

# Unofficial MusicXML test suite

# 1 Introduction

## Why a MusicXML test suite?

This test suite of sample MusicXML (<http://www.musicxml.org/>) files is supposed to fill a severe gap for all developers implementing MusicXML support in their application: There is no complete test suite of MusicXML files available for testing purposes.

## Downloading the test suite

The complete set of MusicXML test files contained in this suite can be downloaded here ([MusicXML-TestSuite-0.1.zip](#)) as a ZIP archive.

## License of the test suite

This collection of MusicXML test files is distributed under the MIT license (<http://www.opensource.org/licenses/mit-license.php>), which means that you can use the files for any purpose, as long as you leave the copyright notice (or the LICENSE file) intact.

## Connection with LilyPond (<http://lilypond.org/>)

At the same time as providing a generic test suite for MusicXML document, this test suite also serves as proofs for the `musicxml2ly` script provided with LilyPond 2.20.0. The images shown in the Chapter 2 [Test cases], page 4, chapter were generated by running `musicxml2ly` and `lilypond` on the MusicXML files. As `musicxml2ly` does not yet perfectly support every single aspect of MusicXML, the output is not supposed to be used as a definitive reference rendering, but rather as an indication how one particular application supports and interprets each of the test files.

If something does not seem right in the output, it might either be that this feature has not been implemented yet, has been wrongly implemented, or a regression has crept in recently...

In the web version of this document, you can click on the file name or figure for each example to see the corresponding `.ly` intermediary file.

## Structure of this test suite

Each test file (typically hand-crafted from the MusicXML "specification") checks one particular aspect of MusicXML. A short description of the particular feature for a file is given element inside the file in a comment element of the form:

```
<identification><miscellaneous>
  <miscellaneous-field name="description"> .... </miscellaneous-field>
</miscellaneous></identification>
```

The files are categorized by their first two digits with the following meaning:

- 01-03 ... Basics: Pitches, Rests, Rhythm
- 11-13 ... Staff attributes: Time signatures, Clefs, Key signatures
- 21-24 ... Note settings: Chorded notes, note heads, tuplets, grace notes
- 31-33 ... Notations and articulations: Dynamics (staff-attached), Notations (note-attached), Spanners
- 41-44 ... Parts: Multiple parts, multi-voice parts, multi-staff parts
- 45-46 ... Measure issues and repeats
- 51-52 ... Page issues: Header fields, page layout

- 55-59 ... Exact positioning of items, offsets, etc.
- 61-69 ... Vocal music
- 71-75 ... Instrument-specific: Guitar (Chord, fretboards), Transposing instruments, Percussion, Figured Bass, Others
- 81-89 ... MIDI generation (all sound-related issues)
- 90-99 ... Various Other: Compressed MusicXML files, compatibility with broken MusicXML files exported by other applications

Some of the categories (in particular the exact item positioning and the MIDI generation) don't have any test cases yet.

## 2 Test cases

### 01 ... Pitches

All pitches from G to c''' in ascending steps; First without accidentals, then with a sharp and then with a flat accidental. Double alterations and cautionary accidentals are tested at the end.

01a-Pitches-Pitches.xml

### Pitches and accidentals

The musical score for 'Pitches and accidentals' is written in treble clef with a common time signature (C). It consists of four staves of music. The first staff shows ascending intervals from G4 to c5. The second staff shows descending intervals from c5 to G4. The third staff shows ascending intervals from G4 to c5 with various accidentals (sharps and flats). The fourth staff shows descending intervals from c5 to G4 with various accidentals (sharps and flats). The score includes measure numbers 8, 14, and 20.

All pitch intervals in ascending jump size.

01b-Pitches-Intervals.xml

### Various pitches and interval sizes

The musical score for 'Various pitches and interval sizes' is written in treble clef with a 2/4 time signature. It consists of two staves of music. The first staff shows various pitch intervals and sizes, including ascending and descending steps and leaps. The second staff continues the sequence with more varied intervals. The score includes measure numbers 11 and 17.



The <voice> element of notes is optional in MusicXML (although Dolet always writes it out). Here, there is one note with lyrics, but without a voice assigned. It should still be correctly converted.

01c-Pitches-NoVoiceElement.xml



1. A

Some microtones: c flat-and-a-half, d half-flat, e half-sharp, f sharp-and-a half. Once in the lower and once in the upper region of the staff.

01d-Pitches-Microtones.xml



Accidentals can be cautionary or editorial. Each measure has a normal accidental, an editorial, a cautionary and an editorial and cautionary accidental.

01e-Pitches-ParenthesizedAccidentals.xml



Microtone accidentals can be cautionary or editorial. Each measure has a normal accidental, an editorial, a cautionary and an editorial and cautionary accidental.

01f-Pitches-ParenthesizedMicrotoneAccidentals.xml

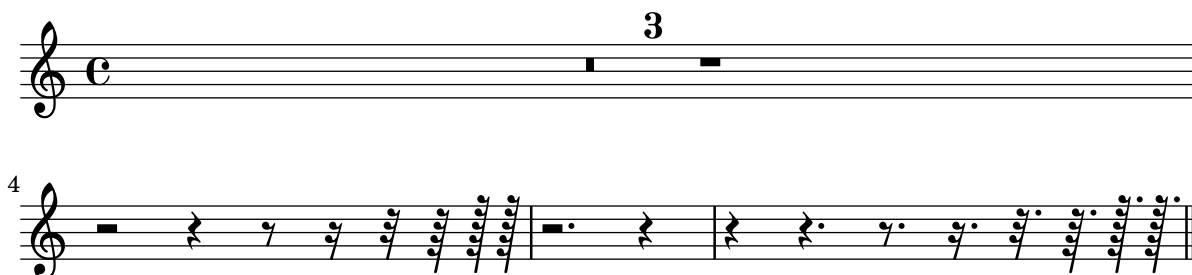


## 02 ... Rests

All different rest lengths: A two-bar multi-measure rest, a whole rest, a half, etc. until a 128th-rest; Then the same with dotted durations.

02a-Rests-Durations.xml

### Rest unit test



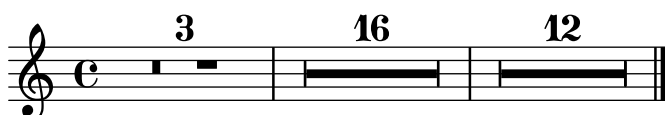
Rests can have explicit pitches, where they are displayed. The first rest uses no explicit position and should use the default position, all others are explicitly positioned somewhere else.

02b-Rests-PitchedRests.xml



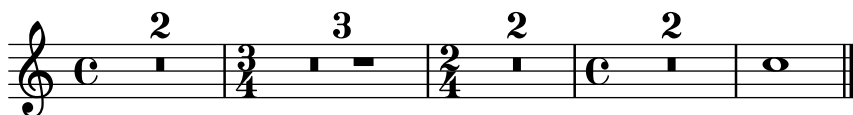
Four multi-measure rests: 3 measures, 15 measures, 1 measure, and 12 measures.

02c-Rests-MultiMeasureRests.xml



Multi-Measure rests should always be converted into durations that are a multiple of the time signature.

02d-Rests-Multimeasure-TimeSignatures.xml



In some cases, a rest might not have its type attribute set (this happens, for example, with voices in Finale, where you don't manually insert a rest).

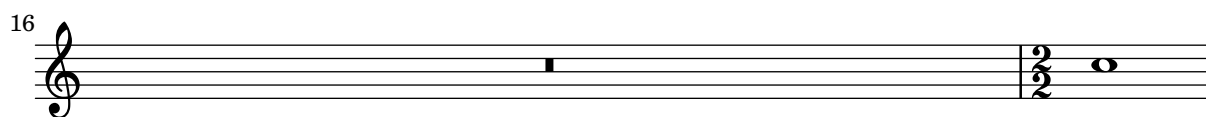
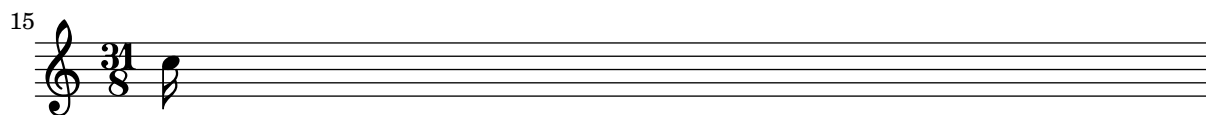
02e-Rests-NoType.xml



All note durations, from long, brevis, whole until 128th; First with their plain values, then dotted and finally doubly-dotted.

The image displays three staves of musical notation for the song 'The Rose Tree'. Each staff begins with a treble clef and a 4/4 time signature. The first staff is labeled with a '3' above the first measure, indicating a triplet. The second staff is labeled with a '3' above the first measure, also indicating a triplet. The third staff is labeled with a '5' above the first measure, indicating a quintuplet. The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and beams connecting notes in groups. The piece concludes with a double bar line.

The first system of the musical score consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains six measures with time signatures 1/8, 2/8, 3/4, 4/4, and 5/16. The notes are: a quarter note G4, a half note G4, a quarter note G4, a half note G4, a quarter note G4, and a half note G4. The second staff begins with a treble clef and a key signature of one flat (B-flat). It contains six measures with time signatures 5/16, 7/8, 9/8, and 3/8. The notes are: a quarter note G4, a half note G4, a quarter note G4, a half note G4, a quarter note G4, and a half note G4.



## 11 ... Time signatures

Various time signatures: 2/2 (alla breve), 4/4 (C), 2/2, 3/2, 2/4, 3/4, 4/4, 5/4, 3/8, 6/8, 12/8

11a-TimeSignatures.xml



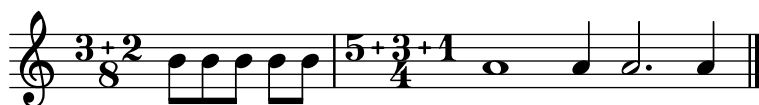
A score without a time signature (but with a key and clefs)

11b-TimeSignatures-NoTime.xml



Compound time signatures with same denominator:  $(3+2)/8$  and  $(5+3+1)/4$ .

11c-TimeSignatures-CompoundSimple.xml



Compound time signatures with separate fractions displayed:  $3/8+2/8+3/4$  and  $5/2+1/8$ .

11d-TimeSignatures-CompoundMultiple.xml



Compound time signatures of mixed type:  $(3+2)/8+3/4$ .

11e-TimeSignatures-CompoundMixed.xml



A time signature of 3/8 with the symbol=" cut" attribute and two symbol="single-number" attributes with compound time signatures. Shall the symbol be ignored in this case?



11f-TimeSignatures-SymbolMeaning.xml



Time signature displayed as a single number.

11g-TimeSignatures-SingleNumber.xml



Senza-misura time signature

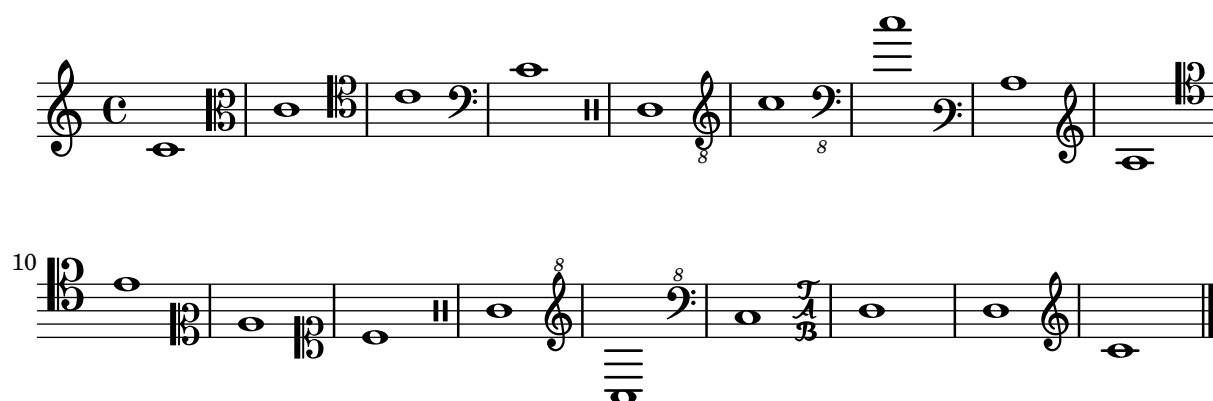
11h-TimeSignatures-SenzaMisura.xml



## 12 ... Clefs

Various clefs: G, C, F, percussion, TAB and none; some are also possible with transposition and on other staff lines than their default (e.g. soprano/alto/tenor/baritone C clefs); Each measure shows a different clef (measure 17 has the "none" clef), only measure 18 has the same treble clef as measure 1.

12a-Clefs.xml



A score without any key or clef defined. The default (4/4 in treble clef) should be used.

12b-Clefs-NoKeyOrClef.xml



### 13 ... Key signatures

Various key signature: from 11 flats to 11 sharps (each one first one measure in major, then one measure in minor)

13a-KeySignatures.xml

#### Different Key signatures

The image displays 13 staves of musical notation, each representing a different key signature. The notation is in treble clef and 2/4 time. The first staff (measures 1-4) shows 11 flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, F-flat, B-double-flat, E-double-flat, A-double-flat, D-double-flat). The second staff (measures 5-8) shows 10 flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, F-flat, B-flat, E-flat, A-flat). The third staff (measures 9-12) shows 9 flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, F-flat, B-flat, E-flat). The fourth staff (measures 13-16) shows 8 flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, F-flat, B-flat). The fifth staff (measures 17-20) shows 7 flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, F-flat). The sixth staff (measures 21-24) shows 6 flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat). The seventh staff (measures 25-28) shows 5 flats (B-flat, E-flat, A-flat, D-flat, G-flat). The eighth staff (measures 29-32) shows 4 flats (B-flat, E-flat, A-flat, D-flat). The ninth staff (measures 33-36) shows 3 flats (B-flat, E-flat, A-flat). The tenth staff (measures 37-40) shows 2 flats (B-flat, E-flat). The eleventh staff (measures 41-44) shows 1 flat (B-flat). The twelfth staff (measures 45-48) shows no flats or sharps (C major). The thirteenth staff (measures 49-52) shows 1 sharp (F-sharp). The notation for each staff is a sequence of eighth notes, with the key signature indicated by the number of flats or sharps at the beginning of the staff.

All different modes: major, minor, ionian, dorian, phrygian, lydian, mixolydian, aeolian, and locrian; All modes are given with 2 sharps.

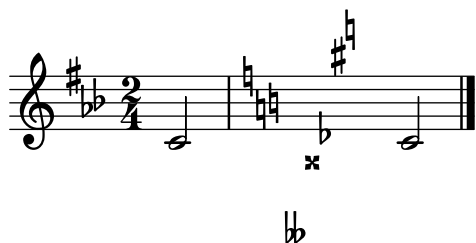
13b-KeySignatures-ChurchModes.xml

The image displays a single staff of musical notation in treble clef and common time (C). The notation is a sequence of eighth notes, with the key signature indicated by the number of sharps at the beginning of the staff. The key signature is 2 sharps (F-sharp and C-sharp). The notation for each mode is a sequence of eighth notes, with the key signature indicated by the number of sharps at the beginning of the staff.

1. major minor ionian dorian phrygian lydian mixolydian aeolian locrian

Non-traditional key signatures, where each alteration is separately given. Here we have (f sharp, a flat, b flat) and (c flatflat, g sharp sharp, d flat, b sharp, f natural), where in the second case an explicit octave is given for each alteration.

13c-KeySignatures-NonTraditional.xml



Non-traditional key signatures with microtone alterations: (g flat-and-a-half, a flat, b half-flat, c natural, d half-sharp, e sharp, f sharp-and-a-half).

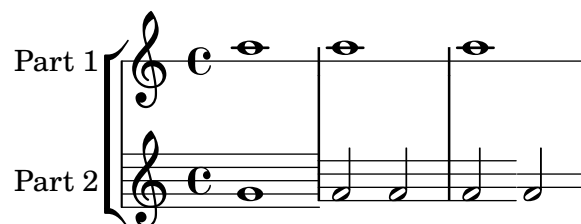
13d-KeySignatures-Microtones.xml



## 14 ... Staff attributes

The number of staff lines can be modified by using the staff-lines child of the staff-details attribute. This can happen globally (the first staff has one line globally) or during the part at the beginning of a measure and even inside a measure (the second part has 5 lines initially, 4 at the beginning of the second measure, and 3 starting in the middle of the third measure).

14a-StaffDetails-LineChanges.xml



## 21 ... Chorded notes

One simple chord consisting of two notes.

21a-Chord-Basic.xml



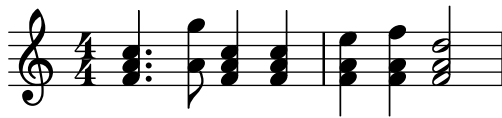
Some subsequent (identical) two-note chords.

21b-Chords-TwoNotes.xml



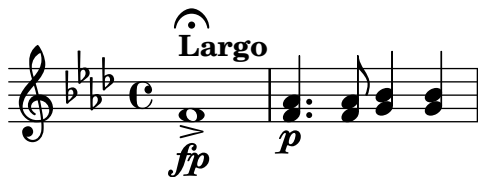
Some three-note chords, with various durations.

21c-Chords-ThreeNotesDuration.xml



Chords in the second measure, after several ornaments in the first measure and a p at the beginning of the second measure.

21d-Chords-SchubertStabatMater.xml



Check for proper chord detection after a pickup measure (i.e. the first beat of the measure is not aligned with multiples of the time signature)!

21e-Chords-PickupMeasures.xml



Between the individual notes of a chord there can be direction or harmony elements, which should be properly assigned to the chord (or the position of the chord).

21f-Chord-ElementInBetween.xml



## 22 ... Note settings, heads, etc.

Different note styles, using the <notehead> element. First, each note head style is printed with four quarter notes, two with filled heads, two with unfilled heads, where first the stem is up and then the stem is down. After that, each note head style is printed with a half note (should have an unfilled head by default). Finally, the Aiken note head styles are tested, once with stem up and once with stem down.

22a-Noteheads.xml



12

back slashed normal cluster none slash triangle diamond square

18

cross x circle-x inverted triangle arrow down arrow up slashed back slashed

22

normal cluster do re mi fa so

28

la ti do re mi fa so la ti do do re mi fa so la ti do

Staff-connected note styles: slash notation, hidden notes (with and without hidden staff lines)

22b-Staff-Notestyles.xml

1.slash, no stem slash, with stem normal settings restored

Different note styles for individual notes inside a chord, using the <notehead> element.

22c-Noteheads-Chords.xml

1. normal cross
2. triangle
3. slash

Parenthesized note heads. First, a single parenthesized note is tested, once with a normal and then with a non-standard notehead, then two chords with some/all parenthesized noteheads and finally a parenthesized rest.

22d-Parenthesized-Noteheads.xml

## 23 ... Triplets, Tuplets

Some tuplets (3:2, 3:2, 3:2, 4:2, 4:1, 7:3, 6:2) with the default tuplet bracket displaying the number of actual notes played. The second tuplet does not have a number attribute set.

23a-Tuplets.xml



Different tuplet styles: default, none, x:y, x:y-note; Each with bracket, slur and none. Finally, non-standard 4:3 and 17:2 tuplets are given.

23b-Tuplets-Styles.xml



Displaying tuplet note types, that might not coincide with the displayed note. The first two tuplets take the type from the note, the second two from the <time-modification> element, the remaining pair of tuplets from the <tuplet> notation element. The tuplets in measure 3 specify both a number of notes and a type inside the <tuplet-actual> and <tuplet-normal> elements, the ones in measure 4 specify only a note type (but no number), and the ones in measure 5 specify only a number of tuplet-notes (but no type, which is deduced from the note's type). The first tuplet of measures 3-5 uses 'display-type=" actual"', the second one 'display-type="both"'.  
 FIXME: The tuplet-normal should coincide with the real notes!

23c-Tuplet-Display-NonStandard.xml



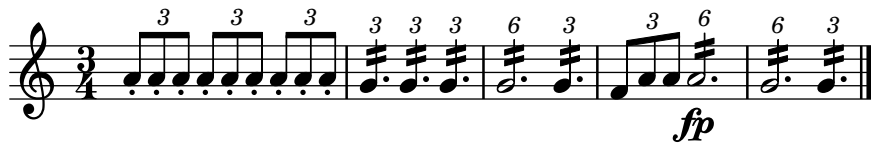
Tuplets can be nested. Here there is a 5:2 tuplet inside a 3:2 tuple (all consisting of written eighth notes).

23d-Tuplets-Nested.xml



Tremolo tuplets are tuplets on single notes with a tremolo ornament. The application shall correctly import these notes with 2/3 or their time...

23e-Tuplets-Tremolo.xml



Some " triplets" on the end of the first and in the second staff, using only <time-modification>, but not explicit tuplet bracket. Thus, the duration of the notes in the second staff should be scaled properly in comparison to staff 1, but no visual indication about the triplets is given.

23f-Tuplets-DurationButNoBracket.xml



## 24 ... Grace notes

Different kinds of grace notes: acciaccatura, appoggiatura; beamed grace notes; grace notes with accidentals; different durations of the grace notes.

24a-GraceNotes.xml



Chords as grace notes.

24b-ChordAsGraceNote.xml



A grace note that appears at the measure end (without any steal-from-\* attribute set). Some applications need to convert this into an after-grace.

24c-GraceNote-MeasureEnd.xml



Some grace notes and after-graces (indicated by steal-time-previous and steal-time-following).

24d-AfterGrace.xml



A grace note on a different staff than the actual note.

24e-GraceNote-StaffChange.xml



A grace note with a slur to the actual note. This can be interpreted as acciaccatura or appoggiatura, depending on the existence of a slash.

24f-GraceNote-Slur.xml



## 31 ... Dynamics and other single symbols

All <direction> elements defined in MusicXML. The lyrics for each note describes the direction element assigned to that note.

31a-Directions.xml

### MusicXML directions (attached to staff)

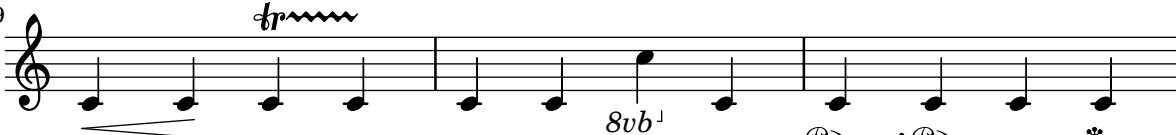
1. reh.A (def=sq.)      reh.B (none)      reh.Test (sq.)      reh.Crc (crc.)

2. Segno Coda Words Eyegl.      p      pp      ppp      pppp      ppppp      pppppp      pppppp      f      ff

5. fff      fffff      mp      mf      sf      sfp      sfpp      fp      rf      rfz      sfz      sffz      fz      abc-ffz

fff      ffff      fffff      fffff      mp      mf      sf      sfp      sfpp      fp      rf      rfz      sfz      sffz      fz      abc-ffz (oth.)



9 

hairpin cresc dash - es bra - cket oct. - shift ped al change - mark

12 

Metr. Harp ped. Damp Damp all Scord. Accordion reg. sub ppp crescto fff

Tempo Markings: note=bpm, text (note=bpm), note=note, (note=note), (note=bpm)

31c-MetronomeMarks.xml



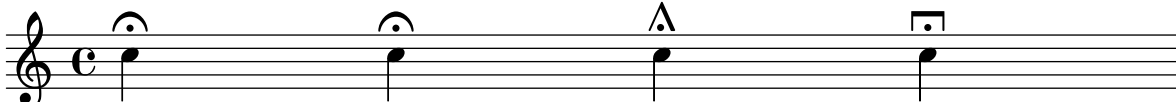
$\text{♩} = 100$  Adagio ( $\text{♩} = 100$ ) ( $\text{♩} = 77$ )

## 32 ... Notations and Articulations

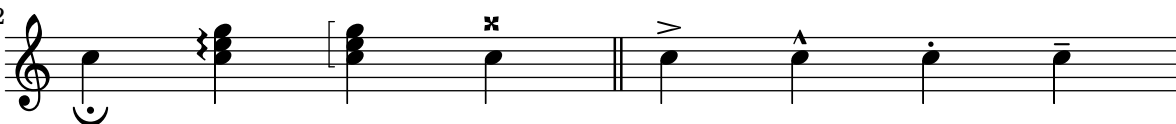
All <notation> elements defined in MusicXML. The lyrics show the notation assigned to each note.

32a-Notations.xml

### MusicXML notations (attached to note)

1. 

1. ferm. normal ferm. angled ferm. square ferm.

2. 

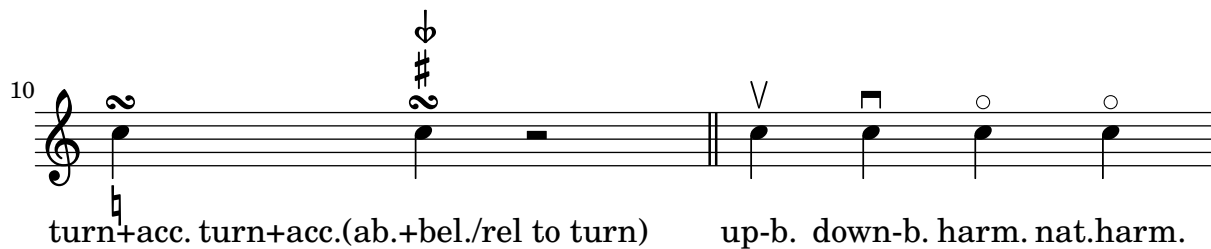
inv.ferm. arp. non-arp. acc.mark acc. str.-acc. stacc. ten.

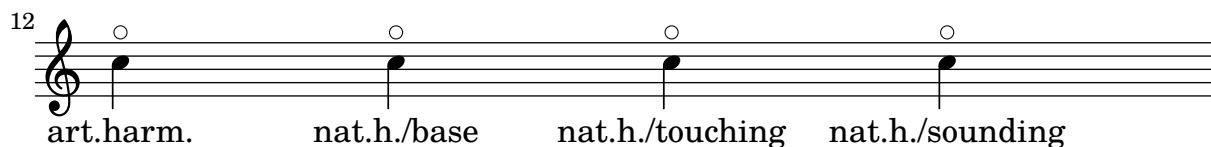
4. 

det.-leg. stacc.ss spicc. scoop plop doit falloff breath caes. stress unstr.

7. 

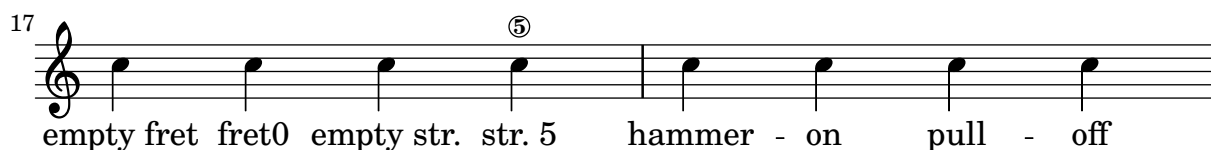
tr. turn del.turn inv.turn shake wavy wavyline mord. inv.mord. schl. trem.

10 

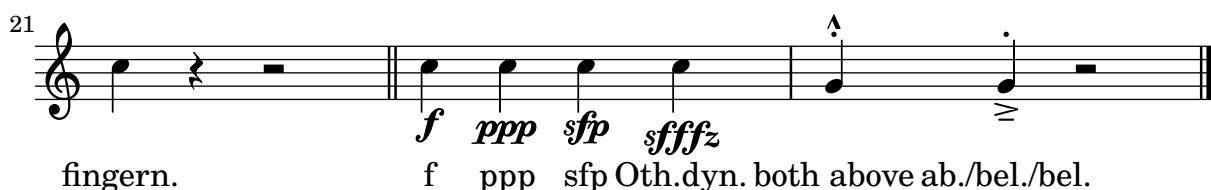
12 

13 

15 

17 

19 

21 

Text markup: different font sizes, weights and colors.

32b-Articulations-Texts.xml



It should not make any difference whether two articulations are given inside two different notation elements, inside two different articulations children of the same notation element or

inside the same articulations element. Thus, all three notes should have a staccato and an accent.

32c-MultipleNotationChildren.xml



Different Arpeggio directions (normal, up, down, non-arpeggiate)

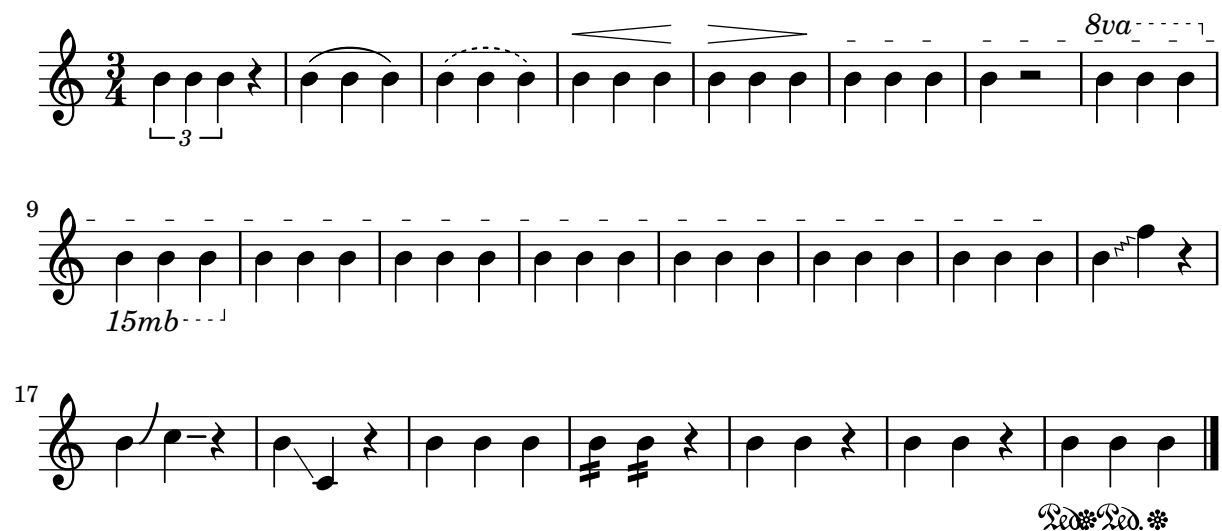
32d-Arpeggio.xml



### 33 ... Spanners

Several spanners defined in MusicXML: tuplet, slur (solid, dashed), tie, wedge (cresc, dim), tr + wavy-line, single-note trill spanner, octave-shift (8va, 15mb), bracket (solid down/down, dashed down/down, solid none/down, dashed none/up, solid none/none), dashes, glissando (wavy), bend-alter, slide (solid), grouping, two-note tremolo, hammer-on, pull-off, pedal (down, change, up).

33a-Spanners.xml



Two simple tied whole notes

33b-Spanners-Tie.xml



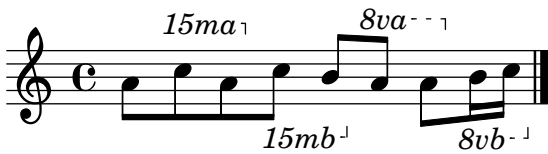
A note can be the end of one slur and the start of a new slur. Also, in MusicXML, nested slurs are possible like in the second measure where one slur goes over all four notes, and another slur goes from the second to the third note.

33c-Spanners-Slurs.xml



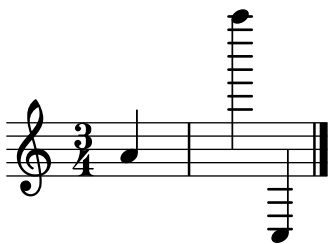
All types of octave shifts (15ma, 15mb, 8va, 8vb)

33d-Spanners-OctaveShifts.xml



Invalid octave-shifts: 27 down, 11 up.

33e-Spanners-OctaveShifts-InvalidSize.xml



A trill spanner that spans a grace note and ends on an after-grace note at the end of the measure.

33f-Trill-EndingOnGraceNote.xml



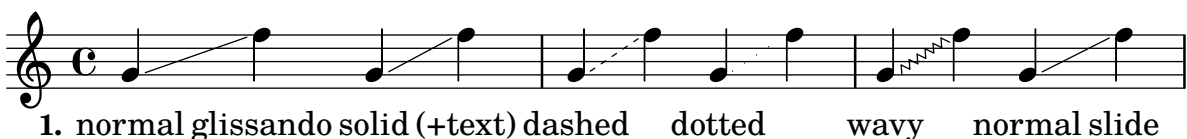
Slurs on chorded notes: Only the first note of the chord should get the slur notation. Some applications print out the slur for all notes – these should be ignored.

33g-Slur-ChordedNotes.xml

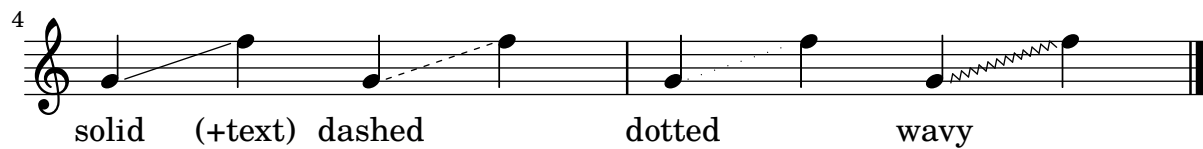


All different types of glissando defined in MusicXML

33h-Spanners-Glissando.xml

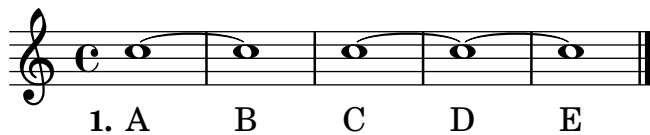


1. normal glissando solid (+text) dashed dotted wavy normal slide



Several ties that have their end tag missing.

33i-Ties-NotEnded.xml



## 41 ... Multiple parts (staves)

A piece with four parts (P0, P1, P2, P3; different from what Finale creates!). Are they converted in the correct order?

41a-MultiParts-Partorder.xml

Part 1

Part 2

Part 3

Part 4

A piece with 20 parts to check whether an application supports that many parts and whether they are correctly sorted.

P0

P1

P2

P3

P4

P5

P6

P7

P8

P9

P10

P11

P12

P13

P14

P15

P16

P17

P18

P19

A huge orchestra score with 28 parts and different kinds of nested bracketed groups. Each part/group is assigned a name and an abbreviation to be shown before the staff. Also, most of the groups show unbroken barlines, while the barlines are broken between the groups.

Piccolo

Flute 1

Flute 2

Oboe

Oboe through English Horn

Clarinet in Eb

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Tuba

Timpani

Percussion

Harp

Piano

Violin I

Violin II

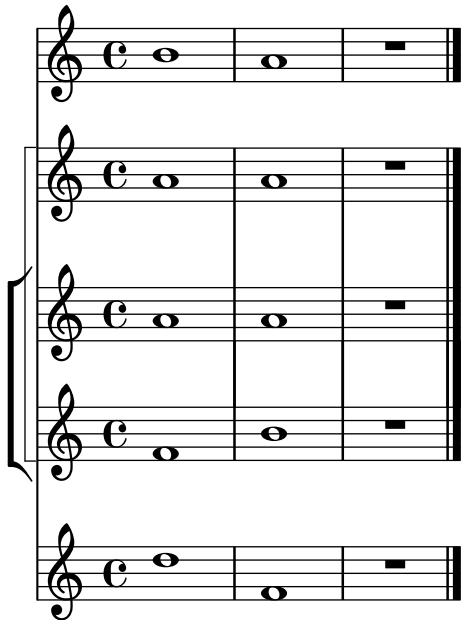
Viola

Cello

Contrabass

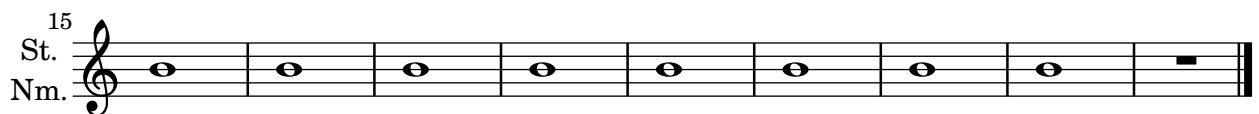
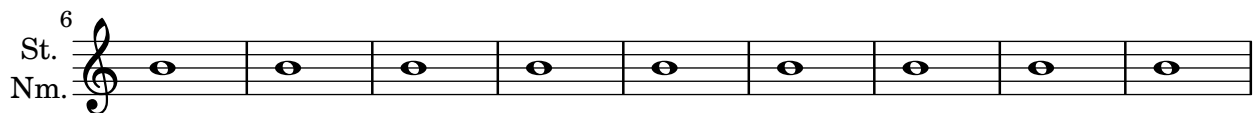
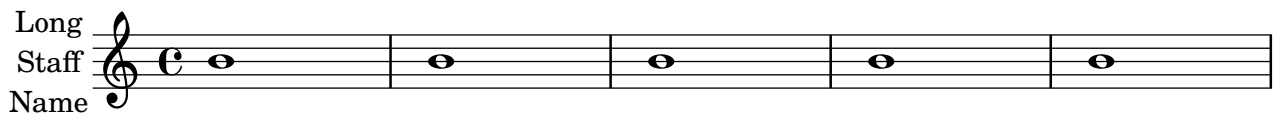
Two properly nested part groups: One group (with a square bracket) goes from staff 2 to 4) and another group (with a curly bracket) goes from staff 3 to 4.

41d-StaffGroups-Nested.xml



Part names and abbreviations can contain line breaks.

41e-StaffGroups-InstrumentNames-Linebroken.xml



MusicXML allows for overlapping part-groups, while many applications do not allow overlapping groups, but require them to be properly nested. In this case, one group (within parenthesis) goes from staff 1 to 4 and another group (also within parenthesis) goes from staff 3 to 5.



41f-StaffGroups-Overlapping.xml

Group 1

Group 2

A part with no id attribute. Since this piece has only one part, it is clear which part is described by the one part element.

41g-PartNoId.xml

This piece has more part elements than the part-list section gives. One can either convert all the parts present, but not listed in the part-list, or simply not import / ignore them.

41h-TooManyParts.xml

MusicXML allows part-name and part-name-display in the score-part element. If part-name-display is given, it overrides the part-name for display.

The first staff uses only part-name, while the second one (same part-name) overrides it with a custom text. Similar for the part-abbreviation used in subsequent staves.

41i-PartNameDisplay-Override.xml

Part name

Overridden Part Name

2  
abbrv.

Overr.abbrv.

## 42 ... Multiple voices per staff

Two voices share one staff. Each voice is assigned some lyrics.

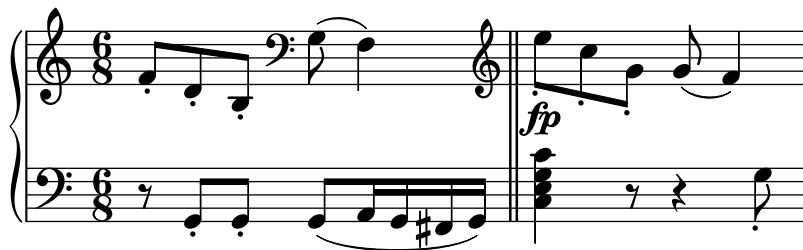
42a-MultiVoice-TwoVoicesOnStaff-Lyrics.xml



1. This is the lyrics of Voice1  
1. This is the lyrics of Voice2

A multi-voice / multi-staff part with a clef change in the middle of a measure and a <backward> for voice 2 jumping back beyond that clef change.

42b-MultiVoice-MidMeasureClefChange.xml



## 43 ... One part on multiple staves

A simple piano staff

43a-PianoStaff.xml



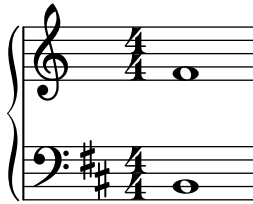
A piano staff with different keys and clefs for each of its staves. The keys and clefs for both staves are given at the very beginning of the measure.

43b-MultiStaff-DifferentKeys.xml



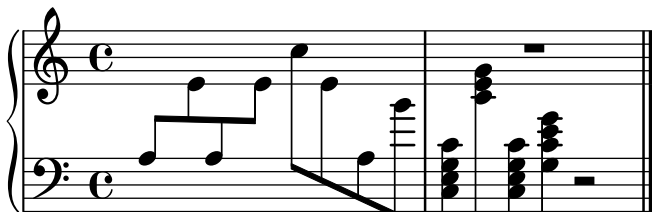
A piano staff with different keys and clefs for each of its staves. The key and clef for the second staff is given only after a backward, just before the first note of the second staff is given, but after the whole measure for staff 1 has been given.

43c-MultiStaff-DifferentKeysAfterBackup.xml



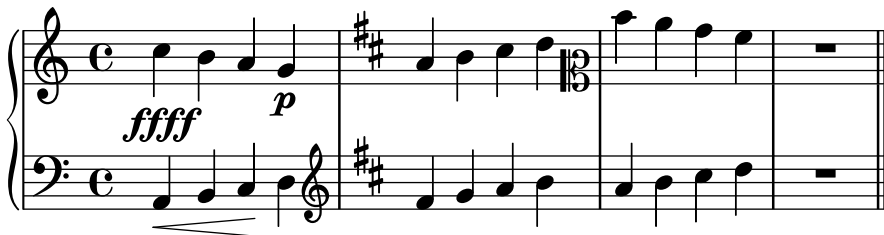
Staff changes in a piano staff. The voice from the second staff has some notes/chords on the first staff. The final two chords have some notes on the first, some on the second staff.

43d-MultiStaff-StaffChange.xml



A piano staff with dynamics and clef changes, where each element (ffff, wedge and clef changes) applies only to one voice or one staff, respectively.

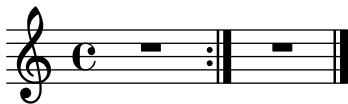
43e-Multistaff-ClefDynamics.xml



## 45 ... Repeats

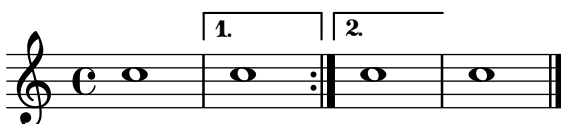
A simple, repeated measure (repeated 5 times)

45a-SimpleRepeat.xml



A simple repeat with two alternative endings (volta brackets).

45b-RepeatWithAlternatives.xml



Repeats can also be nested.

45c-RepeatMultipleTimes.xml



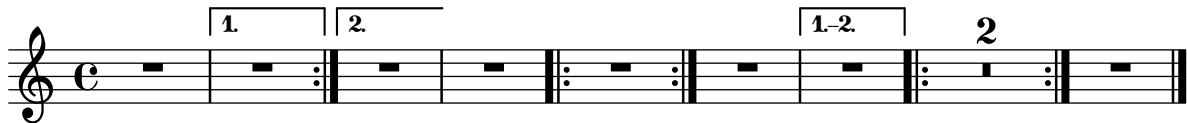
Nested repeats, each with alternative endings.

45d-Repeats-Nested-Alternatives.xml



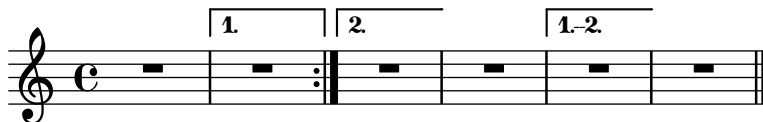
Some more nested repeats with alternatives. The barline between measure 7 and 8 will probably be messed up! (Should be a repeat on both sides!)

45e-Repeats-Nested-Alternatives.xml



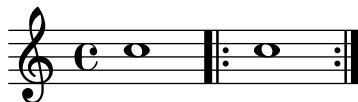
Some more nested repeats with alternatives, where the MusicXML file does not make sense in the first place. How well are applications able to cope with improper repeats and alternatives?

45f-Repeats-InvalidEndings.xml



A forward-repeating bar line without an ending repeat bar.

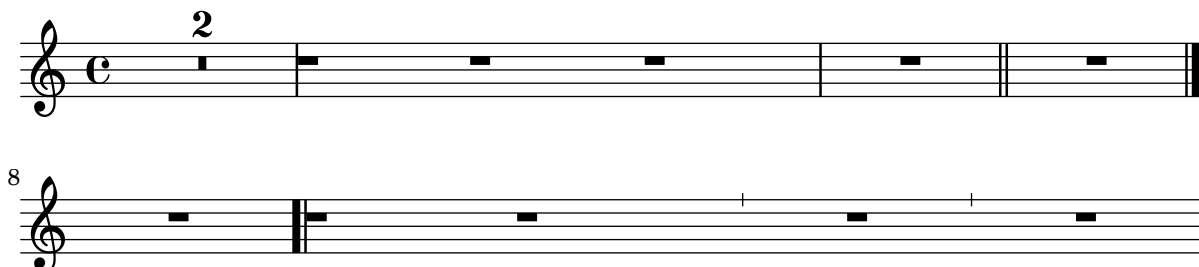
45g-Repeats-NotEnded.xml



## 46 ... Barlines, Measures

Different types of (non-repeat) barlines: default (no setting), regular, dotted, dashed, heavy, light-light, light-heavy, heavy-light, heavy-heavy, tick, short, none.

46a-Barlines.xml



Barlines can appear at mid-measure positions, without using an implicit measure!

46b-MidmeasureBarline.xml



A clef change in the middle of a measure, using either an implicit measure or simply placing the attributes in the middle of the measure.

46c-Midmeasure-Clef.xml



A 3/8 pickup measure, a measure that is split into one (incomplete, only 2/4) measure and an implicit measure, and an incomplete measure (containing 3/4).

46d-PickupMeasure-ImplicitMeasures.xml



Voice 2 should start at 2nd beat of first full measure.

46e-PickupMeasure-SecondVoiceStartsLater.xml



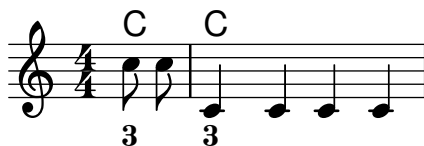
Measures can contain less notes than the time signature says. Here, the first and third measures contain only two quarters instead of four.

46f-IncompleteMeasures.xml



Pickup measure with chord names and figured bass.

46g-PickupMeasure-Chordnames-FiguredBass.xml



## 51 ... Header information

Several header fields and part names can contain quotes ("). This test checks whether they are converted/imported without problems (i.e. whether they are correctly escaped when converting).

51b-Header-Quotes.xml

## " Quotes" in header fields

Some " Tester" Name



There can be multiple <rights> tags in the identification element of the score. The conversion shall still work, ideally using both of them.

51c-MultipleRights.xml



A piece with an empty (but existing) work-title, but a non-empty movement-title. In this case the movement-title should be chosen, even though the work-title exists.

51d-EmptyTitle.xml

## Empty work-title, non-empty movement-title

### Empty work-title, non-empty movement-title



## 52 ... Page layout

Several page layout settings: paper size, margins, system margins and distances, different fonts, etc.

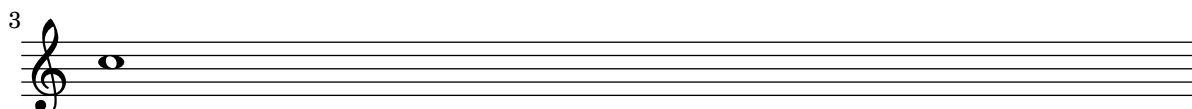
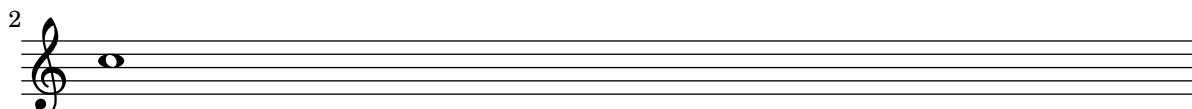
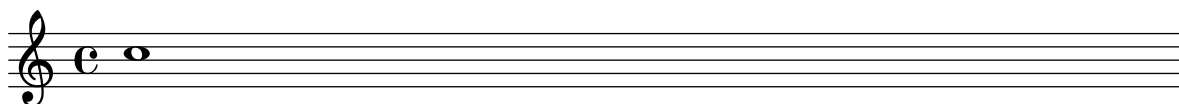
52a-PageLayout.xml

### Layout options



System and page breaks, given in a <print> element

52b-Breaks.xml



## 61 ... Lyrics

Some notes with simple lyrics: Syllables, notes without a syllable, syllable spanners.

61a-Lyrics.xml



1. Trala-li Ja! Tra - ra! Bah!

Multiple (simple) lyrics. The order of the exported stanzas is relevant (identified by the number attribute in this test case)

61b-MultipleLyrics.xml



1. 1.Tra-la-la, ja! — Tra-ra...
2. 2.tra-la-la, ja! — Tra-ra.
3. 3.TRALALA, JA! — TRA-RA...

Lyrics assigned to the voices of a piano staff containing two simple staves. Each staff is assigned exactly one lyrics line.

61c-Lyrics-Pianostaff.xml



1. TRALALI JA! \_

How to treat lyrics and slurred notes. Normally, a slurred group of notes is assigned only one lyrics syllable.

61d-Lyrics-Melisma.xml



1. Me - lis - ma. \_

Assigning lyrics to chorded notes.

61e-Lyrics-Chords.xml



1. Lyrics on chords

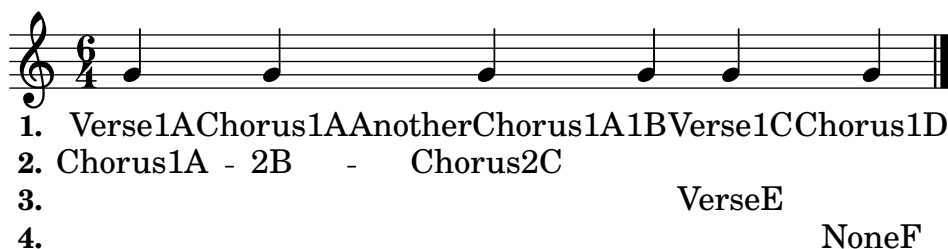
Grace notes shall not mess up the lyrics, and they shall not be assigned a syllable.

61f-Lyrics-GracedNotes.xml



A lyrics syllable can have both a number and a name attribute. The question is: What should be used to put syllables of the same voice together. This example uses different number/name combinations to check how different applications handle this unspecified case (The advice on the MusicXML mailing list was "there is no correct way, each application can do what it thinks is best").

61g-Lyrics-NameNumber.xml



Beaming or slurs can indicate melismata for lyrics. Also make sure that notes without an explicit syllable are treated as if they were part of a melisma.

61h-Lyrics-BeamsMelismata.xml



Each note of a chord can have some lyrics attached. In this case, each note of the chord has lyrics of the form "Lyrics [123]" attached, where each lyrics has a different number attribute to distinguish them. These syllables should be imported into three different stanzas and the timing should be correct.

61i-Lyrics-Chords.xml



Multiple lyrics syllables assigned to a single note are implemented either using a space in the lyrics or by using the <elision> lyrics element. This testcase checks both of them. First, a note with one syllable is given, then a note with two syllables separated by a space and finally a note with two and one with three syllables implemented using <elision> is given.

61j-Lyrics-Elisions.xml





Lyrics spanners: continued syllables and extenders, possibly spanning multiple notes. The intermediate notes do not have any <lyric> element.

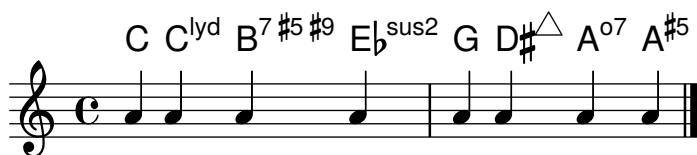
61k-Lyrics-SpannersExtenders.xml



## 71 ... Guitar notation

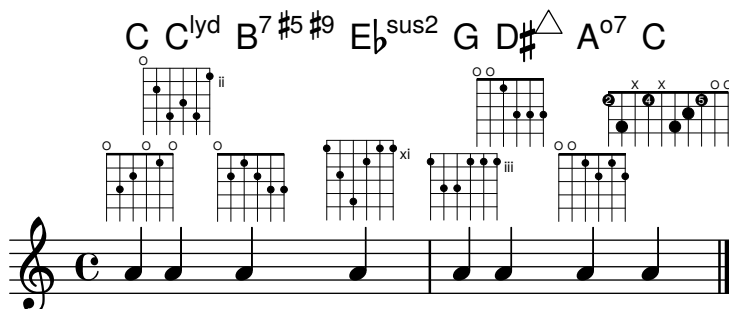
A normal staff with several (complex) chord names displayed.

71a-Chordnames.xml



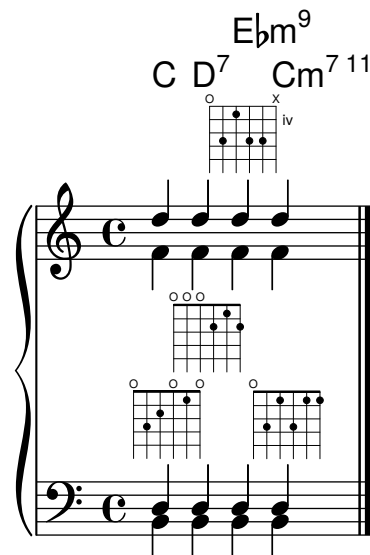
A staff with chord names and some fretboards shown. The fretboards can have an arbitrary number of frets/strings, can start at an arbitrary fret and can even contain fingering information.

71c-ChordsFrets.xml



Chords and fretboards assigned to the voices in a multi-voice, multi-staff part. There should be fret diagrams above each of the two staves.

71d-ChordsFrets-Multistaff.xml



Some tablature staves, with explicit fingering information and different string tunings given in the MusicXML file.

71e-TabStaves.xml

All chord types defined in MusicXML. The staff will only contain one c' note (NO chord) for all of them, but the chord names should be properly printed.

71f-AllChordTypes.xml

## All MusicXML chord names/types with <root>

3  $C^{7\sharp 5}$   $C^{7\flat 5}$   $Cm^{\Delta}$   $C^6$   
 augmented-seventh half-diminished major-minor major-sixth

4  $Cm^6$   $C^9$   $C^{\Delta 9}$   $Cm^9$   
 minor-sixth dominant-ninth major-ninth minor-ninth

5  $C^{11}$   $C^{\Delta 11}$   $Cm^{11}$   $C^{13}$   
 dominant-11th major-11th minor-11th dominant-13th

6  $C^{\Delta 13}$   $Cm^{13}$   $C^{sus2}$   $C^{sus4}$   
 major-13th minor-13th suspended-second suspended-fourth

7  $C^5$   $C$   
 Neapolitan Italians French German pedal power Tristan other

9  $F^{\sharp 5}$   $F^{\flat 5}/C$   $G^{\sharp 5}/D^{\sharp}$   $C^5$   $C^{\flat 5}$   $G^{sus\flat 2}$   
 Inversion  $F^{\flat\flat}/C$   $G^{\sharp}/D^{\sharp}$   $C$   $C-3+5b$

There can be multiple subsequent harmony elements, indicating a harmony change during a note

71g-MultipleChordnames.xml

$C$   $F^{\sharp}m^6$   $Dm^7$   $G^7$

## 72 ... Transposing instruments

Transposing instruments: Trumpet in B $\flat$ , Horn in E $\flat$ , Piano; All of them show the C major scale (the trumpet with 2 sharp, the horn with 3 sharp).

Trumpet in Bb

Horn in Eb

Piano

The image shows a musical score for three instruments: Trumpet in Bb, Horn in Eb, and Piano. Each instrument is represented by a single staff with a treble clef and a common time signature (C). The Trumpet in Bb staff has a key signature of two sharps (F# and C#) and contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, and C5. The Horn in Eb staff has a key signature of three sharps (F#, C#, and G#) and contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, and C5. The Piano staff has a key signature of no sharps or flats and contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, and C5. The notes are written on the staff lines, with the final note (C5) being a whole note.

Various transposition. Each part plays a c'', just displayed in different display pitches. The second-to-last staff uses a transposition where the displayed c' is an actual f''' concert pitch. The final staff is an untransposed instrument.

72b-TransposingInstruments-Full.xml

This musical score displays ten staves, each representing a different instrument. The instruments and their transpositions are as follows:

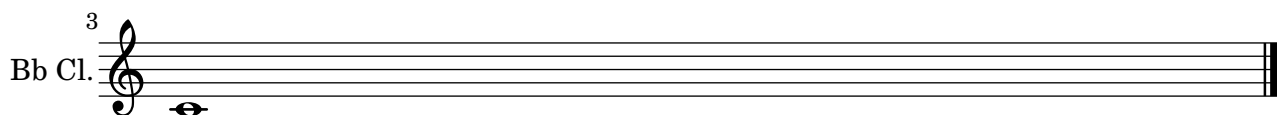
- Clarinet in Eb: Treble clef, key signature of three sharps (F#, C#, G#), starting on C4.
- Clarinet in Bb: Treble clef, key signature of two sharps (F#, C#), starting on C4.
- Clarinet in A: Treble clef, key signature of one flat (Bb), starting on C4.
- Horn in F: Treble clef, key signature of one sharp (F#), starting on C4.
- Horn in Eb: Treble clef, key signature of three sharps (F#, C#, G#), starting on C4.
- Piccolo Trumpet in A: Treble clef, key signature of one flat (Bb), starting on C4.
- Trumpet in Bb: Treble clef, key signature of two sharps (F#, C#), starting on C4.
- Trumpet in C: Treble clef, key signature of one sharp (F#), starting on C4.
- Trumpet in D: Treble clef, key signature of one flat (Bb), starting on C4.
- displayed c'=fis''': Bass clef, key signature of three sharps (F#, C#, G#), starting on C4. A small '8' is written below the staff.
- (Unlabeled): Treble clef, key signature of one sharp (F#), starting on C4.

An instrument change from one transposition (Clarinet in Eb) to another transposing instrument (Clarinet in Bb). The displayed instrument name should also be updated.

The whole piece is in Bb major (sounding), so first the key signature should be one flat, after the change it should have no accidentals.

72c-TransposingInstruments-Change.xml

This musical score shows a single staff for a Clarinet in Eb. The staff is in treble clef and begins with a key signature of one sharp (F#). The first measure contains a whole note on C4. The second measure contains a whole note on Bb4. The third measure contains a whole note on C4. The fourth measure contains a whole note on Bb4. The fifth measure contains a whole note on C4. The sixth measure contains a whole note on Bb4. The seventh measure contains a whole note on C4. The eighth measure contains a whole note on Bb4. The ninth measure contains a whole note on C4. The tenth measure contains a whole note on Bb4. The eleventh measure contains a whole note on C4. The twelfth measure contains a whole note on Bb4. The thirteenth measure contains a whole note on C4. The fourteenth measure contains a whole note on Bb4. The fifteenth measure contains a whole note on C4. The sixteenth measure contains a whole note on Bb4. The seventeenth measure contains a whole note on C4. The eighteenth measure contains a whole note on Bb4. The nineteenth measure contains a whole note on C4. The twentieth measure contains a whole note on Bb4. The twenty-first measure contains a whole note on C4. The twenty-second measure contains a whole note on Bb4. The twenty-third measure contains a whole note on C4. The twenty-fourth measure contains a whole note on Bb4. The twenty-fifth measure contains a whole note on C4. The twenty-sixth measure contains a whole note on Bb4. The twenty-seventh measure contains a whole note on C4. The twenty-eighth measure contains a whole note on Bb4. The twenty-ninth measure contains a whole note on C4. The thirtieth measure contains a whole note on Bb4. The thirty-first measure contains a whole note on C4. The thirty-second measure contains a whole note on Bb4. The thirty-third measure contains a whole note on C4. The thirty-fourth measure contains a whole note on Bb4. The thirty-fifth measure contains a whole note on C4. The thirty-sixth measure contains a whole note on Bb4. The thirty-seventh measure contains a whole note on C4. The thirty-eighth measure contains a whole note on Bb4. The thirty-ninth measure contains a whole note on C4. The fortieth measure contains a whole note on Bb4. The forty-first measure contains a whole note on C4. The forty-second measure contains a whole note on Bb4. The forty-third measure contains a whole note on C4. The forty-fourth measure contains a whole note on Bb4. The forty-fifth measure contains a whole note on C4. The forty-sixth measure contains a whole note on Bb4. The forty-seventh measure contains a whole note on C4. The forty-eighth measure contains a whole note on Bb4. The forty-ninth measure contains a whole note on C4. The fiftieth measure contains a whole note on Bb4. The fifty-first measure contains a whole note on C4. The fifty-second measure contains a whole note on Bb4. The fifty-third measure contains a whole note on C4. The fifty-fourth measure contains a whole note on Bb4. The fifty-fifth measure contains a whole note on C4. The fifty-sixth measure contains a whole note on Bb4. The fifty-seventh measure contains a whole note on C4. The fifty-eighth measure contains a whole note on Bb4. The fifty-ninth measure contains a whole note on C4. The sixtieth measure contains a whole note on Bb4. The sixty-first measure contains a whole note on C4. The sixty-second measure contains a whole note on Bb4. The sixty-third measure contains a whole note on C4. The sixty-fourth measure contains a whole note on Bb4. The sixty-fifth measure contains a whole note on C4. The sixty-sixth measure contains a whole note on Bb4. The sixty-seventh measure contains a whole note on C4. The sixty-eighth measure contains a whole note on Bb4. The sixty-ninth measure contains a whole note on C4. The seventieth measure contains a whole note on Bb4. The seventy-first measure contains a whole note on C4. The seventy-second measure contains a whole note on Bb4. The seventy-third measure contains a whole note on C4. The seventy-fourth measure contains a whole note on Bb4. The seventy-fifth measure contains a whole note on C4. The seventy-sixth measure contains a whole note on Bb4. The seventy-seventh measure contains a whole note on C4. The seventy-eighth measure contains a whole note on Bb4. The seventy-ninth measure contains a whole note on C4. The eightieth measure contains a whole note on Bb4. The eighty-first measure contains a whole note on C4. The eighty-second measure contains a whole note on Bb4. The eighty-third measure contains a whole note on C4. The eighty-fourth measure contains a whole note on Bb4. The eighty-fifth measure contains a whole note on C4. The eighty-sixth measure contains a whole note on Bb4. The eighty-seventh measure contains a whole note on C4. The eighty-eighth measure contains a whole note on Bb4. The eighty-ninth measure contains a whole note on C4. The ninetieth measure contains a whole note on Bb4. The ninety-first measure contains a whole note on C4. The ninety-second measure contains a whole note on Bb4. The ninety-third measure contains a whole note on C4. The ninety-fourth measure contains a whole note on Bb4. The ninety-fifth measure contains a whole note on C4. The ninety-sixth measure contains a whole note on Bb4. The ninety-seventh measure contains a whole note on C4. The ninety-eighth measure contains a whole note on Bb4. The ninety-ninth measure contains a whole note on C4. The hundredth measure contains a whole note on Bb4.



## 73 ... Percussion

Three types of percussion staves: A five-line staff with bass clef for Timpani, a five-line staff with percussion clef, and a one-line percussion staff with only unpitched notes.

73a-Percussion.xml



## 74 ... Figured bass

Some figured bass containing altered figures, bracketed figures and slashed figures. The last note contains an empty <figured-bass> element, which is invalid MusicXML, to check how well applications cope with malformed files.

Note that this file does not contain any extenders!

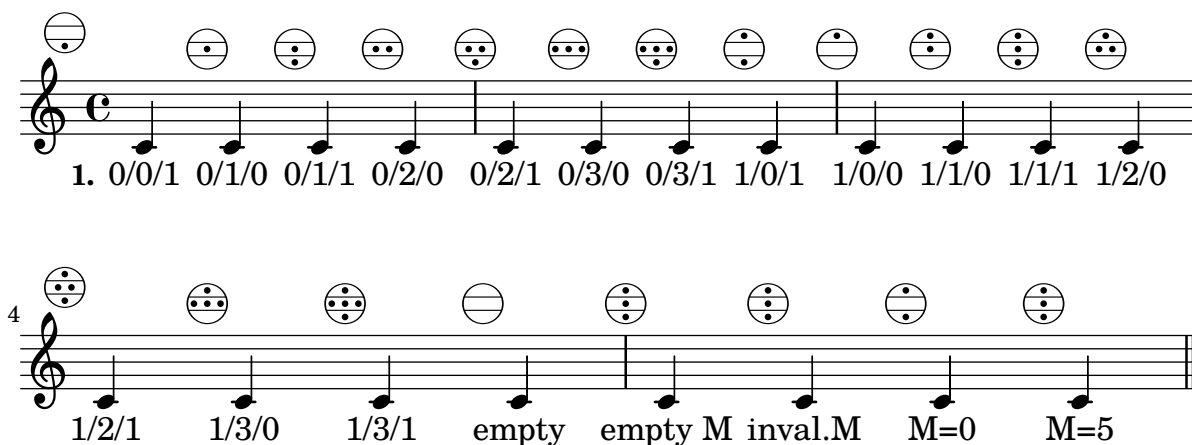
74a-FiguredBass.xml



## 75 ... Other instrumental notation

All possible accordion registrations.

75a-AccordionRegistrations.xml



## 90 ... Compressed MusicXML files

A compressed MusicXML file, containing a simple MusicXML score and the corresponding .pdf output for reference.

90a-Compressed-MusicXML.mxl

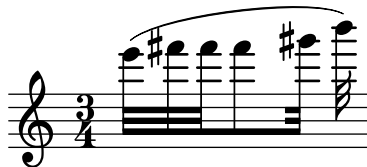
### Compressed MusicXML file



## 99 ... Compatibility with broken MusicXML

Dolet 3 for Sibelius (5.1) did not print out any closing beam tags, only starting and continuing beam tags. For such files, one either needs to ignore all beaming information or close all beams

99a-Sibelius5-IgnoreBeaming.xml



If we properly ignore all beaming information from the Dolet 3 for Sibelius export file, make sure that the lyrics syllables are still assigned to the correct notes.

99b-Lyrics-BeamsMelismata-IgnoreBeams.xml

