

# 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 (<https://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 dev. The images shown in the Chapter 2 [Test cases], page 3, 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 01a-Pitches-Pitches.xml consists of four staves of music. The first staff begins with a treble clef and a common time signature (C). It contains a series of ascending eighth notes, starting from G4 and ending at c5. The second staff, starting at measure 8, continues the ascending sequence with sharp accidentals (#) for the notes from A4 to c5. The third staff, starting at measure 14, continues the ascending sequence with flat accidentals (b) for the notes from G4 to c5. The fourth staff, starting at measure 20, contains a series of descending eighth notes, starting from c5 and ending at G4, with flat accidentals (b) for the notes from c5 to A4. The score concludes with a double bar line.

All pitch intervals in ascending jump size.

01b-Pitches-Intervals.xml

### Various pitches and interval sizes

The musical score for 01b-Pitches-Intervals.xml consists of two staves of music. The first staff begins with a treble clef and a 2/4 time signature. It contains a series of eighth notes, starting from G4 and ending at c5, with various accidentals (sharp, flat, double sharp, double flat) and interval sizes. The second staff, starting at measure 11, continues the sequence with various accidentals and interval sizes, ending at c5. The score concludes with a double bar line.



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.



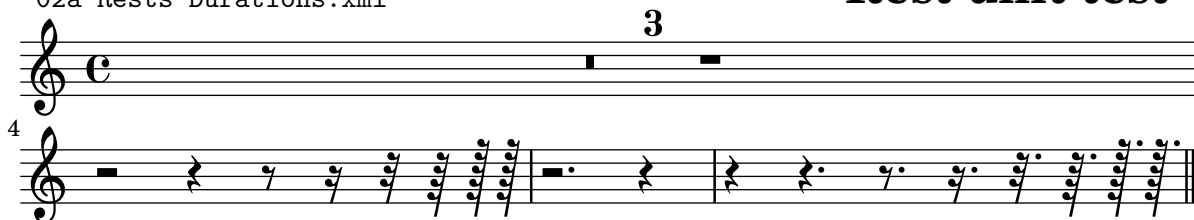
01f-Pitches-ParenthesizedMicrotoneAccidentals.xml

## 02 ... Rests

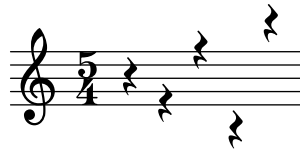
All different rest lengths: A two-bar multi-measure rest, a whole rest, a half, etc. until a 128th-rest; Then the same with dotted durations.

02a-Rests-Durations.xml

### Rest unit test

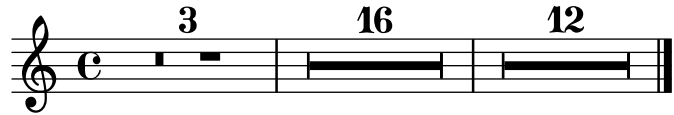


Rests can have explicit pitches, where they are displayed. The first rest uses no explicit position and should use the default position, all others are explicitly positioned somewhere else.



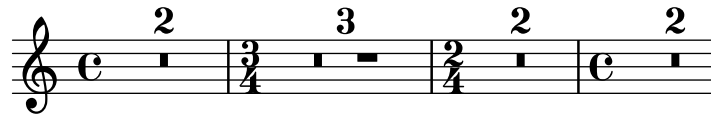
02b-Rests-PitchedRests.xml

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

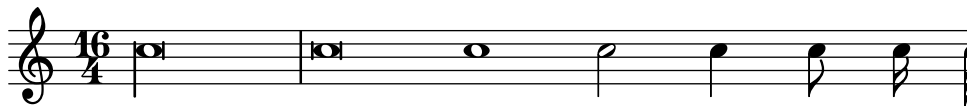
In some cases, a rest might not have its type attribute set (this happens, for example, with voices in Finale, where you don't manually insert a rest).



02e-Rests-NoType.xml

### 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

9

15

16

## 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

7

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.



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

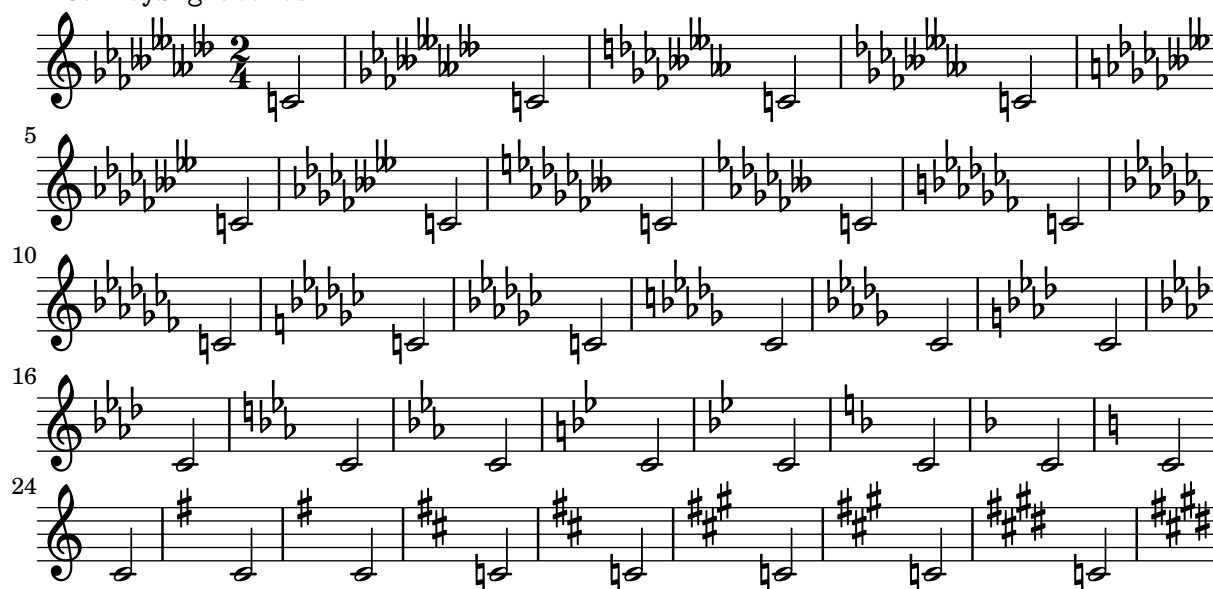
12b-Clefs-NoKeyOrClef.xml

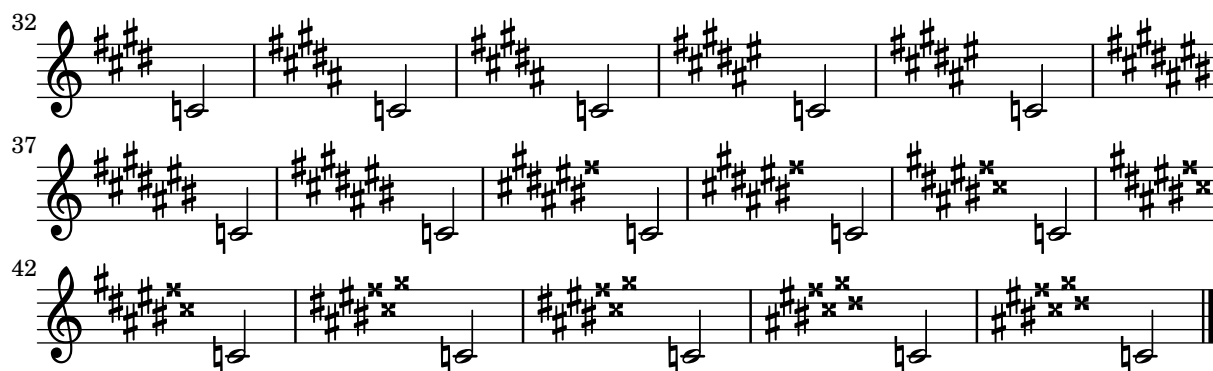
## 13 ... Key signatures

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



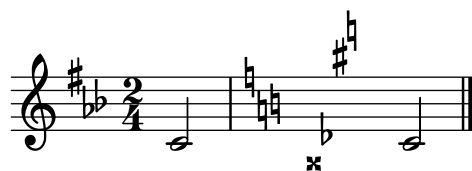


All different modes: major, minor, ionian, dorian, phrygian, lydian, mixolydian, aeolian, and locrian; All modes are given with 2 sharps.



13b-KeySignatures-ChurchModes.xml

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

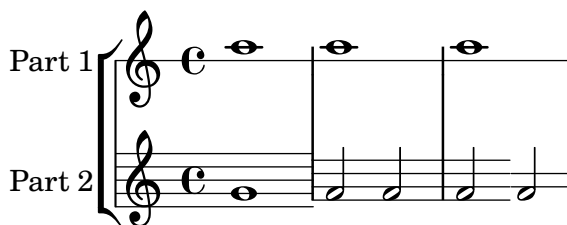
Non-traditional key signatures with microtone alterations: (g flat-and-a-half, a flat, b half-flat, c natural, d half-sharp, e sharp, f sharp-and-a-half).



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

1. slash      triangle      diamond      square      cross

6

x      circle-x      inverted triangle      arrow down      arrow up      slashed

12

back slashed      normal      cluster      none      slash      triangle      diamond      square

18

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



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.



1. normal
2. cross
3. slash

22c-Noteheads-Chords.xml

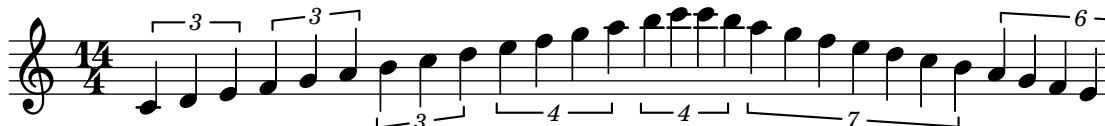
Parenthesized note heads. First, a single parenthesized note is tested, once with a normal and then with a non-standard notehead, then two chords with some/all parenthesized noteheads and finally a parenthesized rest.



22d-Parenthesized-Noteheads.xml

## 23 ... Triplets, Tuplets

Some triplets (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 triplets take the type from the note, the second two from the <time-modification> element, the remaining pair of triplets from the <tuplet> notation element. The triplets 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.



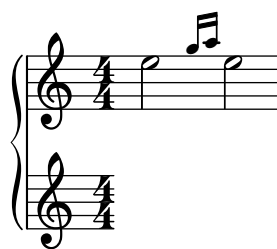
24c-GraceNote-MeasureEnd.xml

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)

**A** **B** **Test** **Crc**

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

2. words *p* *pp* *ppp* *pppp* *pppppppppppp* *f* *ff*

Segno Coda Words Eyegl. *p* *pp* *ppp* *pppp* *pppppppppppp* *f* *ff*

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

*ffff* *fffff*

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

9.

hairpin cresc dash - es bra - cket oct.-shift pedalchange - mark

12. = 60 *p subito* *ppp* < *fff*

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

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

31c-MetronomeMarks.xml



## 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. 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 wavywavyline 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

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

Text markup: different font sizes, weights and colors.

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

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

1. normal up normal down normal non-arp. normal

### 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

15-----J

8-

Red\*Red.\*

Two simple tied whole notes

33b-Spanners-Tie.xml



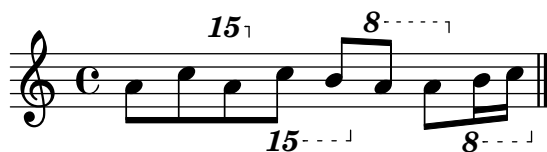
A note can be the end of one slur and the start of a new slur. Also, in MusicXML, nested slurs are possible like in the second measure where one slur goes over all four notes, and another slur goes from the second to the third note.

33c-Spanners-Slurs.xml



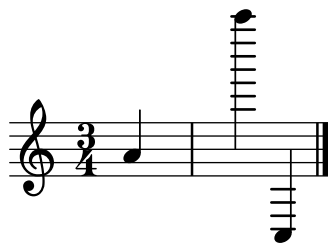
All types of octave shifts (15ma, 15mb, 8va, 8vb)

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

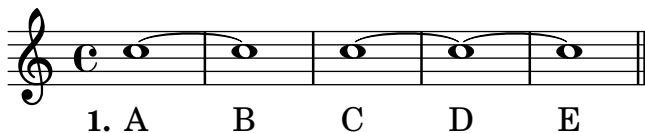
33h-Spanners-Glissando.xml

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

4 solid (+text) dashed dotted wavy

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

The image displays a musical score for four parts, labeled Part 1 through Part 4, arranged vertically. Each part is written on a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. The notes are as follows:

- Part 1: D4 (quarter note), followed by a quarter rest.
- Part 2: E4 (quarter note), followed by a quarter rest.
- Part 3: F#4 (quarter note), followed by a quarter rest.
- Part 4: G4 (quarter note), followed by a quarter rest.

The parts are written in a way that suggests they are meant to be played simultaneously, forming a simple harmonic progression.

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

41b-MultiParts-MoreThan10.xml

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 d'Amore

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

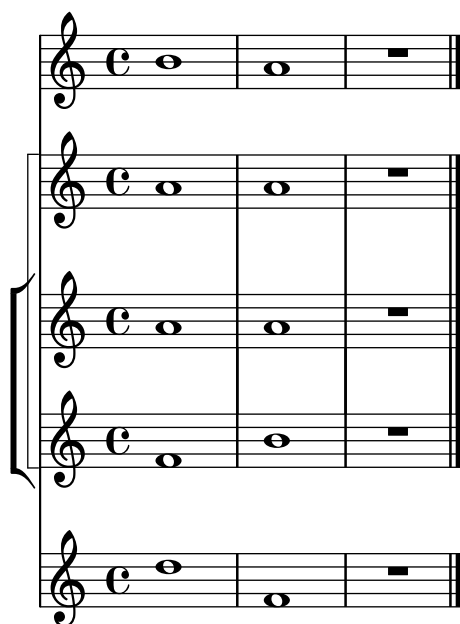
Viola

Cello

Contrabass

41c-StaffGroups.xml

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

Long Staff Name

6  
St.  
Nm.

15  
St.  
Nm.

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.

Group 1

Group 2

41f-StaffGroups-Overlapping.xml

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.

This score has multiple display-text elements in its part-name-display block. This is handled without crashing.

41j-PartNameDisplay-Multiple-DisplayText-Children.xml



## 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.



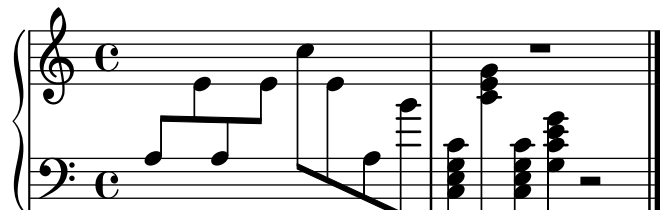
43b-MultiStaff-DifferentKeys.xml

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.



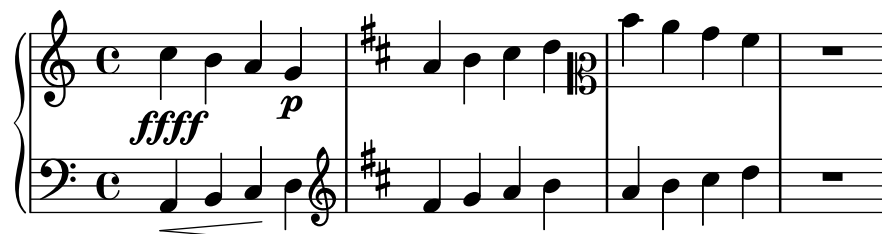
43c-MultiStaff-DifferentKeysAfterBackup.xml

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

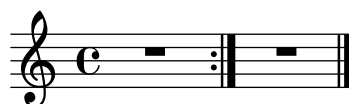
A piano staff with dynamics and clef changes, where each element (ffff, wedge and clef changes) applies only to one voice or one staff, respectively.



43e-Multistaff-ClefDynamics.xml

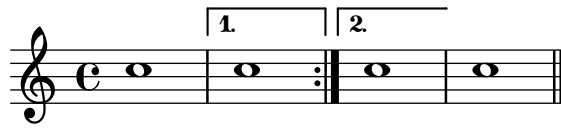
## 45 ... Repeats

A simple, repeated measure (repeated 5 times)



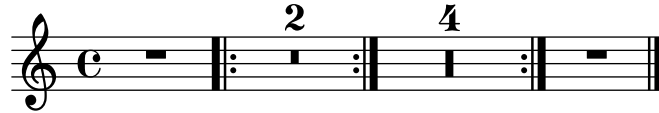
45a-SimpleRepeat.xml

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



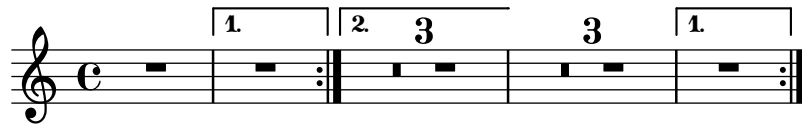
45b-RepeatWithAlternatives.xml

Repeats can also be nested.



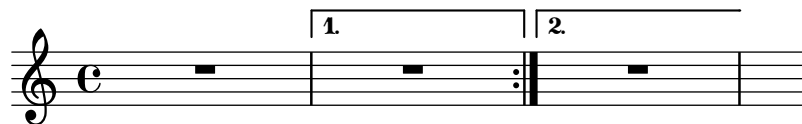
45c-RepeatMultipleTimes.xml

Nested repeats, each with alternative endings.

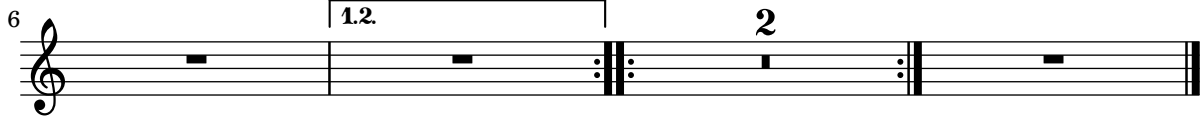


45d-Repeats-Nested-Alternatives.xml

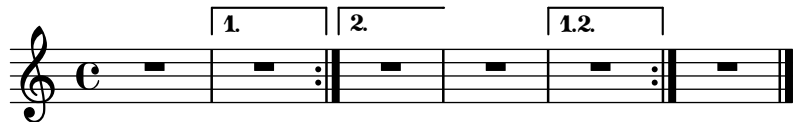
Some more nested repeats with alternatives. The barline between measure 7 and 8 will probably be messed up! (Should be a repeat on both sides!)



45e-Repeats-Nested-Alternatives.xml

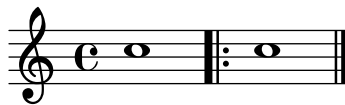


Some more nested repeats with alternatives, where the MusicXML file does not make sense in the first place. How well are applications able to cope with improper repeats and alternatives?



45f-Repeats-InvalidEndings.xml

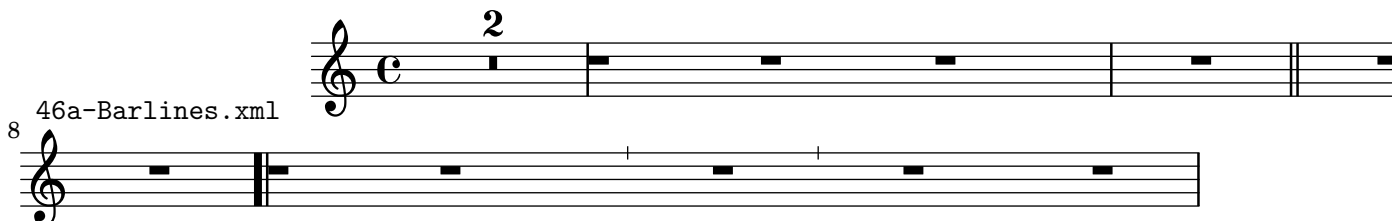
A forward-repeating bar line without an ending repeat bar.



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!

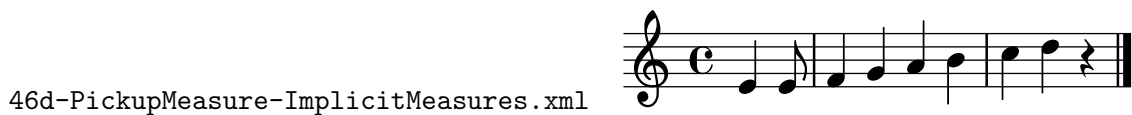


46b-MidmeasureBarline.xml

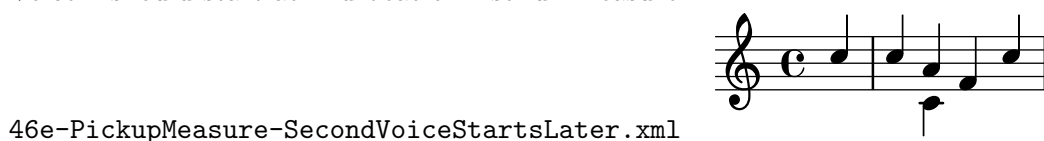
A clef change in the middle of a measure, using either an implicit measure or simply placing the attributes in the middle of the measure.



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).



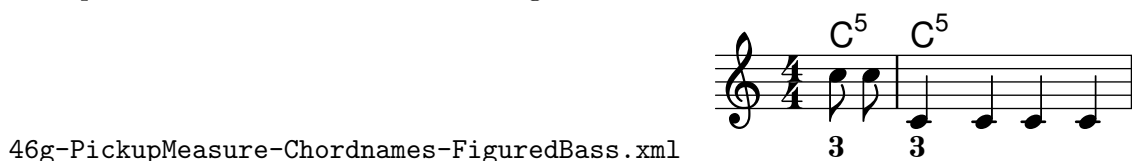
Voice 2 should start at 2nd beat of first full measure.



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



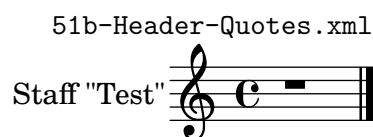
Pickup measure with chord names and figured bass.



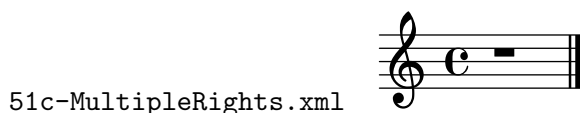
## 51 ... Header information

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).

### " Quotes" in header fields

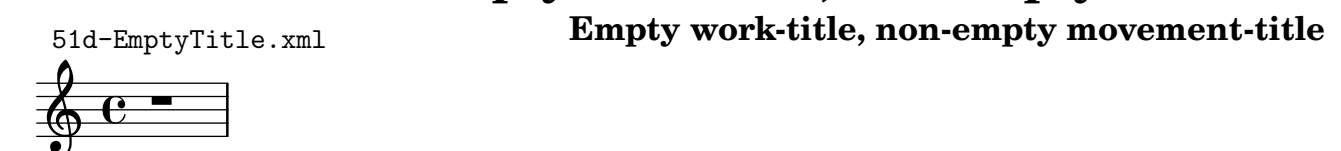


There can be multiple <rights> tags in the identification element of the score. The conversion shall still work, ideally using both of them.



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.

### 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! \_TRARA...

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

1. Ly - rics on notes \_

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

1. Verse1AChorus1AAnotherChorus1A1BVerse1CChorus1D  
2. Chorus1A - 2B - Chorus2C

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

1. Me - lisma \_ Me - lisma \_ Me - lisma \_

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

1. Lyrics 1  
2.  
3.

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

1. a b c d e f g h

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

1. A \_ b - CC \_ e \_

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

C<sup>5</sup> C<sup>lyd</sup> B<sup>7 #5 #9</sup> E<sup>b sus2</sup> G<sup>5</sup> D<sup># Δ</sup> A<sup>o7</sup> A<sup>#5</sup>

C<sup>5</sup> C<sup>lyd</sup> B<sup>7</sup> #5 #9 E<sup>b</sup><sub>sus2</sub> G<sup>5</sup> D<sup>#</sup><sub>Δ</sub> A<sup>o7</sup> C<sup>5</sup>

Musical score for "The Rose Tree" in E-flat major (three flats) and 4/4 time. The score is written for voice and piano. The key signature is E-flat major (three flats). The time signature is 4/4. The score consists of two systems. The first system shows the vocal melody and piano accompaniment for the first four measures. The second system shows the continuation of the melody and accompaniment for the next four measures. The piano part includes chord diagrams for E-flat major (Ebm), D7, and C major (C). The vocal part includes lyrics in both English and German.

**Chord Diagrams:**  
 Ebm: E-flat major triad (E-flat, G, B-flat) with a minor 9th (D).  
 D7: Dominant seventh chord (D, F, A, C).  
 C: C major triad (C, E, G).

**Lyrics:**  
 English: The Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree.  
 German: Der Rosenbaum, der Rosenbaum, der Rosenbaum, der Rosenbaum.

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 <

Chord Name	MusicXML Chord Name
1. major	C <sup>5</sup>
minor	C <sup>5</sup>
augmented	C <sup>#5</sup>
diminished	C <sup>b5</sup>
dominant	C <sup>7</sup>
major-seventh	C <sup>Δ</sup>
minor-seventh	Cm <sup>7</sup>
diminished-seventh	C <sup>o7</sup>
augmented-seventh	C <sup>7 #5</sup>
half-diminished	C <sup>7 b5</sup>
major-minor	Cm <sup>Δ</sup>
major-sixth	C <sup>6</sup>
minor-sixth	Cm <sup>6</sup>
dominant-ninth	C <sup>9</sup>
major-ninth	C <sup>Δ 9</sup>
minor-ninth	Cm <sup>9</sup>

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  $F^{\#5}$   $Fb^5/C$   $G^{\#5}/D^{\#}$   $C^5$   $C^{b5}$   $G^{susb2}$   
Inversion Fbb/C G#/D# C C-3+5b

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

$C^5$   $F^{\#m6}$   $Dm^7$   $G^7$

71g-MultipleChordnames.xml

## 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).

Trumpet in Bb

Horn in Eb

Piano

72a-TransposingInstruments.xml

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.

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'''

8

The image shows a musical score for various instruments. The instruments listed are 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, and a staff labeled 'displayed c'=fis''' with a '8' below it. The key signature changes from three sharps (F#, C#, G#) to one flat (Bb). The notation includes treble and bass clefs, and a common time signature 'C'.

72b-TransposingInstruments-Full.xml

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.

Clarinet in Eb

72c-TransposingInstruments-Change.xml

Bb Cl.

The image shows a musical score for a Clarinet in Eb and a Bb Cl. The key signature changes from one sharp (F#) to one flat (Bb). The notation includes a treble clef and a common time signature 'C'.

## 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 files

## 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

