

## PREFACE TO THE TABLATURE EDITION

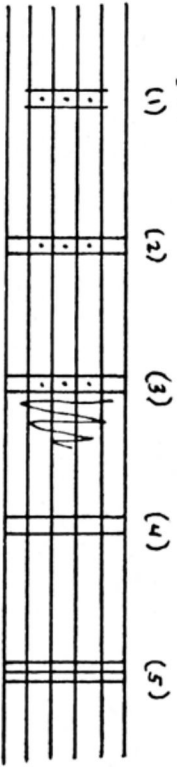
In this performing edition of the Manchester Gamba Book, an effort has been made to retain the character of the original manuscript. Certain editorial changes have been made, however, in order to make the music more accessible to modern viol players.

### 1. Layout

The layout of each piece is designed to reflect the formal structure of the piece (as much as possible within the limits of an 8½" by 11" format). Individual notes are metrically spaced according to their respective time values; a half note (♢), for instance, is allotted twice as much space as a quarter note (♣).

## 2. Terminal Barlines

Five different types of barring are used at the ends of strains in the manuscript.



- (1) An abbreviated repeat sign is generally used at the end of a strain, unless it is the final strain. (2) A full repeat sign is used at the end of each complete version in a set of variations. (3) A full repeat sign with a flourish appears at the conclusion of almost every piece in the manuscript (except for preludes and pieces with written-out repeats).
- (4) A plain double bar is used at the end of the brief concluding tags (III-15, X-9, XI-8), at the end of preludes, and at the end of each strain in pieces with written-out repeats. (5) A triple barline appears twice each in VIII-1 and XIV-16. The present edition retains the procedures of the original, with the exception of the calligraphic flourish at the end of final repeat signs.

