

Encoding the Works of Jean-Baptiste Lully & Sons with MEI

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University of North Texas Music Library
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Lully at UNT

27 volumes, many of which are first editions printed by Christophe Ballard

One of the earliest digitization projects at UNT, begun in 1997

Available in the UNT Digital Library – open access

LE TRIOMPHE
DE
L'AMOUR,
BALLET ROYAL,
MIS EN MUSIQUE

*Par Monsieur DE LULLY, Sur-Intendant de la Musique
du Roy.*



A PARIS,
Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la
Musique, rue Saint Jean de Beauvais, au Mont Parnasse.
Et se vend à l'Entrée de la Porte de l'Academie Royale de Musique
rue Saint Honoré.

M. D'C. LXXXI.
AVEC PRIVILEGE DE SA MAIESTE.

This project

Pilot project to explore feasibility and establish workflows for encoding operas from UNT's Lully Collection

Funded by an internal grant from the UNT Libraries

One librarian (me), two graduate students - just added a third

Aims to encode *Zéphire et Flore* (1688) and *Thésée* (1711 edition)

Zéphire et Flore

Only opera attributed to Louis and Jean-Louis Lully.

Premiered 22 March 1688 at the Palais Royale in Paris.

No record of a court performance.

Revived only once, in June of 1715.

Only one recording of six dance movements located.

UNT has score and libretto.



Encoded:



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  <staff n="1">
    <layer>
      <note pname="e" oct="5" dur="4" dots="1"/>
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  </staff>
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  </staff>
  <staff n="5">
    <layer>
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  </staff>
</measure>
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Tools

What we use to encode and play back:

Notepad++

Verovio

Things I'm experimenting with:

Meico

Music21

JSymbolic

RegEx



MEI → Meico → MIDI → Finale → Arranged for guitars

Score

Zéphire et Flore; opéra en musique
Ouverture

Louis and Jean-Louis Lully

The image displays a musical score for five Cl. Guitars. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music is arranged in five staves, each labeled 'Cl. Guitar'. The first four measures of the piece are shown. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The fifth staff features a prominent bass line with a series of sixteenth notes in the final measure.



Challenges

Truncated words for text underlay

The long "S"

Evolution of the French language over the intervening 3 centuries

Clef decisions for present-day performers

Printing errors / tracking errata

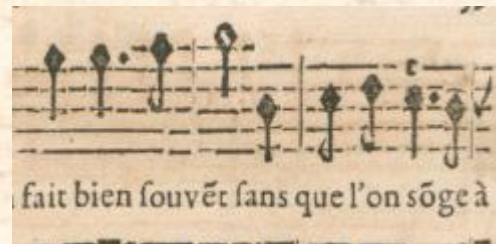
Paper-saving workarounds

Major changes in mid-measure (clef, repeat signs)

Broken typeface

Instrumentation, tempo not always clear

Visual rendering and Verovio playback



Errors / issues from the Prologue - excerpt

Measure 289: based on custos on prior page indicating E5 in G treble clef, will assume clef was intended to continue to be G treble clef and not baroque violin clef. Key signature also reinforces intent.

Measure 291: On top line, next-to-last note should be eighth note to align with measures below and make mathematical sense.

Measure 305, staff 3: C-clef is one line up from previous line. Assumed to be an error based on custos from previous line.

Measure 325, staff 4: Figure on last 8th note should be 6# to match C# in staff 2.

Measure 326, staff 4: figure on beat 2.5 ambiguous. Considered a 6 for now.

Future applications - editions and excerpts

Combining two different disciplines: the encoding of notated as music as structured data, and the older discipline of crafting editions

- Differing needs of editions for performance, analysis
- Performance practice
- Decisions on modernization - clefs in particular
- Accurate text underlay
- Writing idiomatically for particular instruments

Arrangements of smaller segments for different performance settings.

Future applications - analysis

Availability of a very large set of notated music as structured data will likely lead to uses we haven't thought of yet

Seeing what is reinforced, contradicted, or perhaps left unaddressed when data-driven insights meet aural ones

Thanks!

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