The layout of each piece is designed to reflect the formal structure of the piece as much as possible, within the limits of an 8⁴⁰⁰ by 11⁴⁰⁰ format. Individual notes are horizontally spaced according to their relative value, and specific time values are noted accordingly.

In this performing edition of the Manchester Cembalo 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 violin players.
of final repeat signs.

The original, with the exception of the calligraphic flourish at the end of each in VII-1 and XIX-16, the present edition retains the procedures of in pieces with written-out repeats. (5) A triple flourish appears twice in III-15, X-9, X-8, at the end of preludes, and at the end of each strain.

(4) A plain double bar is used at the end of the brief concluding tags

(3) A flourish appears at the conclusion of almost every piece in the manuscript (except for preludes and pieces with written-out repeats).

(2) A flourish appears at the conclusion of a set of variations.

(1) A full repeat sign is used at the end of each complete version in a set of variations. (2) A full repeat sign is used at the end unless it is the final strain. (3) A full repeat sign is generally used at the end of a strain.

(5) (h) (f) (e) (d)

In the manuscript.

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

2. Terminal Barlines
present edition.

The original signs have been retained in the
involving changes in meter (see II-1, III-1, III-2, and XI-20, but also see I-V-7,
triple meter. A third sign, the used occasionally in pieces which
their function seems to be identical to differentiating between duple and
two measurement signs, are used throughout the manuscript.

4. Measurement Signs

Taking the regular rhythm.

In order to allow the performer the option of introducing hemolglas or main
in the score, not necessarily require hemolglas, the barlines have been omitted
clearly the rhythm (I-1.5 and X-9, for instance, in situations which might
which clearly call for the use of hemolglas, dotted barlines are used to
regular barlines have been supplied in the present edition. In situations
the use of internal barlines is somewhat irregular in the manuscript.
exception is used exclusively.

In the present edition, the modern
script arbitrarily changes practices from piece to piece, it is consis-
tent in its use of only one practice within any given piece (with rare

- Although the many

forms and

- These notes invariably

- Approximately half of the pieces in triple meter make use of color
In the manuscript, there is clearly evident in certain pieces.

Although alternate endings are never specified, occasionally the final note of a strain will have to be shortened.

8. Alternate Endings

When (1-17, I-18, XI-8),

Rests are indicated by time-value signs without tablature letters beneath.

Even if that time value is still in effect from the previous measure,

A new time value sign is used at the beginning of each measure

Transposed below.

From the original, are set in brackets and explained in editorial alteration.

Letters 7 and Y, any other tablature letters which differ

between the letters y and Y. Any other tablature letters which differ

The letter y has been used, rather than the manuscript's