

Unofficial MusicXML test suite

1 Introduction

Why a MusicXML test suite?

This test suite of sample **MusicXML** 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](#) as a ZIP archive.

License of the test suite

This collection of MusicXML test files is distributed under the **MIT license**, 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**

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 2.16.1. 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 notation for 'Pitches and accidentals' is presented in five staves of music, all in treble clef and common time (indicated by a 'c' in a circle). The notation includes various pitch intervals and accidentals (sharps, flats, and double alterations) across five staves. The first staff shows a sequence of notes with various accidentals. The second staff starts at measure 6 and continues the sequence. The third staff starts at measure 11 and continues the sequence. The fourth staff starts at measure 16 and continues the sequence. The fifth staff starts at measure 21 and continues the sequence, ending with a double bar line. The notation includes various pitch intervals and accidentals (sharps, flats, and double alterations) across five staves.

All pitch intervals in ascending jump size.

'01b-Pitches-Intervals.xml'

Various pitches and interval sizes



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'



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'

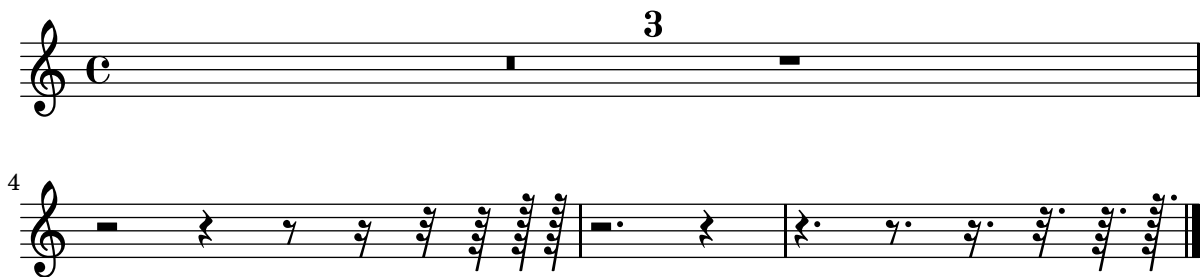


02 ... Rests

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'`



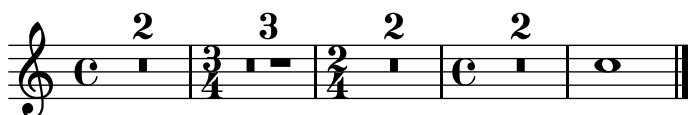
Four multi-measure rests: 3 measures, 15 measures, 1 measure, and 12 measures.

`'02c-Rests-MultiMeasureRests.xml'`



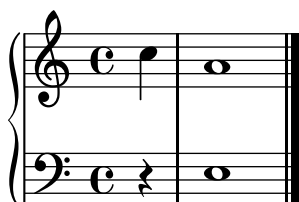
Multi-Measure rests should always be converted into durations that are a multiple of the time signature.

`'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'`



03 ... Rhythm

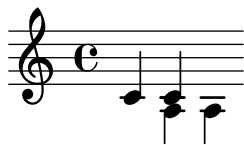
All note durations, from long, brevis, whole until 128th; First with their plain values, then dotted and finally doubly-dotted.

‘03a-Rhythm-Durations.xml’



Two voices with a backup, that does not jump to the beginning for the measure for voice 2, but somewhere in the middle. Voice 2 thus won't have any notes or rests for the first beat of the measures.

‘03b-Rhythm-Backup.xml’



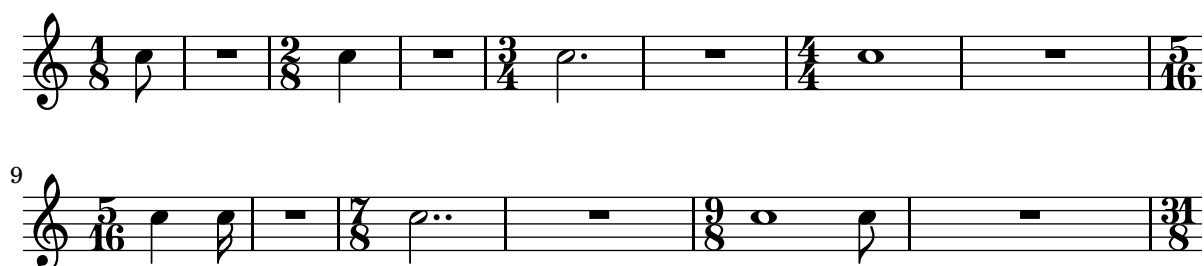
Although uncommon, the divisions of a quarter note can change somewhere in the middle of a MusicXML file. Here, the first half measure uses a division of 1, which then changes to 8 in the middle of the first measure and to 38 in the middle of the second measure.

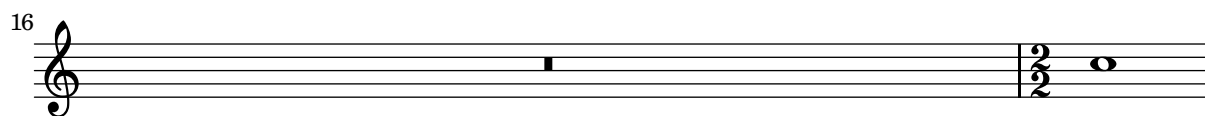
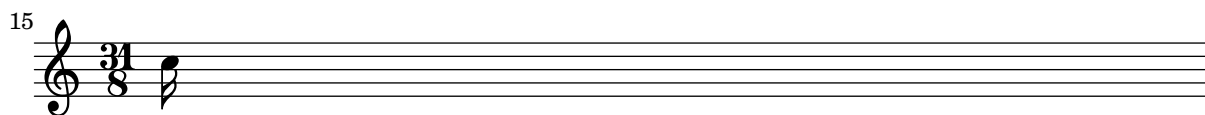
‘03c-Rhythm-DivisionChange.xml’



Several durations can be written with dots. For multimeasure rests, we can also have durations that cannot be expressed with dotted notes (like 5/8).

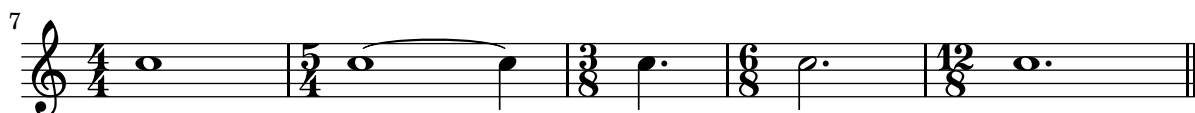
‘03d-Rhythm-DottedDurations-Factors.xml’





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'



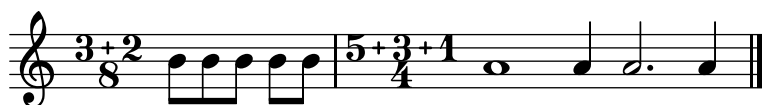
A score without a time signature (but with a key and clefs)

'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

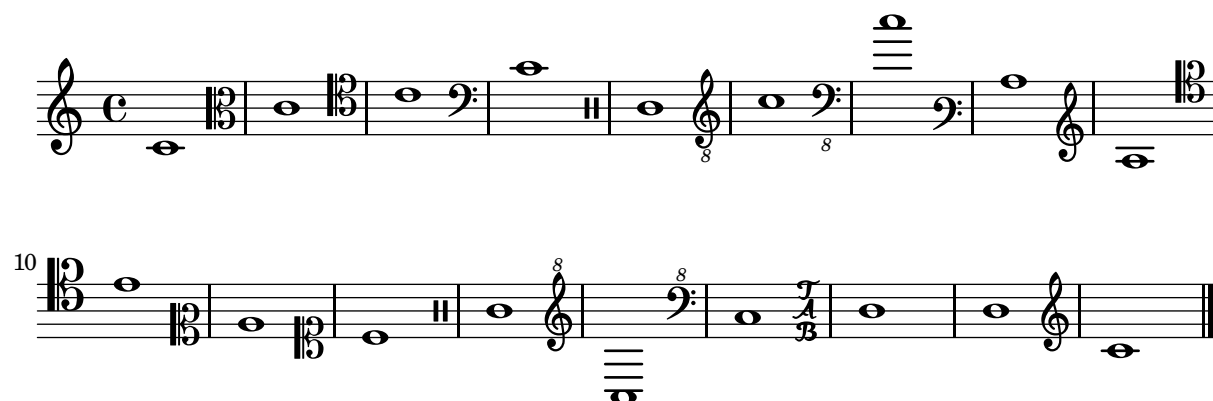
‘11h-TimeSignatures-SenzaMisura.xml’



12 ... Clefs

Various clefs: G, C, F, percussion, TAB and none; some are also possible with octavation and on other staff lines than their default (e.g. soprano/alto/tenor/bariton 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 seven staves (measures 1-31) show key signatures with 11 flats, 10 flats, 9 flats, 8 flats, 7 flats, 6 flats, and 5 flats. The next six staves (measures 32-42) show key signatures with 11 sharps, 10 sharps, 9 sharps, 8 sharps, 7 sharps, and 6 sharps. The notation is a sequence of eighth notes, with the first measure of each staff being in the major mode and the subsequent measures being in the minor mode.

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

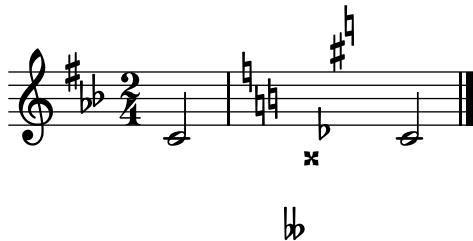
‘13b-KeySignatures-ChurchModes.xml’

The image displays 13 staves of musical notation, each representing a different church mode. The notation is in treble clef and common time (C). The modes are: major, minor, ionian, dorian, phrygian, lydian, mixolydian, aeolian, and locrian. The notation is a sequence of eighth notes, with the first measure of each staff being in the major mode and the subsequent measures being in the minor mode.

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).

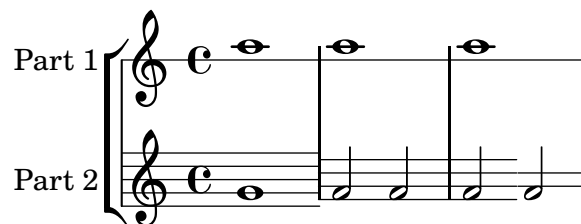
`'13d-KeySignatures-Microtones.xml'`



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'`



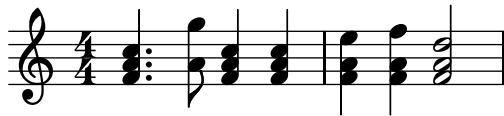
Some subsequent (identical) two-note chords.

`'21b-Chords-TwoNotes.xml'`



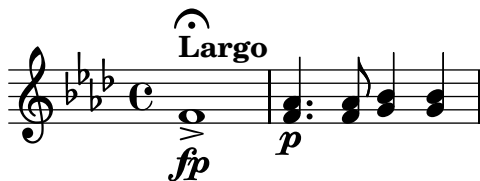
Some three-note chords, with various durations.

‘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).

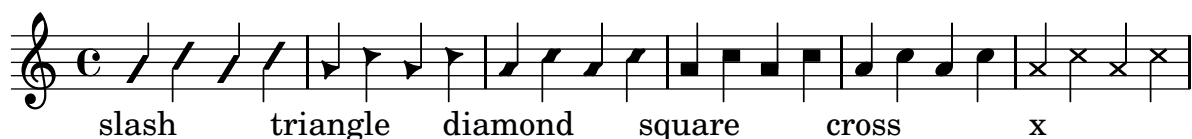
‘21f-Chord-ElementInBetween.xml’

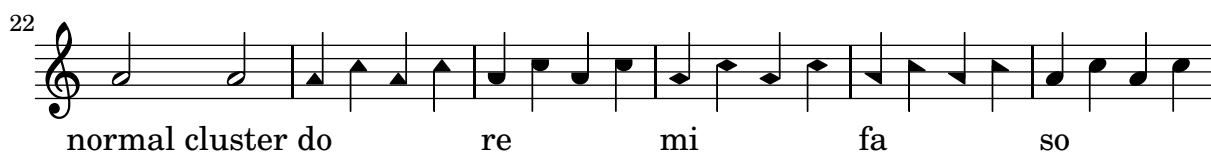


22 ... Note settings, heads, etc.

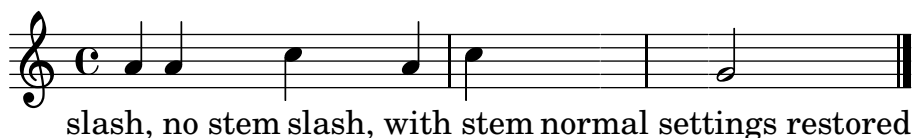
Different note styles, using the <notehead> element. First, each note head style is printed with four quarter notes, two with filled heads, two with unfilled heads, where first the stem is up and then the stem is down. After that, each note head style is printed with a half note (should have an unfilled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

‘22a-Noteheads.xml’

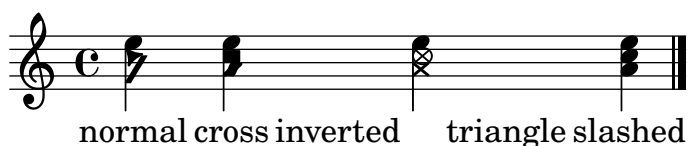




Staff-connected note styles: slash notation, hidden notes (with and without hidden staff lines)
 '22b-Staff-Notestyles.xml'



Different note styles for individual notes inside a chord, using the <notehead> element.
 '22c-Noteheads-Chords.xml'



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)

9

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

12

p subito *ppp* < *fff*

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

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

'31c-MetronomeMarks.xml'

Adagio

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)

ferm. normal ferm. angled ferm. square ferm.

2

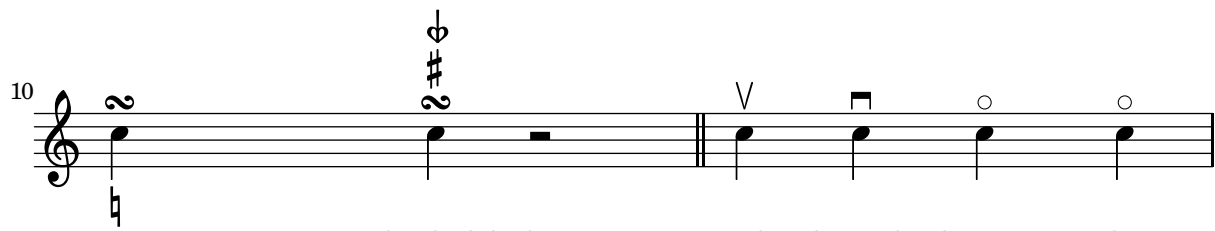
inv.ferm. arp. non-arp. acc.mark acc. str.-acc. stacc. ten.

4

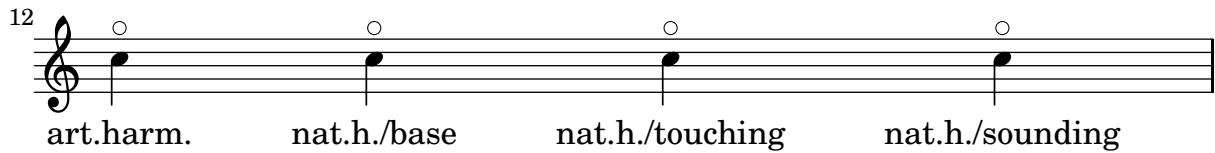
det.-leg. stacc.ss spicc. scoop plop doit falloff breath caes. stress unstr.

7

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

10 

turn+acc. turn+acc.(ab.+bel./rel to turn) up-b. down-b. harm. nat.harm.

12 

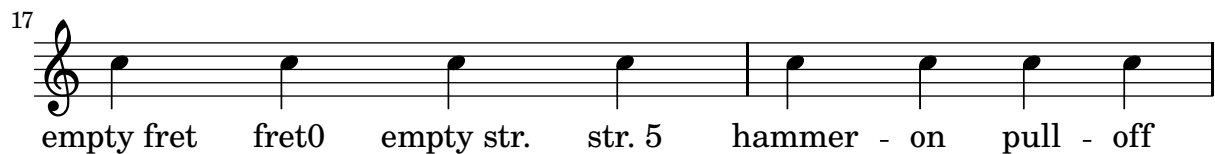
art.harm. nat.h./base nat.h./touching nat.h./sounding

13 

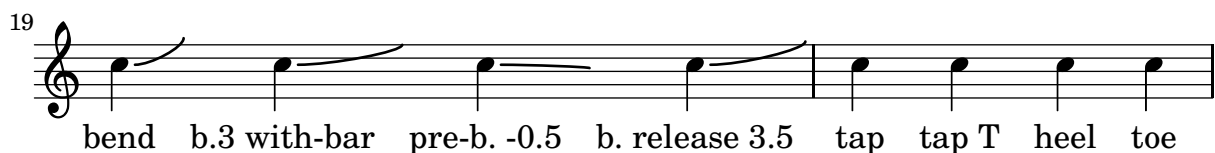
open-str. thumb-pos. empty fing. fing.1 fing.2 fing.3 fing.4 fing.5

15 

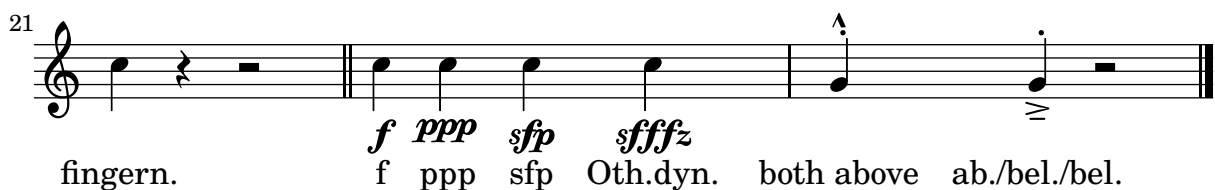
something
fing.sth. mult.fing. empty pluck pluck a dbl.tng. trpl.tng. stopped snp.pizz.

17 

empty fret fret0 empty str. str. 5 hammer - on pull - off

19 

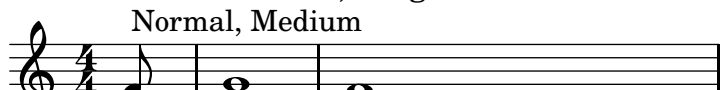
bend b.3 with-bar pre-b. -0.5 b. release 3.5 tap tap T heel toe

21 

fingern. f ppp sfp sfffz Oth.dyn. both above ab./bel./bel.

Text markup: different font sizes, weights and colors.

'32b-Articulations-Texts.xml'

Normal, Small
Normal, Large
Normal, Medium

Bold, Medium
Bold, Large
Bold, Small
Normal, Small, Colored, Below

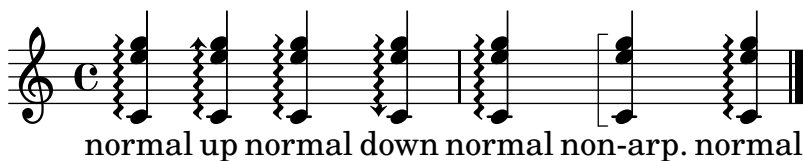
It should not make any difference whether two articulations are given inside two different notation elements, inside two different articulations children of the same notation element or inside the same articulations element. Thus, all three notes should have a staccato and an accent.

‘32c-MultipleNotationChildren.xml’



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

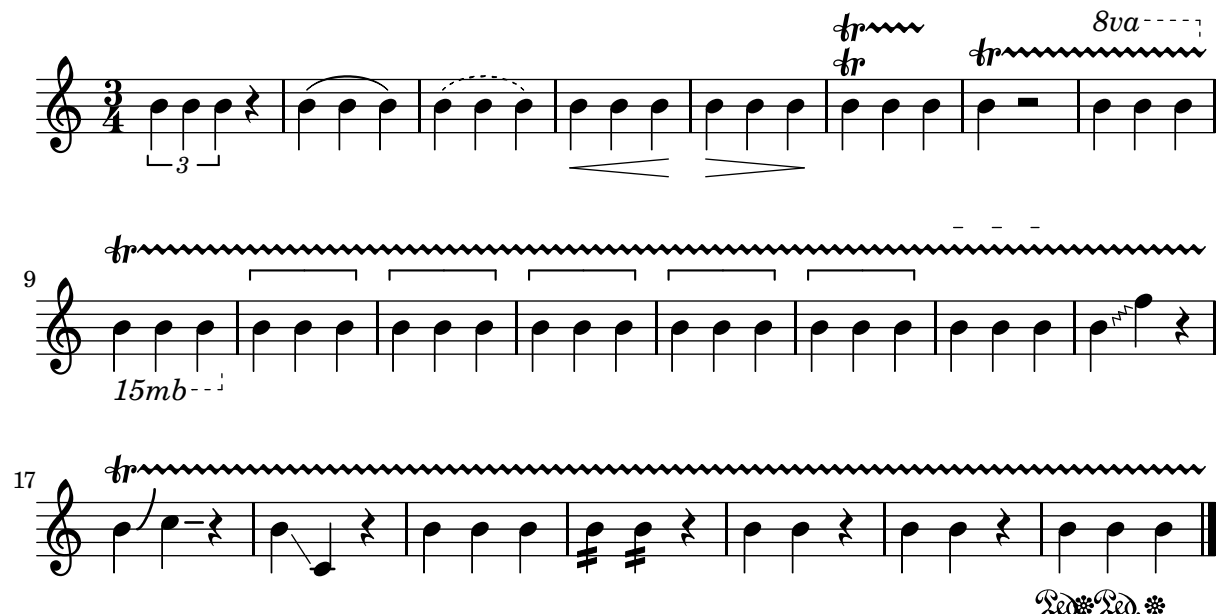
‘32d-Arpeggio.xml’



33 ... Spanners

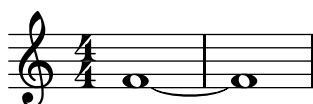
Several spanners defined in MusicXML: tuplet, slur (solid, dashed), tie, wedge (cresc, dim), tr + wavy-line, single-note trill spanner, octave-shift (8va,15mb), bracket (solid down/down, dashed down/down, solid none/down, dashed none/up, solid none/none), dashes, glissando (wavy), bend-alter, slide (solid), 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’



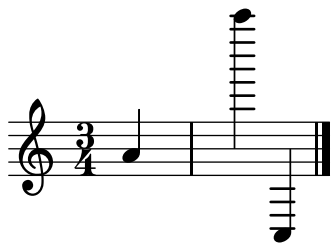
All types of octave shifts (15ma, 15mb, 8va, 8vb)

‘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’



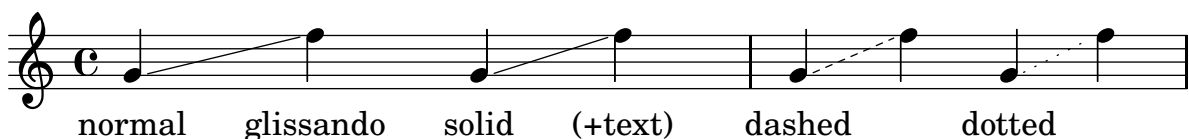
Slurs on chorded notes: Only the first note of the chord should get the slur notation. Some applications print out the slur for all notes – these should be ignored.

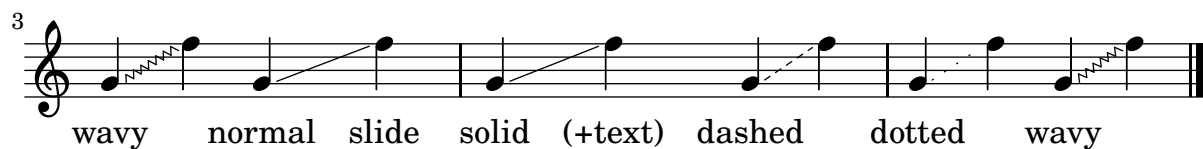
‘33g-Slur-ChordedNotes.xml’



All different types of glissando defined in MusicXML

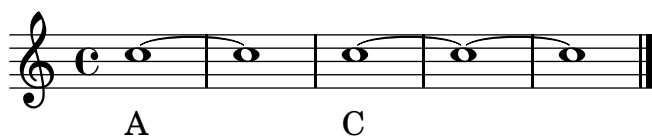
‘33h-Spanners-Glissando.xml’





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

Four staves of musical notation, each labeled on the left as 'Part 1', 'Part 2', 'Part 3', and 'Part 4'. Each staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Each staff contains a single measure of music, starting with a half note followed by a quarter rest. The notes are on different lines of the staff: Part 1 is on the first line, Part 2 is on the second line, Part 3 is on the third line, and Part 4 is on the fourth line. Each staff ends with a double bar line.

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

‘41b-MultiParts-MoreThan10.xml’

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.

‘41c-StaffGroups.xml’

The image displays a musical score for 41 instruments, organized into two nested part groups. The instruments are listed on the left, and their corresponding staves are on the right. The first group, indicated by a square bracket, includes the Piccolo, Flute 1, Flute 2, Oboe, English Horn, and Clarinet in Eb. The second group, indicated by a curly bracket, includes the 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, and Contrabass. Each staff begins with a common time signature 'C' and a key signature of one sharp (F#). The notation for each instrument is represented by a single note on a staff, with a bracket indicating the group.

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

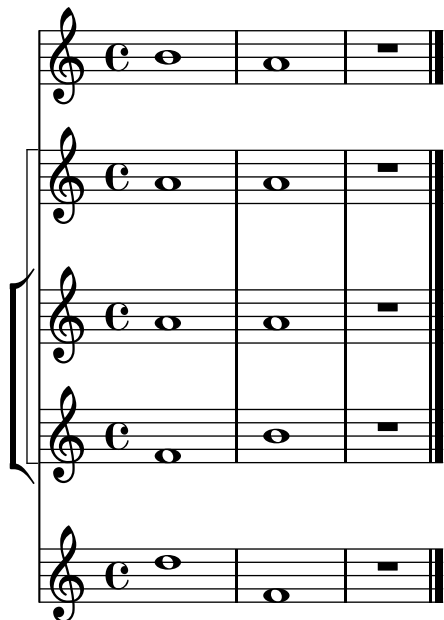
Viola

Cello

Contrabass

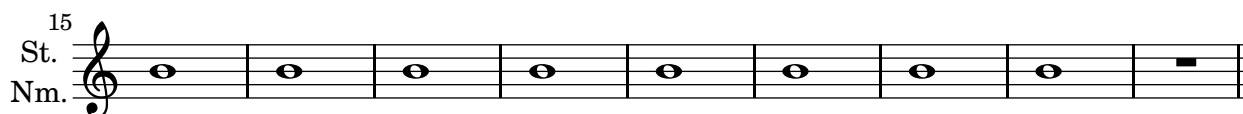
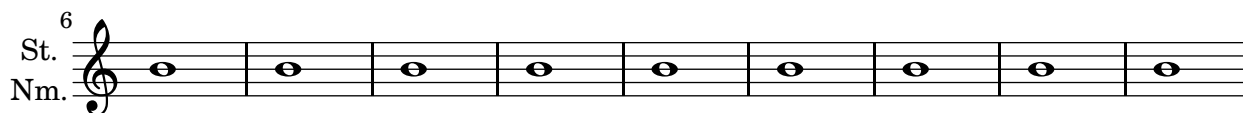
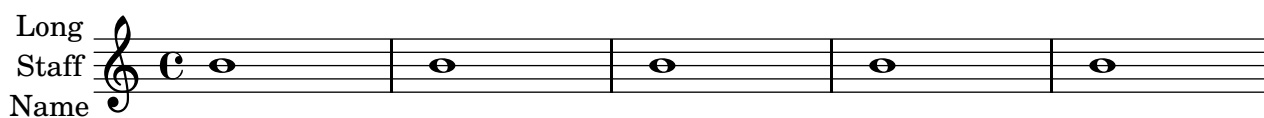
Two properly nested part groups: One group (with a square bracket) goes from staff 2 to 4) and another group (with a curly bracket) goes from staff 3 to 4.

‘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 (with a square bracket) goes from staff 2 to 4) and another group (with a curly bracket) goes from staff 3 to 5.

‘41f-StaffGroups-Overlapping.xml’

A musical score example showing five staves. The first two staves are grouped by a brace labeled 'Group 1'. The next two staves are grouped by a brace labeled 'Group 2'. The fifth staff is not grouped. Each staff contains a single note (a half note) on the first line of the staff, followed by a double bar line. The staves are overlapping, with the first staff starting at the same time as the second, and the second starting at the same time as the third, and so on.

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’

A musical score example showing a single staff with a single note (a half note) on the first line of the staff, followed by a double bar line.

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’

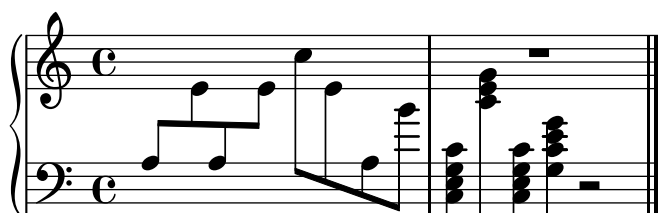
A musical score example showing four staves. The first staff is labeled 'Part name' and contains a single note (a half note) on the first line of the staff, followed by a double bar line. The second staff is labeled 'Overridden Part Name' and contains a single note (a half note) on the first line of the staff, followed by a double bar line. The third staff is labeled 'abbrv.' and contains a single note (a half note) on the first line of the staff, followed by a double bar line. The fourth staff is labeled 'Overr.abbrv.' and contains a single note (a half note) on the first line of the staff, followed by a double bar line. The staves are overlapping, with the first staff starting at the same time as the second, and the second starting at the same time as the third, and so on.

‘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.

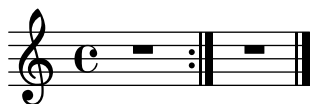
‘43e-Multistaff-ClefDynamics.xml’



45 ... Repeats

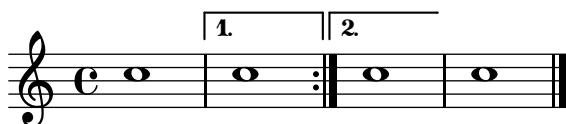
A simple, repeated measure (repeated 5 times)

‘45a-SimpleRepeat.xml’



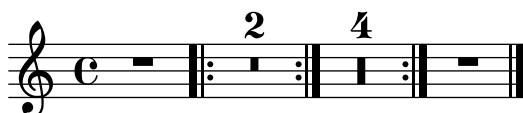
A simple repeat with two alternative endings (volta brackets).

‘45b-RepeatWithAlternatives.xml’



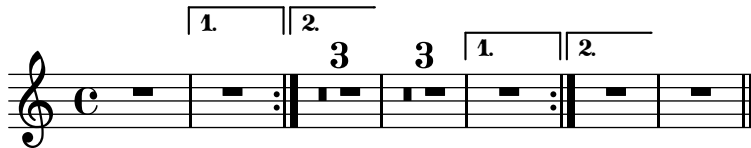
Repeats can also be nested.

‘45c-RepeatMultipleTimes.xml’



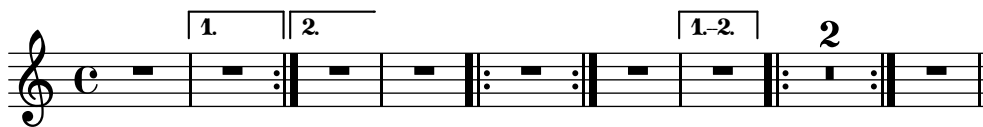
Nested repeats, each with alternative endings.

‘45d-Repeats-Nested-Alternatives.xml’



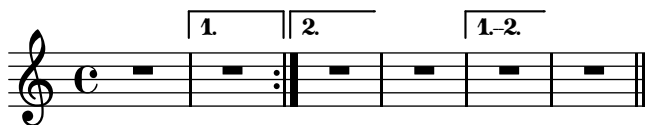
Some more nested repeats with alternatives. The barline between measure 7 and 8 will probably be messed up! (Should be a repeat on both sides!)

‘45e-Repeats-Nested-Alternatives.xml’



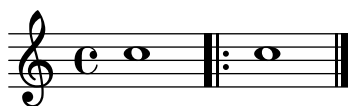
Some more nested repeats with alternatives, where the MusicXML file does not make sense in the first place. How well are applications able to cope with improper repeats and alternatives?

‘45f-Repeats-InvalidEndings.xml’



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

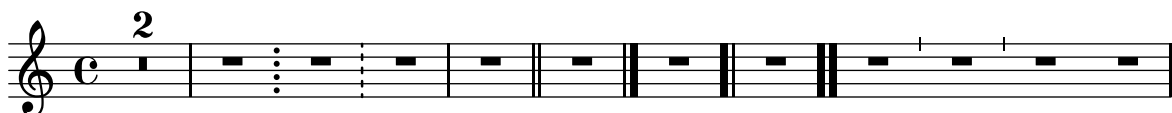
‘45g-Repeats-NotEnded.xml’



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.

The first staff of music begins with a treble clef and a common time signature (C). The key signature changes from C major to B-flat major (two flats) after the first measure. The melody consists of a half rest, followed by a quarter note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, and a quarter note B-flat.

'46d-PickupMeasure-ImplicitMeasures.xml'



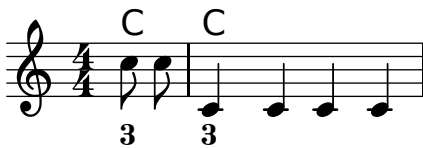
'46e-PickupMeasure-SecondVoiceStartsLater.xml'



'46f-IncompleteMeasures.xml'



'46g-PickupMeasure-Chordnames-FiguredBass.xml'



'51b-Header-Quotes.xml'

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

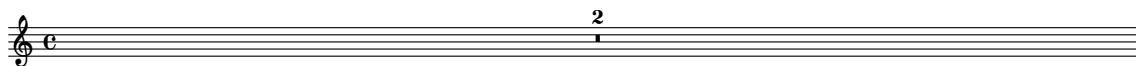


52 ... Page layout

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

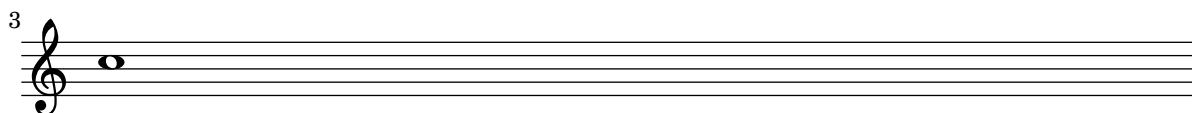
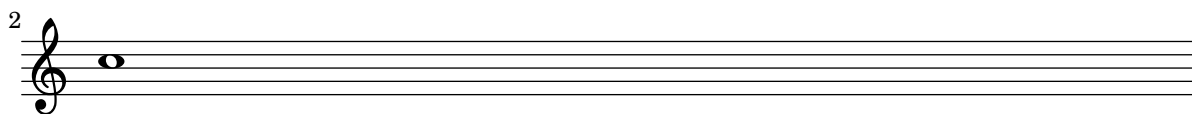
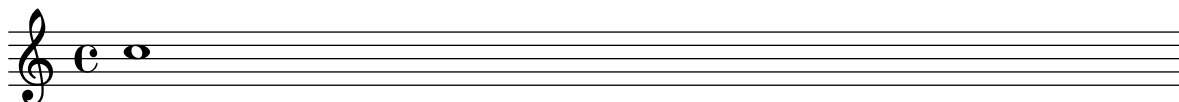
‘52a-PageLayout.xml’

Layout options



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

‘52b-Breaks.xml’



61 ... Lyrics

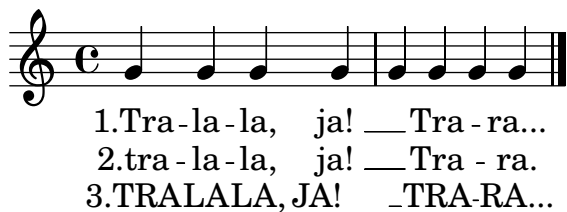
Some notes with simple lyrics: Syllables, notes without a syllable, syllable spanners.

‘61a-Lyrics.xml’



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

‘61b-MultipleLyrics.xml’



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’



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

‘61d-Lyrics-Melisma.xml’



Assigning lyrics to chorded notes.

‘61e-Lyrics-Chords.xml’



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

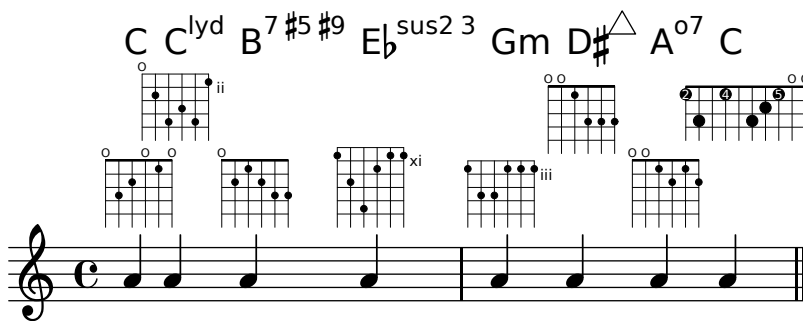
A normal staff with several (complex) chord names displayed.

'71a-Chordnames.xml'



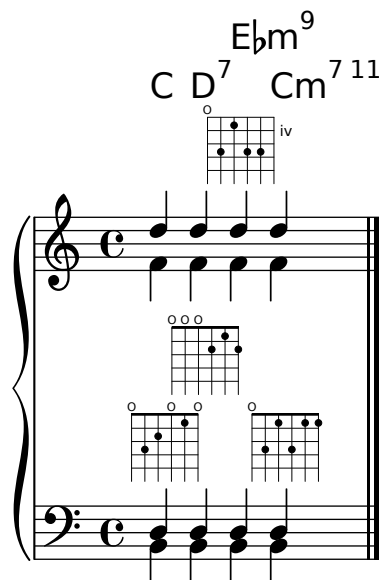
A staff with chord names and some fretboards shown. The fretboards can have an arbitrary number of frets/strings, can start at an arbitrary fret and can even contain fingering information.

'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'

The image displays a musical score for six instruments, each with two staves labeled 'A' and 'B'. The instruments are Guitars (4), Bass Guitar (1), Banjo (1), Lute (1), and Ukulele (1). The notation includes fret numbers (0-8) and fingerings (1-5) for various chords and melodic lines. The score is divided into two measures by a double bar line.

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>

The image displays a musical score showing eight different chord types on a single staff. The chords are C (major), Cm (minor), C+ (augmented), C° (diminished), C7 (dominant), CΔ (major-seventh), Cm7 (minor-seventh), and C°7 (diminished-seventh). Each chord is represented by a single note on a staff, with the chord name and type printed below it.

3 $C^{7\#5}$ C^\emptyset Cm^Δ 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 C
 Neapolitan Italians French German pedal power Tristan other

9 $F^\#$ Fb/C $G^\#/D^\#$ C C^{b5} $E^{b4\text{ sus}b4\text{ }b3}$
 Inversion Fb/C $G^\#/D^\#$ $C-3+5b$ $C-1+6b$

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

'71g-MultipleChordnames.xml'

C $F^\#m^6$ Dm^7 G^7



72 ... Transposing instruments

Transposing instruments: Trumpet in Bb, Horn in Eb, Piano; All of them show the C major scale (the trumpet with 2 sharp, the horn with 3 sharp).

‘72a-TransposingInstruments.xml’

Trumpet in Bb

Horn in Eb

Piano

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’

Clarinet in Eb

Clarinet in Bb

Clarinet in A

Horn in F

Horn in Eb

Piccolo Trumpet in A

Trumpet in Bb

Trumpet in C

Trumpet in D

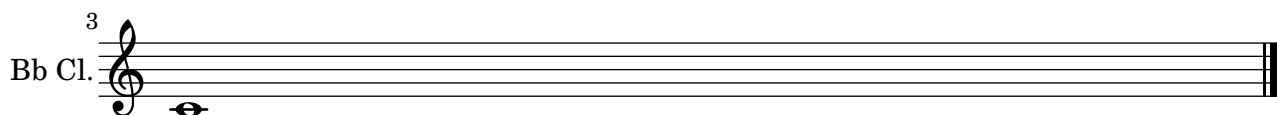
displayed c'=fis'''

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’

Clarinet in Eb



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!

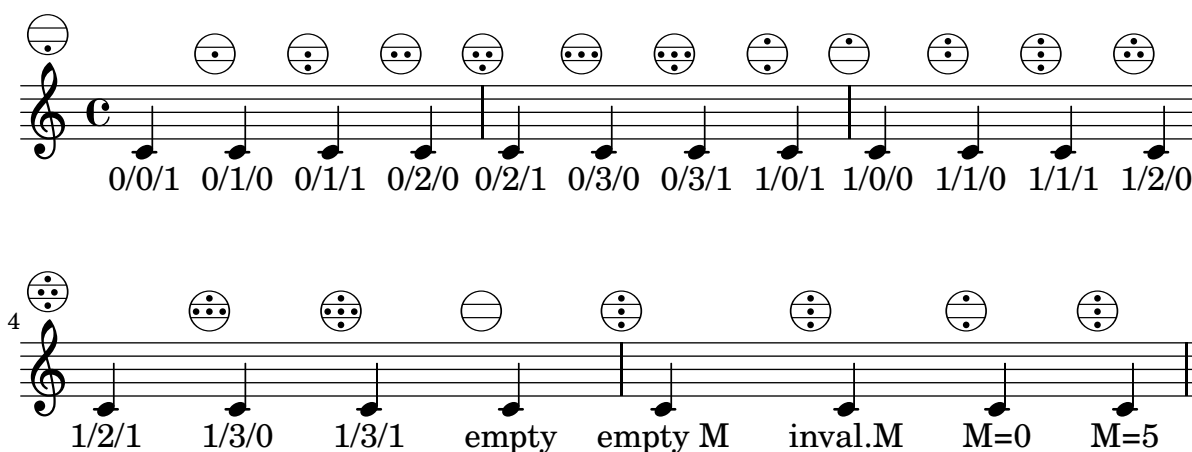
'74a-FiguredBass.xml'



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’

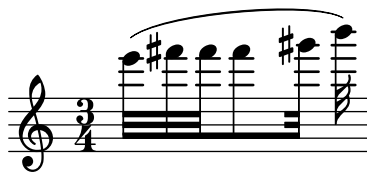
Compressed MusicXML file



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’

