

MIDI test suite

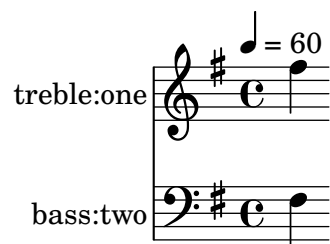
keys work in MIDI, this is d-minor

key-initial-midi.ly



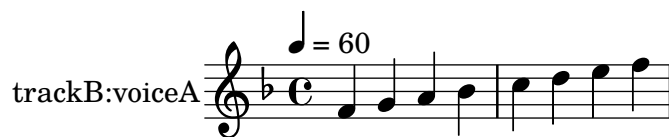
Midi2ly `--key` works on all staves, this is G major (`--key=1`)

key-option-all-staves-midi.ly



midi2ly's option `--key` works, this is F major.

key-option-midi.ly



Lyrics are preserved

lyrics-addlyrics-midi.ly



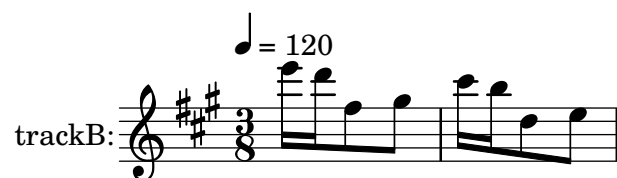
Partcombined music is preserved

partcombine-midi.ly

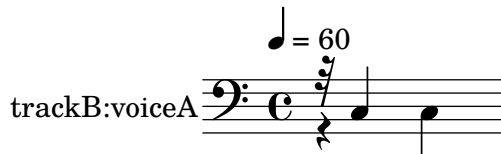


midi2ly's option `--duration-quant` preserves first note length (16).

quantize-duration-2-midi.ly



midi2ly's option `--duration-quant` quantizes durations of notes.
`quantize-duration-midi.ly`



midi2ly's option `--start-quant` quantizes start of notes.
`quantize-start-midi.ly`



LilyPond respects rests, also when there are dynamics
`rest-dynamic-midi.ly`



midi2ly identifies rests
`rest-midi.ly`



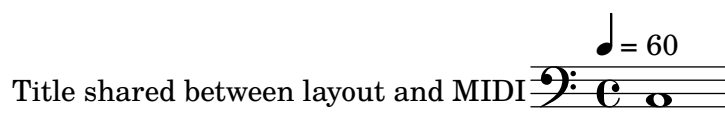
If a score has a `\header` block which defines a title, this title should override any title defined in a `\header` block of the score's enclosing `\bookpart` or `\book` (or a title defined in a top-level `\header` block) when naming the MIDI sequence generated from the score. Otherwise, if the score has no title defined, the MIDI sequence generated from the score should get named using the title defined in the `\header` block of the nearest enclosing `\bookpart`, `\book`, or top-level scope that contains a title definition.

`sequence-name-scoping-midi.ly`



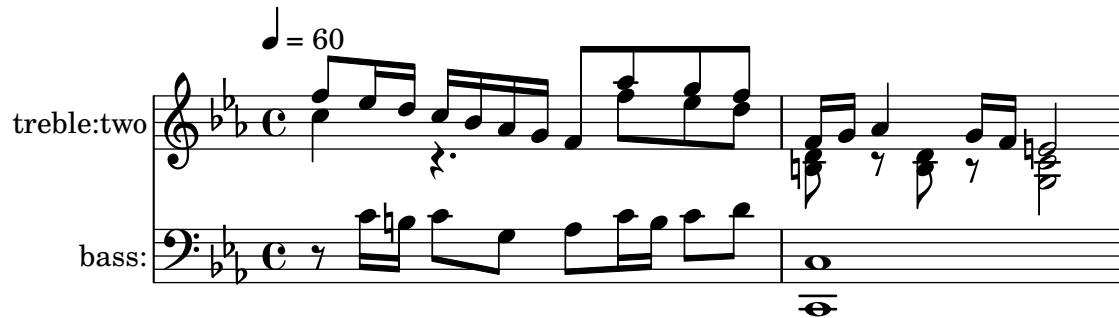
The MIDI sequence generated from a score should get its name from the title defined in the score's `\header` block (if any). The title used for layout can be overridden for MIDI output by specifying a separate `midititle` in the `\header` block. If the score does not define a title of its own, and has no enclosing `\bookpart`, `\book`, or top-level scope with a `\header` block that defines a title, either, the MIDI sequence should get the default name.

`sequence-name-midi.ly`



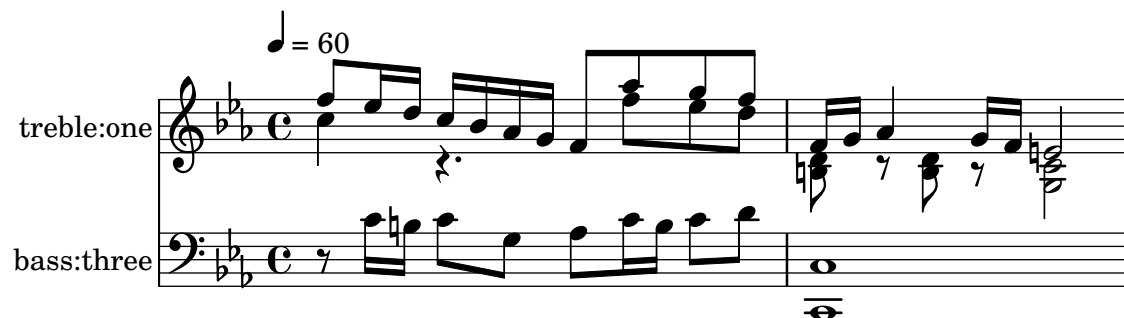
Midi2ly remaps voices correctly to staves in MIDI-files that use instrument<->channel mapping when combined with voice<->track mapping. TODO: pianostaff

staff-map-instrument-midi.ly



Midi2ly remaps voices correctly to staves in MIDI-files that use voice<->channel mapping when combined with staff<->track mapping. TODO: pianostaff

staff-map-voice-midi.ly



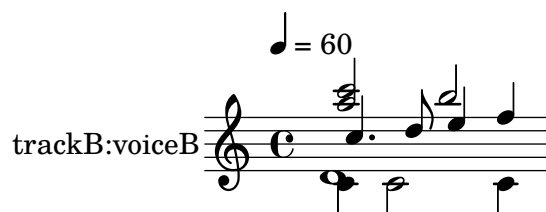
midi2ly maps two voices nicely on one staff as \voiceOne, \voiceTwo

voice-2-midi.ly



midi2ly maps four voices nicely on one staff as \voiceOne, \voiceTwo, \voiceThree, \voiceFour

voice-4-midi.ly



midi2ly still produces output for a staff with five voices. However, in such cases, most probably the the correct \voiceOne, \voiceX... mapping is lost.

voice-5-midi.ly

trackB:voiceB

$\text{♩} = 60$

The musical score for trackB:voiceB is written on a single staff with a treble clef and a common time signature (C). The tempo is indicated as quarter note = 60. The melody consists of four measures: the first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4; the second measure has a quarter note on C5, a quarter note on B4, and a quarter note on A4; the third measure has a quarter note on G4, a quarter note on F4, and a quarter note on E4; the fourth measure has a quarter note on D4, a quarter note on C4, and a quarter note on B3. The bass line consists of four measures: the first measure has a quarter note on G3, a quarter note on F3, and a quarter note on E3; the second measure has a quarter note on D3, a quarter note on C3, and a quarter note on B2; the third measure has a quarter note on A2, a quarter note on G2, and a quarter note on F2; the fourth measure has a quarter note on E2, a quarter note on D2, and a quarter note on C2.