

HARVARD UNIVERSITY LIBRARY  
*Library Digital Initiative*

DIGITAL SCORES  
FROM THE COLLECTIONS OF  
THE EDA KUHN LOEB MUSIC LIBRARY (I)  
*Final Report*

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## INTRODUCTION

On May 6<sup>th</sup>, 2003, the Library Digital Initiative of the Harvard University Library announced that it would fund a project entitled Digital Scores from the Collections of the Eda Kuhn Loeb Music Library. This was the second LDI project undertaken at the Loeb Music Library, and the first involving print rather than aural media.

The project was completed in early 2006, fully realizing its goal of creating and making available online digital images of 35 rare and unique musical items – works by or relating to the Bach family, compositions by Wolfgang Amadeus Mozart and Giuseppe Verdi, and the *Harvard Song Book*.

An important objective of this project, that of establishing an infrastructure for further digitization endeavors, has also been reached: Digital Scores from the Collections of the Eda Kuhn Loeb Music Library (II) is already well underway.



A PAGE FROM J.S. BACH'S *DIE KATECHISMUS-GESÄNGE*. THIS MANUSCRIPT COPY WAS CREATED AND SIGNED BY M.G. FISCHER IN 1790.

## **RARE, UNIQUE AND FRAGILE SCORES AT THE EDA KUHN LOEB MUSIC LIBRARY**

The Eda Kuhn Loeb Music Library at Harvard University consists of three collections: an Archive of World Music, containing field recordings as well as commercial audio-visual recordings of interest to ethnomusicologists; a general collection of audio-visual materials, musical scores (that is, written or printed music, also known as sheet music) and books about music; and the Isham Memorial Library, which was founded in the 1930s as a small collection of organ music for the use of the University Organist and is now a library unto itself, housed within the Loeb Music Library but maintained by its own Keeper, Dr. Sarah Adams, and curator, Professor Christoph Wolff. It has a broad purview as a repository for rare and unique musical materials, including books, printed facsimiles and microforms – Isham is a destination for performers and scholars from the Harvard community as well as abroad.

The materials which were featured in the first phase of the Digital Scores project were drawn almost exclusively from a small, carefully-guarded collection within Isham, the A. Tillman Merritt Rare Books Room. The Merritt Room may be entered only by permission of the Keeper, and only on weekdays between 9 a.m. and 5 p.m. The Isham Memorial Library is constantly receiving visitors and requests for information, and the fulfillment of queries relating to rare materials has traditionally been among the chief tasks of its Keeper.

One of the three aims of the Digital Scores project was to render some of the Loeb Music Library's rare, unique and fragile specimens more accessible to instructors and researchers at Harvard, and to scholars and musicians worldwide, allowing them to examine these materials at close range rather than relying on verbal description or personal visits. Adjacent to this goal was the library's mission of preserving delicate musical materials, ensuring that their contents might be used by researchers and teachers by avoiding undue stress on the physical objects. Finally, the project was undertaken as an experiment, an opportunity to explore digital imaging as a means for enhancing accessibility and preservation.

Four important areas of the Loeb Music Library's collection were selected for digitization: items about and by Johann Sebastian Bach and his sons; compositions of Wolfgang Amadeus Mozart; operas of Giuseppe Verdi, several in multiple versions; and the *Harvard Song Book*.

## THE BACH FAMILY

Many of the items now displayed online are directly related to the research and teaching activities of one music faculty member in particular, Professor Christoph Wolff, whose book *Johann Sebastian Bach: The Learned Musician* was a finalist for the 2001 Pulitzer Prize in biography. The presence of Professor Wolff has stimulated the acquisition of a rich collection of secondary sources on this Baroque composer, as well as a substantial collection of first and early printed editions of musical scores and an extensive range on microfilm of compositions (in manuscript form) by members of the Bach family.

There is a special value inherent in creating wider access to and ensuring long-term preservation of some of the unique items in this rich assembly. To cite just one of many remarkable examples, the Library owns one of the first catalogs of any kind of the works of J.S. Bach. Prepared by Franz Hauser (1794-1870), a founding member of the Bach-Gesellschaft ("Bach society," an association formed in 1850 with the aim of publishing a complete critical edition of all of J.S. Bach's works), the catalog had not been seen by scholars for a century. It was acquired by the Library in 2002, and is a major resource for Bach scholarship and of interest to the international community of Bach scholars.



HAUSER CATALOGS SOME OF BACH'S SECULAR CANTATAS, COMPLETE WITH HOLDINGS INFORMATION IN THE RIGHTMOST COLUMN!

Other items at the Loeb Music Library holding significance for the intellectual community both in and beyond Harvard are our collection of first and early printed editions of music by Bach and his sons, Carl Philipp Emanuel and Johann Christoph, as well as manuscript copies of scores. Examples of each man's compositions are among the works made available through the Digital Scores project.

#### WOLFGANG AMADEUS MOZART

Collecting primary Mozart research materials is another long-term and ongoing commitment of the Library. The Biblioteca Mozartiana Eric Offenbacher, a private collection donated by Mr. Offenbacher in 1987, forms the nucleus of our Mozart collection. It includes two Mozart autograph manuscripts, an autograph letter by his son Karl and nearly one hundred first editions of Mozart's instrumental music and operas, almost all of them printed before 1800. A generous gift from Oscar Schafer has enabled the continued growth of the collection, which has become one of the most comprehensive on this continent. Many of these first editions are rare, and some of the manuscripts are unique, including two late-eighteenth-century copies of Mozart's operas *Così fan tutte* and *Die Entführung aus dem Serail*, both of which predate the first printed editions of these works. Opera was a fluid medium in this period: pieces were routinely transposed or edited to suit the abilities of specific performers, and otherwise altered to reflect local performance forces and practices. These manuscript copies can therefore serve an important function as historical documents, able to communicate particular information about the compositional genesis and performance and reception histories of these works. The *Così fan tutte* manuscript was unknown until recently, and its provenance remains obscure; now that it is available online, it only awaits scholarly perusal.



THIS MANUSCRIPT COPY OF MOZART'S *COSÌ FAN TUTTE* PREDATES THE OPERA'S PUBLICATION. THE WIND PARTS ARE RELEGATED TO THIS APPENDIX.

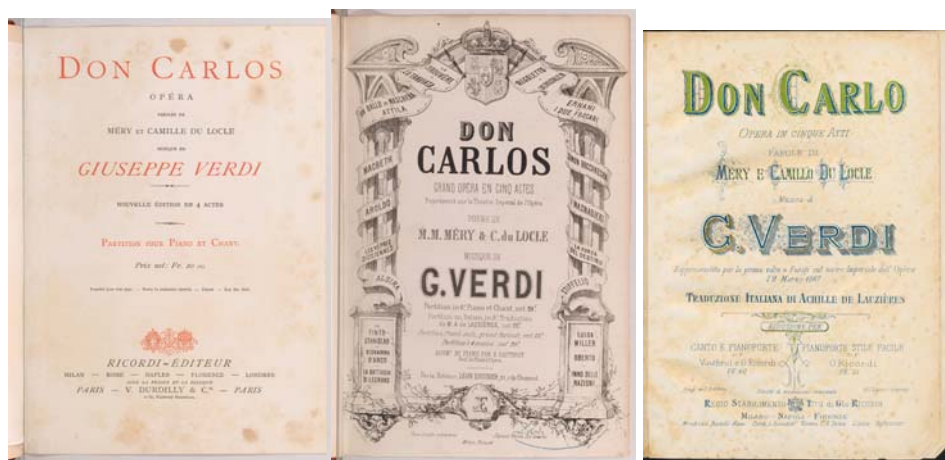
In search of information about the *Entführung aus dem Serail* manuscript mentioned above, on the other hand, the Keeper of the Isham Memorial Library corresponded at length with an expert on this opera, a European scholar who forwarded several pages of questions about the appearance of the manuscript. Many of the questions were in minute detail, such as, "Is the third note in the 2nd clarinet and 2nd bassoon in bar 200 a d or a d sharp?"

This laborious process took several hours of the Keeper's time and doubtless many more hours of the scholar's time. What could be the most telling information about the manuscript – its paper type and copyists' hands – is information that can only be transmitted visually. He congratulated us on our acquisition of this manuscript, which seems to be quite unusual and rare, and he is looking forward to being able to *see* it, so that he may work on it further.

## GIUSEPPE VERDI

Several of the operas of Giuseppe Verdi (1813-1901), Italy's most renowned composer and the creator of some of the greatest operatic works, exist in multiple versions. While many of Verdi's operas were subject to some form of revision, some underwent drastic recomposition resulting in what could actually be considered new works. These revisions not only illuminate Verdi's compositional process and demonstrate his inexorable growth as a composer, they also serve as important documents in the study of these works' reception, and provide fascinating evidence of the mutual influence, social as well as musical, of Verdi's operas on cultural life in the capitals of nineteenth-century Europe.

Verdi's revisions fall into two categories, those for the Italian stage and those for Paris. *Stiffelio* (1850, Trieste), the opera preceding the better-known *Rigoletto*, was refashioned as *Aroldo* (1857, Rimini) owing to censorship issues. Three works of Verdi's full maturity, *Simon Boccanegra* (Venice, 1857), *La Forza del Destino* (St. Petersburg, 1862) and *Don Carlos* (Paris, 1867) were deeply revised for their premiere performances at La Scala in Milan (*La Forza* in 1869, *Simon Boccanegra* in 1881, *Don Carlos* in 1884). *Don Carlos* is an exceptional example of a composer reworking a five-act Parisian grand opera into a four-act work for Italian theatres. It is among the Verdi scores in this digital presentation, along with *I Lombardi alla prima crociata*, *Jerusalem*, *Macbeth*, *Otello*, *Le Trouvère* and *Les vêpres siciliennes*.



Three versions of Giuseppe Verdi's opera *Don Carlos*, arranged for voice and piano. From left to right: the final four-act French revision from 1883; the first edition (version of the first staged performance) of 1867; and the first edition incorporating revision for a Neapolitan production, 1872.

THE HARVARD SONG BOOK

This collection of favorite Harvard songs, including "Fair Harvard," "Ten Thousand Men of Harvard" and the "Harvard Hymn," was published in 1922 by the Harvard Glee Club, the oldest college chorus in the United States. It was dedicated to Dr. Archibald T. ("Doc") Davison, an early professor of music at the College. The *Song Book* served as a record of the Harvard singing tradition, described by Lucien Price as "most gracious and beautiful," and as a memento for alumni.

Fair Harvard

1

Arranged

SOPRANO  
ALTO

1. Fair Har - vard! thy sons to thy  
2. To thy bow'rs we were led in the  
3. When as pil - grims we come to re -  
4. Fare - well! be thy des - ti - nies

TENOR  
BASS

ju - bi - lee throng, And with bless - ings sur - rend - er thee  
bloom of 'our youth, From the home of our in - fan - tile  
vis - it thy halls, To what kind - lings the sea - son gives  
on - ward and bright! To thy chil - dren the les - son still

o'er, — By these fes - ti - val rites, from the  
years, — When our fa - thers had warn'd, and our  
birth! — Thy shades are more sooth - ing, thy  
give, — With free - dom to think, and with

age that is past To the age that is wait - ing be -  
moth - ers had pray'd, And our sis - ters had blest thro' their  
sun - light more dear, Than de - scend on less pri - vi - leged  
pa - tience to bear, And for right ev - er brave - ly to

Copyright, 1922, by The Harvard Glee Club

"FAIR HARVARD" IS THE COMMENCEMENT HYMN OF HARVARD UNIVERSITY,  
SUNG AT GRADUATION EXERCISES IN JUNE AND AT MANY OTHER EVENTS  
THROUGHOUT THE YEAR, ON-CAMPUS AND OFF-

## **STAFF**

The collection strengths highlighted by the Digital Scores project overlapped with the existing knowledge of staff members, all of whom had experience working with a previous LDI project, Music from the Archive, as well as other digital library ventures.

Prior to joining the staff of the Loeb Music Library in 2000 as Public Services Librarian, Constance A. Mayer had spent seven years on the VARIATIONS digital music library team at Indiana University, contributing to the creation of an enormous and highly innovative music digitization effort implemented in 1996. Ms. Mayer had experience in designing workflows for audio digitization and for score scanning and delivery. (This report was prepared in her absence, as Ms. Mayer left the Loeb Music Library shortly after the completion of the Digital Scores project to head the Michelle Smith Performing Arts Library at the University of Maryland, College Park. Reproduced here are portions of the proposal originally written by Ms. Mayer, including passages contributed by other staff members.)

Dr. Sarah Adams, Keeper of the Isham Memorial Library, wrote her dissertation at Cornell University on the chamber music of Mozart and his contemporaries, and was thus well-placed to select Mozart scores with maximum scholarly significance.

The Recordings Librarian of the Loeb Music Library, Robert J. Dennis, is a lecturer and writer on opera who has served as a panelist on the Chevron Texaco Opera Quiz, heard during intermission on broadcasts from the Metropolitan Opera. Mr. Dennis drew on his expertise in the field of opera to select the Verdi materials which were digitized in this project; he also prepared their outlines, a task which could only be performed by an expert in the genre.

The self-described “legs” of the project was Staff Assistant Carolann Buff, who compiled lists of call numbers, pulled items from shelves and served as courier, personally delivering them to the DIG. Ms. Buff sings in the internationally-renowned early music vocal trio Liber unUsualis, and as a performer of medieval and early Renaissance music, much of which must be studied in manuscript as well as printed form, Ms. Buff has developed a keen eye for written and printed music, and was particularly qualified to perform a range of support duties, from editing the reports and outlines written by Dr. Adams and Mr. Dennis to quality control the images created by the Digital Imaging and Photography Group for fidelity to the original. She had previously created a finding aid for the Joseph Jeffers Dodge collection of Duke Ellington recordings, and had acted as a liaison on Music from the Archive.

The labor model for the Digital Scores Project thus made good use of the strengths of the existing staff, and required the engagement of no new personnel. Staff Assistant Carolann Buff added five hours to her weekly schedule, and full-time staff members involved with the project dedicated a fixed portion of their workweek to their own work on the project. After Ms. Mayer’s departure, Kerry Masteller took time from her duties as Circulation Supervisor to take over as Web Content Provider.

In sum, the following individuals contributed to the success of the Digital Scores project:

*Eda Kuhn Loeb Music Library*  
Project Manager:

Constance A. Mayer, Public Services Librarian  
Project Assistant:  
Carolann Buff, Staff Assistant  
Project Associates:  
Dr. Sarah Adams, Keeper of the Isham Memorial Library  
Robert Dennis, Recordings Librarian  
Candice Feldt, Head Music Cataloger  
Web Content Providers:  
Kerry Masteller, Circulation Supervisor  
Constance A. Mayer, Public Services Librarian

*Library Digital Initiative, Harvard University Library*

LDI Project Liaison:  
Wendy Gogel, Digital Projects Program Librarian

*Digital Imaging and Photography Group, Harvard College Library*

Bill Comstock, Manager  
Margaret (Maggie) Hale, Librarian for Collections Digitization  
David Remington, Head Photographer

## **TIMELINE**

The Digital Scores project lasted approximately two and half years, beginning with the approval of the Loeb Music Library's grant proposal on May 6<sup>th</sup>, 2003 and ending with the appearance of 35 musical items online in early 2006.

The items to be digitized had been selected, for the most part, prior to the formulation of the grant proposal, and so it was possible to begin work within just a few months of the award. Since this was a pilot project for the Library, it was considered beneficial to learn from the process of digitizing a single score, a print of Mozart's opera *Die Zauberflöte*, before initiating work from another. Work was concentrated on that one score at first, then increased in efficiency towards the end of the project.

The timeline for the Digital Scores project can be summarized as follows:

**May, 2003** Grant awarded  
**October, 2003** First outline created  
**November, 2003** First delivery of Loeb Music Library materials to the Digital Imaging and Photography Group; first DRS report reviewed  
**May, 2005** Last outlines created  
**October, 2005** Last delivery of Library materials to the DIG  
**January, 2005** Last DRS report reviewed; digital scores linked in HOLLIS

A detailed checklist was maintained by project staff in the Library's shared drive. The final version of that document appears below as Appendix A, and gives a sense for daily progress on the project.

## **BUDGET**

The initial amount awarded to the Digital Scores project by the Library Digital Initiative was \$96,100. Project expenses were mainly for imaging costs, as no new personnel were hired – the Project Assistant, Carolann Buff, simply extended her weekly hours to accommodate her contribution. Wage and fringe benefits for Ms. Buff were expected to cost \$12,400, and the cost of scanning, file conversion and other technical procedures was estimated at \$83,700.

In reality, the project cost

<u>EXPENDITURE</u>	<u>COST</u>
Project Assistant	\$14,970.50
Student Assistant	\$158.15
Digital Imaging Services (including scanning or photography, metadata collection, and deposit into the DRS)	\$71,546.00
TOTAL	\$86,674.65

## **WORKFLOW**

### PREPARATION

At the inception of the project, Loeb Music Library staff members involved with the Digital Scores project received a guided tour at the Digital Imaging and Photography Group. Mr. Comstock and his colleagues showed Library staff the controlled lighting, copy stands and other apparatuses which would be employed, and demonstrated the sole camera then available for the project, the Synar. While the Digital Scores project was underway, the DIG acquired another camera, the Zeutschel, which is more suitable for modern items that can be laid flat, as opposed to brittle materials, which may only be opened to just beyond a right angle. With the arrival of the Zeutschel, and with an understanding of the differences between the cameras provided by Mr. Comstock, Loeb Music Library staff were invited to choose between the more expensive Synar, whose images cost \$9, and the Zeutschel, which created images for \$3 apiece at the time of the Digital Scores project and now produces them for \$2.50. The Synar was found preferable in some cases, as it can provide more information and has what Mr. Comstock proudly calls a “very fussy” lens system.

### SELECTION

As stated above, the inclusion of Bach family and Mozart materials in the Digital Scores project reflects faculty interests and library collection strengths of long standing. These items were selected for their rare and unique natures, and because their popularity as objects of research and as aids to classroom teaching has raised concern for their preservation.

The selection of nineteenth-century opera scores was made by Mr. Dennis. He chose to focus on first editions of Verdi operas, since the Loeb Music Library owned several initial and definitive versions which have particular value for comparative endeavors. This approach gave profile and parameters to Mr. Dennis’s choices, as did his decision to include in the project, as he puts it, “Every opera which Verdi ever conceived any part of in French,” making the Digital Scores site a comprehensive resource for Verdi scholars seeking such materials.

Finally, the *Harvard Song Book* is owned by just 37 libraries worldwide, and the staff of the Loeb Music Library report that copies of such traditional songs as “Fair Harvard” and “Ten Thousand Men of Harvard” are in constant demand, particularly for alumni events. With the 1922 edition online, Public Services staff may now direct questions concerning the *Song Book* to the Library site, a considerable savings of both resources and effort.

## OUTLINE

The musical form of each score to be digitized was outlined by a member of the project staff. These descriptions served to ensure that each digital image was correctly identified, and that all pages were photographed. With labor allotted according to existing knowledge, Dr. Adams worked on compositions of Mozart and the Bach family, while Mr. Dennis dealt with the operas.

The parts of a tree served as the guiding metaphor for these outlines, the “trunk” being the entire work, the “branches” its largest internal sections, the “leaves” the smaller sections within those. For instance, Mr. Dennis created an outline of the 1887 version of Verdi’s opera *Otello*. Here, the composer, the title, the type of score and the language of the libretto are indicated, followed by holdings information and the item’s call number. This was the trunk of his *Otello* outline:

### OTELLO

Verdi, Giuseppe, 1813-1901. [Otello. Vocal score. Italian] Milan: Ricordi, [1887]. Loeb Music: Mus 857.1.651

Next, Mr. Dennis listed each act – “Atto Primo,” “Atto Secondo” and so on. He then enumerated the arias (units of solo or ensemble singing) which make up each act:

### Atto Primo

Uragano [Coro]: “Una vela!” 1-20  
[Otello]: “Esultate!...Evviva Otello! [Coro]” 21-30  
[Jago]: “Roderigo, ebben, che pensi?” 31-35  
Coro: “Fuoco di gioia!” 36-54  
[Brindisi] [Jago]: “Roderigo, beviam!” 55-88  
[Otello]: “Abbasso le spade!” 89-94  
[Otello]: “Gia nelle notte densa” 95-108

Each outline was reviewed by Ms. Buff and Ms. Mayer for spelling and formatting, with the goal of providing the most helpful possible instructions for the DIG photographers.

## ENTRY OF METADATA

Once an outline had been written and reviewed, Ms. Buff was responsible for the entry of metadata. At the inception of the Digital Scores project in late 2003, MOA2 was the only interface available for that task. Ms. Buff had the time-consuming chore of transferring each line of a Word document into MOA2. Mid-project, it became possible simply to send a text document to the DIG, where the conversion was automatic rather than manual.

## DELIVERY TO DIG

Ms. Buff served as courier for the project, personally transporting Loeb Music Library scores to the DIG in small batches. In order to minimize risk of loss or misplacement, she left scores shelved in the Merritt Room until it was necessary to consult or move them. When off the shelves, scores were loaned to the pseudopatron “Loeb Music – Imaging Services and Media Production.” This ensured that the location of these irreplaceable artifacts was always known.

## IMAGING

Fragile items provided by the Loeb Music Library rested on a cardboard cradle made to each item’s measurements by Preservation Department staff. Polypropylene strapping held their pages open on the cradle, allowing score and cradle to be repositioned as a unit without photographers having to handle the actual volumes.

Once the images had been created, corrections were performed by DIG staff, who placed the originals in a lightbooth for purposes of comparison. Corrections were normally performed by the photographer who took the images. After making corrections to a few images, DIG staff scripted changes in PhotoShop for application to the rest of the document’s scans. Also automated was the division of the Zeutschel camera’s images: the camera captures a two-page spread, and its software immediately divides the resulting images in half. Otherwise, the process of imaging was entirely manual.

## DRS REPORT

After images had been tidied by DIG staff for basic photographic quality, they were returned to the Loeb Music Library for closer inspection. Each DRS report was reviewed by Carolann Buff, who communicated concerns to the DIG before photographed objects were returned to the Library, then continued her examination with comparison of object to image once the items were once again on site. The Page Delivery Service (PDS) maintenance tool allowed her to make some of these corrections herself; others were handled by the DIG.

## LINKING

Finally, Carolann Buff extracted Uniform Resource Names (URNs) from the DRS report. Each URN was then given to the Library’s Head Music Cataloger Candice Feldt for the creation of a HOLLIS link.

Using the call number for the score provided by Ms. Buff, Ms. Feldt first identified the copy in HOLLIS that correctly matched the digitized score. The next step involved creating new templates which could facilitate the linking of each resource. The first template would be used to add necessary new fields to the already existing bibliographic record, while the second would add a newly created NET holdings record for the digital copy.

Before creating any templates, Ms. Feldt met with several colleagues and ultimately consulted with Ann Kern, Senior Cataloger in Bibliographic Services at Preservation and Imaging Services, Harvard College Library. Ms. Kern had previously worked on the Project to Digitize, Process and Save Widener’s Latin American Pamphlets. She guided Ms. Feldt both in determining the makeup of each template and in the basics of how to create them. Once in place, these templates streamlined linking into a process which Ms. Feldt can now accomplish in “a minute or two.”

At the cataloging level, the following work was required:

- The addition of a 006 field to the bibliographic record.
- The creation of an 830 field for the series heading.
- The addition of a special holdings record for each item digitized.
- The placement of the URN in the 856 field of the holdings record (Ms. Feldt verified URNs by pasting them into her web browser).

If she noticed errors in the bibliographic record, Ms. Feldt fixed these while the record was open.

When this final stage of the process was complete, staff at the DIG were notified that the link could go live.

### **LESSONS LEARNED**

Several challenges were identified by the team involved with this first Digital Scores project. To paraphrase from interviews with project staff:

- Existing staff are already committed to a demanding roster of activities, and found it difficult to dedicate even a small number of weekly hours to a new project.
- Similarly, quality control is too time-consuming to be the responsibility of the Library's staff assistant, but not too difficult for a temporary student assistant, ideally a musically-literate music concentrator. We are considering contracting this work out, when that stage of the second Digital Scores project has been reached.
- Outlines are difficult to create, but critical to the digitization process. In creating indexes for multiple versions of one work in particular, it is important to observe common access points; in music, these can be movements, arias, tempo changes, and so forth.
- A better sense for the differences among various imaging processes (for instance, a Synar camera versus the Zeutschel model) might help Library staff make more economical choices.
- In a system as decentralized as the Harvard College Library, it can be onerous to determine who might be best approached for help; Ms. Feldt asked several colleagues for assistance with templates before locating Ms. Kern. Now that we are initiated into the LDI, we have formed some valuable alliances with other staff members in the HCL system, but the early days of the Digital Scores project were daunting, and other institutions considering digitization projects would do well to provide mentoring between departments.

As digitization is to be an ongoing practice at the Loeb Music Library, this was to some extent a pilot project, conceived with the immediate goal of making available some particularly important aspects of the Library's collection, yet with the greater aim of constructing a pipeline for the future digitization projects described below. Some of the challenges described above have already been met, as we move into our next round of score digitization.

## **FUTURE DIGITIZATION PROJECTS**

Since the completion of the first Digital Scores project, the Loeb Music Library has won grants for two more. The second, like the first, will support the research interests of faculty members while showcasing the strengths of the collections: eighteenth-century music, modern music and music of the Second Viennese School, whose most famous members were Arnold Schoenberg, Alban Berg and Anton Webern. The project manager for Digital Scores from the Collections of the Eda Kuhn Loeb Music Library (II) is Robert J. Dennis, who holds the position of Recordings Librarian.

A third project will be entirely curriculum-driven, and will include first editions of operas by Richard Wagner and Giacomo Meyerbeer.

Looking even further ahead, Mr. Dennis hopes that the Library's entire collection of Verdi first editions, which is already complete, will be available online by 2013, the bicentennial of the composer's birth.

## APPENDIX: PROJECT CHECKLIST

For the duration of the Digital Scores project, a longer version of this list was used to track progress by item and staff member. The top row describes each step in the workflow.

Score No.	Batch No.	URN	Author	Title	Call No.	MS or Print?	Outline Created by CA	Outline Reviewed by CM	Outline Corrected by CA	Metadata Created by CA	Delivery to DIG by CA
1	14	urn-3:FHCL.Loe b:505968	Hauser	Johann Sebastian Bach's Saemtliche Werke	Merritt Room Mus 627.1.31.5	MS photo	8.14.3	x (reviewed by SA)	7.24.4	11.17.4	11.29.4
2	20	urn-3:FHCL.Loe b:522282	Bach, CPE	Heilig	Merritt Room Mus 627.2.578 PF	photo	12.14.4		12.14.4	12.14.4	12.15.4
3	22	urn-3:FHCL.Loe b:508437	Bach, JC	Motetto	Merritt Room Mus 627.273.579	Z	12.15.4		12.15.4	12.15.4	12.15.4
4	26	urn-3:FHCL.Loe b:537966	Bach, JS	Die Katechismus-Gesaenge	Merritt Room Mus 627.1.407	Sinar	1.13.5	1.18.5	1.18.5	1.18.5	1.18.5
5	31	urn-3:FHCL.Loe b:694926	Mozart	Cosi fan tutte	Merritt Room Mus 745.1.661.9	Z	3.23.5 (created by Bob)		3.30.5	3.31.5	4.1.5
6	25	urn-3:FHCL.Loe b:537918	Mozart	Die Entfuehrung aus dem Serail	Merritt Room Mus 745.1.627.4	Z	1.7.5		x	1.10.5	1.10.5
7	27	urn-3:FHCL.Loe b:556055	Mozart	Die Zauberfloete	Merritt Room Mus 745.1.665	Z	1.28.5		x	1.28.5	1.31.5 10.31.5
8	5	urn-3:FHCL.Loe b:278361	Mozart	Die Zauberfloete	Merritt Room Mus 745.1.665.5	Print	x	x	x	11.19.3	11.24.3
9	2	urn-3:FHCL.Loe b:111928	Mozart	Die Zauberfloete	Merritt Room Mus 745.1.672.10 BME0	Print	x	x	x	8.4.3	9.23.3 11.18.3
10	3	urn-3:FHCL.Loe b:115083	Mozart	Die Zauberfloete	Merritt Room Mus 745.1.672.5 B	Print	x	x	x	9.19.3	9.23.3

Score No.	DRS Report Sent by DIG	DRS Report Reviewed by CA	Returned to Library by CA	DRS Report Reviewed by CM	Linked on Web Site	Linked in HOLLIS	Paid	Notes
1	12.14.4	12.16.4	12.17.4	1.12.5	x	x	2.15.5	
2	1.13.5	1.13.5	1.31.5	5.9.5	1.11.6	x	2.15.5	
3	12.22.4	12.22.4	1.10.5	5.9.5	1.11.6	x	2.15.5	
4	2.4.5	2.4.5	2.9.5	5.9.5	1.11.6	x	2.15.5	
5	8.2.5	8.25.5	10.31.5	11.9.5	1.11.6	x	1.30.6	Multiple volume issue
6	2.4.5	2.2.5	2.9.5	1.9.6 OQ	1.11.6	x	2.15.5	needs corrections in PDS--add notes to titles; multiple volume issue
7	2.24.5	3.5.5	4.26.5 2.23.6		1.11.6	x	5.26.5	
8	6.25.4	7.22.4	7.26.4	x	x	x	12.7.4	
9	11.14.3	12.9.3	10.31.3 2.5.4	x	x	x	12.7.4	
10	12.5.3	12.9.3	2.5.4	x	x	x	12.7.4	