







72b (and similarly below): The cycle ends with two separate As, the duration of which is 2 and 8 respectively; but as Cantemir never employs a number above 8 it may be surmised that one rather than two attacks could have been intended: a final A of duration 10 would here be analogous to the many cases elsewhere in which there is a descending cadence with a finalis A of duration 5. Indeed, the 10 to 5 relationship, considered in conjunction with the abnormally high proportion of notes of long duration exhibited by 72a, suggests strongly the possibility that Cantemir is here for the first time using a technique employed extensively towards the end of the collection whereby the value 1 of the notation is equivalent not to a whole time unit but to a half or a quarter. Adopting the former equivalence (i.e. reducing the 10 of the notation to the 5 so common elsewhere) we arrive at a second, preferable transcription, 72b. A compelling reason for having recourse to this technique may be found in the fact that when, as hitherto, duration symbol 1 corresponds to a single time unit, Cantemir's notation can only represent a note having a duration of half a time unit when two or four notes are contiguous, as in e.g.  or . In 72b, however, we encounter  and , three and one respectively, an accurate representation of which can only be achieved by altering the value of the 1 of the notation so that it here corresponds to half a time unit.

[illegible]

H3 b 4: 3-4 g may be a slip for ft.