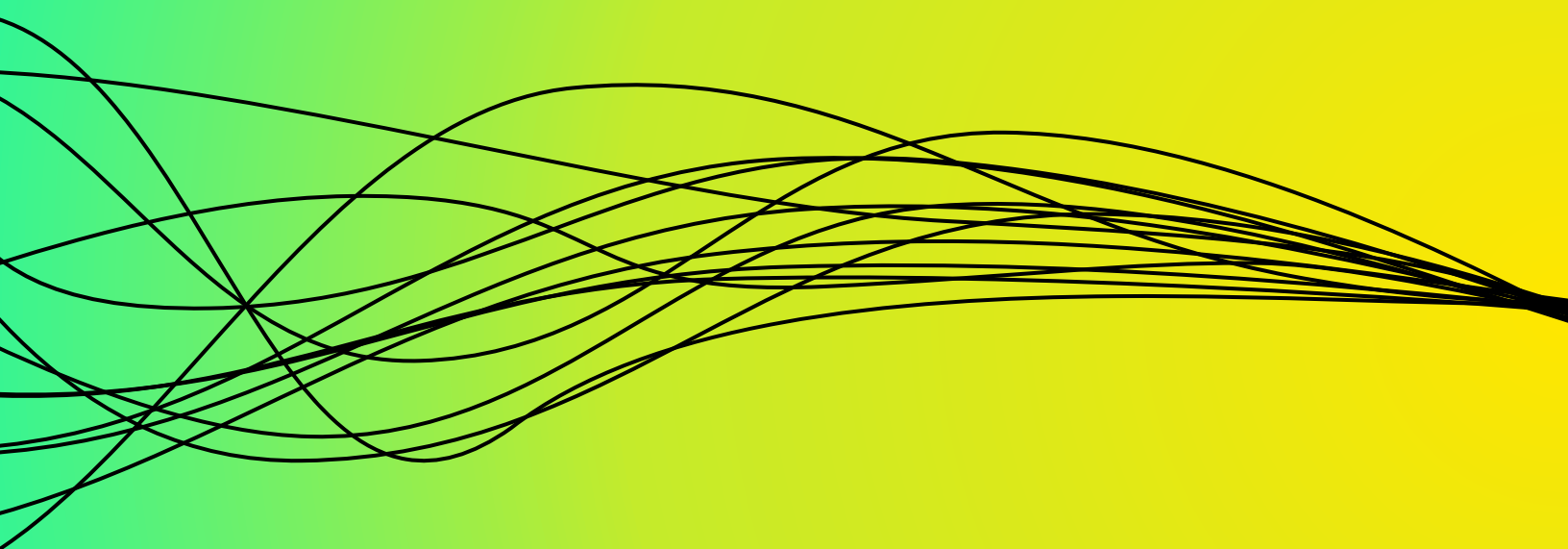


**Clinton F. Nieweg**

**Music  
Engraving  
Style Guide**



## General Guidelines

### INSTRUMENTATION PAGE

- Create an instrumentation page to be placed before the first page of the music in the score. On this page, include all doublings and required percussion instruments.

Examples: to include

2 Flutes (Flute 2 doubles Piccolo)

Percussion 1. Snare Drum, Triangle; Percussion 2. Crash Cymbals, Suspended Cymbal

### TITLE PAGE

Note: Verso Page = Left-Side Page & Recto Page = Right-Side Page.

- All scores and most parts will start on the recto page. Parts may start on a verso page if it allows for better page turns.
- When the music starts on a verso page, create a title page to go before it. On the bottom of this title page, include the following with center alignment:

Critical Performing Edition  
PUBLISHER NAME  
Address of Publisher  
[SPACE]  
Plate/Edition Number (in format XXXX; e.g., EMS 9876)

- After this title page, on the first page of music, engrave the following on the bottom of the page with center alignment:

© Copyright 20XX copyright owner name  
All Rights Reserved. International Copyright Secured  
Engraved and Printed in the United States of America  
[or applicable country]

- On all further pages, engrave the plate/edition number (in the format XXXX) on the bottom of the page with center alignment.

Example:  
EMS 9876

### ENGRAVER CREDIT

- On the last page of the score, under the last measure, include "Engraved by XXX"

## CUTS

- When marking cuts, the measure with the rehearsal letter or number is always considered to be measure 1. The next measure is measure 2 [There is no measure 0]. On a cut list, the exact wording should be, "Cut from the end of the Xth bar after Rehearsal X to the beginning of the Xth bar after Rehearsal Y."

Example: Cut from the end of measure 6 after Rehearsal 6 to the beginning of measure 7 after Rehearsal 7.

The image shows three staves of musical notation. The top staff is for Tromp. (Trombone) and has rehearsal marks 5, 6, and 10. A cut is indicated at the end of measure 6. The middle staff is for Vi (Violin) and has rehearsal marks 7 and 8. A cut is indicated at the beginning of measure 7. The bottom staff is for de (Cello/Double Bass) and has rehearsal marks 7 and 8. A cut is indicated at the beginning of measure 8. Dynamics include *p*, *pp*, and *ppp*. The word "Retenez" is written above the de staff at rehearsal 8.

## Instrument Notation

### CAPITALIZATION

- Capitalize the first letter of the instrument names (e.g, Trombone 3 or Harp), the word "Solo", and put in **BOLD CAPS: TIME, V.S., ATTACCA**.

### ABBREVIATIONS

- When abbreviating a section or instrument names, capitalize the first letter and follow the abbreviation with a period.

Examples: Strs. Tbn. Tri.

- In abbreviations that involve numbers, include a space after the period before the number.

Examples: Vn. 2., Tbn. 3.

- When the player changes to another instrument, engrave the style:  
"To Xyl." or  
"To Sus. Cymb.", etc.
- In the part extraction, especially in woodwind parts, where the score engraves 8<sup>va</sup> or 8<sup>ba</sup>, engrave the sounding pitches. Per Gould, in the score engrave 8<sup>va</sup> with superscript, but 8<sup>ba</sup> should not be written with superscript.
- Engrave string bowings when they are standard and occur after a rest. (When a bowing could go either way, do not engrave it.) Engrave the same bowings in both the score and parts.
- **IMPORTANT: Before the edition is published, consult with professional string principals to confirm that the bowings are standard and playable. The bowings may be changed by each orchestra, but they will then have a starting point that has been approved.**
- Engrave in both the score and string parts "div." and "unis." when applicable.
- Notate string harmonics with a circle °. Notate an open string with a zero 0.

## Dynamics, Accidentals, Articulations

### DYNAMICS

- Center dynamics under a note.

Example: Engrave *ppp* with the center *p* in line with the note head. When using *ff* engrave it so that the note stem is between the two symbols.



- In the case of dynamics under grace notes, when there are one or two grace notes, show the dynamic under the main note. When there are more grace notes, show the dynamic under the first grace note.
- When engraving double dynamics, use the modern method of showing a dash between the symbols (with no space before or after the dash).

Example: *sf-f f-mf f-ppp*

## Editorial Markings

- If notes and dynamics have been changed from the manuscript (MS.) (period after “MS” per [The Chicago Manual of Style](#)), list the **change** in the score, for reference in straight [editorial brackets] — not *[italicized brackets]*.
- To avoid confusion, do not show the [brackets] in the parts. (The performer is not concerned if the composer or the editor created the change.)

Example: [*p*] added in the score. The composer did not notate a dynamic for the entrance of the lower instrument. All other instruments playing this line have *piano*.



## TEXT REMARKS

Add text remarks showing the conductor what major changes have been made from the MS. or first edition, for the Critical Performance Edition.

Example:

Inst.	MS. Meas. #	CPE Meas #	Beat	Comments: MS.	Comments: Critical Performance Edition = CPE
Violin 1.	R + 8	148	2	The Full score MS. shows the augmentation dot on the B. The solo MS. shows the augmentation dot on the A.	Engraved on the A as in other similar passages.

## About Clinton F. Nieweg

**Clinton F. Nieweg**, retired principal librarian of The Philadelphia Orchestra is currently owner of **Proof Purr-fect Research**, a research company that locates hard-to-find music for conductors, librarians and players worldwide.

Born in West Chester, PA, (1937) and raised in Reading, PA, he studied string bass with Wes Fisher and harp with Edna Phillips, former principal harp of The Philadelphia Orchestra. Mr. Nieweg graduated from West Chester University (1959) with a Bachelor of Science in Music Education with a concentration in String Bass, Harp and Orchestra Library Science.

Prior to his joining the Orchestra, Mr. Nieweg was head of the instrumental Music Department at J.W. Pepper & Son Music Publishers (world's largest distributor of educational music) and rental librarian at Theodore Presser Music Publishers. He volunteered at the The Philadelphia Orchestra to continue his studies in Orchestra Librarianship with Jesse Taynton, the Principal Librarian. In 1975 he joined the orchestra full-time, as a member of the orchestra contract, then became Principal Librarian in 1979, achieving a life-long goal.

Soon thereafter, he began a hands-on vocational training program for students interested in becoming Orchestra Librarians, as there was no school offering this training. His students have become librarians at the Chicago Symphony Orchestra (now retired); The Metropolitan Opera Orchestra; National Symphony, DC; Toledo Symphony (now retired); New World Symphony, FL. – to name a few.

In 1983, Mr. Nieweg was the first host, and co-founded MOLA: An Association of Music Performance Librarians, at a meeting in Philadelphia. He is also their past president.

This international organization, with a current membership of over 500 librarians, has held an annual conference for the past 42 years as of 2024. <https://mola-inc.org>

He retired from The Philadelphia Orchestra in December 2002 and was recognized by his peers for his many years of outstanding service and musicianship. He continues to mentor orchestra librarian students, compile research for conductors and librarians, and is a contributing editor to the "Score and Parts" column of the Journal of the International Conductors Guild. He then founded an online group similar to MOLA, but for small and mid-budget orchestras librarians, Orchestra Library Information (OLI - <https://orchestra-library-info.groups.io>). This organization currently has 400+ members.

In 1989, he received The Philadelphia Orchestra's C. Hartman Kuhn Award from Maestro Ricardo Muti for being that year's Most Valuable Orchestra Member. He has been honored with the International Conductors Guild Lifetime Achievement Award in 2009 and the CODA - College Orchestra Directors Association Lifetime Achievement Award in 2015.

Since 1980 Mr. Nieweg has been Supervising Editor of a series of critical and corrected orchestra editions of major works for the standard orchestral repertoire. The "Nieweg [et. al.] Authorized Critical Performance Editions", was originally published by Edwin F. Kalmus & Co. More than 180 works have been published, which are currently available through Serenissima Music.

[www.serenissimamusic.com](http://www.serenissimamusic.com)