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MARY HAMILTON FRENCH

# Keeping the Wolf From the Door: Remediating the Effects of Pressure-Sensitive Tape While Preserving Artistic Intention

**CRediT Statement**
MHF: Conceptualization, Formal analysis, Investigation, Methodology, Project Administration, Resources, Visualization, Writing – original draft, Writing – review & editing

## INTRODUCTION

*Peter and the Wolf* is a composition familiar to many; the lighthearted musical tale has delighted generations of children around the world and often serves as a young person's first experience with classical music. The manuscript score, created by its composer for the 1938 North American premiere, has an important place in music history. Now held in Special Collections at the Boston Public Library (BPL), it is the earliest known existing manuscript copy of *Peter and the Wolf* and contains evidence of the rehearsal process prior to its early performances.

Pressure-sensitive tape has been applied liberally throughout the manuscript, both to affix slips of paper to the surface of each page and to secure the attachment of the leaves to the text block (fig. 1). The adhesive of the tape is discolored and failing, not only causing damage to the paper but also risking loss of taped-on information. A typical approach to pressure-sensitive tape is to remove the tape carrier and adhesive, then resecure materials with Japanese paper and wheat starch paste. However, the tape had been applied to add English translations to the score during the rehearsal process and showed a degree of intentionality in its use. Additionally, musical dynamics and other annotations were written on top of the tape in blue pencil (fig. 2), so the tape was now part of the music.

This represented a significant ethical dilemma. Removing the tape would erase both information and historical context, but leaving it in place would allow further degradation and loss in the future. Treatments needed to carefully balance the current and future needs of the manuscript with preserving as much historical evidence as possible. Significant testing was carried out prior to beginning work using an assortment of materials and techniques to best accommodate these competing needs.

Papers presented during the Book and Paper Group Session, AIC's 53rd Annual Meeting, May 27–31, 2025, Minneapolis, Minnesota

### *Peter and the Wolf*

Sergei Prokofiev composed *Peter and the Wolf* in 1936 and conducted it at its premiere shortly thereafter at the Moscow Conservatory with the Orchestra of the Moscow Philharmonic Society. Natalya Sats, the director of the Central Children's Theater in Moscow, commissioned the piece to both educate and entertain the theater's young audience. *Leitmotifs*, or recurring musical themes associated with characters in the story, are employed throughout the piece to introduce children to classical music and demonstrate the individual instruments that make up an orchestra (Robinson 1985).

The libretto, or text of the work, tells the story of a young boy who sets out to explore the meadow near his house despite the remonstrations of his grandfather to stay at home. His grandfather worries that the wolf in the forest may harm Peter; his grandson views this as a challenge, cleverly figuring out how to trap the wolf to stop it from attacking local wildlife. On the surface, it is a lighthearted tale of a child's adventure. However, it was also meant to serve as an allegory that promoted new Communist ideals. Peter's youthful bravery and hard work are celebrated, whereas his fearful grandfather is used as a foil to caution listeners against the timidity and stubbornness of older, pre-Bolshevik generations.

The first performance of *Peter and the Wolf*, held on May 2, 1936, was not noteworthy. Natalya Sats intended to narrate it, but she was ill and the substitute narrator was inexperienced and had insufficient practice time. The piece was met with a better reception at a second performance later that month. Just under 2 years later, *Peter and the Wolf* received its North American premiere at Symphony Hall in Boston on March 25, 1938. Prokofiev guest conducted the Boston Symphony Orchestra and Richard Hale narrated the piece, with great acclaim (Boston Symphony Orchestra 1938).

### *History of the Manuscript*

This manuscript, used at the North American premiere, is an autograph score, meaning that it is written in Prokofiev's




Fig. 1. Pressure-sensitive tape was used throughout the manuscript to hinge facing pages to each other and add English translations to the score.

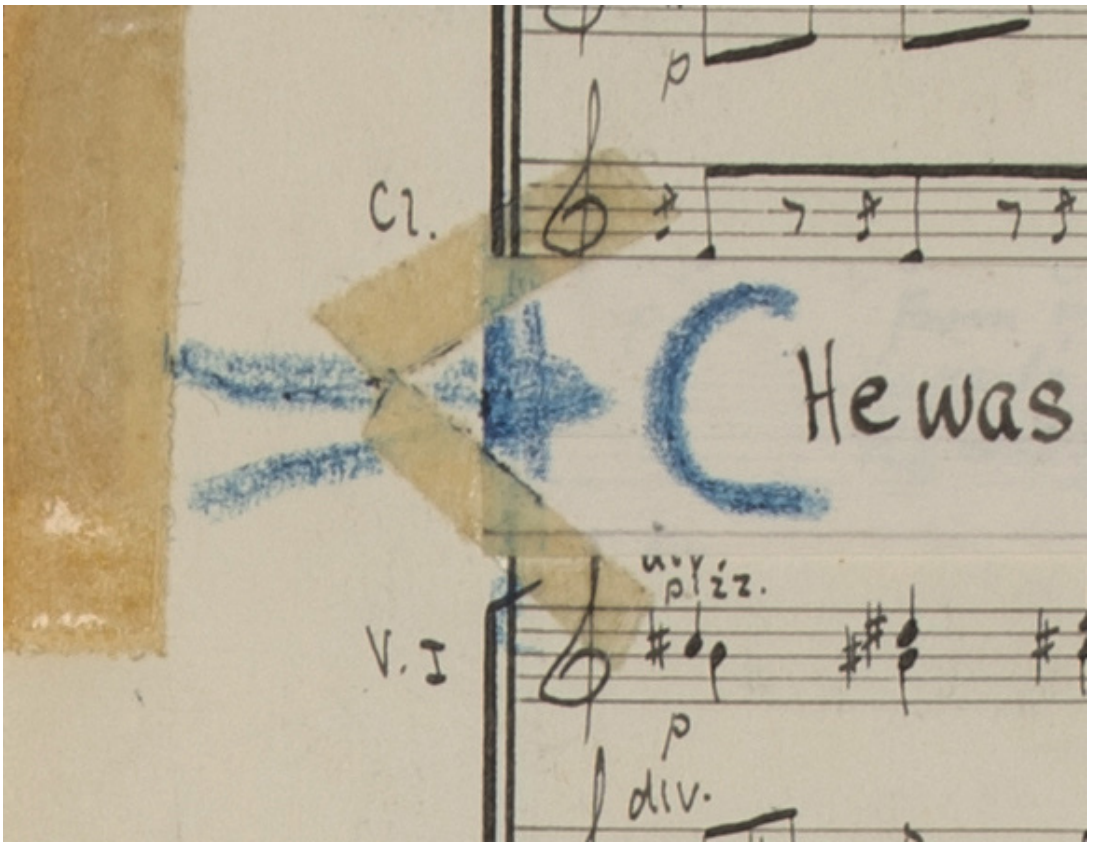



Fig. 2. Blue pencil was used by the conductor to mark up the score during the rehearsal process; in some instances, the pencil marks extended onto the surface of the tape carrier.

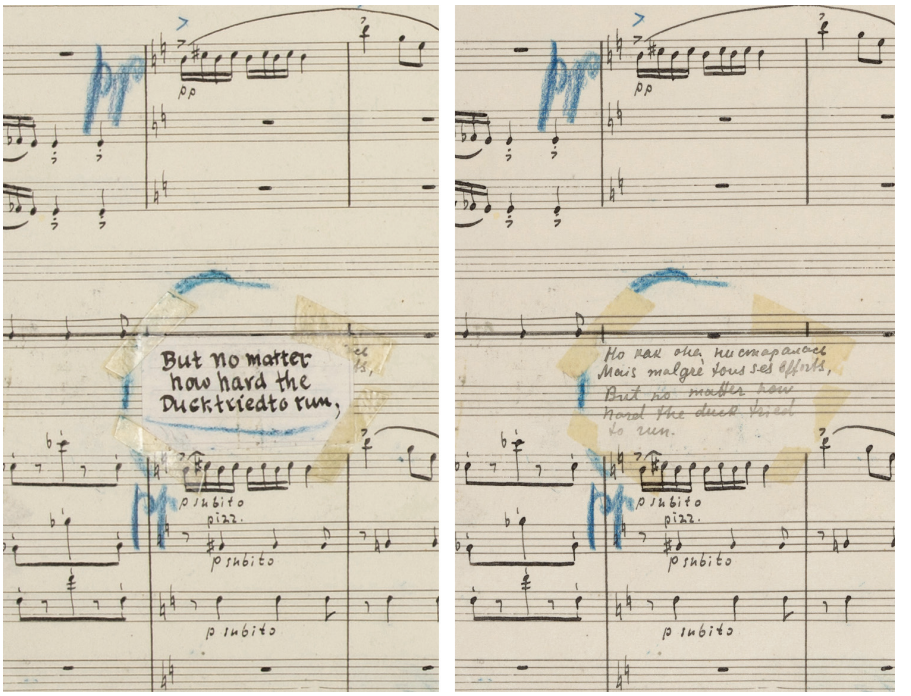



Fig. 3. Left: English translations of the text in an unknown hand were taped into the score. Right: Once the paper slips were removed, Prokofiev's original Russian, French, and English text was revealed.

hand. It is neatly executed in black pen with no signs of editing, a piece ready for performance, not a working draft. As a finished score, it is likely not the earliest iteration of the piece. However, there are currently no known primary source manuscripts that predate it, likely due to the turbulent political environment during Soviet-era Russia (McAllister and Guillaumier 2020). The score is therefore the oldest version of *Peter and the Wolf* still known to exist.

An addendum in pencil featuring the leitmotifs associated with the story's characters was attached to the front of the score with textile tape. It is written in an unknown hand, and it is unclear at what point it was added to the manuscript. An examination of the binding reveals that the addendum was taped to the first page of the music prior to the score being bound, evidence in favor of being an early addition to the work. Opening the piece with an introduction to the instruments in the orchestra featuring the narrator and principal players of each section has been a part of the performance since the North American premiere (Smith 1938). However, the text in the score's addendum matches neither the spoken words of the recordings produced by the Boston Symphony Orchestra with its conductor, Serge Koussevitzky, in 1939 and 1950, nor the order in which the instruments are introduced. The arrangement of leitmotifs in this penciled addendum most closely matches the order described in newspaper coverage the day after the North American premiere (Durgin 1938).

The staff paper that this addendum is written on is printed with the text "Paramount Pictures Inc., West Coast Studios, Music Department, Library Division." During a trip to Hollywood, Prokofiev visited the Walt Disney Studios on February 28, 1938, to play the piano score of *Peter and the Wolf* for Walt Disney (Smith, n.d.). While in California, he also visited Paramount Pictures and received a lucrative offer to compose for this studio, although he eventually declined and returned to Moscow to be with his family (Robinson 2007; Bartig 2013). It is possible (although not certain) that Prokofiev acquired the staff paper in February or March of 1938 just before the North American premiere of *Peter and the Wolf* while being courted by Paramount Pictures. The label on the staff paper, the order of the leitmotifs, and the prebinding use of pressure-sensitive tape point toward the possibility that this addendum was created specifically for the North American premiere of this piece.

The score is heavily marked with notes for the conductor, including musical "dynamics, cues, phrasing, tempo indications, and metronome markings" (Boston Public Library, n.d.-a). These annotations are in Serge Koussevitzky's hand and were likely made during rehearsals when he conducted *Peter and the Wolf* in 1939, 1940, 1948, or 1950 (Boston Symphony Orchestra, n.d.-b). The first-ever recording of Peter and the Wolf was made in 1939 by the Boston Symphony Orchestra under Koussevitzky, as was a 1950 recording with Eleanor Roosevelt narrating (Young 1990). The score was likely used to conduct these noteworthy performances as well.

English translations in an unknown hand are taped over the original text written in Russian, French, and English (fig. 3).

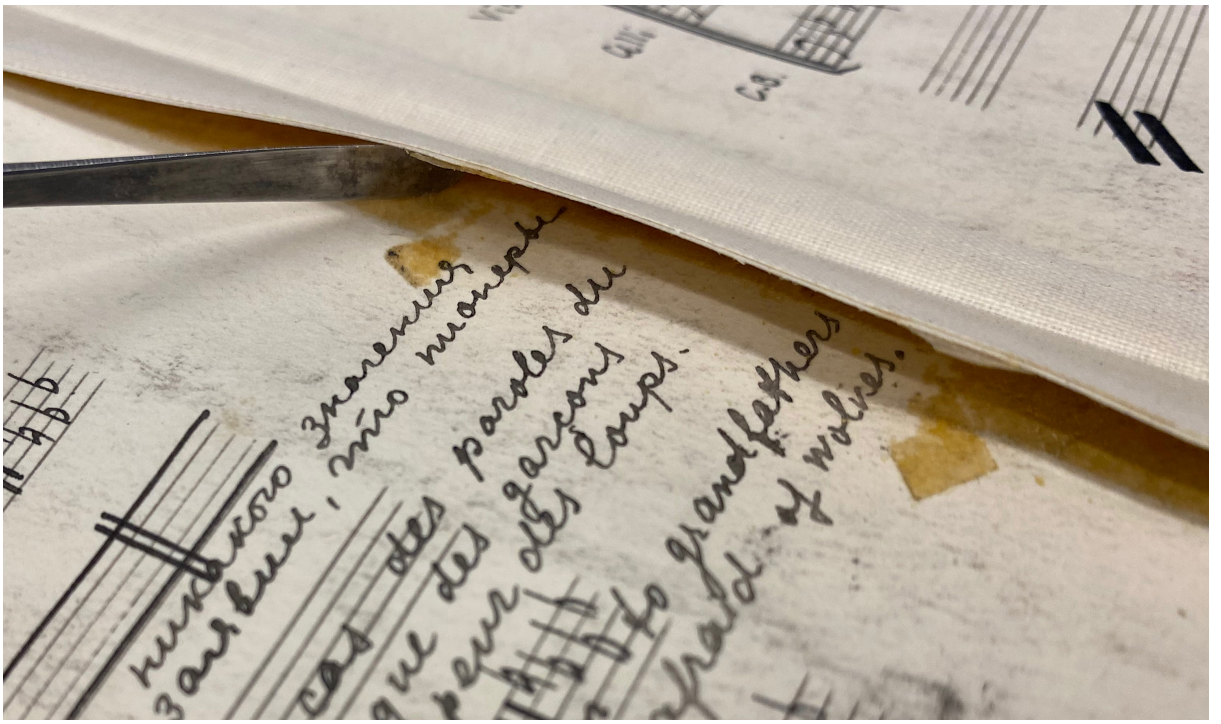



Fig. 4. Textile hinges were used to attach sections of the manuscript to each other. The cloth obscures both text and pressure-sensitive tape and was therefore a later addition to the score.

Koussevitzky's annotations are written over the tape holding these translations to the score, so the translations were probably added after the North American premiere conducted by Prokofiev, but before Koussevitzky's subsequent performances. The text underneath these translations is in Prokofiev's hand. Cramped and small, the original text is difficult to read, and the larger English lettering was likely introduced to improve legibility.

The manuscript now resides at BPL after being donated to Special Collections by Olga Koussevitzky, the wife of Serge Koussevitzky, in 1966 (Digital Commonwealth 2024). It is not clear how or when Prokofiev's manuscript came into Serge Koussevitzky's possession. The most likely explanation is that Prokofiev, a friend and compatriot, gave him the manuscript as a present following the North American premiere in March 1938. As Koussevitzky was the conductor of the Boston Symphony Orchestra at the time, this could have been a gesture of thanks for the invitation to guest conduct the orchestra.

Following his international tour in 1938, Prokofiev returned to the Soviet Union and remained there until his death in 1953 (Nestyev and Taruskin 2025). Koussevitzky, having left Russia in 1920, never returned to his home country. This would have made an in-person exchange of the manuscript difficult after the two last saw each other in 1938 (Boston Symphony Orchestra, n.d.-c). Koussevitzky owned the musical publishing company *Éditions Russes de Musique,* which published works by Prokofiev, and it is possible that he acquired the score through his business. However, it seems somewhat more likely that he had already obtained it directly from Prokofiev at the time of the North American premiere.

## CONSERVATION ISSUES

The manuscript showed the usual condition issues one might expect in a score from the 1930s. The binding consists of two uncovered millboards attached along the spine with a thin strip of black cloth; these binding materials were acidic, dirty, and fragile. Board corners were creased and worn, and the textile was splitting along the joints. The textbook consisted of several sections sewn individually in a pamphlet style. Sections were attached to each other and to the binding with textile hinges (fig. 4).

The text block consists of a handwritten musical score in black ink with extensive annotations in blue, red, and graphite pencil. English translations on slips of paper were taped to the page over the original text. The text block was slightly dirty, there were tears in some of the pages, and the pressure-sensitive tape adhesive was discolored and failing. Some of the tape's adhesive was still tacky and had migrated out from underneath the tape carrier, which caused facing pages to stick together. The pencil was particularly friable where it had been written onto the slick surface of the tape carrier. Where the tape adhesive failed, the tape carrier and paper translation slips

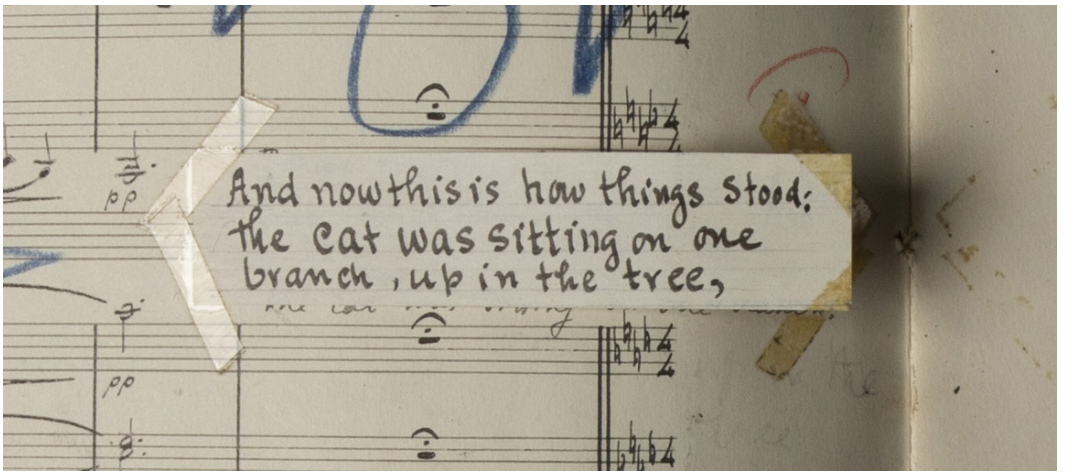



Fig. 5. Some tape adhesive had failed, leaving the paper slips partially or fully detached and several pieces of tape carrier missing.

were loose and at risk of disassociation. While none of the paper slips were missing, some pieces of tape carrier were, and this meant that some historical context had been lost (fig. 5).

## CREATING A TREATMENT PLAN

### *Treatment Goals and Ethical Considerations*

The primary goal of treatment was to prepare the manuscript for digitization and display in an exhibition celebrating the 150th anniversary of Koussevitzky's birth and the 100th anniversary of the start of his tenure at the Boston Symphony Orchestra. Given the significance of *Peter and the Wolf*, both curator and conservator felt that the manuscript would be used frequently in the future and wanted to ensure that the object was stabilized for reading room access. No treatment decisions are ever made in a vacuum, and that was particularly true for this project. The BPL's curator of music, Jared Rex, was an invaluable source of information on the manuscript's history, as well as the social and musical context surrounding its creation. Knowing which pieces of the manuscript were original to the object's creation and which were added as later modifications helped inform the treatment plan considerably.

As described previously, pressure-sensitive tape applied extensively throughout the manuscript was not only causing damage to the paper but also putting the translation slips in a particularly precarious position (fig. 6). Pressure-sensitive tape with deteriorating adhesive is often removed by conservators to limit the damage it causes. In addition to the adhesive discoloring and embrittling the paper underneath, when the adhesive loses its tack it is no longer serving its original function. However, this tape was applied in rehearsal or in preparation for a performance, if not by the composer, then at least early in the score's life based on the annotations that are written on top of the tape. Not only was it part of the object's history, but it also contained valuable information about the rehearsal process and notable early performances of the work.

The treatment plan needed to incorporate the preservation of the tape and the writing on its surface while also mitigating damage caused by the adhesive. After research, conversations with the curator and other conservators, and significant thought, it was decided to remove the tape temporarily from the manuscript so that the adhesive on the tape carrier, paper slips, and text block could be reduced. The media on top of the tape was exceptionally friable and susceptible to loss; a consolidant needed to be applied to the media to protect it during treatment and during future patron handling. Finally, a new adhesive would be used to reattach the tape carrier and paper translation slips to the pages.

Deciding upon this course of treatment also created an opportunity to digitize previously hidden sections of text. The English translation slips were taped over the score's original text in Russian, French, and English. As this text had been inaccessible since the manuscript's creation, the

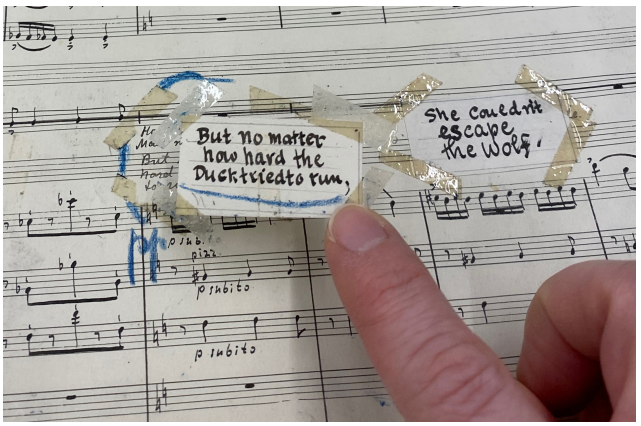



Fig. 6. This paper translation slip was detached from the text block, putting it at significant risk of disassociation.

contents of this material had not previously been studied. Providing access to this text to scholars—albeit as a digital surrogate—was another reason to choose this more interventive treatment. Digitization was proposed in two rounds to fully capture both iterations of the manuscript. After the first round of treatment, the manuscript would be digitized to capture the information underneath the taped-on paper slips. Then, the text would be reattached to the score and a second round of digitization would occur to record the object in its treated state.

Given the lengthy time estimate of this treatment plan, it was decided not to treat the binding as it was relatively stable in its current form. Additionally, the tape pieces applied to the gutter between facing pages were not treated. This tape was not serving a structural purpose and did not contain writing, so the conservator and curator decided to prioritize the treatment of only the tape applied to the paper translation slips.

## MATERIALS TESTING

Consolidating media on slick, transparent surfaces and reattaching the tape carrier to paper were nonstandard treatments, so several materials and techniques needed to be tested prior to beginning work. The conservator tested adhesive removal solvents, consolidants for the friable media on tape carrier pieces, and adhesives and application methods for readhering the tape carrier to paper. Materials needed to have the correct optical properties, be reversible, and have relatively good durability.

### *Adhesive Removal*

Solvent testing was carried out on the original tape, as it was not possible to create samples with the exact adhesive at the same stage of deterioration. The first solvent tested, isopropanol, worked well. Because isopropanol has comparatively fewer health and safety issues than other solvents typically used for tape removal and can be disposed of easily, it was selected for treatment. Testing revealed that the adhesive on the tape carrier was best removed by complete immersion in isopropanol. A solvent gel poultice was used on the adhesive on the manuscript to limit solvent dispersion and minimize the risk of the ink bleeding into the surrounding paper.

### *Media Consolidation*

To create samples for testing, modern pressure-sensitive tape was applied to sheet music facsimiles and then checkmarks were drawn on top of tape and paper with colored pencil. Five different consolidants were tested: 2% Klucel G in isopropanol, 5% Paraloid B-72 in ethanol, 5% Selvol in deionized water, 4% methyl cellulose in deionized water, and 5% gelatin in deionized water. Consolidants were brushed onto the surface of the tape with a soft brush and then allowed to dry completely. Samples were examined to assess whether the consolidant was visible on the surface of the tape. Durability was tested by rubbing the surface of the tape with a finger to mimic handling in a reading room setting. The consolidant that passed both the optical and durability tests was immersed in a solvent bath to test that the consolidant could be successfully reversed if necessary.




Fig. 7. A mixture of 5% Paraloid B-72 in ethanol was the strongest and most friction resistant of the consolidants tested, but it had a slightly milky, dull appearance when applied to the tape carrier and was therefore not used in treatment.

As expected, none of the water-based consolidants were suitable for use on plastic. The 5% Selvol in water beaded up on the surface of the tape and would not form an even film, so it was immediately ruled out. The 4% methyl cellulose in water and 5% gelatin in water both formed cohesive films, but when they dried, they made the tape carrier dull and slightly less transparent. When tested for durability, the consolidants were removed easily with gentle rubbing, taking the media along with them. Paraloid B-72 had the strongest durability of all consolidants tested but had decreased sheen and a slightly milky appearance, which made it unsuitable for use in this context (fig. 7). The 2% Klucel G was selected for consolidation treatment, as it had the correct optical properties, was resistant to rubbing, and could be fully reversed in a solvent bath without also removing the media that it was protecting.

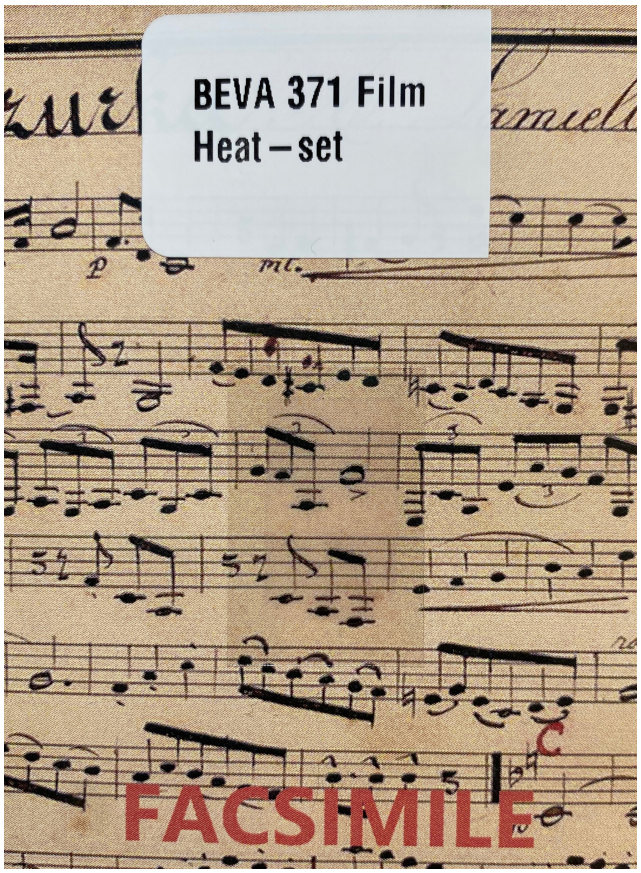



Fig. 8. BEVA 371 film performed well during testing, as it appeared completely transparent underneath the tape carrier and bonded well to both paper and plastic.

*New Tape Adhesive and Application Method*

Three different adhesives were assessed to determine suitability for readhering the tape carrier to the leaves of the text block: BEVA 371 film, Lascaux 498 HV in liquid and film forms, and Jade 403 PVA in liquid and film forms. A 2-mil archival polyester film (Mylar) was used as a substitute for the tape carrier, and samples were applied to facsimile sheet music. Liquid adhesives were brushed onto the surface of the Mylar, which was then applied to the sample paper and dried under weight. Films were sandwiched between paper and Mylar, and a tacking iron was used to apply heat over a release layer of Hollytex.

Liquid applications of the Lascaux 498 HV and Jade 403 PVA were deemed unsuitable, as the Mylar adhered poorly to the surface of the page and brush strokes were visible through the plastic. Film applications of these two adhesives had a better overall appearance than their liquid forms but similarly poor adhesion. The Mylar could be peeled away from the surface of the paper with little effort. Lascaux 498 HV and PVA films were not easy to work with, as they tended to distort when peeled off the backing material that had been used to cast the films. In contrast, BEVA 371 film was easily cut to the exact size of the tape carrier, formed a completely transparent film, and adhered the sample carrier to the surface of the paper reasonably well (fig. 8). Further testing also revealed that it was straightforward to reverse, should that become necessary in the future.

Heat settings on the tacking iron were also tested to determine the lowest possible temperature needed for adhesion. The tacking iron was turned on from cold to the desired setting and allowed to preheat for 10 minutes prior to testing each heat level. The lowest heat setting did not activate the BEVA 371 film at all, whereas a medium low heat resulted in poor adhesion. Medium-high heat caused good adhesion between Mylar and paper, but the sample carrier began to cockle. High heat resulted in the sample carrier cockling and the adhesive yellowing significantly (fig. 9). Medium heat proved to be the ideal setting, causing the BEVA 371 film to adhere well to both paper and plastic without any noticeable negative effects.

## CONSERVATION

*Documentation*

Prior to beginning work, the score's condition was carefully documented. In addition to a written report, the binding and all pages were photographed. Having an image of each page prior to treatment was essential for guaranteeing that the many pieces of tape carrier and translation slips were reattached in their correct places.

*Surface Cleaning*

The text block and binding were cleaned with vulcanized rubber sponges to remove surface dirt. There were many penciled annotations throughout the text, and these were avoided when carrying out the surface cleaning. Surface dirt was ingrained in the paper, so cleaning resulted in little visual change to the score.




Fig. 9. On the highest setting, the tacking iron discolored the BEVA 371 film.




Fig. 10. Tape carrier was lifted from the text block manually using a microspatula, approaching from underneath the paper slip.

*Tape Carrier Removal*

Tape carriers were removed manually with a microspatula. It was easiest to approach the tape carrier by sliding the spatula underneath the paper translation slips toward the corners, then sliding the spatula outward along the taped areas of the text block (fig. 10). Each detached slip of paper was placed into a polyethylene specimen bag, which was labeled with its originating page number. Tape carrier pieces were placed into smaller, labeled bags. Each of these bags was inserted into the larger bags containing their corresponding paper translation slips (fig. 11). This helped group materials together so that they could be easily and accurately reunited at the end of the project. There were many, many pieces of tape carrier and paper slips, so keeping everything organized was essential.

*Media Consolidation*

Friable media on the surface of the tape carrier was consolidated after removing the paper translation slips from the text block but before removing the tape carrier from the paper



Fig. 11. Translation slips and tape carrier pieces were placed in labeled polyethylene bags to help keep them secure and organized during conservation and digitization.

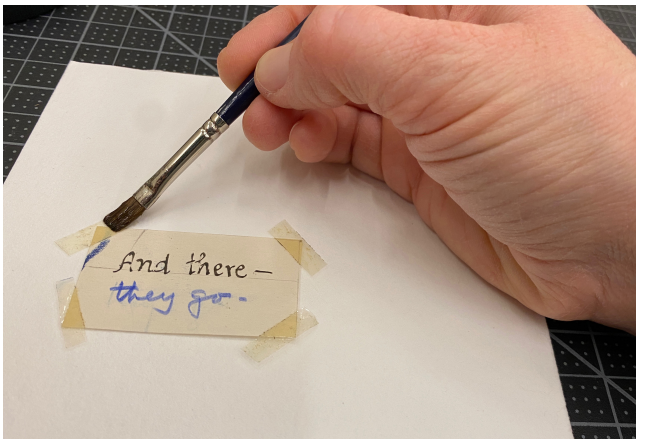



Fig. 12. A mixture of 2% Klucel G in isopropanol was brushed across the surface of the tape carrier to consolidate friable blue pencil marks.

translations. This minimized the amount of solvent in contact with the ink in the text block while not risking the accidental removal of friable pencil from the tape during adhesive reduction. A mixture of 2% Klucel G in isopropanol was applied with a soft sable brush over the entire surface of the tape carrier and air dried before treatment proceeded (fig. 12).

*Reducing Tape Adhesive*

After the media was consolidated, excess adhesive was removed from the tape carrier and reduced from the pages. Not all adhesives had reached the same stage of deterioration, so the removal/reduction technique depended on whether the adhesive had hardened or was still tacky. Tacky adhesive was removed using a crepe eraser. Adhesive on the paper was quickly and easily removed, although some residue remained where the adhesive had sunk into the paper fibers. Removing adhesive from the tape carrier was substantially more difficult, as it was challenging to grasp a small piece of tape carrier while moving the eraser across its surface. Additionally, the adhesive tended to smear against the carrier instead of being lifted by the eraser. To help improve the eraser's grip, the adhesive was dusted with a small amount of wheat starch powder (fig. 13).

The yellow, hardened adhesive was much easier to remove than the tacky adhesive. Pieces of tape carrier were immersed in an isopropanol bath for several minutes until the adhesive dissolved. Any excess adhesive was removed with a cotton swab rolled across the surface of the carrier. A mixture of 2% Klucel G in isopropanol was also used to remove adhesive from the back of tape carrier pieces with friable media on their top surfaces. This was done to prevent loss of consolidant in a solvent bath and to minimize risk to the friable media. The same Klucel G solution was also used as a poultice to remove the adhesive from the paper so that the solvent could be delivered to a targeted area (fig. 14). The staining was reduced, although not eliminated, using

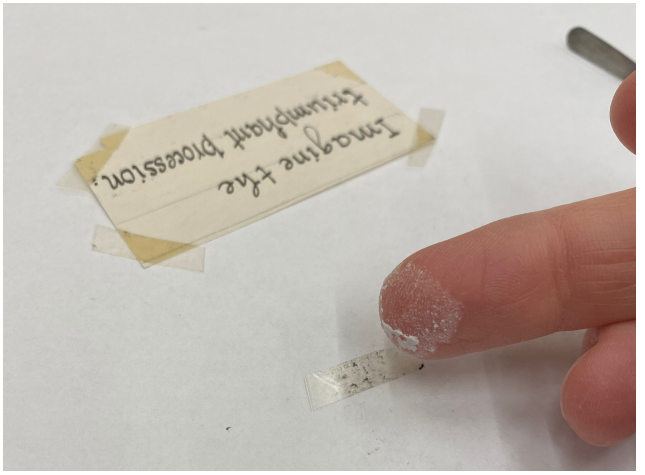


Fig. 13. Wheat starch powder was applied to tacky tape adhesive to aid in adhesive removal by increasing friction against the eraser.

this method (fig. 15). Due to the adhesive's proximity to inked media, it was decided to not risk using solvents with a suction platen.

*Digitization*

At this point in the project, the score of *Peter and the Wolf* was sent to the BPL's Digital & Online Services Department for the first round of digitization to capture the newly revealed areas previously covered by English translations. Underneath the paper slips were words written in Russian, French, and English by Prokofiev. This information had not previously been accessible, and imaging will allow researchers to analyze the text as it was originally written for the piece's North American premiere.

After the first round of digitization, the manuscript was returned to BPL's Conservation Lab for the last portion of treatment. The expectation was that the manuscript would return for a second round of digitization immediately after conservation was complete. However, an upcoming exhibition deadline meant that timing would be tight, if not impossible. Instead of rushing treatment or digitization, the decision was made to focus on finishing treatment and preparing the score for exhibition. A second round of digitization will occur once the exhibition is deinstalled. For now, the initial images of the manuscript are available on the Digital Commonwealth website (note 1).

*Readhering the Tape Carrier*

After imaging, the paper translation slips were reattached to the text block using the original pieces of tape carrier and BEVA 371 film. Tape carrier pieces were first laid out next to their paper translation slips. Indentations in the tape carrier that corresponded to the corners of the paper slips, as well as adhesive outlines on the text block, helped determine the original locations of each particular piece (fig. 16). Pieces of BEVA 371 film were trimmed to dimensions slightly smaller than those of the original tape carrier pieces so that if the adhesive migrated during the heat application, it would not spill out from underneath the carrier. As each piece of tape carrier had a unique size and shape, it was necessary to custom cut the BEVA 371 film to match individual pieces rather than cutting batches of film to standard sizes.

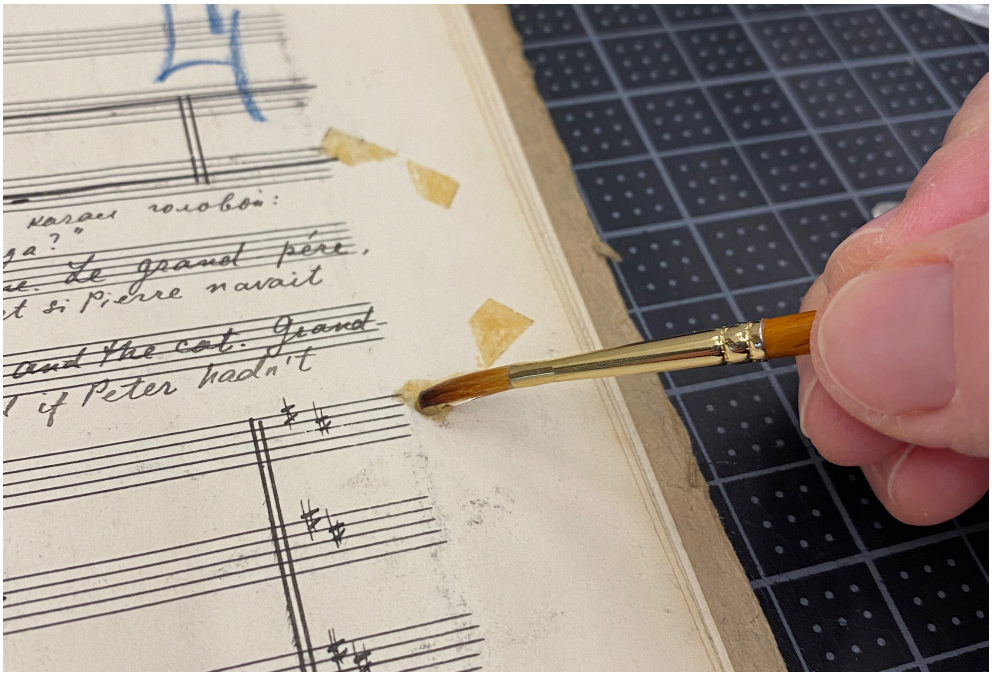



Fig. 14. A mixture of 2% Klucel G in isopropanol was brushed onto dried tape adhesive so that it would soften before removal.

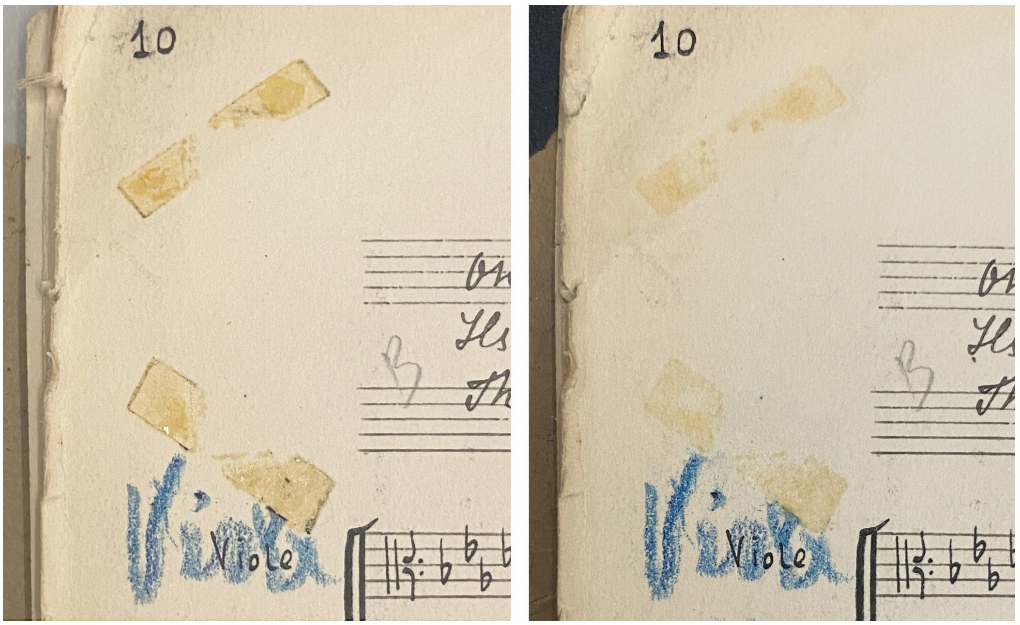



Fig. 15. Tape adhesive before (left) and after (right) removal with a 2% Klucel G in isopropanol poultice. Although staining has not been fully eliminated, most of the adhesive has been removed, which will hopefully mitigate the possibility of further discoloration and damage to the paper.

Paper translation slips were placed onto the pages and positioned using the adhesive stains and preexisting pencil marks to align them properly. Once positioned, the slips were held in place with glass weights (fig. 17). The transparency of the glass helped the conservator quickly check alignment during treatment.

BEVA 371 film was gently pressed into place on the underside of the tape carrier, then the film and carrier were positioned over the paper slips and text block. Indentations in the tape carrier, adhesive stains on the text block, and pencil marks on the carrier and paper helped with alignment. A Hollytex release layer was placed on top of the materials and then lightly tacked in place with a tacking iron on medium heat. After checking once more to ensure correct tape placement, the tacking iron was again used to activate the adhesive. A brass weight was placed on top of the tacking iron to help apply even pressure to the film and carrier and prevent the tape carrier from slipping out of place while under the iron (fig. 18).

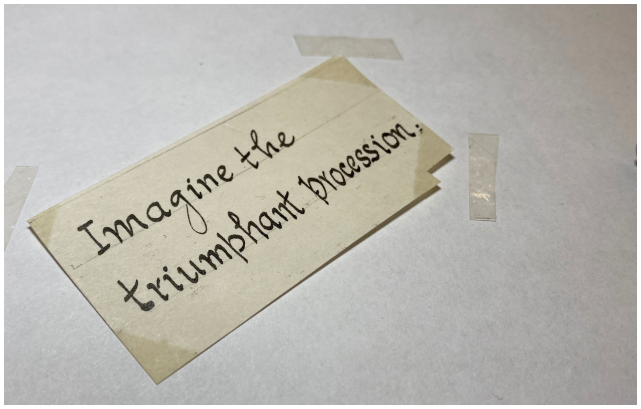



Fig. 16. Tape carrier pieces were matched to their original locations on the text block and paper slips using visual cues such as paper indentations in the tape carrier, pencil marks, and the size and shape of adhesive stains.

## CONCLUSIONS

So often, pressure-sensitive tape is something that has been applied well into a book or document's life and usually as

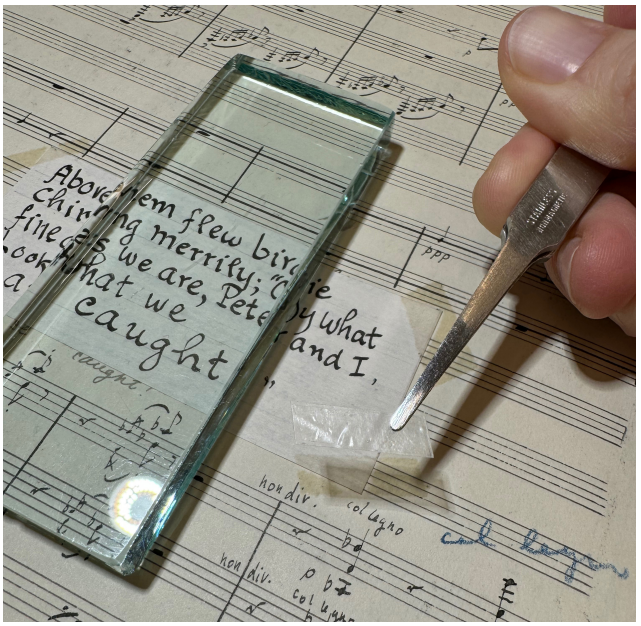



Fig. 17. Glass weights were used to hold the paper translation slips in place while tape carrier pieces were readhered.

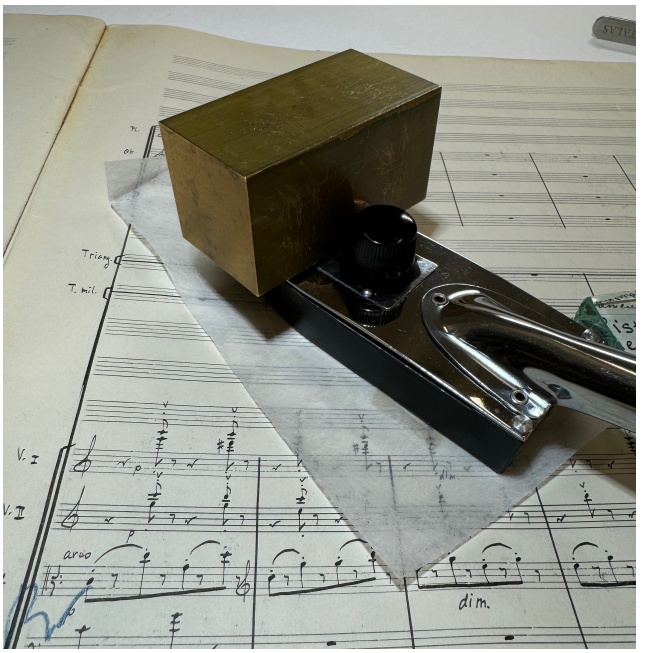



Fig. 18. To ensure even, firm pressure, a brass weight was placed on top of the tacking iron while tape carrier pieces were readhered to the text block and translation slips.

a well-intentioned, if ultimately harmful, way to repair damage. As a result, it is often removed by conservators during treatment to limit further damage to the object. In this case, however, the tape in this manuscript was an integral part of its creation and history, and it also contained valuable information in the form of pencil marks across its surface. It was clear that the tape needed to remain part of the object, but adhesive failure meant that the tape was at imminent risk of loss if action had not been taken. Materials testing was key to the success of the project, particularly since the author had not previously worked with plastics. Beyond looking at the suitability of solvents and adhesives for adhesive reduction, media consolidation, and readhering the tape carrier to the paper, experimenting with different application methods helped determine the best path forward.

This treatment was able to reconcile two incompatible materials; a slick, transparent tape carrier with a porous, opaque paper, creating a strong yet reversible bond that did not compromise the original optical properties of the tape. The treatment also made it possible to digitize previously hidden text, and this information is now accessible to researchers for the first time in the book's history. The second stage of digitization will occur after the exhibition, and then the two digital versions will be available online. Overall, the manuscript is almost identical visually to its preconservation state, but with much greater long-term stability (fig. 19).

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Fig. 19. Before conservation (top), the tape adhesive was discolored and failing, and media on the tape carrier was extremely friable. After conservation (bottom), staining was reduced, tape carrier pieces were no longer at risk of detachment, and the pencil marks were consolidated.

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## NOTE

1. The digitized score can be viewed at the Digital Commonwealth website: https://ark.digitalcommonwealth.org/ark:/50959/7w62mn77k.

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## SOURCE OF MATERIALS

1-mil BEVA 371 Film; 2-mil Mylar Film; Klucel G (Hydroxypropyl Cellulose)

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