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Janáček: *Glagolitic Mass*

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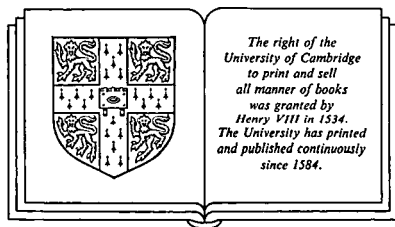
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To Elizabeth

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My Mass will be quite different from all the rest . . . I will show people how
to talk to God.

Leoš Janáček

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Note on musical examples, bar numbers, abbreviations and translations

In musical examples tempo and metre markings are shown in three ways:

- (1) without brackets: Janáček's marking at that point in the score;
- (2) in brackets: the composer's marking earlier in the score;
- (3) in square brackets: editorial.

Bar numbers apply to the printed Universal full score, except for the fourteen bars cut from the 'Svet' during the rehearsals for the first performance and reinstated by me (Example 8); these are allotted lower-case roman numerals (i–xiv).

The following abbreviations are used. In Chapter 2, 'OCS' and 'CS' denote 'Old Church Slavonic' and 'Church Slavonic' respectively. In the chapters about the music, chords are sometimes represented by roman numerals. Arabic numbers are often appended to these numerals to indicate inversions and added notes; additional sharp and flat signs denote the raising or lowering of a note or triad by a semitone. Also, major and minor triads are frequently distinguished by upper-case and lower-case roman numerals. Hence, in C major, 'I', 'ii', 'bIII' and '#iv' represent triads of C major, D minor, E \flat major and F \sharp minor. Actual pitches are usually referred to by capital letters; where necessary, they are pinpointed further by the Helmholtz system, in which c^1 is middle C and each octave is deemed to rise from C to B.

All English translations from Czech, French and German are by Paul Wingfield.