

LIDLAW: VAUDEVILLE

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Author

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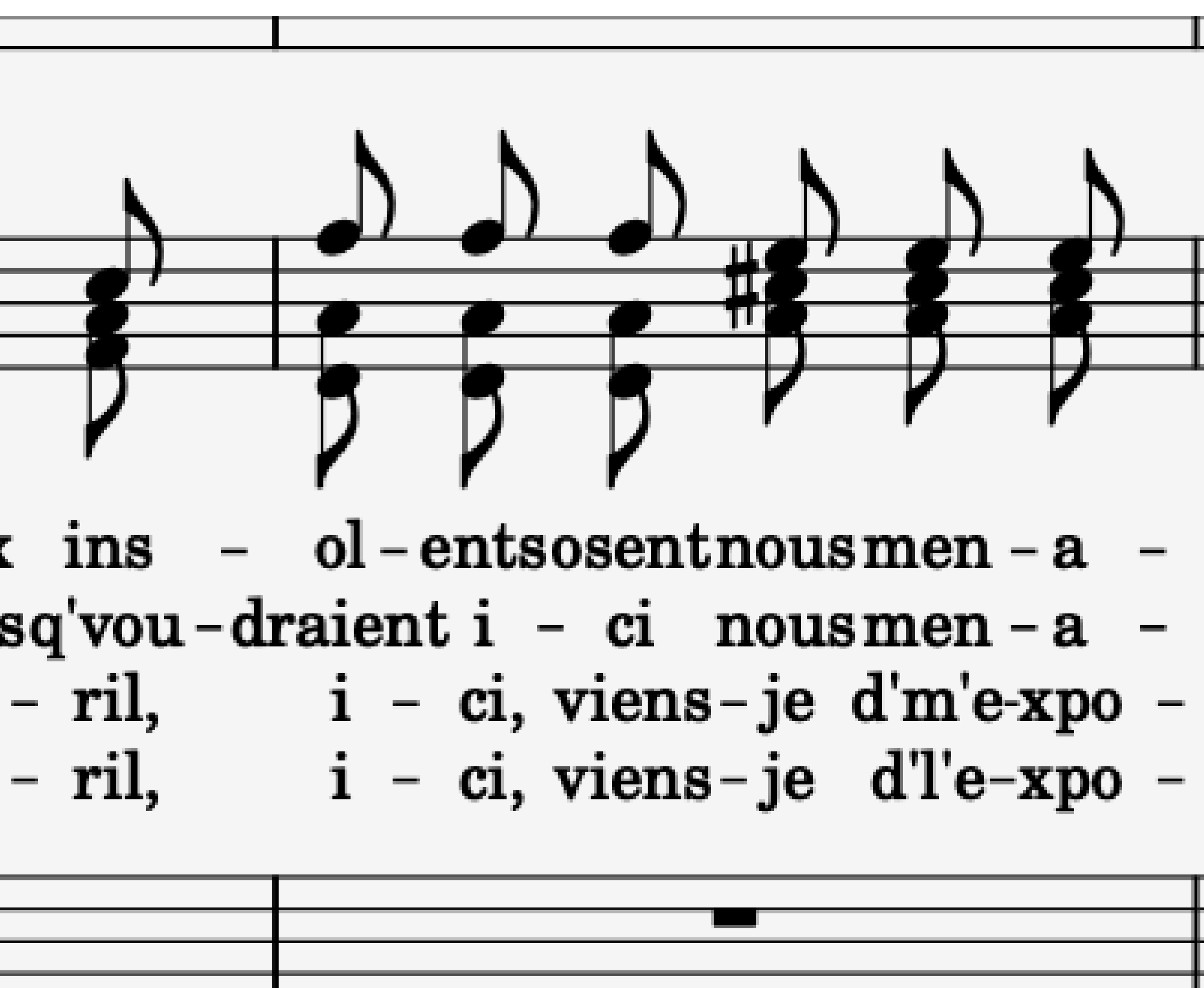
Laidlaw
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Cohort

Supervisor/Affiliation

Katherine Hambridge, Durham University

Project Introduction

My project was to use the handwritten manuscript scores of *Les Beautés de la Cour*, to create a MuseScore digital musical score of the melody and text. I used the libretto, as well as other primary sources, to type and text set a large portion of the play into one integrated file.



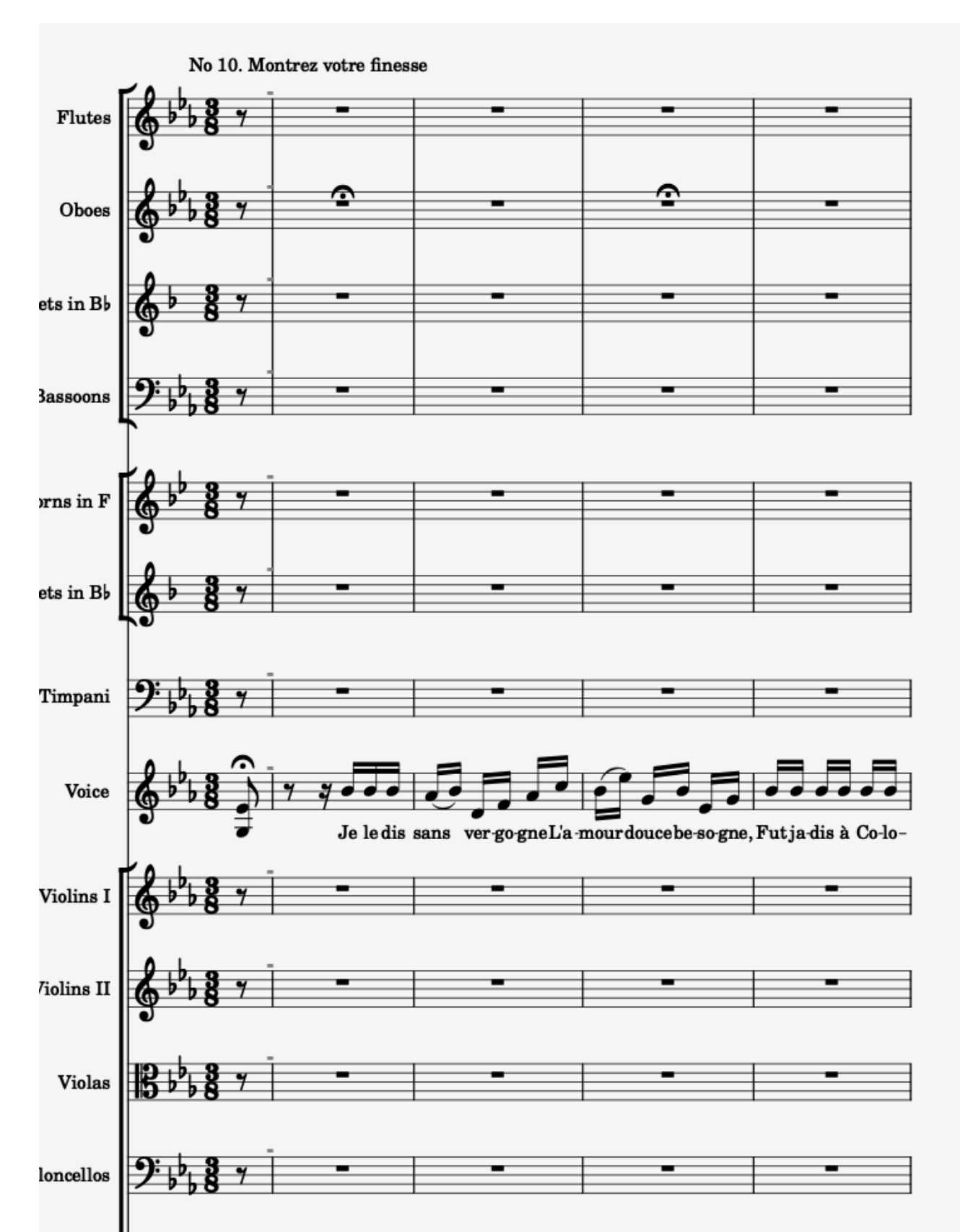
...ins - ol - entsosent nous men - a -
sq'vou - draient i - ci nous men - a -
- ril, i - ci, viens - je d'm'e-xpo -
- ril, i - ci, viens - je d'l'e-xpo -

Objective

My main goals of the project were to ensure that the manuscripts were accurately type-set, and that the melody matched the lyrics of that given in the libretto. Using all primary sources to help contribute to one, integrated, digital copy of the score with words.

Methodology

- 01 Initial research: to commence, initial research was done into musical theory (via the Open University's course), as well as into the historical context of Vaudeville.
- 02 Administrative organisation: from this, a large excel spreadsheet began to be compiled, including each number with the cue, page no. in libretto, first line of song, the melody which had been indicated, and any other notable features.
- 03 Type-setting of the vocal parts: the next task was to go through the repetiteur part of the primary sources, type-setting the vocal parts into the MuseScore integrated file.
- 04 Type-setting of other instruments: furthermore, I began to use the research time to have a look at some of the string and oboe parts. Although not complete, there was progress made with these instrumental parts.
- 05 Text-setting: then, my main task was to use the libretto lyrics to text-set the correct lyrics to the melody that is in the MuseScore.



No. 10. Mentrez votre finesse

Flutes
Oboes
ets in Bb
Bassoons
rns in F
ets in Bb
Timpani
Voice
Violins I
Violins II
Violas
Cello/Double Bass

Je le dis sans ver gogner. Le moeur douce be soigne, Fut ja dis à Co-lo-



8. D'être encore

Flutes
Oboes
ets in Bb
Bassoons
rns in F
ets in Bb
Timpani
Voice
Violins I
Violins II
Violas
Cello/Double Bass

Héros et preux, pa - la dins de la Fra - nce Qu'ce combat

Outcome

Although the integrated score on MuseScore is not yet complete with all parts - all the vocal parts are type-set, with a good portion of them having lyrical assignment, too. As a result of my research, each number has been precisely marked with the corresponding libretto page, the correct cues, and the first line of song - making it easy to navigate each number throughout the play.



Analysis

Throughout this project, the status of Vaudeville became clear: as there were many unclear manuscript annotations, alongside many crossed out sections of the score. This implied that the authors of the score at the time in the 19th Century were less careful and precise with their work. However, the story of the play became a lot more clear as the integrated file edged towards completion.

Conclusion

Transcribing *Les beautés de la cour* has highlighted the cultural richness of nineteenth-century French vaudeville while also exposing the challenges of working with handwritten sources. By creating a digital edition through MuseScore and aligning it with the libretto, this project has made an understudied work more accessible and shown how music and language together shaped humour, class, and performance in the period.

Key Sources & Acknowledgements