

PUČKO CRKVENO PJEVANJE
U ŠIBENSKOJ BISKUPIJI



P J E V A N A

B A Š T I N A



ŽUPA NAŠAŠĆA SVETOGA KRIŽA

PJEVANA BAŠTINA





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PUČKO CRKVENO PJEVANJE
U ŠIBENSKOJ BISKUPIJI
ŽUPA NAŠAŠĆA SVETOGA KRIŽA – VODICE

A HERITAGE OF SONG
LITURGICAL MUSIC IN THE DIOCESE OF SIBENIK
PARISH OF THE HOLY CROSS IN VODICE





*O blažena, o prislavna, o presvitla svarhu vsih blaženih
Bogom živim uzvišena, s vsimi božjimi dari urešena!
O prislavna prije vsega vika, Bogom živim zbrana,
O umiljena divo Marije!
(Sibenik prayer, 15th c.)*

A HERITAGE OF SONG

The project «A Heritage of Song», was initiated in order to preserve Croatia's traditional musical heritage, especially liturgical music in the diocese of Sibenik. For centuries, the people of this region have developed their local traditions, costume, art, literature, drama and music, especially singing, in a disitnct and unique way. Through the manner in which these people sing and in their voices one can sense their being and their everyday reality. Unfortunately, social changes ushered in a new lifestyle characterized by a change from rural to urban life which led to the disappearance of folk customs, especially folk singing and liturgical music.

Our intention is to record, produce and archive the entire corpus of music from the parishes of the Diocese of Sibenik. Through this audio-visual production our wish is to preserve and present these rare and traditional songs. Furthermore, we wish to encourage the younger generations to take interest in folk and liturgical singing. It is important to emphasize that folk-liturgical singing (often referred to as *glagolithic singing*) represents a unique religious and cultural heritage and is recognized and esteemed as such by Croatian and international cultural elites. This is an incentive for us to continue with this project.



The recording and producing of this audio-visual project began in cooperation with the parishes and pastors of the Diocese of Sibenik, the great support and contribution of the Bishop of Sibenik, Croatian radio-television, Orfej, the Institute of Ethnology and Folklore, the Croatian Academy of Arts and Science and other public, educational and cultural institutes and individuals.

Experience has shown us that folk-liturgical singing has, with slight changes, persevered in many parishes of the Diocese of Sibenik. This is apparent in the parish of Vodice, which is what we are presenting in this production. For example, in the past, *Zdravo Zvizdo mora* was sung, whereas today they sing *Zdravo Zvijezdo mora*. Also, for the feast of Our Lady of Carmel a text, known as *štenje*, was written about the history of Vodice even though the word *štenje* refers to the readings from Sacred Scripture. All of this contributes to the richness of folk singing but also overemphasizes an adaptation to the spirit of the times.

The multimedia work «Vodice» is the first production of our project. It comprises two CD's with contemporary folk-liturgical singing from Vodice and one DVD with documentary film, the Holy Mass recorded in Vodice in 1997 and a film about the Vodice «*Žudijama*». There is also a booklet with greetings from the Bishop and pastor, a short history of Vodice, the parish and folk-liturgical singing in general. Along with pictures of Vodice, the booklet also contains lyrics of the more famous songs from Vodice, a memorial song dedicated to a deceased poet from Vodice and a description of Marian devotions that were read throughout the centuries on the feast of Our Lady of Carmel in Vodice.

Life on the rock, carved images of our ancestors from the Sibenik cathedral, the strength of St. Michael – patron of the Sibenik cathedral and the distinct attribute of each parish come together on



the image of the front cover. The image combines the past, present and the future into one unity of man's being and existence.

For the «Vodice» project we are grateful to so many people who have contributed in any way. The participation of so many people is an encouraging sign that Croats recognize and esteem cultural values, take pride in their heritage and trust in God. Croats transmit their culture and heritage through song and most of all they give glory and thanks to God through song. If song is the voice of God, it is also man's aspiration for wholeness, for roots, relaxation and it expresses his need for God. With gratitude and pride, we hope that it remains this way for generations to come.

Dragan Nimac







“MAN DOES NOT LIVE ON BREAD ALONE”

Every man is marked by his childhood, carrying in himself all the good and bad he experienced in that time of his life. This thought comes to my mind as I write these words for this valuable edition of traditional church songs of the parish of the Holy Cross in Vodice.

I was born in Tisno, and in my early childhood I experienced and carried with me the beauty of the liturgy and its content, especially the beauty of song. Even today, I listen carefully to the older singers and the community as they sing the liturgical and other church songs with all their heart and soul. Even today I can see my late father singing enthusiastically in front of his children: “Zdravo, zvizdo mora” (*Hail Star of the Sea*) or “Čovjek rođen od žene” ... (*Man Born of Woman*). All these experiences influenced my attitudes as a priest toward traditional church singing.

I became pastor of this parish on September 1, 1991. The existential difficulties in the parish were accompanied by the beginning of the war some fifteen days later. However, all these difficult circumstances had a positive side: they strengthened our unity at the altar. Many people, freed from fear they would get hurt for going to church, revealed their feelings of faith and the spiritual wealth that they stored within themselves for years, primarily fond memories from their youth, when they celebrated God with song and prayer in Mass and other services.

Vodice definitely had developed church singing for decades and had a great number of traditional singers. Some of them are remembered even today. They were true role models; younger



people learned to sing from them and waited for their moment. When we listen to some of the songs found in this edition, we are impressed by the way in which the spirit of the believer speaks through the traditional liturgical or popular song. Some of the songs are alive today, especially among older parishioners.

I always supported this kind of singing, despite its unrefined and unpolished nature. I used to encourage the restoration of certain songs. With this intention I published, after several special editions, the fourth edition of traditional church songbook *Pjesmarica za narod – Vodice 2004*. During the last ten years our parish choir, especially under the leadership of sister Klara, has slightly “cultivated” traditional singing and thus contributed to its modernization, preserving its melodies and the spirit of traditional singing.

The publishing of this work gives me great joy and the people who helped its publishing deserve our gratitude.

This confirms and proves that our history and the history of our parish did not merely consist of everyday struggles for survival, but also that the people had the ability to express themselves in front of their God, to affirm the well-known biblical proverb: “Man does not live on bread alone ...”

In this time of mass tourism that is visible in our town, we use this edition to present ourselves to our guests not only through the sun and the sea, but also through a rich spiritual and cultural heritage.

Vodice, May 3, Patron’s day of the parish and town

Frane Šimat, pastor







PJEVANA BAŠTINA









VODICE

The area of today's Vodice and its hinterland has been populated since prehistoric times. Evidence of this is provided by numerous archeological findings from the localities of Mrdakovica, Dragišići, Rakitnica, Pišća, Kamena, Okit and Šabin. The ruins of a Liburnian necropolis and a pre-Roman settlement from the 4th c. B.C. found in Velika Mrdakovica and Dragišići witness that Ilirian tribes of Liburns and Dalmats used to dwell in this area after which the Romans replaced them. Claudius Ptolomy (2nd c. A.D.), the famous Roman astronomer and military cartographer, designed many maps of these lands that were significant in his time as well as today. They stand as a witness to the Roman rule in Dalmatia. On these maps we can find the village Arausa (Arausana, Arausa Antonina). This was a Roman military camp situated in the hinterland of today's Vodice. Ptolomy's cartography reveals a clearly marked Roman road leading from Nadin to Arausa. Apparently, the road was of great strategic and economic importance.

This favorable position of today's Vodice brought about its strong economic development and a turbulent lifestyle for the people in this area. Because of the precious springs of drinking water that this area is rich in, Vodice is an important intersection of routes for tradesmen, seamen, fishermen, peasants, armies and ordinary travellers. Therefore, it is no wonder that this area was the venue of many well-known fairs, even before the first mention of the name of Vodice. People sold and traded cattle, field crops and other goods, while islanders offered fresh or processed fish. Until the 19th c., the people of Vodice were known for the export of drinking water. Wells built for this purpose became gathering places for people and the centers of social events in this picturesque town. As a memento of this old tradition, two such wells are preserved on the main town square.





The first written monument of the name of Vodice dates from 1402. According to Fr. Stjepan Juričević, one of the parish priests of Vodice in the 17th c., on March 3rd 1402, “the bishop of Šibenik, prince Paškal de Restis and some other dignitaries of Šibenik registered and put in the books the name of Vodice”. On this day, over six centuries ago, Vodice was registered as a town. Another fact from that year is that the municipality council of Šibenik, headed by the prince de Restis imposed a 10% annual tax on the peasants and serfs of Vodice in order to help the construction of St. Jacob's Cathedral. Another important event dates from the beginning of the 15th century: the construction of the church of the Holy Cross, in the vicinity of today's Hotel Punta.

On May 13, 1484 the rector of the church of the Holy Cross, Fr. Ante Hlapčić, appealed for declaring Vodice a filial church. The diocesan vicar Juraj Šižgorić decided to grant the request. Vodice remained a filial church till 1564, when it became an independent parish, encompassing the surrounding settlements of Okit, Kamene and Pišća. After the Turkish conquest in 1572 the independent parish of Rakitnica would also become part of the Vodice parish.

Vodice and the surrounding area didn't escape the centuries' long Turkish threat that caused fear and suffering to our people and soaked our land with blood. Frequent Turkish raids that distressed the people of Rakitnica, Mrdakovica, Okit and other neighboring villages near Vodice began after the Turkish conquest of Skradin in 1522. Therefore, people began to leave this area to inhabit the coast and Vodice, Srma, Tribunj (Jurjevgrad) and the island of Prvić. The conditions deteriorated around 1570 after the beginning of the war between Venice and Turkey. The Turks gradually conquered the villages in the hinterland of Vodice (Rakitnica, Gradina, Okit, Mrdakovica) while the raids of Srma and Vodice become more frequent. The attempts of the people of





took over Srima in 1646, Vodice became surrounded while the people of Srima escaped to Prvić. 4000 Turkish horsemen, headed by the infamous Ibrahim-pasha prepared to cast the last blow at Vodice. In the night of September 21, 1646, while the Turkish forces were preparing to strike, the people of Prvić, together with the refugees of Srima, headed to Vodice to help their brothers in the fight against the stronger enemy. They all gathered around Fr. Petar Mesalinić, ofm, who held a cross in one and a saber in the other. The people fell on their knees and cried for help to the Lord and His Mother, Madonna the Intercessor: "Our Mother,



Queen of Croats, guard this village from war!”

The Turks attacked at dawn. Highly outnumbered, the brave Christians fought courageously, but it seemed they stood no chance against the powerful enemy. When they started growing tired, Daul Dot sailed in from Zadar and, using canons, helped the people of Vodice defeat and banish the Turks. The disoriented Turks, after suffering a severe defeat, retreated all the way to Klis and were no longer a threat for the Vodice area. Andrija Kačić Miošić wrote about the courage of the small number of defenders of Vodice in poem 77 of his collection of songs named *Pismarica*:

*„Ne čudin se Šibeniku gradu jer je ono sokol na krajini,
već Vodican selu ukraj mora, kako se je Turkon obranilo,
bez ikakove moći i pomoći, bez galija i bez lumbarada”¹*



¹ I marvel not at the town of Šibenik, for it is a hawk, but I marvel at Vodice, a village by the sea, that defended itself against the Turks, without the power and help of galleys and weapons.



Not long after they expelled the Turkish enemy in 1649, the people of Vodice had to face another danger, the plague. During the epidemic many old families from Vodice perished. However, after the Turks left, and especially after the Karlovac peace treaty, more peaceful times were ahead. Life finally went back to normal, people started working on the neglected fields, cultivating the well-known Mediterranean crops, primarily olives and grape. The city walls and towers built for defense against the Turks now seemed unnecessary and were torn down and the stone was used to build new houses. The peace brought upon a sudden growth of population. Population growth demanded the expansion of town limits and a larger church building. Therefore, a new and much larger parish church of the Holy Cross was built in the center of Vodice between 1746 and 1749. This church remains till this day.





The head of construction was the famous baroque architect Ivan Skoko. The belfry was built three years later, in 1752. The people of Vodice traditionally had devotion to Our Lady of Mount Carmel. They built a church in her honour between 1660 and 1670 on the nearby hill of Okit (Motokit, from Latin *mons accutus* – sharp hill). This little church suffered many attacks, the last of which was during the Croatian War of Independence, but thanks to the pious people of Vodice, it was restored.



Gospa od Karmela na brdu Okit



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In 1891 Vodice separated from the Tisno municipality and becomes an independent municipality, encompassing Pišća, Okit, Rakitnica, Dražice, Tribunj, Stajice and Vrbice. Vodice grew economically, administratively and demographically. In mid-19th century there were 1500, and in the early 20th century, 2500 inhabitants. Ever since the people of Vodice concentrated on tourism, about 50 years ago till today, Vodice has become a significant tourist destination, the most popular in the central part of the Croatian coast. After the establishment of the independent Republic of Croatia in the 1990's, Vodice acquired city status and become the center of the Vodice municipality.

The Vodice parish of the Exaltation of the Holy Cross territorially encompasses the city of Vodice and has approximately 7000 inhabitants, 6500 of which are Roman Catholics. The Vodice parish is the center of the Vodice Deanery, comprised of the parishes of Vodice, Tribunj, Zlarin, Prvić Luka, Prvić Šepurina, Žirje and Kaprije.





THE ŽUDIJE OF VODICE – A CENTURY OLD TRADITION OF THE TOWN OF VODICE

For almost a century the Žudije of Vodice contribute to the celebration of the Easter Triduum in the Vodice parish of the Exaltation of the Holy Cross. Žudije are 12 young men from Vodice dressed as Roman soldiers who guard Jesus's tomb in the church, from Holy Thursday till Holy Saturday, when, during the Easter Vigil, they dramatically fall down at the moment of Christ's resurrection. The Žudije escort Jesus in a procession through the streets of Vodice on Good Friday. There are special rules according to which a man can become a Žudija. He cannot be older than 33 (the age Jesus was when he died), he has to have certain physical, and more important, spiritual characteristics: he has to have the holy sacraments of baptism, communion, and confirmation and live in accordance with Christian principles.

It appears that the people of Vodice took this custom from Austrian soldiers who used to guard an improvised tomb of Jesus Christ during the Easter Triduum. After many prohibitions during the communist regime, the *Žudije* tradition gained more prominence and has become a recognizable "brand" of Vodice in Croatia and beyond.

Šimun Radnić

PUČKO CRKVENO PJEVANJE U ŠIBENSKOJ BISKUPIJI
ŽUPA NAŠAŠĆA SVETOGA KRIŽA- VODICE





TRADITIONAL CHURCH SINGING IN VODICE

The richness of liturgical life and popular devotions in Vodice, the ancient and most densely populated parish of the western coastal area of the Šibenik diocese, has been preserved over the centuries until this day. The parish of the Exaltation of the Holy Cross, which founded in the early 15th c., has developed over the centuries a form of traditional church singing known as *glagolithic* singing. As has been the case elsewhere in littoral Croatia, the musical tradition of this particular form of singing has been transmitted orally, and the majority of liturgical repertoire has been performed in vernacular Croatian for centuries. Apart from liturgical ceremonies, the traditional church singing has accompanied all important paraliturgical ceremonies and private devotions, many of which are mentioned in the unique parish's printed collection of religious customs *Običajnik* dating from 1860. The singing in the vernacular was often prohibited and suppressed in different historical periods, but these prohibitions didn't have much significance for the people of Vodice.

In the first half of the 20th century the majority of liturgical and paraliturgical songs had a distinct local musical mark of Vodice. All the new songs that came from other areas were spontaneously adapted to the local musical style. The musical structure of traditional church songs reflected the influence of Gregorian chant, but also of traditional secular music that, in multipart singing, represented a mutual blend and permeation of Adriatic and Dinaric musical elements. In these times, the system of antiphonal singing "in two choirs" dominated church singing in Vodice. Women would occasionally join in the singing, for example in the Lenten song "Gospin plač" (*Our Lady's Weeping*). The two- or three-part singing consisted of "tenors" and "basses". The singers were edu-





cated in their childhood by their fathers while the soloists that sang the epistles and other solo parts were chosen according to need by the older singers. The songs were performed in vernacular Croatian. The priest performed some parts of the liturgy in Old Slavonic, while the guest priests performed the mass in Latin.

After the Second World War several processes affected the diminishing of traditional church singing in coastal Croatian dioceses, namely Communism and post-war industrialization and later the development of tourism. In the parish of the Exaltation of the Holy Cross in Vodice the situation was in many ways consistent with general trends. Traditional singing slowly disappeared and ancient chants faded away from the 1960's onwards due to the rapid growth of employment and new ways of living. Young people became less interested in traditional singing. With the introduction of radio and television, their musical taste was thoroughly changed.



New jobs left them with less time to attend church services regularly. Also, liturgical changes after the Second Vatican Council narrowed the traditional repertoire, because they had a significant affect on shortening the services. One example is the transfer of main rites in the Holy Week from the morning to the evening hours, which reduced the performances of solemn Matins. A similar thing happened with funeral services and other traditional devotions, such as processions. It is worth noting that processions on Good Friday, Corpus Christi, the feast of the Exaltation of the Holy Cross, and on the eve of the feast of Our Lady of Mount Carmel are preserved to this day. A long procession for the blessing of fields used to be held on the feast of St. Mark, but it is now reduced to a shorter procession to the hill of Okit where the sanctuary of Our Lady of Mount Carmel is situated. In the ancient chapels of St. John and St. Elijah in the Vodice hinterland masses are held on the feast of these saints, accompanied by a small procession, the reading of lessons, blessings and absolution for the dead.





In the second half of the 20th c., traditional singing groups in Croatian parishes grew older and diminished over time, and were substituted by contemporary two- and four-part choirs or modern youth bands. The reversal of this trend slowly started during the 1990s, when a consciousness of the need to preserve and restore ancient traditional church songs and traditional forms of singing emerged along with the new trend of revival of traditions in the young post-war Croatian state. In Vodice, Fr. Frane Šimat, who leads the parish since 1991, is especially inclined to older traditions. The *Franciscan Nuns of the Immaculate* came to the parish in 1968, soon after the reforms introduced by the Second Vatican Council. They started introducing women into the church choir and modernising the singing. In 1997 sr. Klara Pavlović has gathered a large number of musically talented young parishioners and engaged them in the youth choir *Fides et vita*, and later in the adult parish choir. Also, she sensed the beauty of local tra-



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ditional church singing and the need to preserve and revitalize it. She started with rehearsals that were by that time inconceivable. Equal attention was given to the development of men's and women's parts. However, the singers of Vodice managed to preserve an older tradition for funeral services during which men predominantly sing. This blend of old and modern traditions present in the custom of *Guards of the Christ's Tomb* called "Žudije" and traditional church singing became very successful and there were many concerts in Zagreb, Zadar, Sonta, etc. Some members of the church choir and "Žudije" group founded the Dalmatian *kla-pa* singing group *Bunari*. Traditional church singers, who used to meet with the parish priest for dinner once a year for the holiday of Epiphany in earlier times, now meet more often. These discs are the result of this systematic effort for the preservation of tradition and bright atmosphere that accompanied the process.



Krašić (II/2006)



PJEVANA BAŠTINA

The traditional songs contained on the two CDs represent the existing musical situation, that is, the living singing practice. However, many melodies that are no longer performed are still alive in the memories of the older singers and can be brought back to life. For example, these are the melodies of Solemn Mass and Christmas Matins, melody of the Holy Rosary, the melodies *Iz razlaganja svetoga Augustina* (*From the Expositions on the Psalms by Saint Augustine*) and *Počinje plač Jeremije proroka* (*Lamentations of Jeremiah the Prophet*) sung during Holy Week ...

The preserved sections of Lent and Advent mass *Gospodine* (*Kyrie*) and *Jaganjče* (*Agnus Dei*) are sung during Advent and Lent. The first disc contains two Christmas carols. *Vesel'mo se ov' čas* is an ancient carol which is sung only in Vodice. *Oj djetešće moje drago* is a traditional carol from the northern part of Croatia, which gained a new melody in Vodice in accordance with older local vocal traditions.





A large number of songs from the first disc are sung during Lent, especially during Holy Week. A traditional devotion *Put križa* (*Way of the Cross*) is held in the parish during Lent on Fridays and Sundays, when people sing the psalm *Smiluj se meni Bože* (*Miserere mei, Deus*) and the song *Ja se kajem Bože mili*. Sundays are days for singing Lenten epistles. The singers rehearse the *Muka* (*Passion Gospel*) and other chants of Holy Week and apply for solo parts. Holy Week is filled with liturgical rites, popular devotions and singing duties. During the Easter Triduum, from Holy Thursday till Holy Saturday, the “Žudije” are also included in liturgical and paraliturgical ceremonies. During this holy time in Vodice official liturgy and paraliturgy permeate profoundly, accompanied by the abundance of traditional music, drama, visual expression and customs. Many chants sung during Lent and Holy Week are characterized by archaic melodies. The hymn



Kraljeve iđu zastave (Vexilla regis) sung during the Good Friday procession, of which the people of Vodice are very proud, has very special local text and melody. Also, the song *Puče moj (Popule meus)*, reflecting a significant shift from the Gregorian chant, is special for its archaic structure.

The first disc contains the Easter sequence *Svetoj Žrtvi Uskrsnici (Victimae Paschali)* and the Pentecost sequence *Dođi Duše Presveti (Veni Sancte Spiritus)*. They are followed by songs honouring Jesus sung year-round, for example *Pjevajmo braćo kršćani* and *Zdravo Tilo Isusovo*, as well as invocations to the Sacred Heart, *Srce Isusovo užeženo ljubavlju našom* sung during the benediction with the Blessed Sacrament.

Along with the Sacred Heart of Jesus, the parishioners of Vodice especially honor Our Lady of Mount Carmel and there are fraternities bearing their names. Traditional church singers of Vodice honor Our Lady of Mount Carmel in a special way, by singing *lek-cije*, that is, the service of readings on her day according to archaic melodies. *Lekcije* consist of four psalms, the hymns *Zdravo zvijezdo mora (Ave Maris Stella)* and *Tebe Majku Božju hvalimo (Te Matrem Dei laudamus)*, and three texts containing a spiritual recapitulation of the turbulent history of Mary's sanctuary on the hill of Okit and the centuries' old prayers and devotions of people of Vodice to her.

Other Marian songs, with typical Vodice melodies, are sung throughout the year: *O Marijo bez grijeha istočnoga začeta* on the feast of the Immaculate Conception, *Litanije lauretanske (Litany of Loreto)* sung in a solemn manner on New Year's Day, and *Sad otpuštaš slugu svoga (Nunc dimittis)* on Candlemas. Devotion to the Virgin Mary, especially in May and October, are the occasions for singing *Litanije lauretanske* in ordinary style and the canticle *Veliča duša moja Gospodina (Magnificat anima mea Dominum)*.



ŽUPSKA CRKVA SV. KRIŽA VODICE
uz 250. obljetnicu

1749

1999





The people of Vodice strongly preserve their own musical traditions accompanying funeral services, singing the funeral mass and funeral rites in traditional style. During the octave preceding All Souls' Day they sing the ancient *Jutarnja za pokojne* (*Matins for the departed*). Most rituals for the departed used to be held in the morning, while today they are usually held during the afternoon, when men sing funeral rites in the cemetery and in the evening the choir sings a mass for the departed in the parish church. It is common to pray the rosary in the house of the deceased in the evening preceding the funeral. Every evening in the octave preceding All Soul's Day an introductory psalm, three psalms and three readings from the *Matins for the departed* are sung.

Jakša Primorac







SUDJELOVALI NA SNIMANJU

VODITELJICA ZBORA

s. Klara Pavlović

TENORI

Ante Janjac (1937)
Ante Čorić (1950)
Grgo Birin (1955)
Milan Fržop (1957)
Stjepan Smiljan Čorković (1939)
Ivica Roca (1973)
Ante Juričev-Grgić (1973)
Antonio Josipović (1972)
Nikola Rak (1982)

ALTI

Zdravka Mateša r. Skočić (1950)
Nada Juričev-Martinčev r. Unić (1948)
Marija Šprljan r. Bušić (1956)
Lovorka Sladoljev r. Radovčić (1959)
Ana Tabula r. Lovrić (1975)
Sanja Juričev-Grgić r. Ivas (1976)

BASI

Josip Mateša (1950)
Ivica Strikoman (1961)
Vinko Kovačević (1946)
Hrvoje Mateša (1973)
Branimir Sladoljev (1983)
Goran Mačukat (1979)
Marko Juričev-Martinčev (1983)

SOPRANI

Zinka Sladoljev r. Vlašić (1957)
Vilma Grgurev r. Čorkalo (1962)
Magdalena Biluš r. Sabo (1960)
Duška Tadić (1968)
Đurđica Babac r. Labaš (1969)
Sandra Poljičak (1970)
Zora Tadić (1972)
Julijana Roca r. Keran (1978)
Meri Matkovac (1980)
Valentina Zorica (1982)
Ivana Španja (1983)
Tea Strikoman (1988)



ZDRAVO ZVIJEZDO MORA

$\text{♩} = 25 \text{ (♩} = 76)$

Ma - jko Bo - žja nje - žna,

Zdra - vo ——— zvi - je - zdo mo - - ra

va - zda Dje - vi - čan - ska, dve - ri raj - ska zdra - vo!

Ti ——— što ——— za - ču po - zdrav s us - ta Ga - bri - je - la:

mi - rom nas — o - krije - pi, mije - njaj i - me E - vi.

S krivca lance skinu, slijepu daj da vidi,
tjeraj naše jade, sve isprosi dare.

Majkom se pokaži, molbe nam prikaži
onom, rad nas što je, posto dijete Tvoje.

Djevo osobita, smjerna k'o ni jedna,
grijehu Ti nas otmi, smjerne, čiste tvori.

Daj nam sveto živjet, sigurno putovat,
uz Isusa vijekom radovat se s Tobom.

First system of the musical score. It consists of a treble and a bass staff joined by a brace on the left. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The lyrics are written below the treble staff, aligned with the notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Sla - va Bo - gu O - cu, vi - šnjem Kri - stu di - ka

Second system of the musical score. It continues the melody and accompaniment from the first system. The treble staff ends with a double bar line. The bass staff continues with a final cadence. The lyrics are aligned with the notes in the treble staff.

k'o i Du - hu Sve - tom, i - sti po - klon tri - ma.

VELIČA DUŠA MOJA GOSPODINA

$\text{♩} = 50$

mo - ja - Go - spo - di - na

Ve - li - ča du - ša

i kliče duh moj u Bo - gu mo - me spa - si - te - lju

što po - gle - da na ne - zna - tnost službe - - ni - ce svo - je:

od sad će me, e - vo, svi na - ra - šta - ji zva - ti Bla - že - nom.

Jer ve - li - ka mi dje - la u - či - - - ni Sve sil - ni,

sve - to je i - - - me Nje - go - vo.

Od ko - lje - na do ko - lje - na do - bro - - - ta - - - je Nje - go - va

nad o - ni - ma što se nje - - - ga bo - - - je.

Is - ka - za sna - gu mi - - - ši - ce svo - je

Rasprši oholice umišljene.
 Silne zbaci s prijestolja,
 a uzvisi neznatne.
 Gladne napuni dobrima,
 a bogate otpusti prazne.

Prihvati Izraela, slugu svoga,
 kako obeća ocima našim:
 spomenuti se dobrote svoje,
 prema Abrahamu i potomstvu njegovu do vijeka.

Sla - va O - - - cu i Si - - - nu

i Du - - - hu Sve - to - mu

ka - ko bi - ja - še na po - če - tku ta - ko i sa - da i va - zda

i u vije - ke vje - ko - va A - - - men.

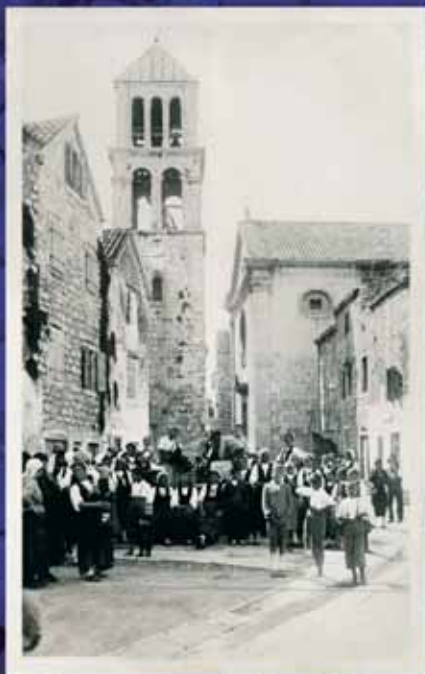


P J E V A N A



B A Š T I N A

PUČKO CRKVENO PJEVANJE
U ŠIBENSKOJ BISKUPIJI



V O D I C E Ž U P A
N A Š A Š Ć A S V E T O G A K R I Ž A

