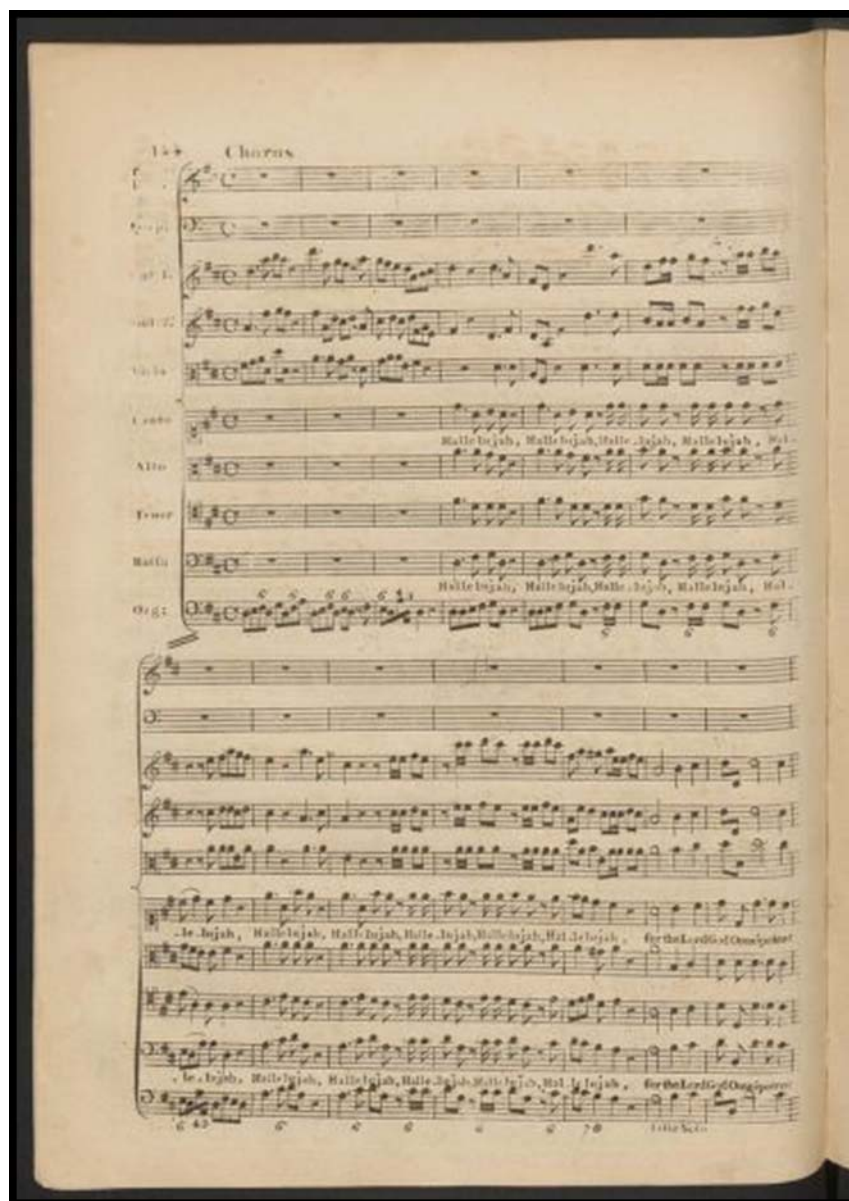


Harvard University Library Library Digital Initiative Grant

Eda Kuhn Loeb Music Library, Harvard College Library

Digital Scores from the Collections of the Eda Kuhn Loeb Music Library (III)

Final Report



George Frideric Handel, *Messiah*, Hallelujah! [17--]

Submitted by Robert Dennis in June 2008

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Project Summary

Digital Scores (III) was conceived as an extension of Digital Scores (II) and builds upon those scores and books chosen for inclusion in the earlier project, while at the same time expanding the scope of the earlier initiative with further materials drawn for the Loeb Music Library's collections. As before, selections were made in consultation with members of the Music Department's faculty, in support of Music Department curricula and current research projects by faculty and (graduate) students. The materials selected represent not only course offerings but long-term subject interests of department members with teaching assignments. In addition to the expansion in subject areas previously mined in Digital Scores (II) (18th century composers, music of the Bach family, first and early editions of the music of Franz Schubert, and early 20th century modernist composers), Digital Scores (III) includes collection of medieval plainchant, first editions 19th century opera scores, as well as early editions of music from the American Musical Theater.

Materials Selection: Curricula and Research

The technologies and workflow developed through our previous LDI projects, Digital Scores from the Collections of the Eda Kuhn Loeb Music Library (I), and Digital Scores (II) have been maintained and further developed in Music Scores (III) (<http://hcl.harvard.edu/libraries/loebmusic/collections/digital.html>). The methodologies for achieving a productive workflow, establishing indexing standards, and successfully learning to manipulate oversize and often fragile materials in a cost-efficient manner have been further honed, so that the day-to-day work on Digital Scores (III) has proceeded according to a smooth and manageable schedule.

As in previous stages of this project, the selection of rare or unique music scores and manuscript material was accomplished with the cooperation of several Music Department faculty members, with a view toward enhancing access to these materials for course study and individual research. The project curators, along with other members of the Music Library staff, working with Music Department faculty members, selected the music materials based on the above criteria as well as on the rarity or scholarly importance of these musical resources. The Project Assistant created levels of required structural metadata and assessed the physical condition of the original sources when necessary. A report of this information was maintained by the Project Manager as a resource for intermittent discussions with faculty members, and as a resource for future projects.

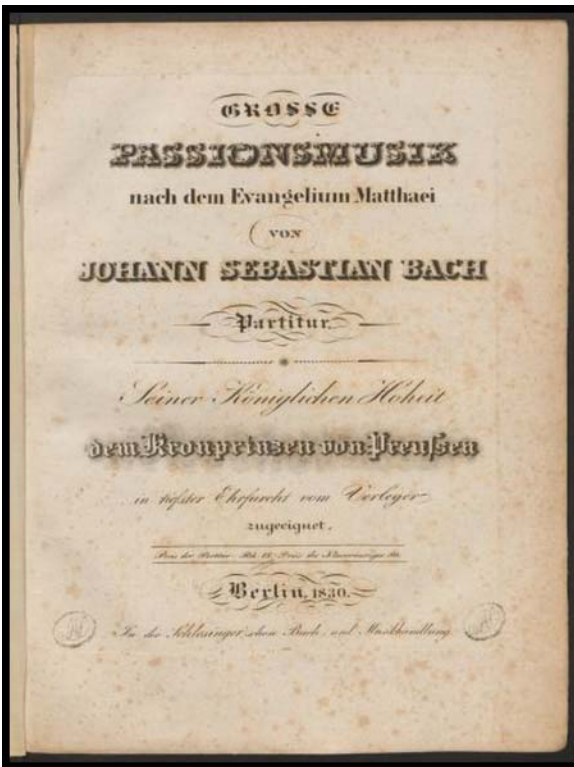
Recommendation for selected materials for Digital Scores (III) came principally from four members of the Music Department faculty:

Thomas Forrest Kelly, *Morton B. Knafel Professor of Music*
Carol Oja, *William Powell Mason Professor of Music*
Anne Shreffler, *James Edward Ditson Professor of Music*
Christoph Wolff, *Adams University Professor*

These digitized scores (described in the "Content" section below) support several recent courses offered by the faculty of the Department of Music. These include, in the 2008-2009 academic year, Professor Shreffler's course on "Beethoven's String Quartets," Professor Emeritus Lewis Lockwood's seminar on "Late Beethoven," visiting Professor Judith Tick's "From Biography to

Content

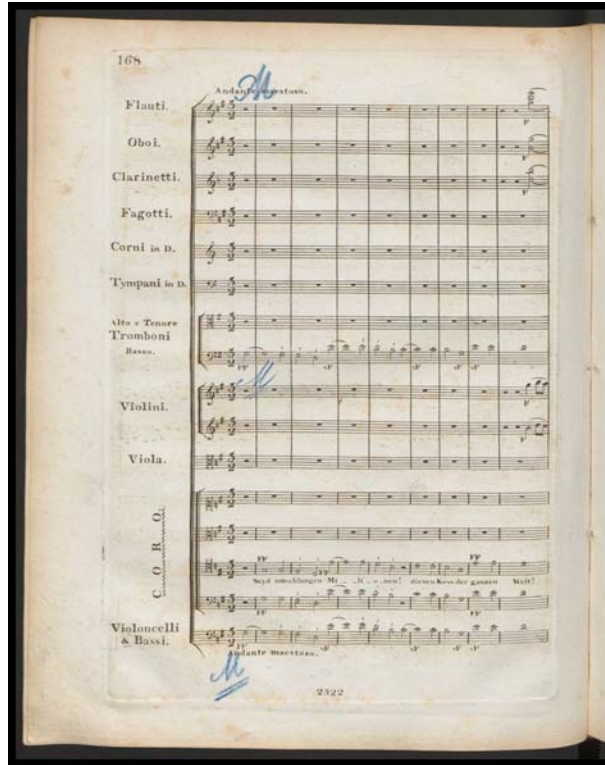
Expanding upon works by 18th century composers begun with Digital Scores (II), further early editions of scores by Johann Sebastian Bach and other members of the Bach family (including Johann Gottfried, Johann Christian, Johann Christoph Friedrich, and August Wilhelm Bach) have been digitized from editions held by the Music Library. These include numerous keyboard and chamber works, vocal and choral masterpieces, including several of the major choral monuments of the Baroque era, as well as Carl Philipp Emanuel Bach's treatise on the art of keyboard playing, and the first published edition of Handel's landmark oratorio, *Messiah* [see frontispiece].



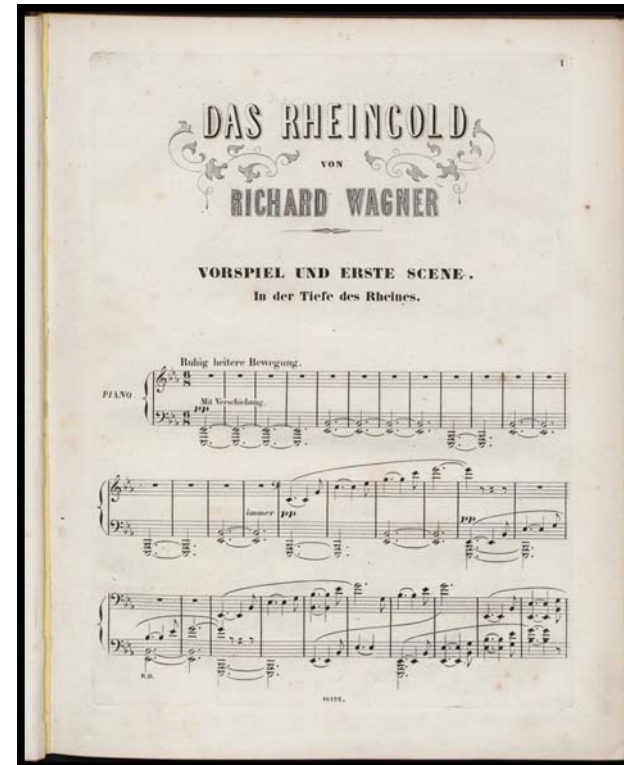
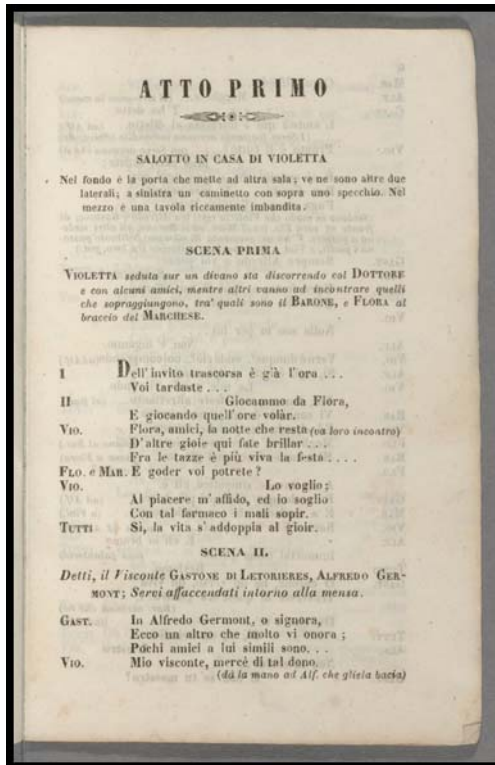
The image shows a page of a musical score. At the top, "CONCERTO." is written in bold, serif letters. To the right, "J. S. Bach." is written in a smaller font. The score is for a concerto and includes staves for Violin I, Violin II, Viola, Bass, and Clavichord. The Clavichord part is the most prominent, showing complex rhythmic patterns and melodic lines. The score is written in a standard musical notation with clefs, notes, and rests.

From left: Johann Sebastian Bach, *Matthäuspassion*, 1830; *Concert en ré majeur pour le clavecin*, [1864]

For the first time as part of the Scores Project, major composers of the nineteenth century have been heavily represented. Most notably, all of the operas of Richard Wagner in first or early editions have been digitized, as well as numerous orchestral and chamber works by Beethoven, Berlioz, Liszt, and Mendelssohn.

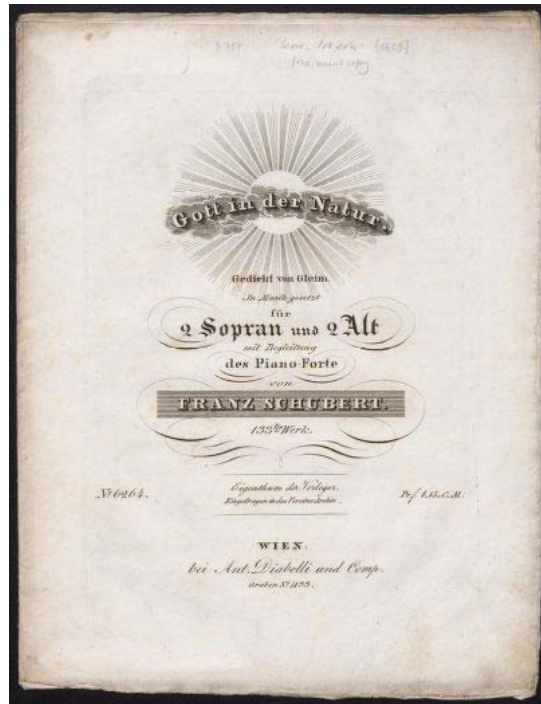


From left: Ludwig van Beethoven, *String quartet no. 11, op. 95*, [1835]; *Symphony No. 9 in D minor, Finale*, [1826]

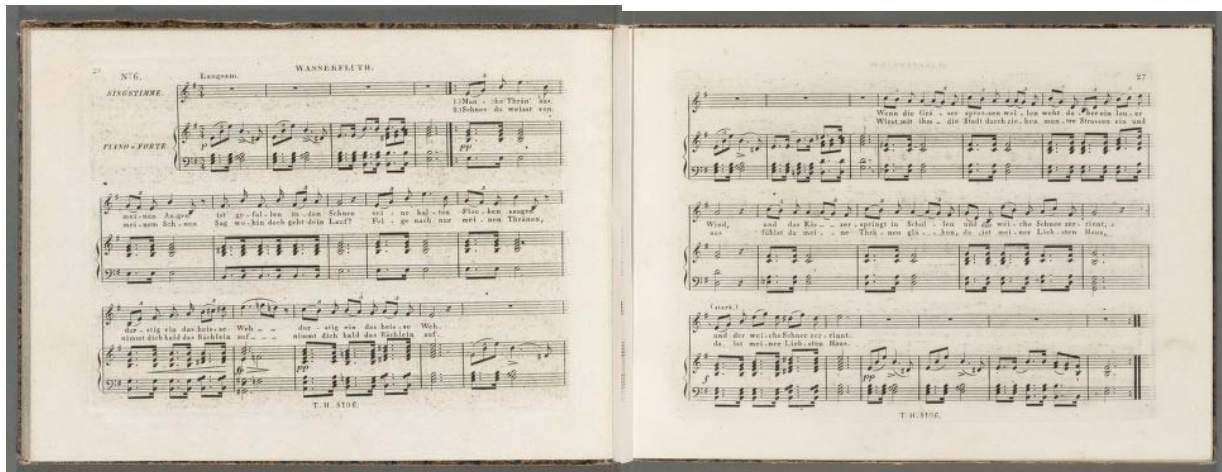


From left: Giuseppe Verdi, *La Traviata*, libretto, first edition, [1852]; Richard Wagner, *Der Ring des Nibelungen, Das Rheingold*, [1861]

A significant portion of Digital Scores (III) is devoted to early end first editions of the music of Franz Schubert, representing the Music Library's richly comprehensive holdings of this composer. To date, close to 100 Schubert titles have been made available.



Franz Schubert, "Gott in der Natur," [1839].



Franz Schubert, *Winterreise*, "Wasserfluth," 1828.

Among the Music Library's strengths is its collections of music by American composers and repertory from the American Musical Theater. In conjunction with the curriculum devised by Professor Carol Oja, Scores Project (III) includes works by such iconic American composers as

Charles Ives and George Gershwin. This material supplements the 20th century modernist composers highlighted in Digital Scores (II) (Debussy, Ravel, Schoenberg, Strauss, and Stravinsky).

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Memories (A. Very Pleasant
B. Rather Sad)

1000

1000

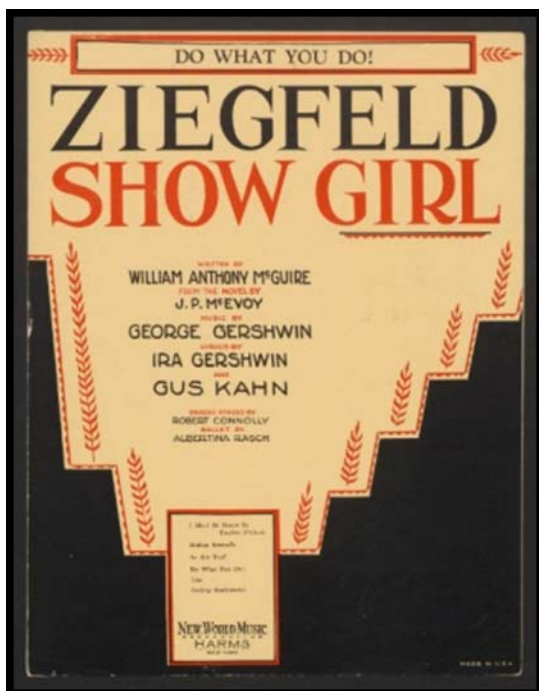
Presto A.

We're sit-ting in the up-er-er-house, the
(be fast as it will go.)
up - er - er house, the up - er - er house, We're wait - ing for the ear - tale to a - rise with our - er - er
for our eyes, We're hat - ing post - ty gay, and well we may, "O, Jim - my, look!" I say, "The
head is hat - ing up and soon will start to play!" We while - the and we here,

1017

best time... with the drum. Whistle...
while the and we here, best time with the drum, Whistle...
We're sit - ting in the up - er - er house, the up - er - er house, the
up - er - er house, a - wait - ing for the ear - tale to... rise with our - er - er for our eyes, a

Charles E. Ives, 114 Songs, "Memories," 1922



From left: George and Ira Gershwin and Gus Kahn, "Do what you do!" from *Show Girl*, 1929; George and Ira Gershwin, "Oh, lady, be good!" [1924]

Access: From Project to Program

All scores and manuscripts sources included in Digital Scores are fully cataloged and accessible through HOLLIS or OASIS. Digital images of these scores are delivered through LDI's Page Delivery Service (PDS), which provides internal navigation, web display and printing capabilities.

An important advance in the Music Library's LDI Digital Scores projects is the establishment of a the new Virtual Collection: Digital Scores and Libretti (<http://nrs.harvard.edu/urn-3:hul.eresource:digisco>). This portal, developed by the Loeb Music Library's Reference and Digital Program Librarian Kerry Masteller in conjunction with the Digital Library Project Group at OIS, brings together the scores from the Music Library's three LDI Scores Projects and permits patrons to easily browse hundreds of the Music Library's scores and other digitized music materials. In addition, through the Virtual Collection's support of the Open Archives Initiative Protocol for Metadata Harvesting (OAI-PMH), the Library is able to contribute to the Music Treasures Consortium, a larger international scores portal under development at the Library of Congress.

Storage

The image files and structural metadata of Digital Scores (III) are stored in the Digital Repository Service (DRS). The Harvard College Library Digital Imaging Group acts as the depositing agent.

Staffing

Digital Scores (III) continues to be managed by an experienced team in the Loeb Music Library. Beyond the Library, the work of this team is supported by LDI and DIG staff.

Eda Kuhn Loeb Music Library Project Staff

Project Manager: Robert J. Dennis, Curator, recordings Collections

Project Associates: Sarah Adams, Keeper of the Isham Memorial Library;
Virginia Danielson, Richard F. French Music Librarian and Curator of
the Archive of World Music

Project Team:

Kerry Masteller, Reference and Digital Programs Librarian

Tsotso Abloh, Clarel Antoine, Roy A. Kimmey III and Oliver Strand,
LDI Project Assistants

Harvard University Library Digital Imaging and Photography Group Staff

William Comstock, Head, Imaging Services

Margaret Hale, Librarian for Collections Digitization

David Remington, Manager and Head Photographer

Mingtao Zhao, Systems Analyst and Applications Developer

Workflow

The workflow developed through Digital Scores (I and II) has remained intact, with modifications:

The Project Assistant retrieves physical items from their various repositories, sends them for conservation if needed and prepares structural outlines of the content to serve as guides for descriptive and structural metadata.

- Metadata is created and edited by the Project Assistant and the LDI student assistant, with one individual responsible for creating an outline and another checking that outline against the original for accuracy and clarity.
- The Project Assistant prepares items for digitization by composing loan forms, printing outlines and HOLLIS records and informing staff that items are about to leave the premises. She then delivers the items to the DIG for reformatting. Once items are delivered, the Project Assistant e-mails metadata in text file format to DIG staff.
- Once the initial reformatting is complete, DIG staff store images with the Digital Repository Service and e-mail DRS load reports to the Project Assistant, who extracts URNs. She, or a student worker, inspects these images before collecting the originals – this intermediate step allows Loeb Music Library staff to (rarely) request reshoots of pages which had not photographed well.
- After completing the retrieval process (signing loan forms, notifying staff that originals were back on site), the Project Manager and student workers perform quality control, verifying the correspondence of image to original. Materials are then returned to their point of origin, or are sent to conservation, if needed.
- The Music Cataloger is provided with URNs, HOLLIS numbers and call numbers. She adds a Net Gen holdings record to the bibliographic record of each digitized item, and provides links in HOLLIS which appear alongside the call numbers of digital scores.

- The Project Manager creates and deposits a harvest file to add the bibliographic records to the library's Virtual Collection.

Project Budget Summary

As the Scores Project is now proceeding along an established and on-going-workflow and now requires no development, assistance, oversight or intervention from OIS, it was decided, in agreement with Tracey Robinson, that the Music Library would retain funding and spend into FY10, and, dependent on the work schedule at the DIG, spend down the funds in the early months of FY10. All of the metadata for the materials selected for Digital Scores (III) is complete, and once the scores return to the Music Library from the DIG, the only outstanding work will be imaging and quality control, which is done at the Music Library.

As of May 12, there was \$36,641.72 remaining of the initial grant budget (roughly 48.5%); \$38,950.85 (roughly 51.5%) has already been spent. If the established average monthly work flow and expenditures continue, based on the work schedules and available staffing at the DIG, it is likely the allocation will be spent by the end of November 2009.

Thanks to LDI funding and technical development we have been able to establish a digital music library of rare and unique scores as well as recordings (see "Music from the Archives," LDI Round 2). We have successfully moved from a series of projects to an established program appropriate to serving the needs of 21st-century students and scholars.