch again to Play Panel, and press the Set loop Out position toggle button
5. To enable or disable the loop, press the Loop Playback toggle button

You can also control the loop playback and control other playback parameters, such as overriding the basic tempo of a score, using the View / Play Panel (F11).

Score editing

Score editing is currently not very accessible – too many score elements require intervention of the mouse in order to place objects onto a score. Additionally, visual reference and manual adjustment of the position of various elements is sometimes necessary due to MuseScore's limited support for conflict avoidance of elements.

In contrast, MuseScore does often provide ample default, and a platform to experiment with the basics of note input. To enter note input mode, first navigate to the measure in which you would like to enter notes, then press “N”. Almost everything about note input is designed to be keyboard accessible, and the standard documentation should be good to help you through the process. Bear in mind that MuseScore can either be in note input or normal mode, and it won't always be clear which mode of these you are in. When in doubt, press Esc. If you were in note input mode, this will take you out. If you were in normal mode, you will stay there, although you will also lose your selection.

Customization

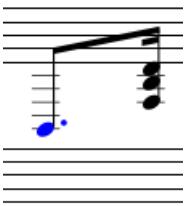
You can customize the keyboard shortcuts using Edit / Preferences / Shortcuts. At some point, we may provide a set of special accessibility-optimized shortcuts and/or a way of saving and loading sets of shortcut definitions.

Cross-staff notation

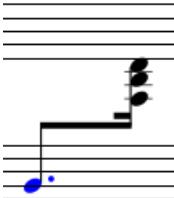
In piano scores, it is common to use both staves (bass and treble clef) to write a musical phrase.

This can be entered in MuseScore as follows:

Enter all notes in one staff:



Ctrl+Shift+↓ moves the selected note, or chord to the next staff (Mac:⌘+Shift+↓.)



If you want to move the beam, double-click the beam to show the handles. Drag the handles to adjust the layout.

See also

- [Barline](#) for cross-staff barlines (i.e. grand staff)
- [Edit mode](#)

External links

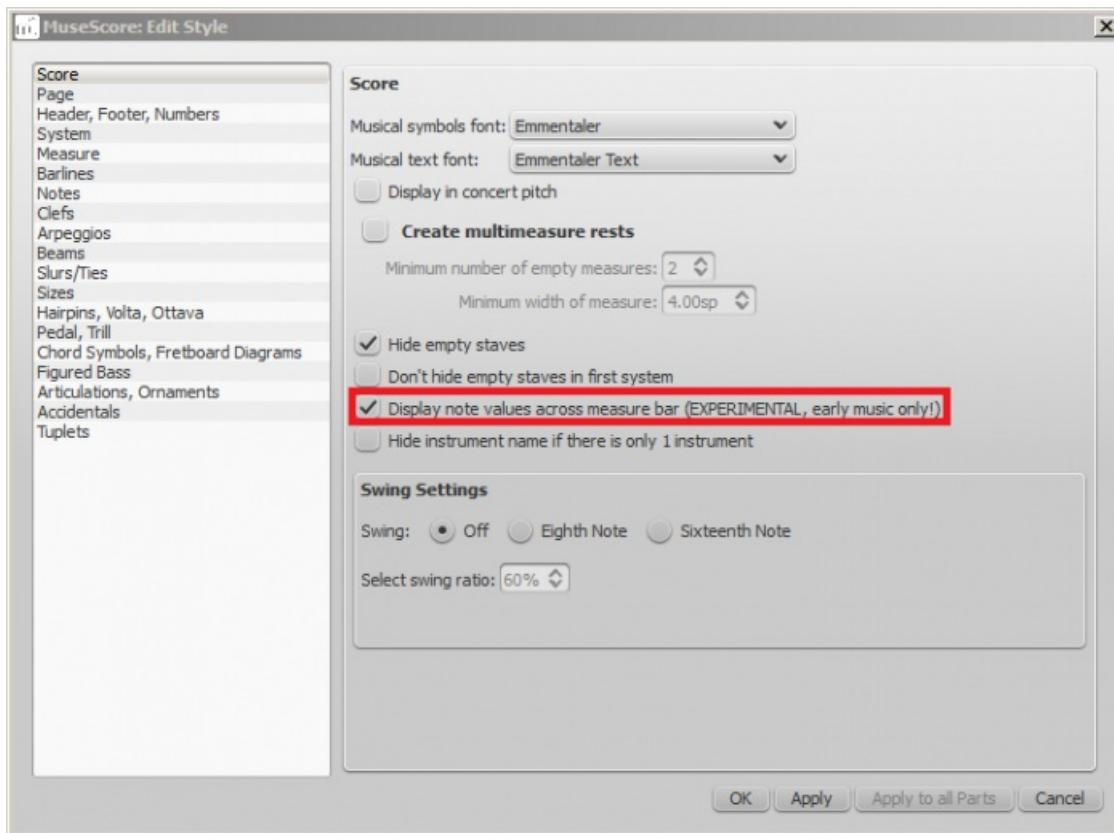
- [How to span a chord or stem over two staves](#)

Early music features

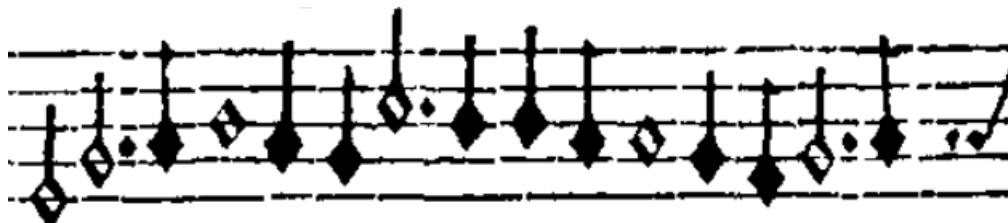
MuseScore 2 offers several specialized functions to create engravings of early music (particularly medieval and renaissance) akin to commercial editions from the 20th century onwards.

Unbarred notation

Since most renaissance music was unbarred (i.e. not divided into measures), having long notes divided up and tied over barlines significantly changes the look of the score. Recognizing large melodic lines and repeated motives could become more difficult. Therefore, MuseScore provides an experimental display method where the note values stay intact. This method can be activated by ticking a checkbox in the Score section of the Style dialog, found under **Style → General...**



Apply and the display is adjusted immediately.



Original notation (De Profundis Clamavi for 4 voices by Nicolas Champion)

Before style Change

After style Change

Note that the feature is still experimental and may contain bugs. The longest supported note value is the longa (a dotted longa is still broken up and tied over).

To get rid of the barlines, just untick the "Show barlines" box in the Staff properties dialog. However, there is another

option.

Mensurstrich

Since a complete lack of barlines could make performing the music more difficult for current musicians, many modern engravers settled on a compromise called *Mensurstrich*, where barlines are drawn between, but not across, staves. This is also possible now: double click a barline, drag the lower end to the top of the staff below it, and drag the upper end to the bottom of the current staff. Do this in precision mode (hold down Shift). Then deselect the barline and the changes should be applied to the entire staff.



It may be easier to use the Inspector to change the numbers manually. To open the Inspector, press F8 and select a barline. The correct values are:

Default Mensurstrich

| | | |
|----------------|---|---|
| Spanned staves | 1 | 2 |
| Span from | 0 | 8 |
| Span to | 8 | 0 |

You may want to set the barlines back to the default values at the end of the score or a section, but remember to hold down Ctrl, or else the entire staff will be reset.

Ambitus

Before there was the concept of an absolute pitch, performers were required to transpose vocal music to a singable range for their ensemble on the fly. To aid them, an ambitus was sometimes included, marking the entire range of a voice at the beginning of the piece. The ambitus is located in the palette at the bottom of the Lines section, from there drag it onto a clef. It will automatically detect the range.



The ambitus will consider all measures of music up until the next section break, beyond which a new ambitus may be applied. It can be adjusted manually or automatically in the Inspector. First select the ambitus to adjust. For manual adjustments edit the top and bottom note values. For automatic adjustment click the Update Range button in the inspector.

Mensural time signatures

In the mensural notation system, time signatures did not define the length of a measure, but the length of breves and semibreves. MuseScore supports mensural time symbols as a display method in the Time signature properties dialog rather than as symbols, but they are just for show, as the proportion of e.g. half notes per whole notes cannot be modified. One way to make use of these symbols is to replicate when composers of the renaissance had multiple voices in different time signatures simultaneously without using tuplets. Edit the time signature on a per-staff basis, as long as the beginning and end of a measure in all staves match up. If they do not, then consider increasing the size of the measures to the lowest common denominator.



De Profundis Clamavi for 5 voices by Josquin Des Prez

See also

- [Measure Operations: Split and join](#)

File formats

MuseScore supports a wide variety of file formats, which allows you to share and publish scores in the format that best meets your needs.

You can import files via [File → Open...](#) and export via [File → Export....](#) For more details, see [Save/Export/Print](#).

In addition to the formats detailed below, you can save and share your scores on the web at [MuseScore.com](#) via [File → Save Online....](#) See [Share scores online](#).

A note about fonts

MuseScore does not embed text fonts in saved or exported files, except for the FreeSerif and FreeSans font families. If you want to share a MuseScore file with other parties, make sure you are using either of these fonts for your text, or a font that the other parties have installed too. If a system does not have the fonts specified in the file, MuseScore will use a fallback, which may cause your score to appear differently.

MuseScore native format

These are the formats available when using [File → Save](#), the button in the toolbar, or the [shortcut Ctrl+S](#) (Mac: Cmd+S).

The same is true for [File → Save as...](#) or [Ctrl+Shift+S](#) (Mac: Shift+Cmd+S).

MuseScore format (*.mscz)

MSCZ is the standard MuseScore file format and recommended for most uses. A score saved in this format takes up very little disk space, but preserves all the necessary information. The format is a ZIP-compressed version of .mscx files and includes any images.

Uncompressed MuseScore format (*.mscx)

MSCX is the uncompressed version of the MuseScore file format. A score saved in this format will retain all information, except images. It is recommended for when manually editing the file format (using a text editor).

MuseScore backup file (*.mscz) or (*.mscx)

Backup files are created automatically and saved in the same folder as your normal MuseScore file. The backup copy contains the previously saved version of the MuseScore file and can be important if your normal copy becomes corrupted, or for looking at an older version of the score.

The backup file adds a period to the beginning of the file name(.) and a comma (,) to the end (e.g. if your normal file is called "untitled.mscz", the backup copy will be ".untitled.mscz,"), and the period and comma need to be removed from the name in order to open the backup file in MuseScore. As it is stored in the same folder as your normal MuseScore file, you may also need to give it a unique name (e.g. changing ".untitled.mscz," to "untitled-backup1.mscz").

Note: In order to see the MuseScore backup files, you may need to change your system settings to "Show hidden files". See also [How to recover a backup copy of a score \(MuseScore 2.x\)](#).

Graphics—view and print (export only)

MuseScore can export (via the File → Export... command) to the following formats that contain a visual representation of the score, but cannot be edited or played back:

PDF (*.pdf)

Portable Document Format (PDF) is ideal for sharing your sheet music with others who do not need to edit the content. Most users have a PDF viewer on their computer, so extra software won't usually be required to see it.

PNG (*.png)

Portable Network Graphics (PNG) is a bitmap image format widely supported by software on Windows, Mac OS, and Linux. The image format is particularly popular on the web. Multi-page scores export a PNG file for every page. MuseScore creates images as they would appear on the printed page. On the export tab in Edit → Preferences... (Mac: MuseScore → Preferences...), you can set the resolution and whether to use transparent background. **Note:** If you want to create images that show only parts of the score (with or without screen-only items such as frame boxes, invisible notes, and out-of-range note colors), use [Image capture](#).

SVG (*.svg)

[Scalable Vector Graphics](#) (SVG) can be opened by most web browsers (except Internet Explorer before version 9) and most vector graphics software. However, most SVG software does not support embedded fonts, so the appropriate MuseScore fonts must be installed to view these files correctly.

Audio—listen (export only)

MuseScore can export normalized synthesized audio of the score (via the File → Export... command) to the following formats:

WAV audio (*.wav)

WAV (Waveform Audio Format) is an uncompressed sound format. This was developed by Microsoft and IBM, and is widely supported by software for Windows, OS X, and Linux. It is an ideal format for use when creating CDs, as full sound quality is preserved. However, the large file sizes make it difficult to share via email or the web.

FLAC audio (*.flac)

[Free Lossless Audio Codec](#) (FLAC) is compressed audio format. FLAC files are approximately half the size of uncompressed audio and just as good quality. Windows and OS X do not have built-in support for FLAC, but software such as the free and open source [VLC media player](#) can play FLAC files on any operating system.

Ogg Vorbis (*.ogg)

[Ogg Vorbis](#) (external link) is intended as a patent-free replacement for the popular MP3 audio format (which MuseScore also supports—see below). Like MP3, Ogg Vorbis files are relatively small (often a tenth of uncompressed audio), but some sound quality is lost. Windows and OS X do not have built-in support for Ogg Vorbis. However, software such as [VLC media player](#) and [Firefox](#) can play Ogg files on any operating system.

MP3 (*.mp3)

MP3 files are relatively small (often a tenth of uncompressed audio), but some sound quality is lost. To be able to create MP3 files, an additional library, lame_enc.dll (Windows) or libmp3lame.dylib (Mac), needs to be installed. MuseScore will prompt you for its location. You can get it at <http://lame.buanzo.org/>.

Some Mac users may find MuseScore encounters an error loading the MP3 library, possibly due to that library being a 32-bit library. A 64-bit build that will work with MuseScore is available from <http://thalictrum.com/en/products/lame> (note that it is necessary to rename the file to libmp3lame.dylib for MuseScore to recognize it).

Share with other music software

The following are musical score formats (like MuseScore's native format, MSCZ), which allow you to import files made with other music notation programs or export files that you can open with other music notation programs.

MusicXML (*.xml)

MusicXML is the universal standard for sheet music. It is the recommended format for sharing sheet music between different scorewriters, including MuseScore, Sibelius, Finale, and more than 100 others.

Compressed MusicXML (*.mxl)

Compressed MusicXML creates smaller files than regular MusicXML. This is a newer standard and isn't as widely supported by older scorewriters, but MuseScore has full import and export support.

MIDI (*.mid, *.midi, *.kar)

Musical Instrument Digital Interface (MIDI) (external link) is a format widely supported by sequencers and music notation software.

MIDI files are designed for playback purposes and do not contain score layout information about formatting, pitch spelling, voicing, ornaments, articulations, repeats, or key signatures, among other things. To share files between different music notation software, MusicXML is recommended instead. If you are only interested in playback, use MIDI.

MuseData (*.md) (import only)

MuseData is a format developed by Walter B. Hewlett beginning in 1983 as an early means of sharing music notation between software. It has since been eclipsed by MusicXML, but several thousand scores in this format are still available online.

Capella (*.cap, *.capx) (import only)

CAP and CAPX files are created by the score writer, Capella. MuseScore imports version 2000 (3.0) or later fairly accurately (2.x doesn't work, while the *.all format from 1.x versions is not supported at all).

Bagpipe Music Writer (*.bw) (import only)

BW files are created by the niche score writer, Bagpipe Music Writer.

BB (*.mgu, *.MGU, *.sgu, *.SGU) (import only)

BB files are created by the music arranging software, Band-in-a-Box. MuseScore's support is currently experimental.

Overture (*.ove) (import only)

OVE files are created by the score writer, Overture. This format is mainly popular in Chinese-language environments, such as Mainland China, Hong Kong, and Taiwan. MuseScore's support is currently experimental.

Guitar Pro (*.GTP, *.GP3, *.GP4, *.GP5, *.GPX) (import only)

GP files are created by Guitar Pro.

See also

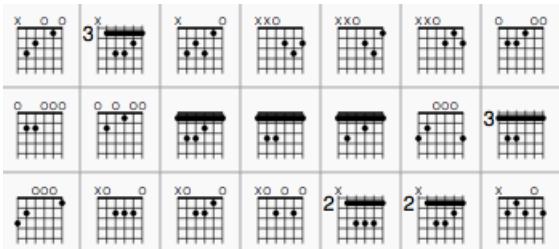
- [Save/Export/Print](#)
- [Recovered files](#)

External links

- [How to recover a backup copy of a score ↗](#)

Fretboard diagrams

As of MuseScore 2.0.3, a range of common **fretboard** (or **chord**) **diagrams** for the guitar are provided in the Fretboard Diagrams palette in the Advanced Workspace (previous versions featured only one diagram).



A chord diagram can be created for *any* fretted, stringed instrument by customising an existing one. It can be saved to a [custom palette](#) for future use if required.

Add a fretboard diagram

To add a fretboard diagram to the score, open a [palette](#) containing a fretboard diagram and either:

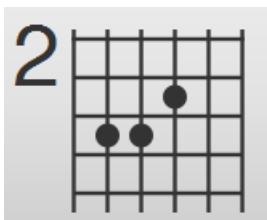
- Select a note in voice 1 and double-click the fretboard diagram.
- Drag and drop the fretboard diagram into position on the score.

Edit fretboard (chord) diagram

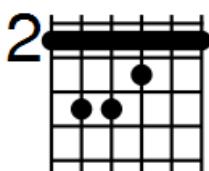
1. Right-click on the diagram and select Fretboard Diagram Properties....
2. Adjust the **number of instrument strings**, using the "Strings" spin box at the bottom left of the window.
3. Adjust the **fret position number** using the scroll bar on the right-hand side.
4. Adjust how many frets to display (heightwise) using the **Frets**" spin-box at the bottom right of the window.
5. To place a dot on a string fret, click on that fret. To remove the dot, click on the fret again.
6. Click above the lowest fret to toggle a string between:
 - Open string (o),
 - mute/unplayed string (x)
 - Off.
7. To create a **barre** or **partial barre**, first make sure the desired fret position is clear of dots. Then click on a fret while holding Shift (see "step 2" below). Delete the barre by shift-clicking again on the same fret.*Note:* Only one barre can be applied per diagram.

So, for example, to create a full-barre F# chord, from a C chord:

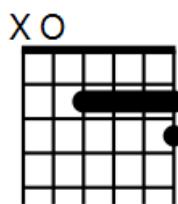
1. Place the C fretboard diagram on the score, right-click on it to get the Fretboard Diagram Properties window, then click on the relevant fret positions to establish the fingering dots.
2. Set "Frets" to "4" and fret number (right-hand scroll bar) to "2." The diagram should now look like this:



3. Create the barre by using Shift and click on the second fret of the 6th string. Click "OK" to exit and you should get this:



The same principle applies if you want a partial barré. For example, the partial barré in an A7 chord is created by pressing Shift, then clicking on the 4th string, second fret:



Adjust position, size, color

The size ("Scale"), color and position of a fretboard diagram can be changed by clicking on it and altering the relevant values in the Inspector.

Position can also be adjusted more directly in Edit mode:

1. Double-click on the diagram (or click on it and press Ctrl+E (Mac: Cmd+E), or right-click on the symbol and select "Edit element").
2. Press arrow keys for fine positioning (0.1 sp at a time); or press Ctrl+Arrow (Mac: Cmd+Arrow) for larger adjustments (1 sp at a time).

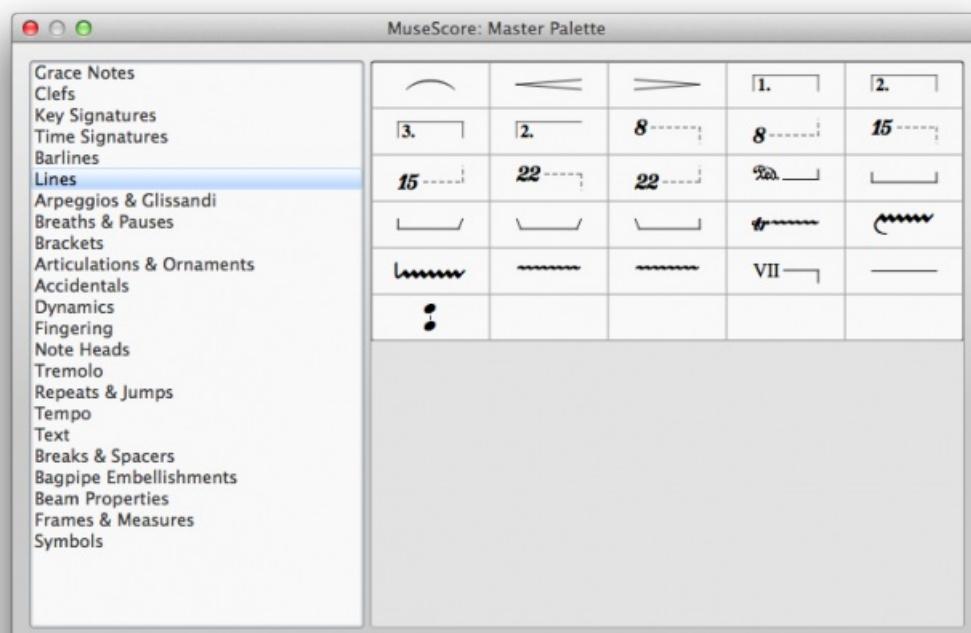
Fretboard diagram style

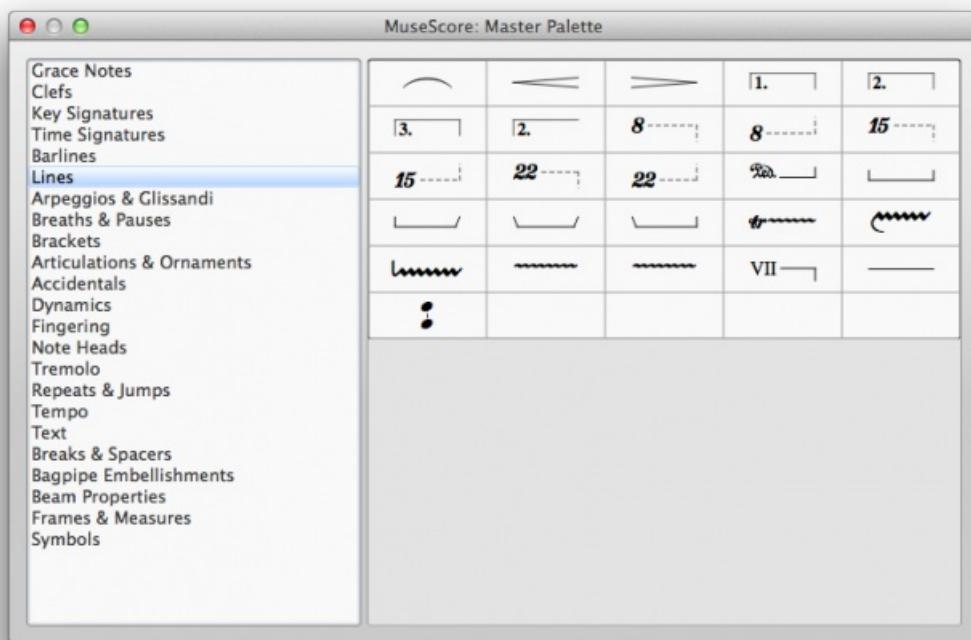
Some default properties of fretboard diagrams (barre thickness, vertical position, size etc.) can be adjusted via Style → General... → Chord Symbols, Fretboard Diagrams. Any changes made here affect all existing diagrams, as well as those applied subsequently.

Master palette

The **Master Palette** enables you to access all the possible elements that could be added to custom palettes, and, in the case of Time Signatures and Key Signatures, make your own.

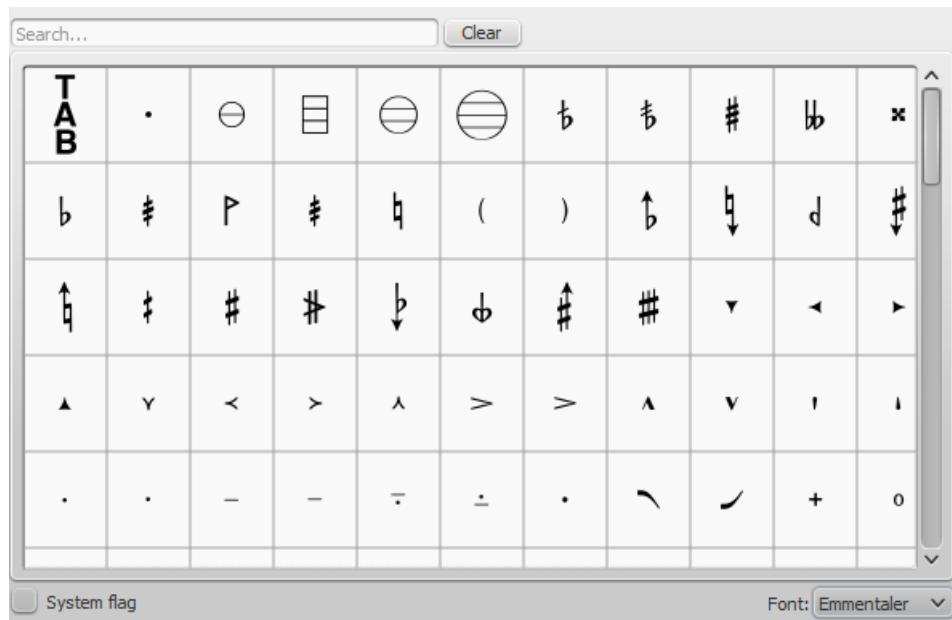
Go to View → Master Palette or use the shortcut Shift+F9 (Mac: fn+Shift+F9).





Hovering over an item with the mouse shows a tool tip (a short definition in black on yellow background).

Symbols



The **Symbols** section of the Master Palette is a large repository of hundreds of musical symbols in addition to those found in the default palettes. You can open it from the Master Palette, or directly from the score by using the shortcut Z.

Find a symbol

The symbols are listed under their respective musical font types: use the **font menu** on the bottom right of the box to specify Emmentaler, Gonville or Bravura. You can search for a particular symbol by entering a keyword in the **search box**.

Apply a symbol

Symbols are applied to the score by dragging and dropping, or by selecting a note or rest and double-clicking the symbol. The position can then be adjusted by dragging or by changing the horizontal / vertical offsets in the Inspector. Color and visibility can also be adjusted in the Inspector.

Note: Elements from the Symbols section do not follow any positioning rules (in many cases unlike identical elements

from other sections of the Master Palette), nor do they affect score playback.

Connect symbols

Elements from the Symbols section can be connected to each other on the score page, so that they can be moved as one unit:

1. Apply first symbol to the score. Adjust position as required.
2. Double click, or drag-and-drop, a second element onto the first symbol. Adjust position as required.

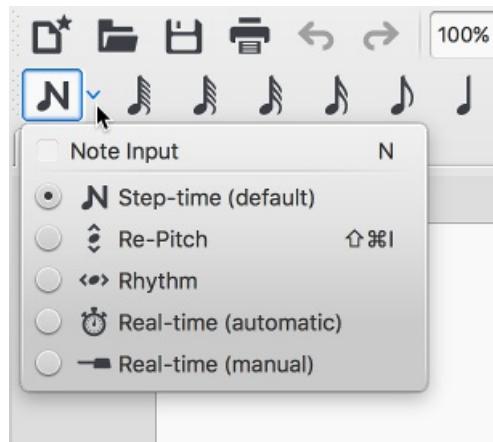
Drag the first element and the attached element will follow.

See also

- [Palettes](#)

Note input modes

From version 2.1, you can enter notation using one of several **new note input** modes—in addition to the pre-existing **Step-time** and **Re-pitch** modes. These are accessed by clicking a small dropdown arrow next to the note entry button on the note input toolbar.



Step-time

This is the method of note entry that MuseScore has had from the beginning. You enter notes in Step-time mode by choosing a duration using the mouse or keyboard, and then choosing a pitch using the mouse, keyboard, MIDI keyboard or virtual piano.

For details see [Basic note entry](#).

Re-pitch

Re-pitch mode allows you to correct the pitches of a sequence of notes while leaving their durations unchanged (not to be confused with [Accidental: Respell pitches](#)).

1. Select a note as your starting point;
2. If you are using a pre-2.1 version of the program press N to enter note-input mode. This step is optional from 2.1 onwards.
3. Select the **Re-Pitch** option from the **Note input** drop-down menu (or, for pre-2.1 versions, from the note input toolbar); or use the keyboard shortcut, Ctrl+Shift+I (Mac: Shift+Cmd+I).
4. Now enter pitches using the keyboard, MIDI keyboard or [virtual piano keyboard](#).

You can also use the **Re-pitch** function to create a new passage from an existing one of the same sequence of durations—by copying and pasting the latter, then applying Re-pitch.

Rhythm

Rhythm mode allows you to enter durations with a single keypress. Combining Rhythm and Re-pitch modes makes for a very efficient method of note entry.

1. Select your starting point in the score and enter Rhythm mode.
2. Select a duration from the note input toolbar, or press a duration shortcut (numbers 1-9) on your computer keyboard. A note will be added to the score with the selected duration. In contrast to Basic note entry, pressing the . key will toggle dotting or not dotting all subsequent durations. All following rhythms will be dotted until the . key is pressed again. Unlike Basic note entry, the dot is to be pressed prior to entering the rhythm.
3. Entering rests is similar to adding dotted notes. Press the o key to toggle entering rests. All rhythms entered will be rests until the o key is pressed again. This can be used concurrently with dotted notes.
4. Continue pressing duration keys to enter notes with the chosen durations.
5. Now use Re-pitch mode to set the pitches of the notes you just added.

Real-time (automatic)

The Real-time modes basically allow you to perform the piece on a MIDI keyboard (or MuseScore's virtual piano keyboard) and have the notation added for you. However, you should be aware of the following limitations which currently apply:

- It is not possible to use a computer keyboard for Real-time input
- You cannot enter tuplets or notes shorter than the selected duration
- You cannot enter notes into more than one voice at a time

However, these restrictions mean that MuseScore has very little guessing to do when working out how your input should be notated, which helps to keep the Real-time modes accurate.

In the automatic version of Real-time input, you play at a fixed tempo indicated by a metronome click. You can adjust the tempo by changing the delay between clicks via *Edit → Preferences... → Note Input* (Mac: *MuseScore → Preferences... → Note Input*).

1. Select your starting position in the score and enter Real-time (automatic) mode.
2. Select a duration from the note input toolbar.
3. Press and hold a MIDI key or virtual piano key (a note will be added to the score).
4. Listen for the metronome clicks. With each click the note grows by the selected duration.
5. Release the key when the note has reached the desired length.

The score stops advancing as soon as you release the key. If you want the score to continue advancing (e.g. to allow you to enter rests) then you can use the Real-time Advance shortcut to start the metronome.

Real-time (manual)

In the manual version of Real-time input, you have to indicate your input tempo by tapping on a key or pedal, but you can play at any speed you like and it doesn't have to be constant. The default key for setting the tempo (called "Real-time Advance") is *Enter* on the numeric keypad (Mac: *fn+Return*, but it is highly recommended that you change this to a MIDI key or MIDI pedal (see below)).

1. Select your starting position in the score and enter Real-time (automatic) mode.
2. Select a duration from the note input toolbar.
3. Press and hold a MIDI key or virtual piano key (a note will be added to the score).
4. Press the Real-time Advance key. With each press the note grows by the selected duration.
5. Release the note when it has reached the desired length.

Real-time Advance shortcut

The Real-time Advance shortcut is used to tap beats in manual Real-time mode, or to start the metronome clicks in automatic Real-time mode. It is called "Real-time Advance" because it causes the input position to move forward, or "advance", through the score.

The default key for Real-time Advance is *Enter* on the numeric keypad (Mac: *fn+Return*, but it is highly recommended that you assign this to a MIDI key or MIDI pedal via MuseScore's MIDI remote control. The MIDI remote control is available via *Preferences > Note Input*).

Alternatively, if you have a USB footswitch or computer pedal which can simulate keyboard keys, you could set it to simulate *Enter* on the numeric keypad.

See also

- Note input

- [Copy and paste](#)

External links

- [Video: Semi-Realtime MIDI Demo Part 1: New note entry modes ↗](#) (available as of MuseScore 2.1)
- [Introduction to the new Repitch Mode ↗](#) (YouTube)

Noteheads

A range of alternative noteheads – in addition to the "normal" – can be found in the **Note Heads** palette of the Advanced workspace and via the Inspector (see Change notehead group, below).

Note: The design of the notehead may vary depending on the music font selected (Emmentaler, Gonville or Bravura). Those in the palette are displayed as half notes in Bravura font.

Notehead groups

MuseScore supports a number of notehead styles:

- **Normal:** A standard notehead.
- **Crosshead** (Ghost note): Used in percussion notation to represent cymbals. It also indicates muted and/or percussive effects in stringed instruments such as the guitar.
- **Diamond:** Used to indicate harmonic notes in instruments such as the guitar, violin etc.
- **Slash:** Used to notate rhythmic values.
- **Triangle:** Used in percussion notation.
- **Shape notes:** Do, Re, Mi, Fa, Sol, La, Ti.
- **Circle cross:** Used in percussion notation.
- **Alternative Brevis:** Used in early music notation.
- **Brackets** (Parentheses): When applied, these go round the existing note (or accidental).

Change notehead group

To change the *shape* of one or more noteheads in the score, use one of the following:

- Select one or more notes and double click a notehead in a palette
- Drag a notehead from a palette onto a note in the score.
- Select one or more notes and change the notehead in the Inspector, using the drop-down list under **Note → Head group** (not supported for drum staves).

Change notehead type

Occasionally you may need to change the *apparent* duration of a notehead—i.e. *notehead type*—without altering its *actual*, underlying duration:

1. Select one or more notes.
2. Choose one of the following options from the Inspector under **Note → Head type**:
 - **Auto:** Automatic, i.e. apparent duration = actual duration.
 - **Whole:** Whole notehead, regardless of actual duration.
 - **Half:** Half notehead, regardless of actual duration.
 - **Quarter:** Quarter notehead, regardless of actual duration.
 - **Breve:** Breve notehead, regardless of actual duration.

Shared noteheads

When two notes of the same written pitch fall on the same beat, they are either *offset* – arranged side by side – or allowed to *share* the same notehead (the latter is particularly common in classical and fingerstyle guitar music).

Note: The rules governing the default behavior of such unison notes are as follows:

- Unison notes in the same voice do not share noteheads.
- Notes with stems in the same direction do not share noteheads.
- Dotted notes do not share noteheads with undotted notes.
- Black notes do not share noteheads with white notes.

- Whole notes never share noteheads.

Change offset noteheads to shared

Offset noteheads can be turned into shared noteheads in one of two ways:

- Make the smaller-value notehead invisible by selecting it and using the keyboard shortcut v (or unchecking the "Visible" option in the [Inspector](#)).
- Alter the notehead type of the shorter-duration note to match the longer one by switching "Head type" in the "Note" section of the Inspector.

Remove duplicate fret marks

In certain cases, a shared notehead, when pasted to [tablature](#) staff, may result in two separate fret marks on adjacent strings. To correct this, make any extraneous tablature notes invisible by selecting them and using the keyboard shortcut v (or by unchecking the "visible" option in the Inspector).

Examples of notehead sharing

1. In the first example below, the notes of voices 1 and 2 share noteheads by default, because they are all black, undotted notes:

2. By contrast, in the next example, white notes cannot share noteheads with black notes, so are offset to the right:

To create a shared notehead, make the black eighth note invisible or change its head type to match that of the white note (as explained above):

External links

[Shape notes](#) ↗ at Wikipedia.
[Ghost notes](#) ↗ at Wikipedia.

Parts

If you have written a full ensemble score, MuseScore can create sheet music that shows only the individual part for each musician in the ensemble.

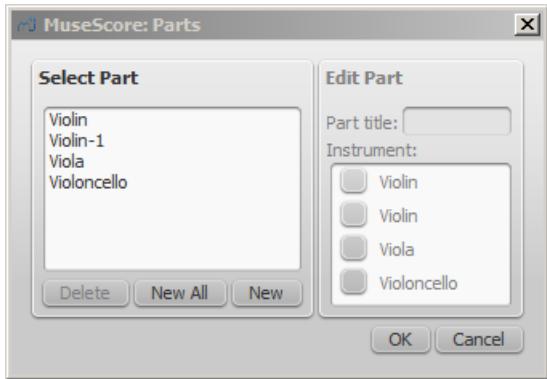
Note: In the current version of MuseScore, it is not possible to split a single staff (that contains two or more voices) into separate parts. So, any instrument that you want to print out a separate part for also needs to have its own staff in the full

score.

Set up all parts at once

If you have an orchestral score in which each instrument should get its own part, you can create the parts more easily:

1. Go to File → Parts...
2. Click the New All button (parts are named with the instrument name, and if needed with an appended "-<number>")



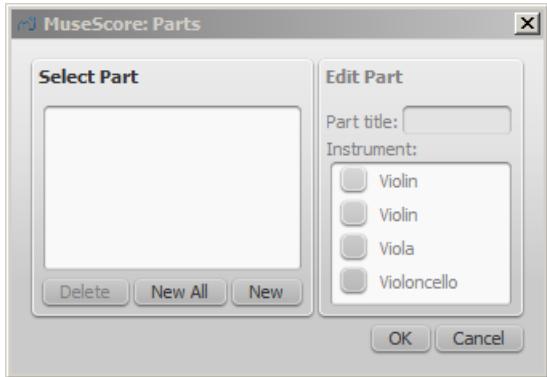
3. Click OK

Now you will see a tab for each part with your score.

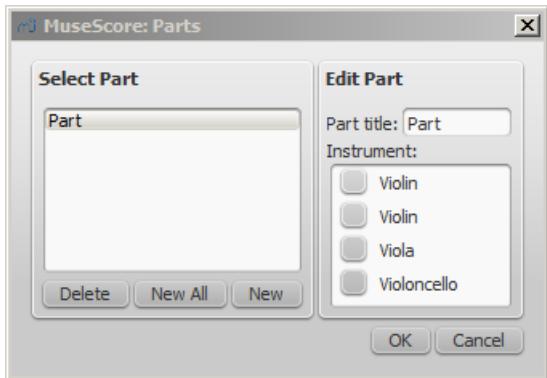
Define specific parts

You can define the parts at any point after creating a new score. You only need to define the parts once for each score, but you can make changes if needed. The following instructions use a string quartet as an example, but the same principles apply for any other ensemble.

1. From the main menu, choose File → Parts...

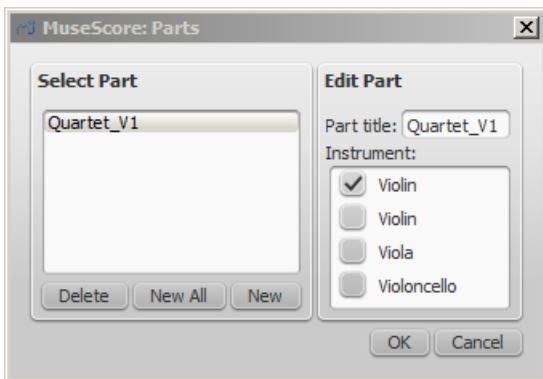


2. In the Parts window click New to create a "part definition"

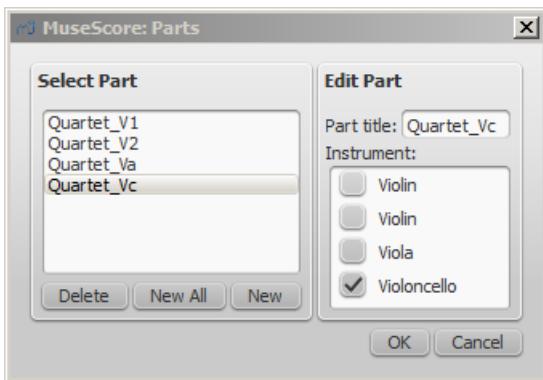


3. In the right pane, type the words you want to use for the "Part title" (this also serves for the corresponding part of the filename when exporting)

- Pick the instrument that you want to appear in your part by marking the relevant box in the right-hand pane. Usually, you only want one instrument per part, but sometimes you might need a part that includes more than one instrument (such as multiple percussion staves). MuseScore allows you to mark as many instruments per part as you need



- Repeat steps two through four (above) for each part as needed



- Once you're done, click OK to dismiss the Parts window

You have now finished setting up the parts. You do not need to do this again, unless you add or remove an instrument from your full score.

Exporting the parts

- Go to File → Export Parts...
- Navigate to the place you want them to be exported to and select the file format (PDF is the default)
- For filename just enter whatever prefix is useful for all parts, or leave the default (the filename of your score)
- Click OK

This will generate files with the names "<title>" + "-" + "<part name>.<extension>". In addition, when exporting as PDF, this will also generate "<title>" + "-Score_And_Parts.pdf".

Saving

Parts and score are "linked", which means that any change to the content in one will affect the other, but changes to the layout will not. When you have the parts created, they are saved along with the score (if you open the score you have tabs for the score and every part you created).

You can, however, save each part individually by selecting its tab and use File → Save As...

Plugins

Overview

Plugins are small pieces of code that add a particular feature to MuseScore. By enabling a plugin, a new menu option will be appended to the Plugins menu in MuseScore to accomplish a given action on the score or a part of it.

Some plugins come pre-installed with MuseScore—see [below](#). You can find many more plugins in the [plugin](#)

repository ↗. Some plugins there work with MuseScore 2; others will only work with older versions of MuseScore, some work with either.

To tell one from the other: for MuseScore 2.0 the plugin code files have an extension of .qml, for older versions, it is .js.

Installation

Note that some plugins may require the installation of other components (fonts, e.g.) to work. Check the plugin's documentation for more information.

Most plugins are provided as ZIP archives, so download the plugin's .zip file and uncompress it to one of the directories mentioned below. If a plugin is provided directly as an (unzipped) .qml file, simply download and place into one of these directories.

Once a plugin is installed, it needs to be enabled in the Plugin Manager in order to use it—see [below](#).

Windows

MuseScore looks for pre-installed plugins in %ProgramFiles%\MuseScore 2\Plugins (or %ProgramFiles(x86)%\MuseScore 2\Plugins for the 64-bit versions) and in %LOCALAPPDATA%\MuseScore\MuseScore 2\plugins on Vista, Seven and 10 or C:\Documents and Settings\USERNAME\Local Settings\Application Data\MuseScore\MuseScore 2\plugins (adjusted to your language version) on XP.

To install new plugins, the above folders should **not** be used or modified. Instead you can add other plugins to %HOMEPATH%\Documents\MuseScore2\Plugins, or specify a different folder to look for plugins in MuseScore's [Preferences](#).

macOS

On macOS, MuseScore looks for pre-installed plugins in the MuseScore bundle in Applications/MuseScore 2.app/Contents/Resources/plugins (to reveal files in the app bundle, right click on MuseScore 2.app and choose "Show package contents") and in ~/Library/Application Support/MuseScore/MuseScore 2/plugins.

To install new plugins, the above folders should *not* be used or modified. Instead you can add other plugins to ~/Documents/MuseScore2/Plugins, or specify a different folder to look for plugins in MuseScore's [Preferences](#).

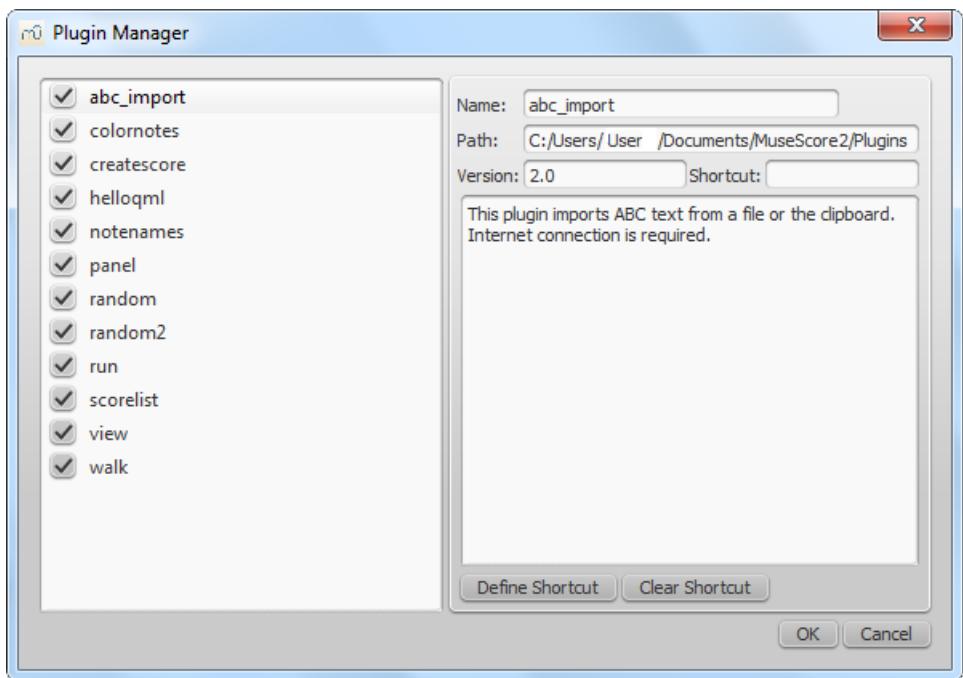
Linux

In Linux, MuseScore looks for plugins in /usr/share/mscore-2.0/plugins and in ~/.local/share/data/MuseScore/MuseScore 2/plugins.

To install new plugins, the above folders should *not* be used or modified. Instead you can add other plugins to ~/Documents/MuseScore2/Plugins, or specify a different folder to look for plugins in MuseScore's [Preferences](#).

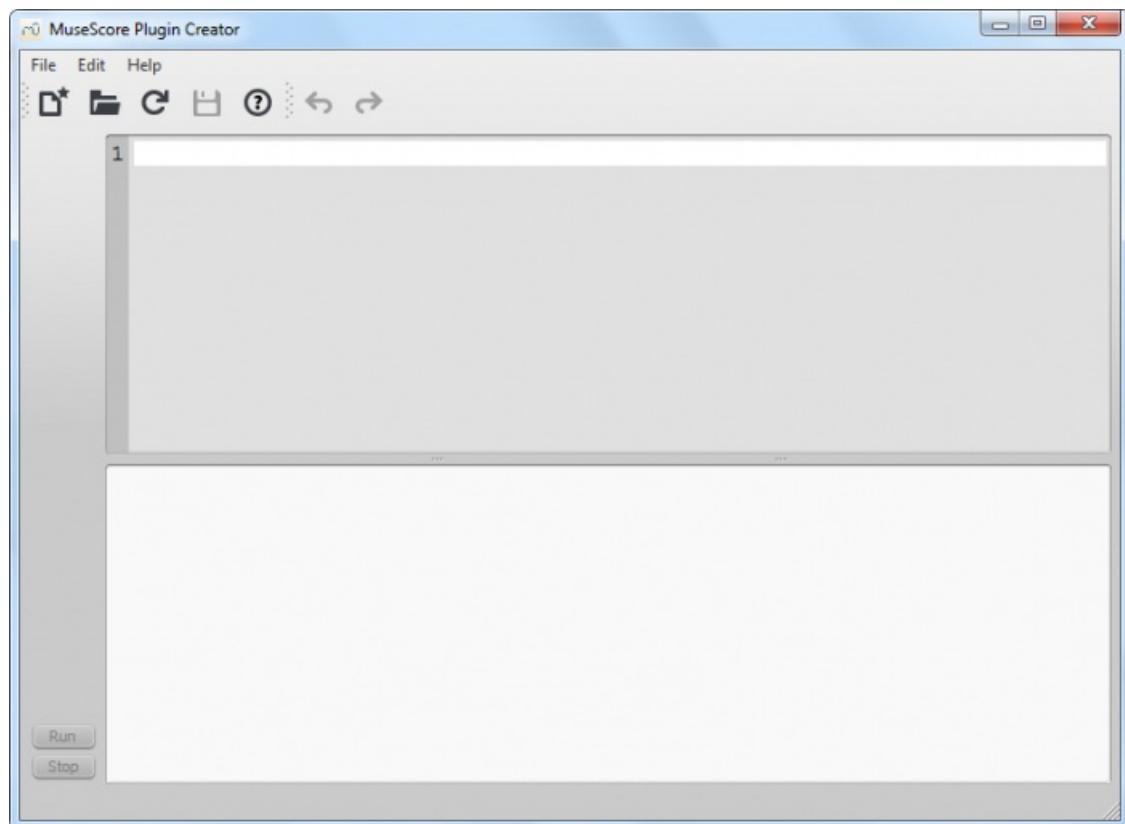
Enable/disable plugins

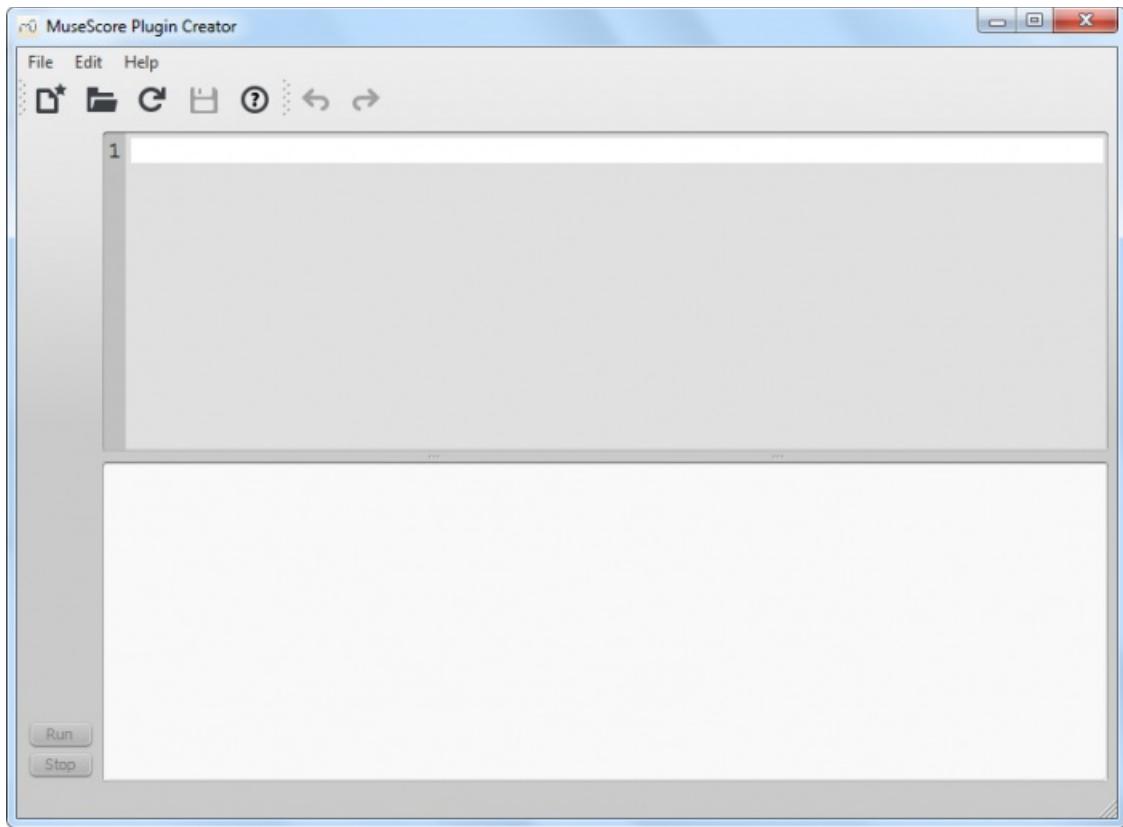
To be able to access the installed plugins from the Plugins menu, they need to be enabled in the Plugin Manager:



Create/edit/run plugins

It is possible to create new or edit existing plugins and run them via the Plugin Creator:





Here also the documentation of all available elements can be found

Plugins installed by default

Some plugins come pre-installed with MuseScore, but they are not enabled by default. See [above](#) to enable plugins.

ABC Import

This plugin imports [ABC](#) text from a file or the clipboard. Internet connection is required, because it uses [an external web-service](#) for the conversion, which uses [abc2xml](#) and gets send the ABC data, returns MusicXML and imports that into MuseScore.

Break Every X Measures

This plugin enters line breaks in the interval you select on the selected measures or, if no measures are selected, the entire score. It is no longer being distributed and has been replaced by [Edit → Tools → Add/Remove Line Breaks](#). If you ever used an early beta version of MuseScore 2, though, you may still see the plugin left over.

Notes → Color Notes

This demo plugin colors notes in the selected range (or the entire score), depending on their pitch. It colors the note head of all notes in all staves and voices according to the Boomwhackers convention. Each pitch has a different color. C and C♯ have a different color. C♯ and D♭ have the same color.

To color all the notes in black, just run that plugin again (on the same selection). You could also use the '[Remove Notes Color](#)' plugin for this.

Create Score

This demo plugin creates a new score. It creates a new piano score with 4 quarters C D E F. It's a good start to learn how to make a new score and add notes from a plugin.

helloQml

This demo plugin shows some basic tasks.

Notes → Note Names

This plugin names notes in the selected range or the entire score. It displays the names of the notes (as ~~staff text~~) as per MuseScore's [language settings](#), for voices 1 and 3 above the staff, for voices 2 and 4 below the staff, and for chords in a comma separated list, starting with the top note.

Panel

This demo plugin creates a GUI panel.

random

Creates a random score.

random2

Creates a random score too

run

This demo plugin runs an external command. Probably this will only work on Linux.

scorelist

This test plugin iterates through the score list.

ScoreView

Demo plugin to demonstrate the use of a ScoreView

Walk

This test plugin walks through all elements in a score

See also

- [Tools](#)

Preferences

You can customize many of MuseScore's default behaviors via **Edit → Preferences...** (Mac: MuseScore → Preferences...).

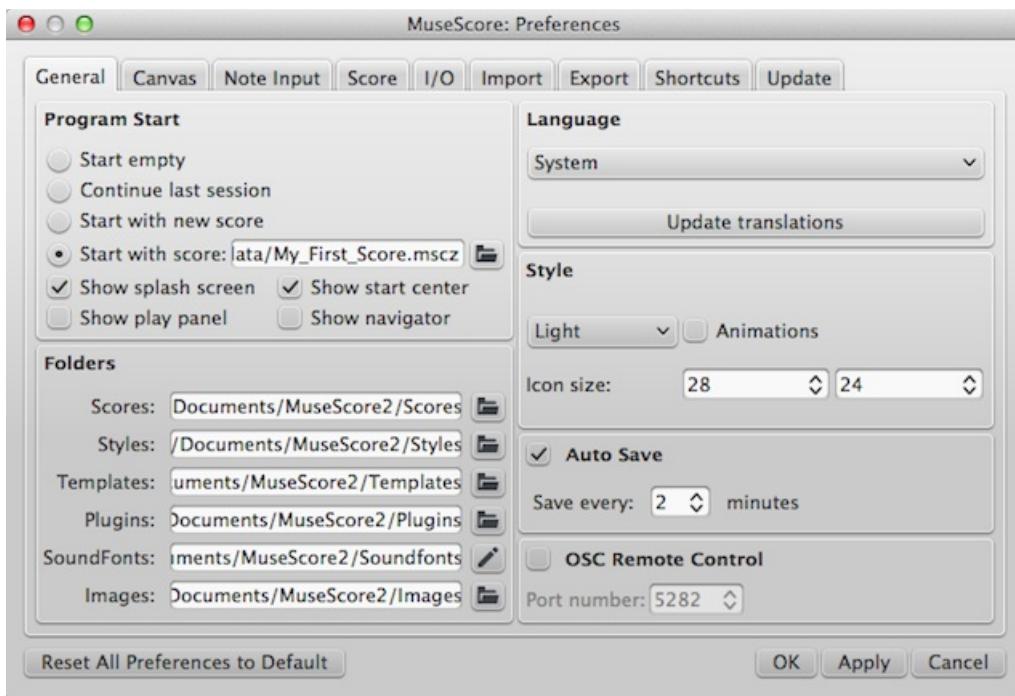
The Preferences dialog has multiple tabs:



Reset All Preferences to Default will reset all preferences to the ones MuseScore had when you installed it.

Cancel will close the dialog without applying changes.

General

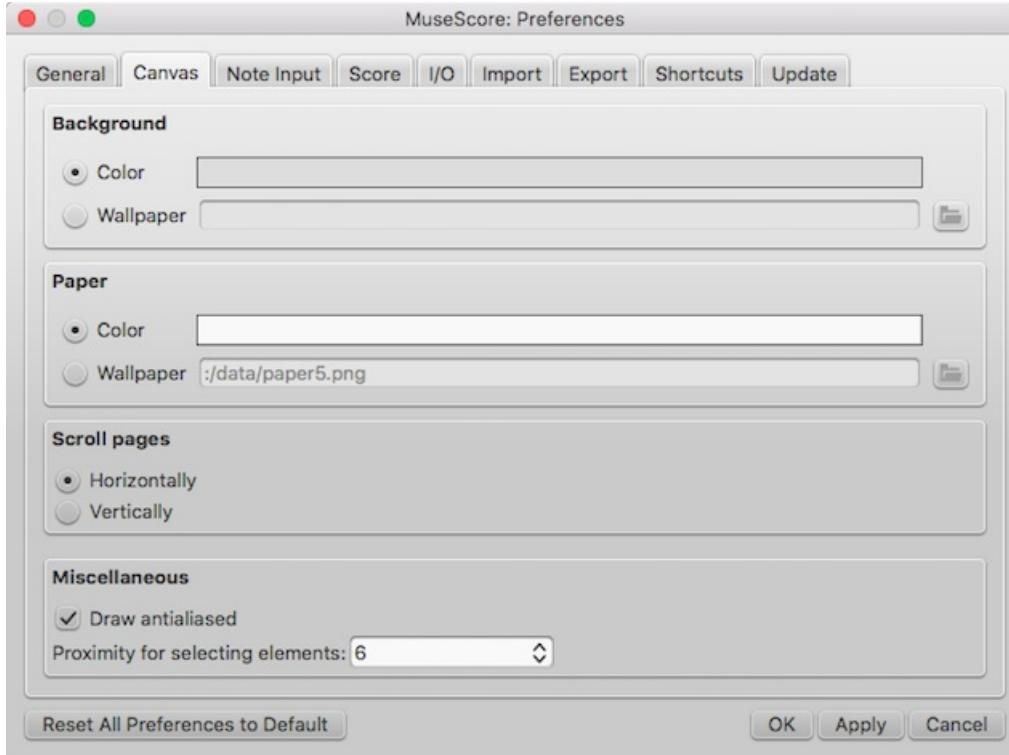


Here you can define:

- Your opening score
- The default folder to search for/save to scores, styles, templates, plugins, SoundFonts, and images
- Your auto save timing
- The languages of MuseScore (translations may be updated from here too)
- The style of your MuseScore windows and size of icons
- The windows to show at startup (Play Panel, Navigator, Start Center)

Note that language translation updates can also be done via Help → Resource Manager

Canvas

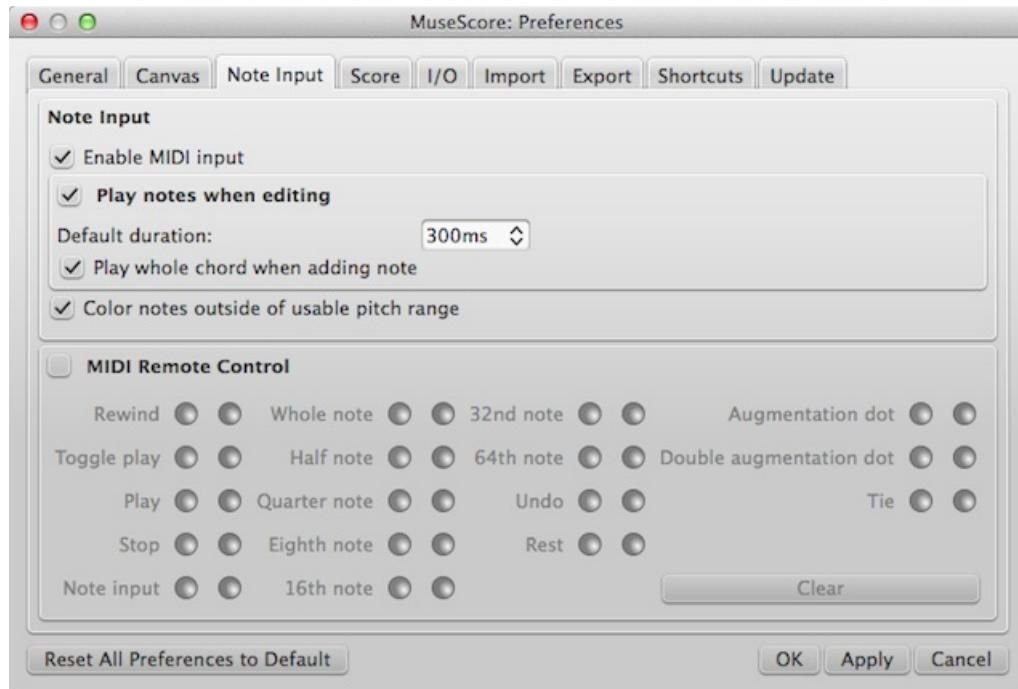


Use Canvas to set your preferred color and wallpaper for the score background and paper.

Under Scroll Pages, you can choose whether to display pages of a multi-page score laid out in a horizontal row, or scrolling in a vertical column.

Under Miscellaneous, checking Draw antialiased (on by default) makes diagonal lines and edges of shapes look smoother (less jagged). Proximity for selecting elements controls the distance the mouse may be from an object and still act on it. Smaller numbers require more precision, making it harder to click on small objects. Larger numbers are less precise, making it harder not to click on nearby objects unintentionally. Choose a comfortable working value.

Note input



On this tab there are note input and MIDI remote control preferences. Here the following can be set:

- Enter notes via MIDI
- Enable playback on entering a note
- Its playback duration
- Color notes outside the usable pitch range
- MIDI Remote Control settings

Midi Remote Control allows you to enter or leave note input mode and also choose the duration for notes and rest directly from the MIDI keyboard as you enter notes into the score via MIDI, without having to use the computer mouse or keyboard at the same time.

The default setting for Midi Remote Control is 'off' with the checkbox blank, and all the option buttons below are grey. In order to set preferences it must be turned on with the MIDI keyboard connected.

To turn on Midi Remote Control click the checkbox, the current status of all Midi Remote Control Key settings is now indicated by the coloured input option buttons:

- Green button is lit only if the MIDI key action is defined by the user.
- Red button is lit only during the preference setting process.
- By default no MIDI key actions are set and all buttons are unlit.

To enable a MIDI key operation: click the red button which lights up and stays lit until you press your chosen MIDI key for that operation and the green button is lit permanently. Once you have defined your key settings you can use the MIDI keyboard to control note input operations. You can verify your key settings by observing the MuseScore Note Input panel while pressing the MIDI keys.

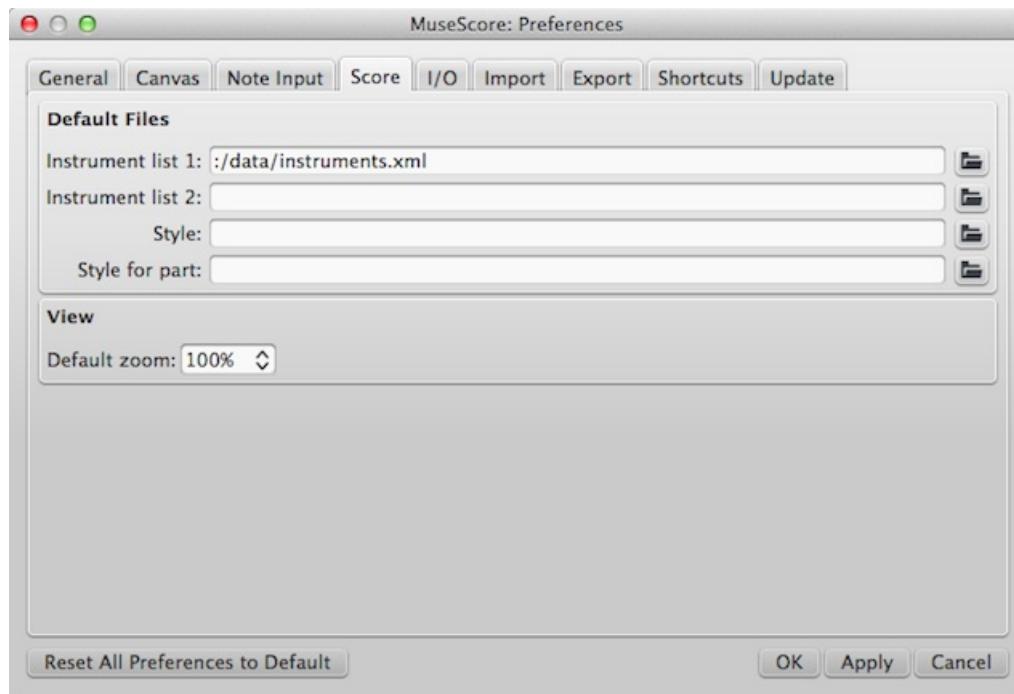
To temporarily deactivate Midi Remote Control: click the Midi Remote Control checkbox, it is un-ticked and all MIDI input key action buttons are greyed. Your selections are always saved between MuseScore sessions so you can deactivate remote control at any time without losing your settings.

IMPORTANT, at the time of writing:-

1. The Clear option turns off all the green buttons for the current MuseScore session but all the user recorded MIDI key settings are retained and will be reloaded on the next session.
2. A MIDI key setting that is activated cannot afterwards be turned off and the green button will always remain lit but it can be overwritten with a different MIDI key by using the red button again.
3. Unfortunately, if the same MIDI key is used accidentally for two (or more) note inputs then both (or all) the associated

green buttons stay lit but only one will work. You can fix this as in 2 above.

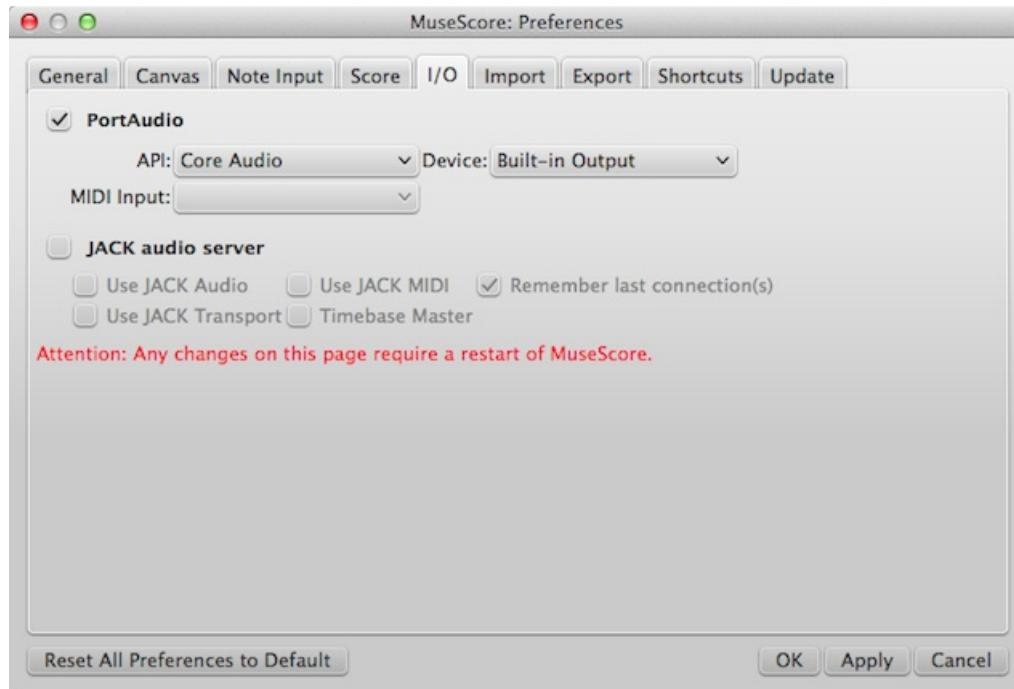
Score



Score preferences include

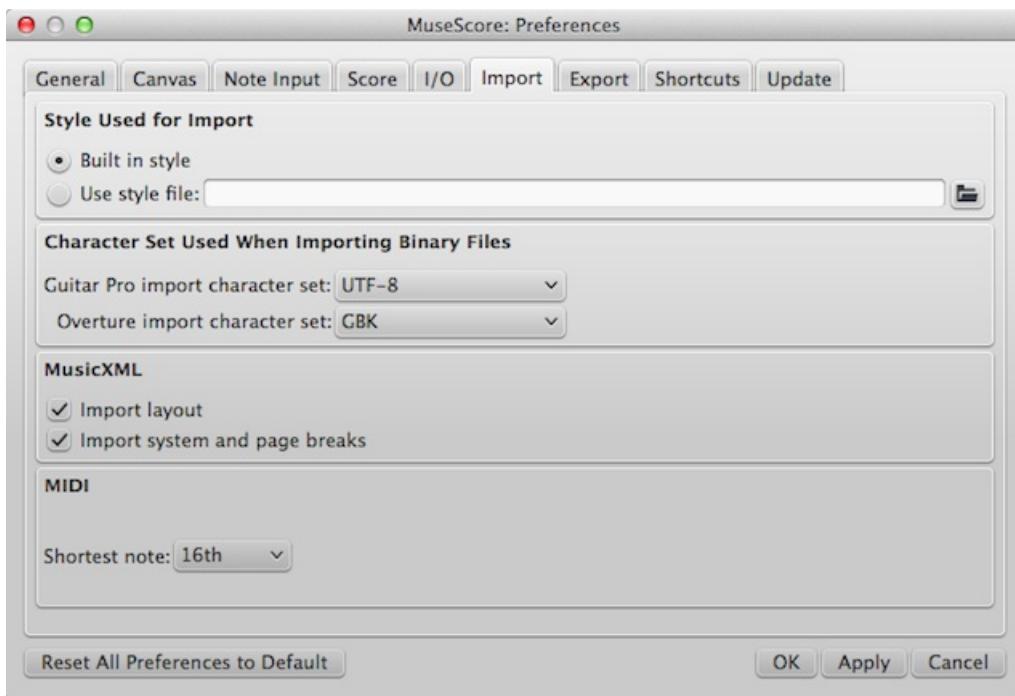
- Default instrument list files (two may be selected)
- Default style for score and parts
- Default zoom

I/O



Input/Output preferences enable you to set what device will be used for audio playback (e.g., built-in speakers, USB headset, wireless, etc.), whether to use a MIDI trigger (plugged-in keyboard), and whether to route audio output through JACK.

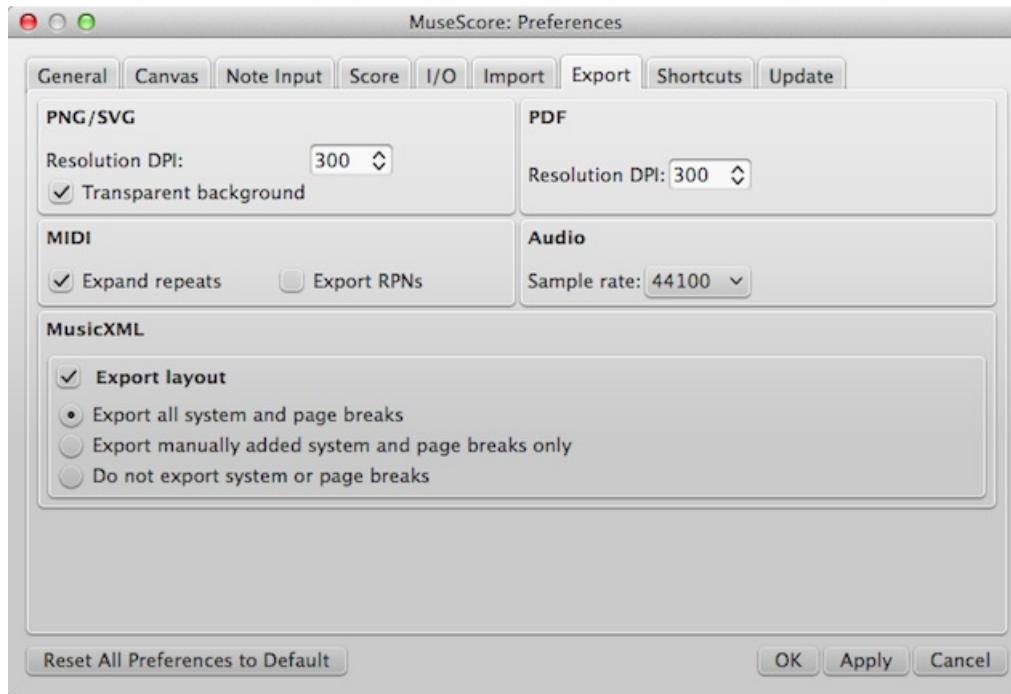
Import



These settings determine how files from other sources are imported:

- Using either the built in MuseScore style or a style you choose
- Guitar Pro and Overture character sets
- MusicXML layout options
- Shortest note in MIDI files

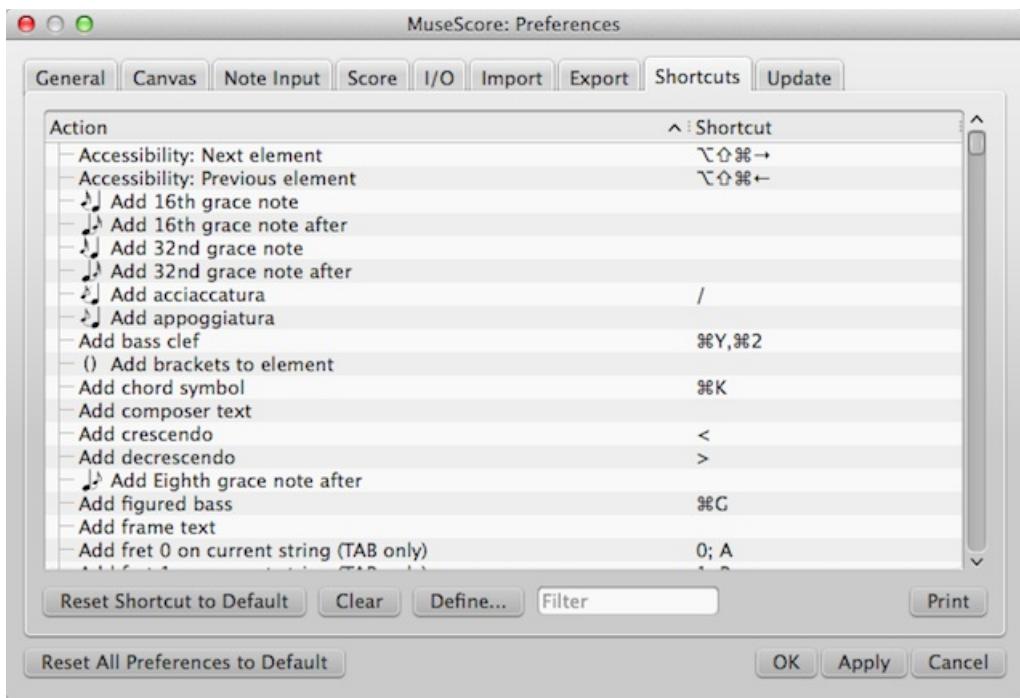
Export



These settings determine how MuseScore files are exported:

- PNG/SVG image resolution (in DPI) and whether to use transparent background
- Whether to expand repeats in exported MIDI files
- Digital audio sample rate
- Whether to export the layout and how to export system and page breaks to MusicXML

Shortcuts

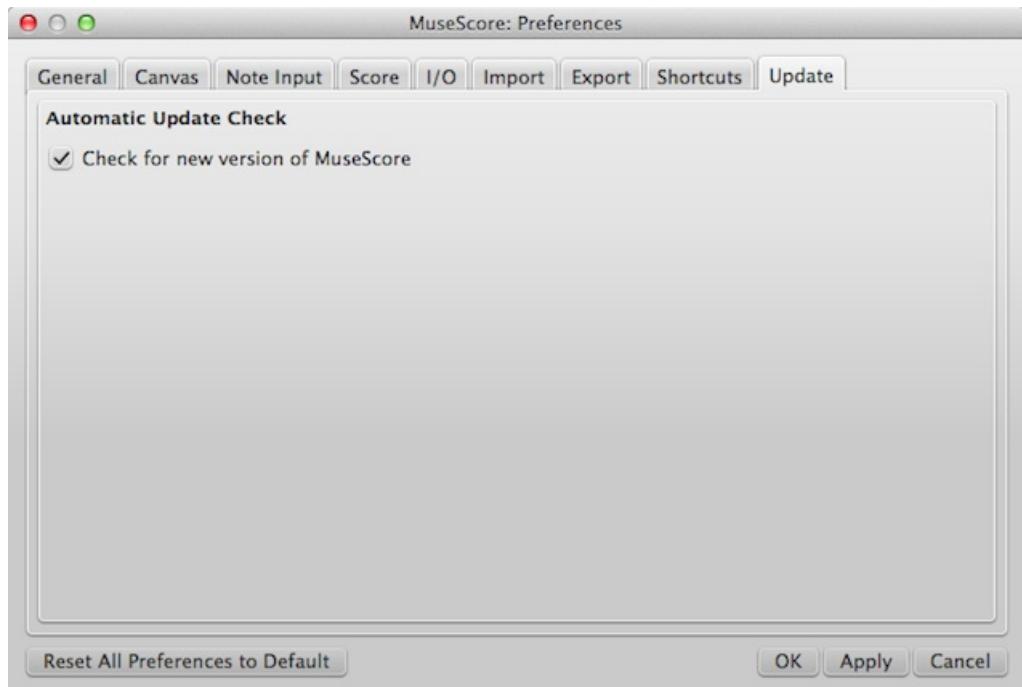


Every action possible with MuseScore is listed, with the associated shortcut if it exists. To define a new shortcut, select an existing entry in the list and click Define... (or just double click the entry), then enter the new shortcut using up to four keys. You can also reset any shortcut in the list to its default value, or clear a shortcut you select. Shortcuts listed in preferences appear next to their associated commands in the menus.

Note: Some shortcuts, including default ones, may not work with some keyboards.

The list of shortcuts can be printed out or exported to other media (pdf etc.) using the Print button in the bottom right of the window.

Update



This sets whether MuseScore will check for updates at startup.

Updates may be checked manually in Help → Check for updates

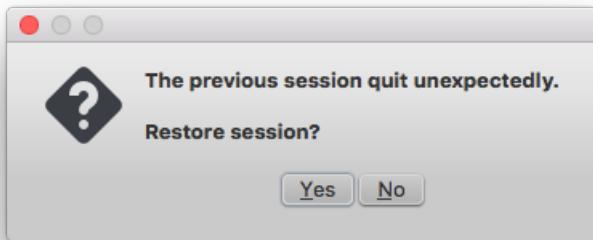
See also

- [Keyboard shortcuts](#)

- [Language settings and translation updates](#)
- [Update checking](#)

Recovered files

If MuseScore or your computer should crash, or if power is lost, a pop-up message upon restarting MuseScore will ask if you wish to restore the previous session.



If you click No, any work from your previous session will be lost. If you click Yes, MuseScore will attempt to recover the files that were open.

Behavior of saving after session recovery

When MuseScore recovers files after a crash, it renames them with the full path name added in front of the original file name. This very long name will appear in the tab(s) above the active score window. On some operating systems, when a user saves any of these recovered files, it will be saved in the folder in which the program itself is running. **This is not necessarily the same directory in which the scores were saved when they were created. You may not be able to locate the revised file in the usual folder.**

To avoid this, **do not use "Save"** the first time you save a recovered file. Use the "Save As..." menu item **before** making any revisions to the score, to save each recovered file under either its original name or a new name. This will open a window to allow you to navigate to the correct folder and directory. **This is important in order to ensure that the file is saved to the folder in which you expect to find it later.**

Finding recovered files

In the event that "Save" is used instead of "Save As..." with a recovered file, you will have to find the files in your computer. The actual location of those files will vary, depending on your operating system, and in which directory MuseScore is installed.

For Windows 7, with a default installation of MuseScore to the x86 program files directory, recovered files are auto-saved to C:\Program Files (x86)\MuseScore2\bin.

For Windows 10, look in C:\Users\[User Name]\AppData\Local\VirtualStore\Program Files (x86)\MuseScore 2\bin

You may need to run a system-wide search in order to find files saved directly after a session recovery. Use keywords from the original file name as well as wildcards, and specify the date modified.

See also

[Save/Export/Print](#)

[External links](#)

[How to recover a backup copy of a score ↗](#)

Replace pitches without changing rhythms

This is an archived page. Please go to [Re-pitch mode](#).

If you have a passage where you want a change in notes but not in rhythm, but that is more complicated than a simple transposition of notes, **re-pitch mode** is highly useful. In essence, when in re-pitch mode, new pitches will replace the old

ones, following the original rhythm.

Not to be confused with Accidental: Respell pitches

To activate re-pitch mode, use the re-pitch button, , next to (and in addition to) the Note input button, , or use the shortcut Ctrl+Shift+I (Mac: Shift+Cmd+I).

To reproduce a rhythmical passage with different pitches, select the passage, copy it, and paste it where you want. (If you are in a situation of having written the wrong notes but correct rhythm, no copy and paste is necessary.)

Then click on the first note you want to re-pitch, enter note input mode, and activate re-pitch mode. Begin typing the new pitches. Unlike normal circumstances, where the length of the notes you are entering are based on what length you have selected in the toolbar, in re-pitch mode the rhythm (the notes' length) will stay the same.

See also

- [Note input](#)
- [Copy and paste](#)
- [Transposition](#)

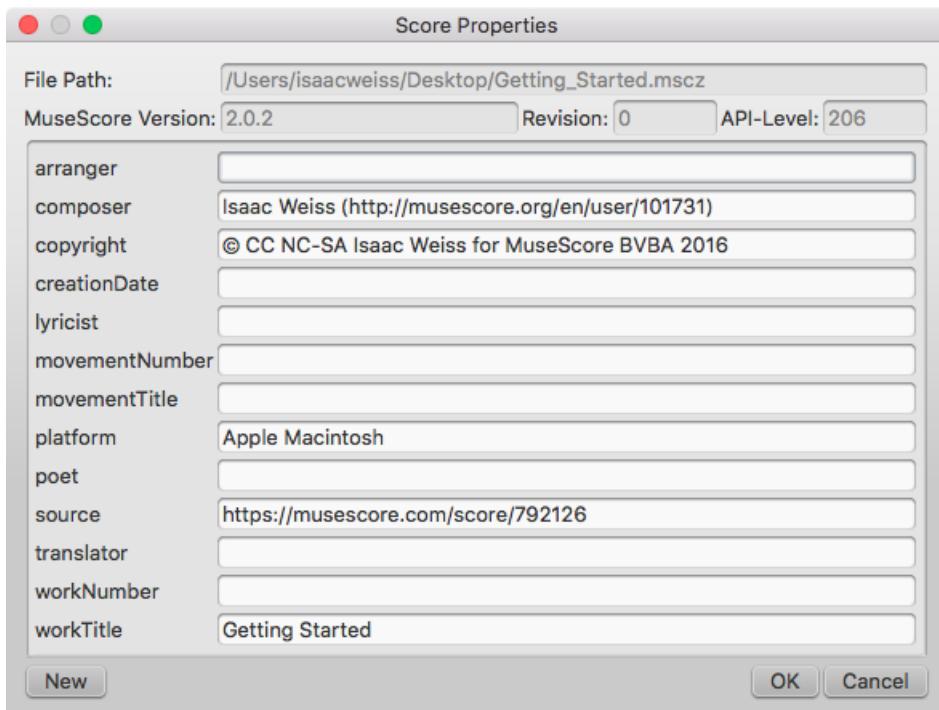
External links

- [Introduction to the new 'Repitch Mode'](#) ↗

Score properties

Several meta tags are generated automatically on creation of a score, and more may be created later. These may then be used in a header or footer—see [below](#).

File → Score Properties... (File → Info... in versions earlier than 2.0.3) shows the values of the existing meta tags.



Preexisting meta tags

Every score has the following fields available in Score Properties. Some are automatically filled in on score creation, while others will be empty unless specifically changed. The first four items in the following list are not user-modifiable, and cannot be used in the header or footer (they are not really meta tags).

- **File Path:** The score file's location on your Computer (2.0.3 and later).
- **MuseScore Version:** The version of MuseScore the score was last saved with.
- **Revision:** The revision of MuseScore the score was last saved with.
- **API-Level:** The file format version.

- **arranger**: (empty)
- **composer**: As entered in the [New Score Wizard](#) (which is also used to fill the composer text in the top vertical frame—**be aware that later changes to one are not reflected in the other**).
- **copyright**: As entered in the New Score Wizard. Copyright info appears as seemingly uneditable text at the bottom of every page of a score, but it can be edited or removed by changing the value here.
- **creationDate**: Date of the score creation. This could be empty, if the score was saved in test mode (see [Command line options](#)).
- **lyricist**: As entered in the New Score Wizard (which is also used to fill the corresponding lyricist text in the top vertical frame—**be aware that later changes to one are not reflected in the other**).
- **movementNumber**: (empty)
- **movementTitle**: (empty)
- **originalFormat**: This tag exists only if the score got imported and then contains the format the score got imported from (see [file formats](#)).
- **platform**: The platform the score was created on: "Microsoft Windows", "Apple Macintosh", "Linux" or "Unknown". This might be empty if the score was saved in test mode.
- **poet**: (empty)
- **source**: May contain a URL if the score was downloaded from or saved to [MuseScore.com](#).
- **translator**: (empty)
- **workNumber**: (empty)
- **workTitle**: As entered in the New Score Wizard (which is also used to fill the corresponding title text in the top vertical frame—**be aware that later changes to one are not reflected in the other**).

When working on multiple scores that belong to one larger work, the nomenclature is like this. **workNumber** and **workTitle** are the number and title of the larger work (e.g. opus 8, "Le quattro stagioni" (The four seasons) by Antonio Vivaldi), **movementNumber** is the number of the movement you're working on (e.g. 3 for Autumn) and **movementTitle** is its title ("L'autunno"). It is customary, when using the New Score Wizard, to create a work with the **movementTitle** as title (even though it ends up in **workTitle** then) and, directly after creating the score, fixing up this information in the Score Properties dialogue. This ensures that the title frame of the printed score contains the information you expect but the metadata is also correct.

Every *part* additionally has the following meta tag, generated and filled on part creation:

- **partName**: Name of the part as given on part creation (which is also used to fill the corresponding part name text in the top vertical frame—**be aware that later changes to one are not reflected in the other**).

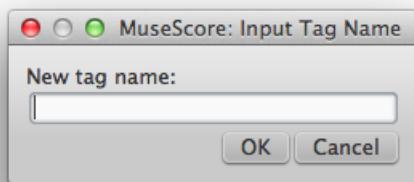
Modify a meta tag

To modify a meta tag of a score with linked parts, make sure the score is in the active tab. To modify a meta tag for an individual part, that part needs to be the active tab. Go to File → Score Properties and you can change the current text or fill in the empty field for any of the tags listed.

Add a new meta tag

To add a meta tag to a score with linked parts, make sure the score is in the active tab. To add a meta tag to an individual part, that part needs to be the active tab.

Go to File → Score Properties... (File → Info... in versions earlier than 2.0.3) and click the New button.

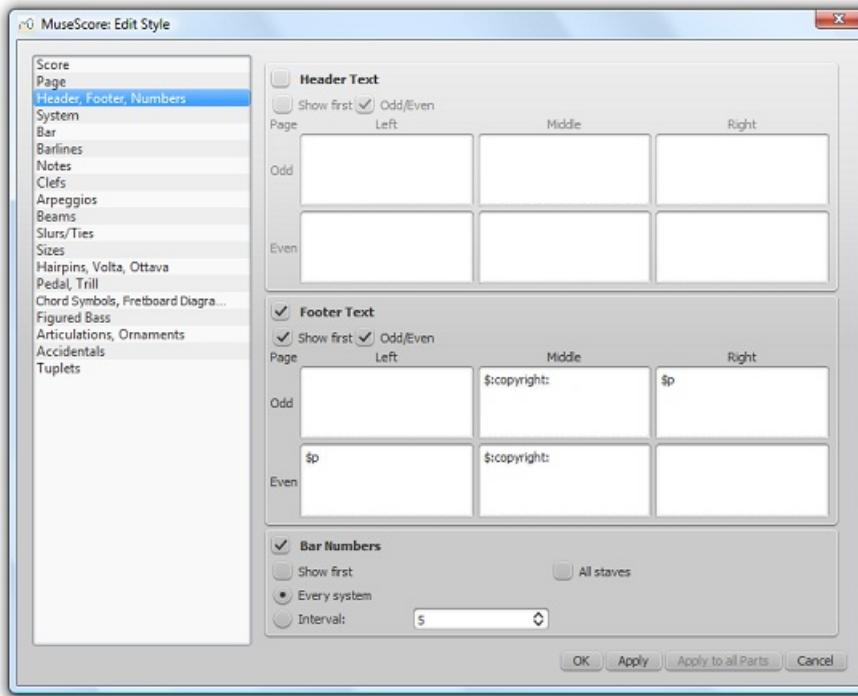


Fill in the name of your new meta tag and click OK (or Cancel). The meta tag will be added to your tag list. You can then fill in the content of the tag.

Header/Footer

You can show the content of meta tags in a header or footer for your score. To create a header or footer for a score with linked parts, make sure the score is in the active tab. To create a header or footer for an individual part, that part needs to be the active tab.

Go to Style → General... to open the Edit Style window and choose Header, Footer, Numbers from the sidebar on the left.



If you hover with your mouse over the Header or Footer text region, a list of macros will appear, showing their meaning, as well as the existing meta tags and their content.



You can use these tags (e.g. \$workTitle:) and macros (e.g. \$M) in the appropriate boxes to add them to headers or footers.

Click Apply to see how the header or footer looks in the score. Click OK to assign the header or footer to the score or the active part. If a part is in the active tab, you can also click Apply to all parts if you want that and then OK to leave the dialog. Cancel allows you to exit without applying the changes.

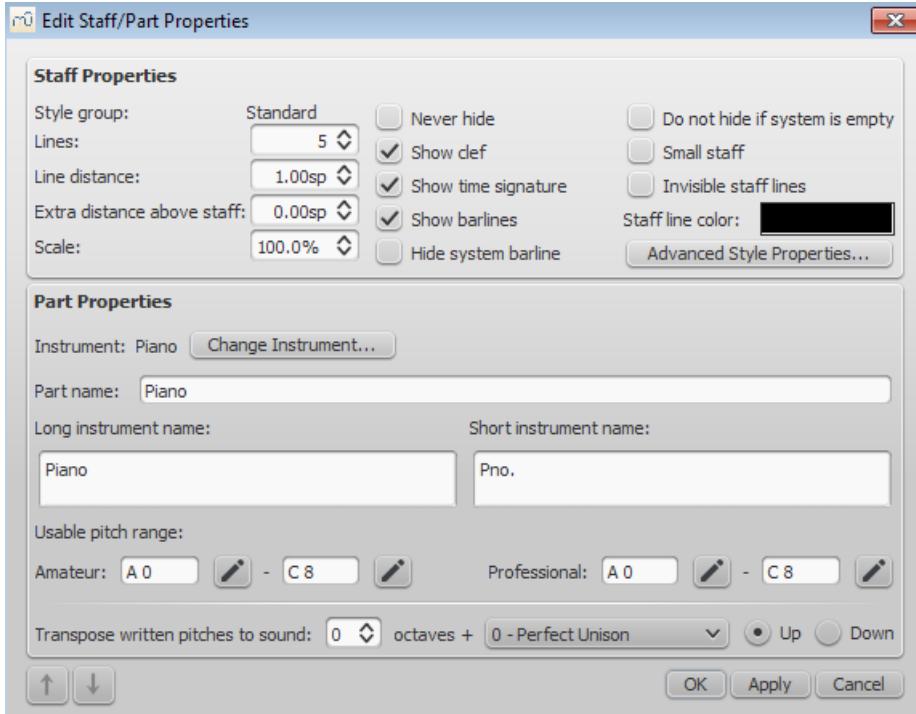
See also

- [Layout and formatting: Header and footer](#)

- [Command line options: Test mode](#)

Staff properties

To display the **Edit Staff/Part Properties** dialog, right-click on any staff line and select **Staff Properties....**. This allows you to make changes to the display of a **staff**, adjust its tuning and transposition, change instrument etc.



Staff Properties dialog, as of version 2.1.

For practical purposes, there are four different staff types:

- 1a. **Standard staff I.** A pitched staff used for most instruments except fretted, plucked-string ones.
- 1b. **Standard staff II.** A pitched staff containing a *fretted, plucked-string instrument*, with options to set the number of instrument strings and tuning.
2. **Tablature staff.** A staff containing a *fretted, plucked-string instrument*, which displays music as a series of fret-marks on strings. Also contains options to set the number of instrument strings and tuning.
3. **Percussion staff.** A pitched staff for percussion instruments.

It is possible to change one type of staff into another using the [Instruments](#) dialog, as long as the original staff is loaded with the right instrument. For example, in order to change a standard staff to tablature, it must contain a plucked-string instrument. Similarly, to change a standard staff to a percussion staff you need to ensure that it has an appropriate percussion instrument loaded and so on.

Most options in the Staff properties dialog are common to all staves, but each type also has one or two specific options of its own.

Common Staff Properties options

The following options are common to the Staff Properties dialog for all staff types:

Lines

The number of lines making up the staff.

Line Distance

The distance between two staff lines, measured in spaces (abbr.: *sp*). If you set this to a higher value, the lines are spaced more widely apart; a lower value and they are closer together. It is *not* recommended to change this value for the **standard** group, for which the default distance is 1.0 (instead, change the actual size of the *sp* unit in [Page settings](#)); other groups may have different default values (for instance, tablature usually has a line distance of 1.5 *sp*).

Extra distance above staff

Increases or decreases the distance between the selected staff and the one above *in all systems*. However, it does not apply to the top staff of a system, which is controlled by the minimum/maximum system distance (see [Style → General...](#)

→ Page instead).

Alternatively, you can alter the "Extra distance above staff" directly from the score page:

1. Press and hold the Shift key.
2. Click on an empty space in a staff and drag it up or down with the mouse.

Note: To alter the spacing above just *one* staff line in a particular system, see [Breaks and spacers](#).

Scale

Changes the size of a staff and all associated elements, as a percentage.

Never Hide

Show clef

Whether the staff clef will be shown.

Show time signature

Whether the staff time signature(s) will be shown or not.

Show barlines

Whether the staff barlines will be shown.

Hide system barline

Show/hide barline at left-hand edge of the staff.

Do not hide if system is empty

Small staff

Create a reduced-size staff. You can set the default in Style → General... → Sizes.

Invisible staff lines

Make staff lines invisible.

Staff line color

Use a color picker to change the color of the staff lines.

Part name

The name of the part. This is also displayed in the [Mixer](#) and the [Instruments](#) dialog (I).

Instrument

The instrument loaded in the [Instruments](#) (I) or [Select Instrument](#) dialog. The sound associated with this instrument can be changed, if desired, in the [Mixer](#).

Long instrument name

Name displayed to the left of the staff in the first system of the score. The long instrument name may also be edited *directly* as a *text object* (as of version 2.1): see [Text editing](#).

Short instrument name

Name displayed to the left of the staff in subsequent systems of the score. The short instrument name may also be edited *directly* as a *text object* (as of version 2.1): see [Text editing](#). Editing affects *all* occurrences in the score.

Usable pitch range

Notes outside this range will be marked in red in the score window, if "Color notes outside of usable pitch range" is ticked in Preferences > Note input.

Transpose written pitches (as of version 2.1) / Play transposition

This option ensures that the staves of transposing instruments display music at the correct written pitch. Set the transpose in term of a musical interval (plus octave if required) up or down. For plucked-string instruments such as the guitar, this property can be used to create the effect of applying a capo.

Navigation arrows (as of version 2.1)

Use the ↑ and ↓ buttons, at the bottom left of the Staff Properties window, to navigate to the previous or next staff.

Plucked-string Staff Properties: specific options

In addition to the common options listed above, the staves of fretted, plucked-string instruments have a few extra type-

specific properties:

Number of strings

Displays the number of instrument strings.

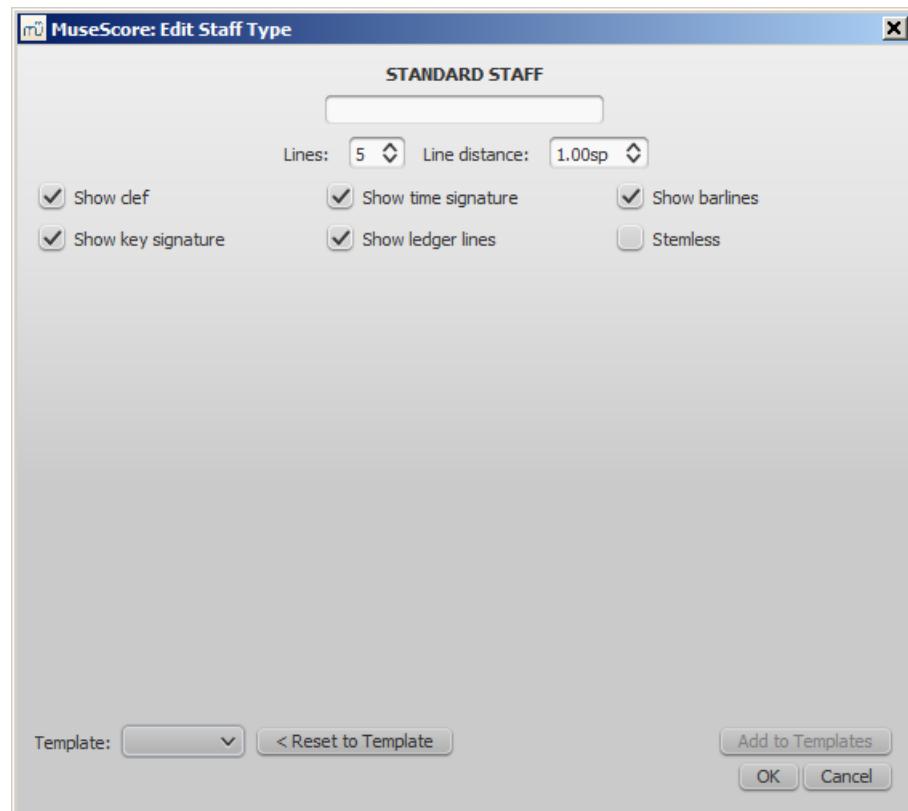
Edit String Data...

This button opens a dialog box which allows you to set the number and tuning of strings. See [Change string tuning](#).

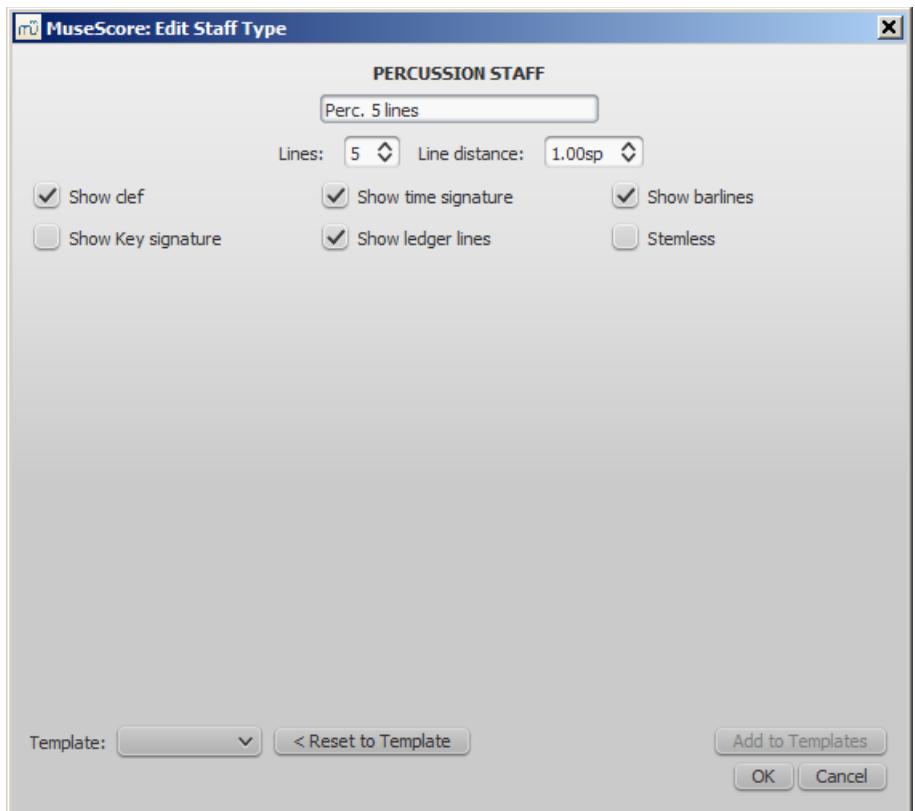
Advanced style properties

Clicking the Advanced Style Properties... button opens a dialog giving access to advanced options for the staff. The following illustrations show how the dialog looks for the different staff types:

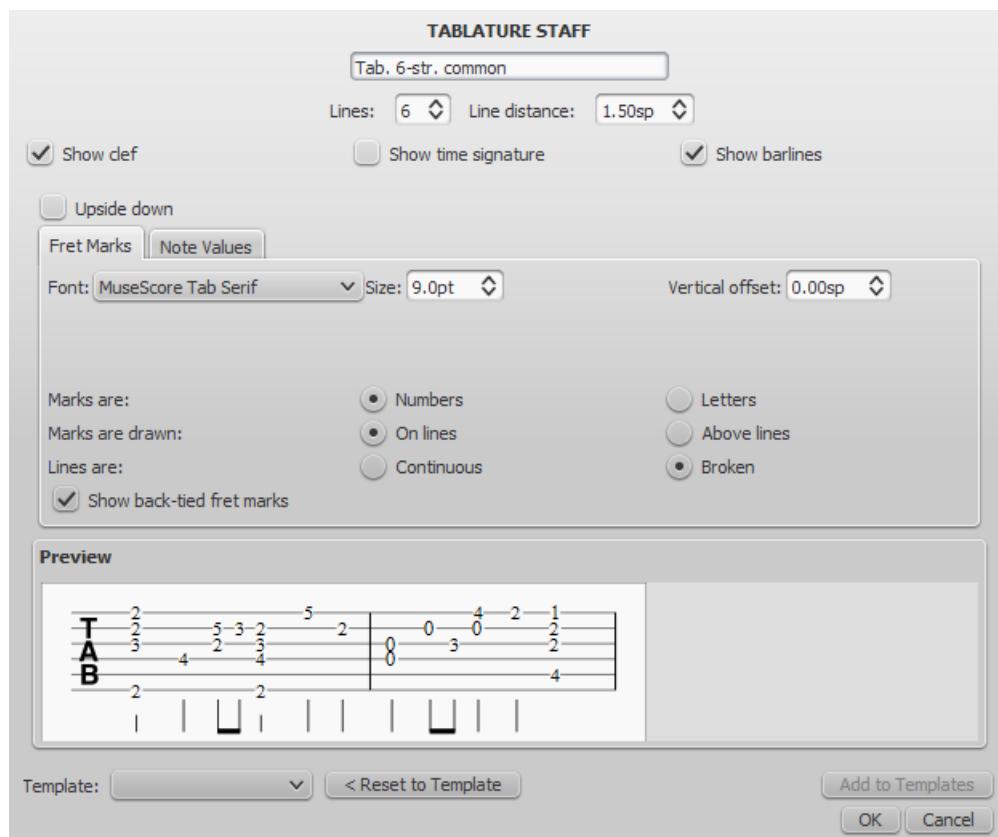
Standard staff:



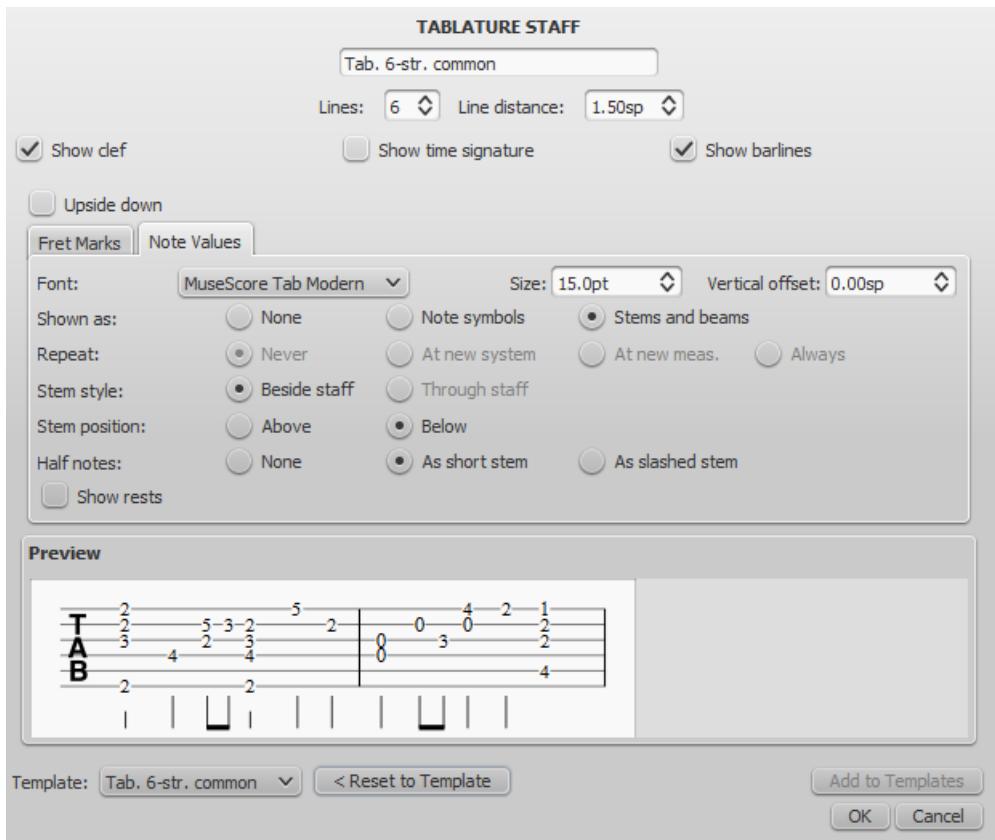
Percussion staff:



Tablature staff—Fret Marks:



Tablature staff—Note Values:



There are also some buttons:

Template

Displays a list of all the staff templates available for the selected staff.

Note: Each score is initially created with 17 pre-defined staff "templates" (not to be confused with [Templates](#)): one standard, three percussion and 13 tablature templates. Each template addresses a specific need, common enough or standardized enough to deserve a specific template; each template can be modified (independently for each score staff) and new templates can be created to accommodate specialized needs.

< Reset to Template

Resets all the staff properties to the properties of the selected template.

Add to Templates

Adds the current property set to the score as a new template (not yet implemented).

OK

Closes the dialog box, accepting the changes.

Cancel

Closes the dialog box, rejecting the changes.

Standard and Percussion staff specific items

Show key signature

Whether the staff key signature will be shown.

Show ledger lines

Whether the staff ledger lines will be shown.

Stemless

If checked, staff notes will have no stem, hook or beam.

Tablature staff specific items

Upside down

If not checked, the top tablature line will refer to the highest string and the bottom tablature line will refer to the lowest string (most common case). If checked, the top tablature line will refer to the lowest string and the bottom tablature line will refer to the highest line (used in Italian style lute tablatures).

Fret marks (tab)

Fret marks are the numbers or letters used to indicate the location of notes on the fingerboard. The following group of properties define the appearance of fret marks:

Font

The font used to draw the marks. Currently 4 fonts are provided supporting all the necessary symbols in 4 different styles (modern serif, modern sans, Renaissance, Late Renaissance). More fonts (or the possibility to use custom fonts) may be available in the future.

Size

The font size to use, in typographic points. Built-in fonts look usually good at a size of 9-10pt.

Vertical offset

MuseScore tries to place symbols in a sensible way and this value is usually not needed (set to 0) for built-in fonts. If the font has symbols not aligned on the base line (or in some other way MuseScore does not expect), this value allows to move mark symbols up (negative offsets) or down (positive offsets) for better vertical positioning. Values are in sp.

Numbers / Letters

Whether to use numbers ('1', '2'...) or letters ('a', 'b'...) as fret marks. When letters are used, 'j' is skipped and 'k' is used for the 9th fret.

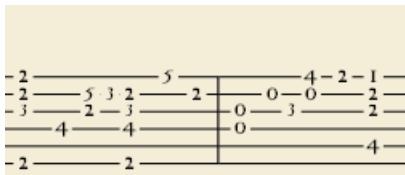
On lines / Above lines

Whether marks should be placed **on** the string lines or**above** them.

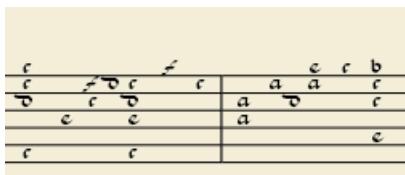
Continuous / Broken

Whether string lines should pass 'through' fret marks or should stop at them.

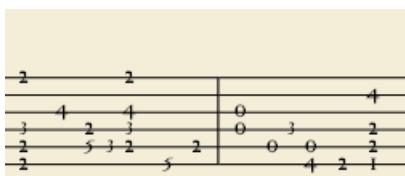
Example of numbers on broken lines:



Example of letters above continuous lines:



Example of 'upside down' tablature (same contents as number example above):



Show back-tied fret marks

If unticked, only the first note in a series of tied notes is displayed. If ticked, all notes in the tied series are displayed.

Note values (tab)

This group of properties defines the appearance of the symbols indicating note values.

Font

The font used to draw the value symbols. Currently 3 fonts are provided supporting all the necessary symbols in 3 different styles (modern, Italian tablature, French tablature). More fonts (or the possibility to use custom fonts) may be available in the future. Used only with the *Note symbols* option.

Size

The font size to use, in typographic points. Built-in fonts look usually good at a size of 15pt. Used only with the *Note symbols* option.

Vertical offset

As for Fret Marks above, but referring to value symbols instead. Used only with the *Note symbols* option.

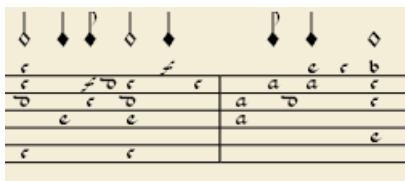
Shown as: None

No note value will be drawn (as in the examples above)

Shown as: Note symbols

Symbols in the shape of notes will be drawn above the staff. When this option is selected, symbols are drawn **only** when the note value changes, without being repeated (by default) for a sequence of notes all of the same value.

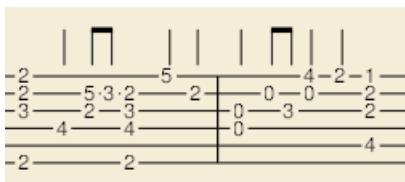
Example of values indicated by note symbols:



Shown as: Stems and beams

Note stems and beams (or hooks) will be drawn. Values are indicated for each note, using the same typographic devices as for a regular staff; all commands of the standard Beam Palette can be applied to these beams too.

Example of values indicated by note stems:



Repeat: Never / At new system / At new measure / Always

Whether and when to repeat the same note symbol, if several notes in sequence have the same value (only available with the *Note symbols* option).

Beside staff / Through staff

Whether stems are drawn as fixed height lines above/below the staff or run through the staff to reach the fret marks each refers to (only available with the *Stems and Beams* option).

Above / Below staff

Whether stems and beams are drawn above or below the staff (only available with the *Stems and Beams* option / *Beside staff* sub-option).

None / As short stems / As slashed stems

To select three different styles to draw stems for half notes (only available with the *Stems and Beams* option / *Beside staff* sub-option).

Show rests

Whether note symbols should be used to indicate also the rests; when used for rests, note symbols are drawn at a slightly lower position. Used only with the *Note symbols* option.

Preview

Displays a short score in tablature format with all the current parameters applied.

Change instrument

You can change any instrument in a score to a different instrument at any time. The following method updates instrument sound, staff name, and staff transposition all at once.

1. Right-click on an empty part of any measure OR on the instrument name and choose Staff Properties...
2. Click on Change Instrument... (button on the right)
3. Choose your new instrument and click OK to return to the Staff Properties dialog
4. Click OK again to return to the score

Not to be confused with Mid-staff instrument change.

External links

- [How to turn a staff into an ossia ↗](#)

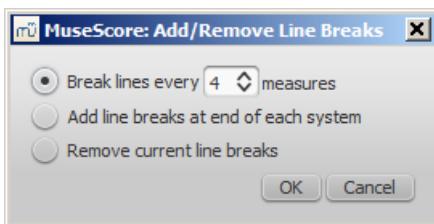
Tools

A number of useful commands can be found in the Edit → Tools submenu.

Add / Remove line breaks

This tool adds or removes line breaks over *all* or *part* of the score:

1. Select a range of measures: if no selection is made, the command is applied to the whole score.
2. Choose Edit → Tools → Add/Remove Line Breaks.... The following dialog appears.



3. Choose one of the following options:

- Break lines every X (select number) measures.
- Add line break at the end of each system.
- Remove current line breaks.

4. Press OK.

Explode

The **explode** command allows you to select a passage of music in a single staff and split (explode) the chords into their constituent notes. The top note of each chord is retained on this "source staff" while lower notes are moved to subsequent staves. *Explode only affects notes in voice 1*.

Note: This feature is meant to be used on passages containing a single voice only. If the desired passage contains more than one voice, you should, instead, cut and paste each voice to a separate staff with the help of the selection filter.

To explode a section of the score:

1. Make sure all notes to be exploded are in voice 1.
2. Ensure that there are enough staves underneath the "source staff" to receive the exploded notes. Create extra staves if necessary in the Instruments dialog.
3. Choose one of two options:
 - Select a range of measures in the "source staff": this allows all notes to be exploded if there are enough staves available.
 - Select a range of measures that includes both the source staff and also extends downwards to include one or more destination staves: This limits the number of exploded notes to the number of selected staves.
4. Choose Edit → Tools → Explode.

Notes: (1) MuseScore will discard the lowest note(s) of any chord that contains more notes than the number of staves in the selection. (2) If a given chord has fewer notes than the number of destination staves, then notes will be duplicated as needed so that every staff receives a note. (3) Any existing music in the destination staves is overwritten. (4) If you select a partial measure, the explode command will automatically expand it to a full measure.

Implode

The **Implode** command works in the opposite way to "explode":

- If *several staves are selected*, all voice 1 notes in underlying staves are copied to the top staff.
- If *just one staff is selected*, all notes in voices 1–4 are combined into voice 1.

Note: *Implode* works best if the rhythms of selected underlying staves are similar to that of the top staff—the latter providing the rhythmic template for the operation.

Apply implode to multiple staves

1. Select a range of measures in a staff and extend this selection downwards to include the other staves to be imploded.
2. Choose *Edit → Tools → Implode*.

The voice 1 notes of underlying staves are copied to the top staff in the selection.

Apply implode to a single staff

1. Select a range of measures in the desired staff.
2. Choose *Edit → Tools → Implode*.

All selected notes in the staff are now displayed in voice 1.

Fill with slashes

This command fills the selection with slashes, one per beat. For normal (empty) measures, the slashes are added in voice 1.

80 **A_m/F#** **F#_{m7}/B**

80 **A_m/F#** **F#_{m7}/B**

If there are already notes in a measure in the selection, the command will put the slashes into the first empty voice it finds. If a measure contains notes in all 4 voices, voice 1 will be filled with slashes, over-writing any existing notes. In voices 1 and 2 the slashes will be centered on the middle line of the staff, in voices 3 and 4 they appear small and above or below the staff. All slashes are set to not transpose or playback.

Toggle rhythmic slash notation

This command toggles selected notes between normal notes and rhythmic slash notation: notes with slash heads, set to not transpose or playback. For notes in voices one or two, the notes are fixed to the middle staff line.

B7 **Em** **Cmaj7**

B7

Em

Cmaj7



For notes in voices three or four, the notes are fixed above or below the staff and are also marked small (also known as "accent" notation). You may find it helpful to use the [selection filter](#) to exclude voices one and two from your selection before running this command, so only the notes in voices three and four are affected.



In percussion staves, the notes in voices 3 and 4 are not converted to small slashes but to small notes above or below the staff.



Resequence rehearsal marks

Rehearsal marks added via the text palette will automatically be labeled with the next letter or number (based on whatever you typed into the first rehearsal mark), but with the menu command **Edit → Tools → Resequence Rehearsal Marks**, you can change all marks at once from letters to numbers (e.g.) or correct marks that have become out of order through use of copy and paste. Select the range of measures you want to apply the command to before running it.

MuseScore automatically detects the sequence based on the first rehearsal mark in the selection—all rehearsal marks in the selection are then altered accordingly.

The sequence can be:

- a, b, c,
- A, B, C,
- numerically simple sequence - 1, 2, 3,
- numerically corresponding to measure numbers

Copy lyrics to clipboard

This command, available in MuseScore 2.0.3 and above, copies all the lyrics of a score, so you can paste them into another document.

See also

- [Breaks and spacers](#)
- [Rehearsal marks](#)

Support

This chapter describes how to find help using MuseScore: the best places to look, the best way to ask a question on the forums, and tips for reporting a bug.

Helping improve translations

You can help translate the MuseScore software and documentation into your own language, as mentioned in [Development / Translating ↗](#).

Software translation

1. Ask in the [forum to improve translation ↗](#)
2. Connect to Transifex/MuseScore [http://translate.musescore.org ↗](http://translate.musescore.org), which will redirect you to [https://www.transifex.com/projects/p/musescore ↗](https://www.transifex.com/projects/p/musescore)
3. Select the language and then the section you want to help with (musescore or instruments)
4. Click on the "translate" button (the button text will depend on your language...)
5. Search for "strings" (informational meaning) you want to translate (you could filter "already translated items")

Here is a technical explanation: [Continuous translation for MuseScore 2.0 ↗](#)

Website and handbook translation

See [Translation instructions ↗](#)

See also

- [Language Settings and Update Translation, Update Translation](#)

How to ask for support or file bug reports

Before submitting your support request in the [forum ↗](#), please:

- Look for a solution in the [Handbook ↗](#) (search the [Handbook ↗](#))
- Check the [How Tos ↗](#), [FAQ ↗](#) and [Tutorials ↗](#)
- [Search ↗](#) the forums of the website to see if someone has already encountered the same problem

If posting in either the [issue tracker ↗](#) (for established reports), or [forum ↗](#) (for inquiries/discussions):

- Try to reproduce the issue with [the latest nightly ↗](#). You may also view [and version history ↗](#) to check whether it has been fixed/implemented already.
- Please include as much of the following information as you know and limit each issue to one report:
 - Version/revision of MuseScore you are using (e.g. version 2.1, revision [871c8c3 ↗](#)). Check Help → About... (Mac: MuseScore → About MuseScore...).
 - Operating system being used (e.g. Windows 7, macOS 10.12 or Ubuntu 14.04)
 - If reporting a bug, describe the precise steps that lead to the problem (where do you click, what keys do you press, what do you see, etc.).If you are not able to reproduce the problem with the steps, it is probably not worth reporting it as the developers will not be able to reproduce (and solve) it either. Remember that the goal of a bug report is not only to show the problem, but to allow others to reproduce it easily.
- **Please remember:**
 - attach the score that shows the problem —use the "File attachments" option at the bottom of the page, just above the Save and Preview buttons when you're typing your post.

External links

- [How to write a good bug report: step-by-step instructions ↗](#)

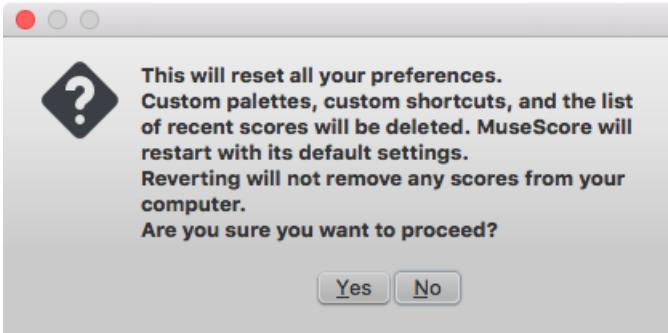
Revert to factory settings

Recent versions of MuseScore have the option to revert back to the standard built-in presets or "factory-settings". This can be necessary if your settings are corrupted. **Warning:** Reverting to factory settings removes any changes you have

made to the preferences, palettes, or window settings. This is not a commonly needed procedure; consult the forums first, as there may be a way to solve your problem without resetting everything.

MuseScore 2.0.3 and above

In recent versions it is possible to revert from within MuseScore, providing that MuseScore itself is able to start. Go to Help → Revert to Factory Settings. A warning dialog will appear:



Clicking Yes resets all MuseScore's settings as if the program was installed for the first time, and MuseScore will immediately restart. No will safely cancel the revert.

MuseScore 2.0 through 2.0.2

In older versions of MuseScore, or in later versions if they do not start, you must run this process via the command line.

Instructions for Windows

1. If you have MuseScore open, you need to close it first (File → Quit)
2. Type Windows key+R to open the Run dialog (The Windows key is the one with the logo for Microsoft Windows). Alternatively select Start using your mouse.
3. Click Browse...
4. Look for MuseScore.exe on your computer. The location may vary depending on your installation, but it is probably something similar to My Computer → Local Disk → Program Files (or Program Files (x86)) → MuseScore 2 → bin → MuseScore.exe
5. Click Open to leave the Browse dialog and return to the Run dialog. The following text (or something similar) should display in the Run dialog

"C:\Program Files\MuseScore 2\bin\MuseScore.exe"

For 64-bit Windows, the location is

"C:\Program Files (x86)\MuseScore 2\bin\MuseScore.exe"

6. Click after the quote and add a space followed by a hyphen and a capital F:-F
7. Press OK

After a few seconds, MuseScore should start and all the settings reverted to "factory settings".

For advanced users, the main preference file is located at:

- Windows Vista or later: C:\Users\<USERNAME>\AppData\Roaming\MuseScore\MuseScore2.ini
- Windows XP or earlier: C:\Documents and Settings\<USERNAME>\Application Data\MuseScore\MuseScore2.ini

The other preferences (palette, session...) are in:

- Windows Vista or later: C:\Users\<USERNAME>\AppData\Local\MuseScore\MuseScore2
- Windows XP or earlier: C:\Documents and Settings\<USERNAME>\Local Settings\Application Data\MuseScore\MuseScore2

Instructions for MacOS

1. If you have MuseScore open, you need to quit the application first (MuseScore → Quit)
2. Open Terminal (in Applications/Utilities, or via Spotlight search) and a session window should appear

3. Type (or copy/paste) the following command into your terminal line (include the '/' at the front):

```
/Applications/MuseScore\ 2.app/Contents/MacOS/mscore -F
```

This resets all MuseScore preferences to factory settings and immediately launches the MuseScore application. Note that you cannot quit the Terminal without quitting MuseScore. You can safely quit MuseScore, quit the Terminal, and then reopen MuseScore in the normal fashion, ready to continue using.

For advanced users, the main MuseScore preference file is located at ~/Library/Preferences/org.musescore.MuseScore2.plist.

The other preferences (palette, session...) are in ~/Library/Application\ Support/MuseScore/MuseScore2/

Instructions for Linux

The following is true for Ubuntu, and most likely all other Linux distributions and UNIX-style operating systems.

1. If you have MuseScore open, you need to quit the application first (File → Quit)
2. From the Ubuntu main menu, choose Applications → Accessories → Terminal. A Terminal session window should appear
3. Type, (or copy/paste) the following command into your terminal line (Ctrl+Shift+V to paste in Terminal):

```
mscore -F
```

Or, if you are using the AppImage version, you must first use the cd command to change directory to wherever you saved the AppImage. For example, if you saved it to your Desktop:

```
cd ~/Desktop  
./MuseScore*.AppImage -F
```

This resets all MuseScore preferences to factory settings and immediately launches the MuseScore application. You can now quit Terminal, and continue using MuseScore.

For advanced users, the main MuseScore preference file is located at ~/.config/MuseScore/MuseScore2.ini. The other preferences (palette, session...) are in ~/.local/share/data/MuseScore/MuseScore2/

See also

- [Command line options](#)

Known incompatibilities

Hardware incompatibilities

The following software is known to crash MuseScore on startup:

- Samson USB Microphone, driver name "Samson ASIO Driver", samsonasiodriver.dll. [More info ↗](#)
- Digidesign MME Refresh Service. [More info ↗](#)
- Windows XP SP3 + Realtek Azalia Audio Driver. [More info ↗](#)
- Wacom tablet. [More info ↗](#) and [QTBUG-6127 ↗](#)

Software incompatibilities

- Maple virtual cable is [known to prevent MuseScore ↗](#) from closing properly.
- KDE (Linux) window settings can cause the whole window to move when dragging a note. [Changing the window settings of the operating system ↗](#) avoids the problem.
- Nitro PDF Creator may [prevent MuseScore 2 from starting ↗](#) on Windows 10, if being used as the default printer. Same for Amyumi/Quickbooks PDF Printer, see [here ↗](#).
- Creative Sound Blaster Z Series ASIO driver may [prevent MuseScore 2 from starting ↗](#) on Windows 10.

AVG Internet Security hangs MuseScore

MuseScore requires access to your internet connection with AVG. MuseScore doesn't need an internet connection to function, but if AVG blocks it, MuseScore hangs.

If AVG prompts you, **Allow** MuseScore and check "Save my answer as a permanent rule and do not ask me next time."

If it doesn't prompt you anymore,

1. Open the AVG user interface (right-click on the AVG icon, close to your clock -> Open AVG User Interface)
2. Click on *Firewall*
3. Click *Advanced Settings*
4. Click *Applications*
5. Find MSCORE.EXE in the list and double click it
6. Change Application Action to **Allow for All**

Font problem on macOS

MuseScore is known to display notes as square when some fonts are damaged on macOS.

To troubleshoot this issue:

1. Go to Applications -> Font Book
2. Select a font and press ⌘+A to select them all
3. Go to File -> Validate Fonts
4. If any font is reported as damaged or with minor problems, select it and delete it
5. Restart MuseScore if necessary

In [Bug in noteheads ↗](#), a user believes to have found the font "Adobe Jenson Pro (ajenson)" to be the culprit, regardless of not being reported as broken, or problematic as per the above validation, and solved the problem by deleting that font, so this is worth checking too.

Font problem on Linux

If the default desktop environment application font is set to bold, MuseScore will not display the notes properly.

To troubleshoot this issue (gnome 2.*/MATE users):

1. Right-click on your desktop and select Change Desktop background
2. Click on Fonts tab
3. Set Regular style for Application font
4. Restart MuseScore if necessary

For GNOME 3/SHELL users

1. Open the shell and open "Advanced Settings"
2. Click on the Fonts option in the list
3. Set the default font to something non-bold
4. Restart MuseScore if necessary

Save As dialog empty on Linux

Some users reported that the Save As dialog is empty on Debian 6.0 and Lubuntu 10.10.

To troubleshoot this issue:

1. Type the following in a terminal
which mscore
2. The command will answer with the path of mscore. Edit it with your preferred text editor and add the following line at the beginning
export QT_NO_GLIB=1

Launch MuseScore and the problem should be solved.

Appendix

Keyboard shortcuts

Most keyboard shortcuts can be customized via **Edit** → **Preferences...** → **Shortcuts tab** (Mac: **MuseScore** → **Preferences...** → **Shortcuts tab**). Below is a list of some of the initial shortcut settings.

Navigation

Beginning of score: Home

Last page of score: End

Find (measure number, rehearsal mark, or pXX when XX is a page number): Ctrl+F (Mac: Cmd+F)

Next score: Ctrl+Tab

Previous score: Shift+Ctrl+Tab

Zoom in: ctrl++ (doesn't work on some systems) (Mac: Cmd++) or Ctrl (Mac: Cmd) + scroll up

Zoom out: Ctrl+- (Mac: Cmd--) or Ctrl (Mac: Cmd) + scroll down

Next page: Pg Dn or Shift + scroll down

Previous page: Pg Up or Shift + scroll up

Next measure: Ctrl+→ (Mac: Cmd+→)

Previous measure: Ctrl+← (Mac: Cmd+←)

Next note: →

Previous note: ←

Note below (within a chord or on lower staff): Alt+↓

Note above (within a chord or on higher staff): Alt+↑

Top note in chord: Ctrl+Alt+↑ (Ubuntu uses this shortcut for Workspaces instead)

Bottom note in chord: Ctrl+Alt+↓ (Ubuntu uses this shortcut for Workspaces instead)

Note input

Begin note input mode: N

Leave note input mode: N or Esc

Duration

1 ... 9 selects a duration. See also [Note input](#).

Half duration of previous note: Q

Double duration of previous note: W

Decrease duration by a dot (for example, a dotted quarter note/crotchet becomes a quarter note/crotchet and a quarter note/crotchet becomes a dotted eighth note/quaver), available as of version 2.1: Shift+Q

Increase duration by a dot (for example an eighth note/quaver becomes a dotted eighth note/quaver and a dotted eighth note/quaver becomes a quarter note/crotchet), available as of version 2.1: Shift+W

Voices

To select a voice in note input mode.

Voice 1: Ctrl+Alt+1 (Mac: Cmd+Option+1)

Voice 2: Ctrl+Alt+2 (Mac: Cmd+Option+2)

Voice 3: Ctrl+Alt+3 (Mac: Cmd+Option+3)

Voice 4: Ctrl+Alt+4 (Mac: Cmd+Option+4)

Pitch

Pitches can be entered by their letter name (A-G), or via MIDI keyboard. See [Note input](#) for full details.

Repeat previous note or chord: R (the repeat can be of a different note value by selecting [duration](#) beforehand)

Repeat selection: R (The [selection](#) will be repeated from the first note position after the end of the selection)

Raise pitch by octave: Ctrl+↑ (Mac: Cmd+↑)

Lower pitch by octave: Ctrl+↓ (Mac: Cmd+↓)

Raise pitch by semi-tone (prefer sharp): ↑

Lower pitch by semi-tone (prefer flat): ↓

Raise pitch diatonically: Alt+Shift+↑

Lower pitch diatonically: Alt+Shift+↓

Cycle up through enharmonic spellings: J

Cycle down through enharmonic spellings: Shift+J

Cycle through spellings in concert pitch only or transposed only: Ctrl+J (Mac: Cmd+J)

Rest: 0 (zero)

Interval

Add interval above current note: Alt+[Number]

Layout

Flip direction (stem, slur, tie, tuplet bracket, etc.): X

Mirror note head: Shift+X

Increase stretch of measure(s): }

Decrease stretch of measure(s): {

Line break on selected barline: Return

Page break on selected barline: Ctrl+Return (Mac: Cmd+Return)

Adjust space between staves (within a system), for the **entire score**: Shift+ drag

Articulations

Staccato: Shift+S

Tenuto: Shift+N

Sforzato (accent): Shift+V

Marcato: Shift+O

Grace note (acciaccatura): /

Crescendo: <

Decrescendo: >

Text entry

Staff text: Ctrl+T (Mac: Cmd+T)

System text: Ctrl+Shift+T (Mac: Cmd+Shift+T)

Tempo text: Alt+T

Rehearsal Mark: Ctrl+M (Mac: Cmd+M)

Lyrics entry

Enter lyrics on a note: Ctrl+L (Mac: Cmd+L)

Previous lyric syllable: Shift+Space

Next lyric syllable: if the current and the next syllables are separated by a ':', else Space

Move lyric syllable left by 0.1sp: ←

Move lyric syllable right by 0.1sp: →

Move lyric syllable left by 1sp: Ctrl+← (Mac: Cmd+←)

Move lyric syllable right by 1sp: Ctrl+→ (Mac: Cmd+→)

Move lyric syllable left by 0.01sp: Alt+←

Move lyric syllable right by 0.01sp: Alt+→

Up to previous stanza: Ctrl+↑ (Mac: Cmd+↑)

Down to next stanza: Ctrl+↓ (Mac: Cmd+↓)

For more lyric shortcuts, see Lyrics.

Display

Navigator: F12 (Mac: fn+F12)

Play Panel: F11 (Mac: fn+F11)

Mixer: F10 (Mac: fn+F10)

Palette: F9 (Mac: fn+F9)

Inspector: F8 (Mac: fn+F8)

Piano Keyboard: P

Selection filter: F6

Display full screen: Ctrl+U

Miscellaneous

Toggle visibility on selected element(s): v

Show Instruments dialog: i

Toggle multi-measure rests on or off: M

See also

- [Preferences: Shortcuts](#)

Known limitations of MuseScore 2.1

While all members of the development team did their best to make the software easy to use and bug-free, there are some known issues and limitations in MuseScore 2.1.

Local time signatures

The local time signature feature, which allows you to have different time signatures in different staves at the same time, is very limited. You can only add a local time signature to measures that are empty, and only if there are no linked parts. When adding notes to measures with local time signatures, you can enter notes normally via note input mode, but copy and paste does not work correctly and may lead to corruption or even crashes. The join and split commands are disabled for measures with local time signatures.

Regroup Rhythms

The Regroup Rhythms command found under the Layout menu may have unintended side effects, including changing the spelling of pitches and deleting some elements like articulations, glissandos, tremolos, grace notes and, esp. on undo, ties. Use this tool with caution on limited selections, so that you can tell if any unwanted changes are made.

Tablature staff linked with standard staff

With linked Standard and Tablature staves, if multiple note chords are entered in the Standard staff, each chord should be **entered from its top note to the bottom**, otherwise the fretting automatically assigned note by note in the Tablature staff may be unexpected (Note: This does not apply to a) note input directly in the Tablature staff nor to b) note input in a Standard staff not linked to a Tablature: in both cases entry order is indifferent).

Mixer

Changing settings in the mixer other than the sound doesn't mark the score 'dirty'. That means if you close a score you may not get the warning "Save changes to the score before closing?". Changing mixer values are also not undoable.

Header & footer

There is no way to edit Header and Footer in a WYSIWYG manner. The fields in Style → General → Header, Footer, Numbers are plain text. They can contain "HTML like" syntax, but the text style, layout, etc. can't be edited with a WYSIWYG editor.

Command line options

You can launch MuseScore from the command line by typing

- mscore [*options*] [*filename*] (Mac and Linux)
- MuseScore.exe [*options*] [*filename*] (Windows)

[*options*] and [*filename*] are optional.

See also [Revert to factory settings](#) for detailed instructions on how and where to find and execute the MuseScore executable from the command line on the various supported platforms.

The following options are available

-?, -h, --help
 Display help (doesn't work on Windows)

-v, --version
 Displays MuseScore's current version in the command line without starting the graphical interface (doesn't work on Windows)

--long-version
 Displays MuseScore's current version and revision in the command line without starting the graphical interface (doesn't work on Windows)

-d, --debug
 Starts MuseScore in debug mode

-L, --layout-debug
 Starts MuseScore in layout debug mode

-s, --no-synthesizer
 Disables the integrated software synthesizer

-m, --no-midi
 Disables MIDI input

-a, --use-audio <driver>
 Use audio driver: jack, alsa, pulse, portaudio

-n, --new-score
 Starts with the new score wizard regardless of preference setting for start mode

-I, --dump-midi-in
 Displays all MIDI input on the console

-O, --dump-midi-out
 Displays all MIDI output on the console

-o, --export-to <filename>
 Exports the currently opened file to the specified *<filename>*. The file type depends on the filename extension. This option switches to the "converter" mode and avoids any graphical interface. You can also add a filename before the -o if you want to import and export files from the command line. For example `lenscore -o "My Score.pdf" "My Score.mscz"`

-r, --image-resolution <dpi>
 Determines the output resolution for the output to PNG images in the converter mode. The default resolution is taken from [Preferences, Export, PNG/SVG](#).

-T, --trim-image <margin>
 Trims exported PNG and SVG images to remove surrounding whitespace around the score. The specified number of pixels of whitespace will be added as a margin; use 0 for a tightly cropped image. For SVG, this option works only with single-page scores.

-x, --gui-scaling <factor>
 Scales the score display and other GUI elements by the specified factor, for use with high resolution displays.

-D, --monitor-resolution <dpi>
 Specify monitor resolution, for use with high resolution displays (as of version 2.1).

-S, --style <style>
 Loads a style file; useful when you convert with the -o option

-p, --plugin <name>
 Execute the named plugin

--template-mode
 Save template mode, no page size

-F, --factory-settings
 Use only the standard built-in presets or "factory-settings" and delete preferences. For details, see [Revert to factory settings](#)

-R, --revert-settings
 Use only the standard built-in presets or "factory-settings", but do not delete preferences

-i, --load-icons
 Load icons from the file system. Useful if you want to edit the MuseScore icons and preview the changes

-j, --job <file>
 Process a conversion job (as of version 2.1)

-e, --experimental
 Enable experimental features. See e.g. [Layer \(experimental\)](#)

-c, --config-folder <pathname>
 Set config path

-t, --test-mode
 Enable test mode

-M, --midi-operations <file>
 Specify MIDI import operations file; See this example file: [midi_import_options.xml](#)

-w, --no-webview
 No web view in Start Center
-P, --export-score-parts
 Used with -o .pdf, export score and parts
--no-fallback-font
 Don't use Bravura as fallback musical font
-f, --force
 Used with -o, ignore warnings reg. score being corrupted or from wrong version (as of version 2.1)
-b, --Bitrate <bitrate>
 Used with -o .mp3, sets bitrate (as of version 2.1)

Qt Toolkit Options

-style= <style>
-style <style>
 Determines the style of the GUI application. Possible values are "motif", "windows" and "platinum". Depending on the platform other styles may be available
-stylesheet= <stylesheet>
-stylesheet <stylesheet>
 Sets the application stylesheet. The value of "stylesheet" is a path to a file that contains the stylesheet
-platform <platformname[:options]>
 Specifies the Qt Platform Abstraction (QPA) plugin.
 Example: MuseScore.exe -platform windows:fontengine=freetype

See also

- [Revert to factory settings](#)

External links

- [Layer \(experimental\)](#)
- <http://doc.qt.io/qt-5/qapplication.html#QApplication>
- <http://doc.qt.io/qt-5/qguiapplication.html#QGuiApplication>

Glossary

The glossary is a work in progress, please help if you can. You can discuss about this page on the documentation forum

The list below is a glossary of frequently used terms in MuseScore as well as their meaning.

The differences between American English and British English are marked with "(AE)" and "(BE)", respectively.

Acciaccatura

A short →[grace note](#).

Accidental

A sign appearing in front of a note that raises or lowers its pitch. The commonest accidentals are →[sharps](#), →[flats](#) or →[naturals](#), but double sharps and double flats are also used. Accidentals affect all notes on the same →[staff](#) position only for the remainder of the measure in which they occur, but they can be canceled by another accidental. In notes tied across a →[barline](#), the accidental continues across the →[barline](#) to the tied note, but not to later untied notes on the same →[staff](#) position in that measure.

Anacrusis (BE)

See →[Pickup Measure](#).

Anchor

The point of attachment to the score of objects such as Text and Lines: When the object is dragged, the anchor appears as small brown circle connected to the object by a dotted line. Depending on the object selected, its anchor may be attached to either (a) a note (e.g. fingering), (b) a staff line (e.g. staff text), or (c) a barline (e.g. repeats).

Appoggiatura

A long →[grace note](#).

Bar (BE)

See →[Measure](#).

Barline

Vertical line through a →[staff](#), staves, or a full →[system](#) that separates →[measures](#).

Beam

Notes with a duration of an →eighth or shorter either carry a →flag or a beam. Beams are used for grouping notes.

BPM

Beats Per Minute is the unit for measuring tempo. See →Metronome mark

Breve

Brevis

A **double whole note** or **breve** is a note that has the duration of two whole notes.

Chord

The minimal definition of a chord is a minimum of two different notes played together. MuseScore however calls even a single note a chord internally, with the note describing the pitch, the chord describing the duration. Chords are based on the choices made by a composer between harmonics of one, two or three (and more) fundamental sounds. E.g. in the chord of C, G is the second harmonic, E the fourth of the fundamental C. Now in C7, the B flat is the 6th harmonic of C and in C Maj7 B is the second harmonic of E and the fourth harmonic of G...

Clef

Sign at the beginning of a →staff, used to tell which are the musical notes on the lines and **between** the lines.

There are 2 F clefs, 4 C clefs and 2 G clefs: F third, F fourth, C first, C second, C third, C fourth, G first, G second (known as *treble clef* too).

G first and F fourth are equivalent.

Clefs are very useful for →transposition.

Concert Pitch

Enables you to switch between concert pitch and transposing pitch (see Concert pitch and Transposition).

Crotchet (BE)

A **crotchet** is the British English term for what is called a **quarter note** in American English. It's a quarter of the duration of a whole note (semibreve).

Demisemiquaver (BE)

A thirty-second note.

Duplet

See →Tuplet.

Eighth note

A note whose duration is an eighth of a whole note (semibreve). Same as British →quaver.

Endings

See →Volta.

Enharmonic notes

Notes that sound the same pitch but are written differently. Example: G# and Ab are enharmonic notes.

Flag

See →Beam.

Flat

Sign that indicates that the pitch of a note has to be lowered one semitone.

Grace note

Grace notes appear as small notes in front of a normal-sized main note. A short grace note (→acciaccatura) has a stroke through the stem; a long grace note (→appoggiatura) does not.

Grand Staff (AE)

Great Stave (BE)

A system of two or more staves, featuring treble and bass clefs, used to notate music for keyboard instruments and the harp.

Half Note

A note whose duration is half of a whole note (semibreve). Same as British →minim.

Hemidemisemiquaver (BE)

A sixty-fourth note.

Key Signature

Set of →sharps or →flats at the beginning of the →staves. It gives an idea about the tonality and avoids repeating those signs all along the →staff.

A key signature with B flat means F major or D minor tonality.

Koron

An Iranian →accidental which means lower in pitch and it lowers a note by a quarter tone (in comparison to the →flat which lowers a note by a semitone). It is possible to use this accidental in a →key signature.

See also →Sori.

Longa

A **longa** is a quadruple whole note.

Ledger Line

Line(s) that are added above or below the staff.

Measure (AE)

A segment of time defined by a given number of beats. Dividing music into bars provides regular reference points to pinpoint locations within a piece of music.

Metronome mark

Metronome marks are usually given by a note length equaling a certain playback speed in [-BPM](#). In MuseScore, metronome marks are used in [tempo texts](#).

Minim (BE)

A **minim** is the British term for a**half note**. It has half the duration of a whole note ([-semibreve](#)).

Natural

A natural is a sign that cancels a previous alteration on notes of the same pitch.

Operating System

OS

Underlying set of programs which set up a computer, enabling additional programs (such as MuseScore). Popular OSes are Microsoft Windows, macOS, and GNU/Linux.

Not to be confused with a sheet music →[System](#).

Part

Music to be played or sung by one or a group of musicians using the same instrument. In a string quartet, 1st part = Violin 1, 2nd part = Violin 2, 3rd part = Viola, 4th part = Cello, in a choir there might be parts for soprano, alto, tenor and bass. A part has one or more →[staves](#) (e.g. Piano has 2 staves, Organ can have 2 or 3 staves).

Pickup Measure (→Anacrusis)

Incomplete first measure of a piece or a section of a piece of music.

See also [Create new score: Time Signature...](#) and [Measure operations: Exclude from measure count](#)

Quaver (BE)

The British **quaver** is what is called an →[eighth note](#) in American English. It has an eighth the duration of a whole note.

Quadruplet

See →[Tuplet](#).

Quarter note

A note whose duration is a quarter of a whole note (semibreve). Same as British →[crotchet](#).

Quintuplet

See →[Tuplet](#).

Respell Pitches

Tries to guess the right accidentals for the whole score (see [Accidentals](#)).

Rest

Interval of silence of a specified duration.

Re-pitch Mode

A way in MuseScore to rewrite a passage with note changes but no rhythm change (see [Re-pitch Mode](#)).

Semibreve (BE)

A **semibreve** is the British term for a**whole note**. It lasts a whole measure in 4/4 time.

Semiquaver (BE)

A sixteenth note.

Semihemidemisemiquaver (Quasihemidemisemiquaver) (BE)

An hundred and twenty eighth note.

Sextuplet

See →[Tuplet](#).

Sharp

Sign that indicates that the pitch of a note has to be raised one semitone.

Slur

A curved line over or under two or more notes, meaning that the notes will be played smooth and connected (*legato*).

See also →[Tie](#).

Sori

An Iranian →[accidental](#) which means higher in pitch and it raises a note by a quarter tone (in comparison to the sharp which raises a note by a semitone). It is possible to use this accidental in a →[key signature](#).

See also →[Koron](#).

Spatium (plural: Spatia)

Space

Staff Space

sp (abbr./unit)

The distance between two lines of a normal 5-line staff. In MuseScore this unit influences most size settings. See also [Layout and Formatting, Layout / Page Settings](#)

Staff (AE)

Stave (BE)

Group of one to five horizontal lines used to lay on musical signs. In ancient music notation (before 11th century) the staff/stave may have any number of lines (the plural of 'staff' is 'staves', in BE and AE).

System

Set of staves to be read simultaneously in a score.

See also → [Operating System \(OS\)](#).

Tie

A curved line between two or more notes on the same pitch to indicate a single note of combined duration:

- Quarter note + Tie + Quarter note = Half note
- Quarter note + Tie + Eighth note = Dotted Quarter note
- Quarter note + Tie + Eighth note + Tie + 16th note = Double Dotted Quarter note

See also → [Slur](#).

Transposition

A tune can be played in any tonality. There are many reasons to change the tonality of a score:

1. The tune is too low or too high for a singer.
2. The score is written for a C instrument and has to be played by a B Flat one.
3. The score is written for an orchestra and you want to imagine what the horn, the flute and the clarinet are playing.
4. A darker or a more brilliant sound is desired.
 - In the first case all the orchestra will have to transpose, which is very difficult without professional musicians. MuseScore can do it very easily for you.
 - In the second case the musician must play D when a C is written. If the score is written with a G 2nd Clef, he'll have to think that the staff begins with a C 3rd Clef.
 - In the third case the conductor has to transpose all the staves which are not written for C instruments.
 - In all cases the key signature must be mentally changed.
 - On some instruments (Horns and Tubas for instance) the musicians transpose using alternative fingerings.

Triplet

See → [Tuplet](#).

Tuplet

A tuplet divides its next higher note value by a number of notes other than given by the time signature. For example a → [triplet](#) divides the next higher note value into three parts, rather than two. Tuplets may be: [triplets](#), [duplets](#), [quintuplets](#), and other.

Velocity

The velocity property of a note controls how loudly the note is played. This usage of the term comes from MIDI synthesizers. On a keyboard instrument, it is the speed with which a key is pressed that controls its volume. The usual scale for velocity is 0 (silent) to 127 (maximum).

Voice

Polyphonic instruments like Keyboards, Violins, or Drums need to write notes or chords of different duration at the same time on the same → [staff](#). To write such things each horizontal succession of notes or chords has to be written on the staff independently. In MuseScore you can have up to 4 voices per staff. Not to be confused with vocalists, singing voices like soprano, alto, tenor and bass, which are better viewed as instruments.

Volta

In a repeated section of music, it is common for the last few measures of the section to differ. Markings called volutas are used to indicate how the section is to be ended each time. These markings are often referred to simply as → [endings](#).

External links

- <http://www.robertcarney.net/musical-terms-definitions.htm> ↗

New features in MuseScore 2

For an overview about the new features, see [What's New in MuseScore 2](#) ↗, [Release notes for MuseScore 2.0](#) ↗, [Release notes for MuseScore 2.0.1](#) ↗, [Release notes for MuseScore 2.0.2](#) ↗, [MuseScore 2.0.2 is released](#) ↗, [Release notes for MuseScore 2.0.3](#) ↗, [MuseScore 2.0.3 is released](#) ↗, [Release notes for MuseScore 2.1](#) ↗, [MuseScore 2.1 is released](#) ↗ and [Changes for MuseScore 2.0](#) ↗.

Documentation of new features are available in the chapter they belong to logically (except the one that is referring to upgrading from 1.x), but for users coming from 1.x here's a collection of links to be able to see at a glance what can be done now...

See also

- [Album](#) (→ [Advanced topics](#))
- [View modes: Continuous view and Navigator](#) (→ [Basics](#))
- [Copy and paste: Selection filter](#) (→ [Basics](#))
- [Custom palettes](#) (→ [Advanced topics](#))
- [Early music features](#) (→ [Advanced topics](#))
- [Figured bass](#) (→ [Advanced topics](#))
- [Grid-based movement of symbols and staff text](#) (→ [Text](#))
- [Image capture](#) (→ [Formatting](#))
- [Inspector and object properties](#) (→ [Advanced topics](#))
- [Measure operations: Split and join](#) (→ [Basics](#))
- [MIDI import](#) (→ [Sound and playback](#))
- [Mid-staff instrument change](#) (→ [Sound and playback](#))
- [Part extraction \(new options available\)](#) (→ [Advanced Topic](#))
- [Rehearsal marks: Automatic next rehearsal mark and Search for a rehearsal mark](#) (→ [Text](#))
- [Save/Export](#) (→ [Basics](#))
- [Staff type properties](#) (→ [Advanced topics](#))
- [Swing](#) (→ [Sound and playback](#))
- [Tablature](#) (→ [Advanced topics](#))
- [Workspace](#) (→ [Basics](#))
- [Master palette](#) (→ [Advanced topics](#))
- [Layout and formatting](#) (some options have changed, and there is a new "apply to all parts" feature) (→ [Formatting](#))
- [Break and spacer: Section break](#) (→ [Formatting](#))
- [Selection modes: Select all similar new options \(same subtype\)](#) (→ [Basics](#))
- [Create a new score: start center](#) (→ [Basics](#))
- [Languages settings and translation updates](#) (→ [Basics](#))
- [Helping and improve translation](#) (→ [Support](#))
- [Accidentals: Respell pitches](#) (→ [Notation](#))
- [Re-pitch mode](#) (→ [Advanced topics](#))
- [Tools](#) (→ [Advanced topics](#))
- [Score Information](#) (→ [Advanced topics](#))

Upgrading from MuseScore 1.x

How to upgrade MuseScore

Download and install the latest version from the [download](#) page as described at [Installation](#). If you want to remove 1.x, check the [installation](#) page of the 1.x handbook.

Installing MuseScore 2 won't uninstall 1.x—both versions can coexist peacefully and can even be used in parallel. So this isn't really an upgrade but an installation of a new and different program.

Opening 1.x scores in MuseScore 2

MuseScore 2 significantly improved the typesetting quality to make scores attractive and easier to read. Improvements cover many items such as beam slope, stem height, layout of accidentals in chords and general note spacing. However, this means that sheet music made with MuseScore 1.x looks slightly different from sheet music made with 2.x.

It also means that scores saved with 2.x won't open with 1.x.

To prevent you from accidentally overwriting your 1.x scores, 2.x treats them as an import, which means:

- The score gets marked as being modified, even if you haven't change anything
- On exiting MuseScore you're asked to save the score (as a result from the above)
- MuseScore uses the "Save As" dialog to save it, not the "Save" dialog
- MuseScore uses the score's title to create a default filename rather than taking the old filename

Local relayout

If you did not manually adjust the layout of a 1.x score, then MuseScore uses the 2.x typesetting engine to layout the score. If you *did* touch the layout of the 1.x score, the individual adjustments you may have made should remain after opening it in MuseScore 2.x, but due to slight changes in the surrounding layout they may still not appear correct in context. If you wish to reset even manual adjustments to use the 2.x typesetting engine throughout, select the complete score with the shortcut Ctrl+A (Mac: Cmd+A) and reset the layout with Ctrl+R (Mac: Cmd+R).

Getting the sound from MuseScore 1.x

While the sound in 2.x has been much improved, you may still prefer the sound from MuseScore 1.x. In that case, you can get the 1.x sound in 2.x by downloading the 1.3 SoundFont and add it in 2.x. You can do this in two steps:

1. [Download the 1.3 SoundFont named TimGM6mb](#)
 2. [Install and use the TimGM6mb SoundFont in 2.0](#)
-