

Poems by Dragutin Domjanić Set to Music

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Abstract

*The 140th anniversary of the birth of the poet Dragutin Domjanić was marked in 2015. Composers Franjo Lučić, Vlaho Paljetak, Božidar Širola and Rudolf Matz set Domjanić's verses to music, and this paper analyses some of these poems: "Popevka" ["A Song"], "Kaj" ["What"], "Fala" ["Thank You"], "Popevke sem slagal" ["I Wrote Poems"], "Noć" ["The Night"], "Veter z gorec" ["The Mountain Wind"], "K suncu prosi vsaka roža" ["As Each Rose Stems towards the Sun"], "Snešica" ["A Young Girl"] and "Protuletna" ["A Spring Song"]. "K suncu prosi vsaka roža" ["As Each Rose Stems towards the Sun"], found in the collection *Pjevajte Gospodinu pjesmu novu* [Sing to the Lord a New Song] became part of the church liturgy. The poems "Fala" ["Thank You"] and "Kaj" ["What"] are part of the Croatian national heritage and were published in the collection *Tambura u Hrvata* [Tamburitza in Croatia]. Domjanić's poems are extremely colourful, rich in landscape descriptions, and activate all the human senses. In his songs, "kajkavština" (the Kajkavian idiolect) is presented in all its fullness, beauty and luxury. The author's love for the homeland is especially emphasised in the poem "Kaj" ["What"]. Love for a woman is interwoven with motifs from nature, forming an indivisible unit, while religious motifs are present in the poem "K suncu prosi vsaka roža" ["As Each Rose Stems towards the Sun"].*

Key words: *Croatian Impressionism; Dragutin Domjanić; music; poetry; sheet music.*

Introduction

Dragutin Domjanić and Modernism

Dragutin Domjanić was born on 12 September 1875 in the small village of Krči, next to the town of Sveti Ivan Zelina. He spent his childhood in his homeland. In 1881, he moved to Zagreb where he attended both elementary and high school, after which he enrolled in college to study law. Domjanić showed an affinity towards literature at the

early age of 16, when he began translating romantic stories from the German language. In 1892, he published his first poem under the pseudonym of Milivoj. He used many pseudonyms, among others: Grga Vujec, Valja Plemeniti Batjanov and Dragutin Zelinski. He published his texts in various magazines such as *Vijenac*, *Hrvatski salon*, *Nada*, *Život*, *Savremenik*, *Prosvjeta*, etc. He worked as an attorney and Branimir Donat states that “[i]t is said that Domjanić was a kind investigator and a righteous judge” (Pavletić, 1970, p. 93). In 1919, Domjanić became a member of the Yugoslav Academy of Sciences and Arts. He was also the President of the Yugoslavian PEN Club, a duty he retained until his death. Domjanić died in Zagreb in 1933.

During his lifetime, Domjanić published a collection of Štokavian poetry entitled *Pjesme* [Poems] in 1909, as well as two collections of Kajkavian poetry called *Kipci i popevke* [Photos and Popular Songs], published in 1917, and *V suncu i senci* [In the Sun and in the Shadow], published in 1927, as well as a string puppet play for children and adults called “Petrica Kerempuh i spametni osel” [“Petrica Kerempuh and the Smart Donkey”]. His third collection of Kajkavian poetry, *Po dragomu kraju* [Across the Beloved Homeland] was published in 1933, soon after his death. Miroslav Šicel points out that Domjanić’s Kajkavian poetry represents a “renaissance of Kajkavian literary expression as an overall art medium” (Detoni-Dujmić, Lisac, & Šicel, 1996, p. 16). Domjanić’s first poetry collection, *Kipci i popevke* [Photos and Popular Songs], is regarded as his most valuable one, while others are considered to be its inferior variations. Domjanić’s Kajkavian verses have lived up to their full potential and grandeur, and the fact that his poems have been put to music serves as a confirmation of author’s musicality and exceptional talent for poetry. Through his verses, Domjanić has found salvation from the passage of time and oblivion; it is in his poetry that he eternalises his thoughts and ideas, which is why his poems serve as a sort of last testament in which his readers inherit his most valuable possessions. In his article *Impressionist Epithets in the Poetry of Dragutin Domjanić*, Vanja Budiščak points out: “Dragutin Domjanić based a great part of his poetic stylistic devices, both in his Štokavian and Kajkavian lyric poetry, on the use of epithets” (2013, p. 19). The author describes Domjanić as one of the purest and longest-living Croatian Impressionists. The impression is one of the fundamental characteristics of Domjanić’s poetry. Using carefully chosen stylistic tools, the author intends to occupy the reader’s attention and influence his inner world. Distinctive suggestiveness and rich poetic images which the author uses to tell his story in verses – whether he is writing about the beauties of his homeland or a certain lovely lady – have earned him the status of one of the most important poets of the Croatian modern period. When arguing about the poets of Modernism, Detoni-Dujmić et al. (1996, p. 8) stress the following:

It is an undeniable fact that high-quality authors of the modern period, with their prime examples of work in every form of literature (especially poetry and short story), have started a new era in Croatian literature. By taking up new subjects, narrowing the themes of wide national and social panoramic

influences on contemporary Croatian society as well as historic tradition, delving into the depths of the human psyche, attempting to explore individual human emotional states and touching upon some of the most important existential questions – Croatian authors of the modern period have pushed the doors wide open to welcome the form of Croatian literature which will develop in the course of the 20th century.

The term Croatian Modernism represents the period between the 19th and 20th century, with 1890 or 1892, which mark the decline of the poetics of realism, considered to be the initial years of this period. The final year is 1914 – the year when Antun Gustav Matoš died and the almanac *Hrvatska mlada lirika* [Croatian Young Poetry]¹ was first published. Modernist authors made an attempt to free literature from its role of a servant of politics and develop it as an independent form of art, which is the result of human imagination, spirituality and, of course, talent. Each poet is invited to create according to his or her own inspiration and need; the most important thing is the aesthetic value of the literary work, the art of words and language and style, while content and themes come second (Detoni-Dujmić et al., 1996, p. 8). Based on that, freedom or *licentia poetica* is the essential characteristic of the poetry of Modernism. The poetry of Dragutin Domjanić is surely in unison with the characteristics of Modernism as his verses are deprived of previous poetic and literary demands. These verses represent the poet's cry of elation, depending on the internal reveries of Domjanić's soul. He consciously allows his emotions to overwhelm him; he does not fight them but instead uses them as his catharsis. Antun Gustav Matoš said that Domjanić represents “a man who is contemplative, a man who is a dreamer, but who is not reflexive in his thoughts. The poet of emotions, not thoughts; sensitive, but not reflexive” (as cited in Detoni-Dujmić et al., 1996, pp. 12–13). If we take into consideration that one of Domjanić's pseudonyms was Milivoj Seljan, which is a combination of the author's middle name and the surname of well-known Croatian explorers², Matoš's characterisation of Domjanić as a sensitive dreamer, an adventurer even, might indeed be true.

However, it is interesting that Domjanić's verses provoke reflection in his readers, which is why they have a dual effect. If we take a look at Domjanić as an attorney, and not a poet, we can assume that at times it was difficult for him to suppress his sensitive side:

The aristocratically introverted, decadent, subtle and melancholic lyrical voice of the poetry of Dragutin Domjanić, who spent his entire life dreaming and

¹ Miroslav Šicel notes that the beginning of Croatian Modernism was recently placed in 1895. In the same year, Dragutin Domjanić published his first song, *Ridi Pagliaccio*. It was published in *Vijenac*.

² During their travels, Mirko and Stjepan (Stevo) Seljan stayed in Africa and South America. They conducted various studies, and the collection of ethnological artifacts which they collected is kept in the Ethnographic Museum in Zagreb. Stjepan Seljan was born in 1875, just like Dragutin Domjanić. They were born one month apart from each other (Seljan was born on October 19, and Domjanić on September 12).

singing about marquises, porcelain and ancient castles while living a dull life of a civil servant, carefully assorted to a certain income class, seems dissonant at a first glance. (Pavletić, 1970, p. 89)

In *Hrvatski pisci između riječi i tona* [Croatian Authors between Words and Tones], the Croatian musicologist Lovro Županović states of Domjanić's creation:

Domjanić created verses in both standard Croatian and the Kajkavian language idiom; first in standard Croatian from 1895, and then, from 1915 in his Kajkavian language idiom. He wrote a large number of works in both language idioms, covering in his work not only his minor preoccupations, but also those of global human concern. (Županović, 1989, p. 33)

He also points out that there is a strong presence of tonal art in Domjanić's work, and that music is tied with his poetry in such a way that it becomes its organic part, without which it could not be conceived (Županović, 1989, p. 33).

Initially, composers were not interested in setting Domjanić's poetry to music because social and political circumstances would not allow that. After the publication of the collection *Kipci i popevke* [Photos and Popular Songs] in 1917, Domjanić's verses became a subject of interest for many composers, most of all Božidar Širola (1889–1956). Initially, reviews of Domjanić's poetry were favourable, even pretentious, while later the critics' partiality transformed into an exaggerated denial of his poetry. Many authors compare Domjanić to the poet Vladimir Vidrić, for example, Milan Begović:

Vidrić and Domjanić have brought the poetic landscape to life: for them it mostly represents a frame for a certain atmosphere or emotion. Domjanić is far more sincere than Vidrić. Vidrić constructs imaginary landscapes: with his verses he painted a pseudo-landscape of the Nile, or a pseudo-Hellenic woodland with aspen, or a grove with traditional details. Domjanić experiences his landscape sincerely: he is inside the landscape, not outside of it, he does not observe it with a painter's eye but is rather a part of it, or better yet, he is its centre. (Pavletić, 1970, p. 95)

Methods

This paper presents a linguistic and stylistic analysis of nine Domjanić's poems set to music. In addition to the nine thoroughly analysed poems, a few more poems are considered for comparison purposes, such as "Na pustu drumu" ["On the Lonely Road"] and "Ciklame, krvave ciklame" ["Cyclamen, Bloody Cyclamen"]. A musical analysis consists of determining the tonality and measures, identifying the individual who set the poem to music, and the source from which the song was retrieved. The annexes contain musical notations for three songs, as well as a list of all Domjanić's poems set to music.

Results

Linguistic and Stylistic Analysis of Domjanić's Poems Set to Music

Let us now compare the poems "Na pustu drumu" ["On the Lonely Road"] by Vladimir Vidrić, published in *Narodni list* (17 April, 1955), and "Popevka" ["A Song"] by Dragutin Domjanić, published in *Photos and Popular Songs*, 1917.

On the Lonely Road

On the lonely road the snow is snowing, the wind is blowing,
The oak tree's hard bark is breaking.
Under an oak, Pan is howling and coughing
And half frozen with death he is fighting.
Pan is clothed in white. Snowflakes are flying,
Dancing and catching in curly fleece,
Jumping around him, in their flight
Fidgeting and whipping his face.
He lets out a savage scream – and takes a swing with his arm.
Then begins to shudder all over
And falls down on the white meadow
And his head bows down and his lips fall silent.³

A Song

A bird sings
Its voice like silver clings
Its song rings
All the way to us.
The sun so golden
The world so sacred
Roses breathe
A flower grows.
And you are so sweet
Like nothing else
Like a sweet song
Your laughter rings to me.
And now everything is
in sun and flowers,
And I love you so,
So terribly much!⁴

³ Source: Pavletić (1970, p. 79).

⁴ Source: Pavletić (1970, p. 166). Music score available in Širola (1922, pp. 9–11).

The poem “Na pustu drumu” [“On the Lonely Road”] consists of eleven- and twelve-syllable lines and depicts a winter landscape. Vidrić has woven an entire scene into his poem, involving a mythological creature – Pan, the Greek god of the woods, shepherds and sheep herds. Pan fights against the cold and snow in a battle which is very vividly depicted with the use of gradual gradation, a battle from which he comes out as a loser and eventually gives up. The poet is observing this battle from a certain distance while describing his own experience of a winter landscape, which is somewhat dull and sullen, even though the poem itself is dynamic due to its depiction of Pan’s struggle against the blizzard and cold. The poem “Popevka” [“A Song”] consists of six- and five-syllable lines (the last verse is a four-syllable line), possesses a great rhythm and musicality, and was set to music by Božidar Širola. The poem depicts sunbathed landscapes, it is saturated with strong audio-visual elements, and the poet plays an active role in it. Starting as a landscape poem, it soon becomes a love poem. The poet dedicated the last two stanzas to his sweetheart, to whom he talks in a direct manner, using his gentle verses. He compares her laughter to a bird’s song, and the beauty of his love to the beauty of nature. This confirms the thesis proposed by Begović (as cited in Pavletić, 1970, p. 95) that Domjanić is very much involved in the landscape he is writing about. Notes for the poem “Popevka” can be found in the poetry collection *Popevke za jedno grlo i klavir* [Popular Songs for a Solo Voice and Piano] (pp. 9–11) written by Božidar Širola. The motifs of a bird and song appear again in the poem “Kaj” [“What”], published in the poetry collection *In the Sun and in the Shadow*, which begins: “Where the birds sleep/ And the woods keep quiet/ Only my song rings”. The initial verses of “Popevka” [“A Song”] are: “A bird sings/ Its voice like silver clings/ Its song rings/ All the way to us”. “Kaj” [“What”], is a poem dedicated to the poet’s dialect, for which he has special emotions.

What

Where the birds sleep
And the woods keep quiet
Only my song rings
In the valley and the garden
On my beloved land
Of which there’s none better for me.

Here everyone’s my brother
Here I feel at home,
And even blind I could find
The familiar roads
Where everywhere you hear
My beloved mother tongue.
And it warms my heart
And it laughs with me

And cries in sadness as well.
Because nothing's sweeter
Nothing better to my ear
Than our good old, dear
"kaj"⁵

The poem consists of three stanzas, each of which has six verses. The six- and eight-syllable verses alternate regularly, so the first two verses are six-syllable lines, followed by an eight-syllable line, then two six-syllable lines and, in the end, one final eight-syllable line. These verses have been put to music by Rudolf Taclik and composed in C major. This poem is a true ode to the homeland and mother tongue, and the exchanges between major and minor chords put additional emphasis on the poet's tendency to depict the beauty of his homeland. Optimism, joy and warmth have a dominant role in this poem, and the poet is completely swept away by his traditional, spoken vernacular. He points out that he could recognise his homeland with his eyes closed and personifies it ("And it laughs with me/ And cries in sadness as well"): it is his friend and travel companion with whom he shares both good and bad times.

The bird is a motif often found in Domjanić's poetry. It is a symbol of freedom which also delights us with its song. In this way, the bird symbolises art, or better yet, music, rhythm and harmony, without which the world as we know it would not exist. In fact, each phenomenon in this world has its own regulations and rules without which there would be complete chaos. The poet depicts nature as a place of complete harmony, sings about it and turns it into a music story, which is why we can say that he is setting to music both his homeland and dialect, as well as his emotions. The poet also talks about his love for his fellow man ("Here everyone is my brother"), acting as an advocate of the highest human values. The notes for the song "Kaj" ["What"] can be found in the magazine *Naše planine*, issue 7–8, from 1977, which is also available in digital form. The 1927 edition of the poetry collection *V suncu i senci* is especially beautiful as it was embellished with calligraphy by Olga Höcker. The poem "Kaj" ["What"] can be found in this poetry collection as well.

I Wrote Poems

I wrote poems,
and picked roses,
and all my joy,
I gave to others.

And my sorrow I have always
been hiding in my heart,
and nobody felt sorry for me,
always alone.

⁵ Source: Pavletić (1970, p. 176).

But in my heart,
there were never any tears,
and when I fell down
I had my poems.
I am a poor man
I'd give everything to others
my poems and my heart
with no regret.⁶

KAJ
(Spjevao Dragutin Domjanić)

Polagano vrlo nježno Rudolf Taclik

Vre ti-če-ki spiju, a šume mu-či-ju, naj ma-ja po- pevka zvo-
ni po do-lu i ga-ju, po dragomu kraju, od ko-jeg mi lepše-ga
ni. Tu brat mi je vsaki, tu do-ma sem ta-ki, po- go-dit bi
ma-gel i speč, po- zna-ti su pu-ti, tu vsigđe je ču-ti lju- blienu do-
ma-lu mi reč. J sr-ce mi gre-je i z menom se sme-je i
v ša-lo-sti pla-če ta- kaj. Em ni- kaj ni staj-še, ne ču- je se
raj-še neg do-bri i dra-gi naš kaj; em ni- kaj ni staj-še ne
rit. ten.
ču- je se raj-še neg do-bri i dra-gi naš kaj.

Figure 1. Music score for the poem “Kaj” [“What”]. Source: *Naše planine* (1977, p. 145).

“Popevke sem slagal” [“I Wrote Poems”] is one of the most famous of Domjanić’s poems that was put to music. This poem is a continuation of “Popevka” [“A Song”] and “Kaj” [“What”]. It was set to music by Vlaho Paljetak and composed in A major;

⁶ Source: Leopold (1995, p. 150).

the notes can be found in the book *Tambura u Hrvata [Tamburitza in Croatia]*, written by Siniša Leopold. The poem is distinctly melancholic and gloomy. These emotions appear very often in the poetry of Dragutin Domjanić. The poem consists of four stanzas, and all of them originally consist of five- and six-syllable lines. This poem actually represents the poet's most intimate confession and reminds us of a last testament that he is leaving for his readers, telling them how he lived his life and what he devoted it to. In the first stanza, Domjanić declares himself as a poet with the following verses: "I wrote poems and picked roses"; he talks about his calling, but at

Popevke sem slagal

Stihovi: Dragutin Domjanić
Glazba: Vlaho Paljetak

Polagan0 (*rubato*)

Po - pev - ke sem sla - gal i ro - ži - ce bral i
vsu svo - ju ra - dost sem dru - gim ja dal.
ža - lost na - vek sem vu sr - cu ja skril, ni
ni - gdo me ža - lil i sam sem tak bil.
1. Al' v mo - jem sr - cu, tam su - zah vam ni, i
2. Če si - ro - mak sem, vse dru - gom bum dal: po
če mi je te - ško, po - pev - ka zvo - ni.
pev - ke i sr - ce, i
ne bu mi žal!

Figure 2. Music score for the poem "Popevke sem slagal" ["I Wrote Songs"]. Source: Leopold (1995, p. 150).

the same time reveals himself as a nature lover as well. The second and third stanza reveal the poet's most intimate feelings, the emotions he has hidden deep in his heart so they would not float to the surface. In these stanzas, he admits that he too is a vulnerable being, but does not allow others to pity him; instead, he always strives to be cheerful and strong, allowing only poems to bring him consolation. In the last stanza, the poet points out that he does not regret anything: he tried to do good because he is aware that this, and not material things, is the essence of everything. He has turned his internal suffering into poems which heal his tired, exhausted soul.

This poem is similar to "Popevka" ["A Song"] in that it has a similar motif. In "Popevka" ["A Song"], Domjanić points out: "Like a sweet song your laughter rings to me", and in "Popevke sem slagal: and when I fell down/ I had my poems". Poems, or music, are used in different contexts – while in the first poem *popevka* (song) symbolises happiness and joy, in the second poem it is a synonym for sorrow. Music represents the connection between the two poems, even though the atmosphere is completely different. One of Domjanić's poems is entirely devoted to a person who is dear to him, and with this poem he expresses his gratitude and love for everything that this person has done for him. This poem is "Fala" ["Thank You"], one of his most famous poems. Its popularity has surpassed the boundaries of literature a long time ago and it became a part of the art of music. The text was set to music by Vlaho Paljetak and composed in A major.

Thank You

For every word of kindness,
That you used to tell me,
For every look you gave me,
For all your smiles, thank you!

We find so little goodness,
in living day to day,
As soon as the sun appears,
the clouds take it away.

And you have brought
so much sunshine to my heart.

What else can I say:
Thank you from all my heart!⁷

This poem is full of love, cheerfulness and joy. Originally it consists of four stanzas which are made of six- and seven-syllable verses, and one eight-syllable verse. With these warm and kind verses Domjanić expresses his feelings towards the person he loves, who has brought happiness to his life. Gratitude is the key word and substance of this poem, which reminds us of an ode which celebrates human kindness. A person

⁷ Source: Pavletić (1970, p. 183).

needs to be grateful for the gift of life and try hard to live honourably, according to spiritual and moral principles. When he finds himself on his deathbed, he will look back and take a look at his life in its entirety. In this poem, Domjanić points out that every human being should thank the ones who have helped him in his life, and express gratitude for the love that was given to them. “Good things come back to you” represents one of the messages of these verses, which are exceptionally emotional, and words in the Kajkavian dialect resonate with the rhyme which fits in with the theme of the poem, while adding its own rhythm.

The Night

Night, my dark night,
Why are you so silent,
Why always dressed in black,
Why so sad?

Is it because you've seen,
throughout these long years,
the sufferings and death
of this poor world?!

How there's no mercy,
And there's no peace,
And still we have to live,
Why? Can you tell?

But you're quiet in your peace.
You won't tell a word,
Night, my dark night,
You're silent, so silent.
Is it that you can't tell us
All those horrible secrets?
Or are you too kind,
So you won't talk?

But it's useless to ask,
These are only words,
You bring dreams to our eyes,
Calmed down, we fall asleep.

It is best: not to ask,
To fall asleep and forget it all.
This is what you, my dear night,
Would like to say, is it not?!⁸

⁸ Source: Domjanić (2010, p. 63). Music score available in Širola (1922, pp. 3–5).

The poem “Noć” [“The Night”], was put to music by Božidar Širola. It was arranged for a solo voice and piano, and the notes can be found in the collection *Popevke za jedno grlo i klavir* [Popular Songs for a Solo Voice and Piano]. It is originally made up of eight-, nine- and five-syllable verses. The second and fourth line are rhymed, and the poem itself is divided into seven stanzas. The poem is somewhat sullen, the poet leads a dialogue with darkness, he personifies it and asks it various questions such as: “Why always dressed in black?”, while also suggesting the answer – because throughout many years it has seen numerous evil deeds and great suffering in this world. He approaches her with warmth and care, in an extremely human and positive manner. He is not afraid of her, but instead sees her as a friend and an equal interlocutor. Even though the night often symbolises fear, suffering and sorrow, the poet gives it a new dimension, gives it its dignity back and reminds the reader that the transition from day to night is determined by the laws of nature. In human life, happiness and sorrow often alternate, according to natural changes. Domjanić stresses that the human being is destined to wander eternally and search for meaning and true ideals. The soul is restless and curious, in constant search of something new, striving for change. At times, man is on the brink of pure survival and care for his existence, broken in the storm of life and day-to-day troubles, which is why the night actually offers him peace, sleep and relief from everyday worries and sadness.

The Mountain Wind

The wind is blowing, the mountain wind.
The grass is whispering in fear.
The apple tree scatters
its beautiful blossom.

Did you come from above, North wind,
Where terrible fights are fought,
Many of our beloved are there,
Along with my brothers.

But also someone, someone else,
Of whom I mustn't know,
One that is dearer to me,
Than my brothers themselves.

You know, I would hide
The most beautiful Christmas apple for him –
Why are you shaking my apple tree,
It will not bring fruit to me!

Or do you know: that never my darling
will come to me,
and this is why you're scattering white blossom,
you, my mountain wind?⁹

⁹ Source: Domjanić (2010, p. 78). Music score available in Širola (1922, pp. 12–15).

The poem “*Veter zgorac*” [“The Mountain Wind”] was set to music by Božidar Širola and composed in C minor; it consists of five stanzas. In this poem, Domjanić skilfully plays with words (*veter zgorac* = *veter z gore*/mountain wind = the wind from the mountain), while successfully incorporating the Kajkavian dialect into the overall atmosphere of the poem. Nature is in the centre of the poem, and everything else is subjugated to its beauty and grandeur. The main protagonist of the poem is a girl who expects the return of her beloved from the battlefield, and while waiting, she talks to the wind. Cold and terrifying, the wind announces that her beloved has died and that she is waiting in vain. Sad and melancholic, this poem is full of emotions and depicts the internal struggle of people who are waiting for the return of their loved ones.

Domjanić depicted the destiny of Croatian soldiers in the poem “*Ciklame, krvave ciklame*” [“Cyclamen, bloody cyclamen”]¹⁰ as well. In this poem, he describes the suffering of young Croatian men who, as he points out, are fighting their battles all over the world (“And there, where you can find the worst fights,/ Where nobody is scared of death,/ But where most soldiers die,/ You can be sure our men are there”).¹¹ The girl shows her true love every day by waiting and hoping that her beloved will return. The landscape is completely adjusted to the atmosphere of the song – with the arrival of the wind, the nature, which was lively and plentiful up to then, slowly weakens, her rich beauty fades away, and cold and emptiness appear. The sullen atmosphere is evident in the musical version of the poem as well. There, Širola depicts the girl’s suffering and fear in a very dramatic way, by using various intervals and changes of rhythm (2/8, 4/8, 5/8, 6/8, and 9/8 time signature). The Christmas apple (*božićnica*) is a decorated apple which young men gave to their sweethearts during Christmas time. The apple represents a part of the Croatian Christmas tradition.

As Each Rose Stems towards the Sun

As each rose stems towards the Sun
And each blade of grass
So does the heart of the poor
Towards you, Mother of God

Merciful to everyone,
Healing every wound,
Never have you refused anyone
Who has asked for your help.

Hear my prayer
Dear mother of ours
Your people have always needed you,
Croats, the Pilgrims.

¹⁰ Igor Kuljerić adapted this song for a mixed choir.

¹¹ Source: Domjanić (2010, p. 21).

Stay good to us
Ask your Son
To defend from all evil
Us and our motherland.¹²

There is a religious reference present in the poem “K suncu prosi vsaka roža” [“As each rose stems towards the sun”] (put to music by Rudolf Matz and composed in C major), dedicated to the Mother of God. The poem was included in the church songbook *Pjevajte Gospodinu pjesmu novu* [Sing the Lord a New Song]. In Širola’s songbook, it is found under the title “Bistrička”, which alludes to a missionary song that should be sung while visiting Mary’s sanctuary in Marija Bistrica. In the poem, Domjanić makes a wonderful comparison between mortals’ begging for Mary’s help and plants that need the light of the Sun. Domjanić supports his firm belief in the help of the Virgin Mary with the following verse: “Never have you refused anyone who has asked for your help”. The tradition of praying for Mary’s protection is very strong in Croatia. This poem is often performed during sermons and is exceptionally popular. The poem especially shows Domjanić’s patriotism and affiliation with Croatian people.

BISTRICKA

Rudolf Matz

K sun-cu prosi vsaka ro-ža, suncu trava vsaka;
tak i tebi Majka Bo-ža sr-ce si-ro-maka. Mi
lo-stiva vsakom ti si, vse ti vračiš bo-li; od-bi-
la još nikog ni-si, ko za pomoć mo-li.

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Spjevao Dragutin M. Domjanić.

Figure 3. Music score for the poem “K suncu prosi vsaka roža” [“As Each Rose Stems towards the Sun”]. Source: Pavletić (1970, p. 164). Music score available in Širola (1942, p. 144).

A Young Girl

A little bridge across the stream
The water runs under it
A young girl walks on it,
Looking at her beauty.

¹² Source: *Pjevajte Gospodinu pjesmu novu* [Sing the Lord a New Song]. (2003, pp. 678–679).

Don't look at your face, young girl,
Don't trust the shifty waters;
there in the mud, in that shadow
you will sleep forever.

Come here in the green garden
Where strawberries grow:
You will let me taste if
You are sweeter than them.¹³

The poem "Snešica" ["A Young Girl"], also known as "Brvčica" ["A Bridge"]¹⁴, is surely an example of a typical love poem by Dragutin Domjanić. It was put to music by composers Franjo pl. Lučić, Božidar Širola and Pero Gotovac. Pero Gotovac composed a cycle of three poems by Domjanić: "Brvčica" ["The Bridge"], "Lipe" ["A Lime Tree"] and "Škrlačec" ["A Little Hat"]. The cycle was named "Tri kajkavske – popijevke za sopran i glasovir" ["Three Kajkavian poems – Popular Songs for Soprano and Piano"]. In Širola's songbook we can find Lučić's version of the song, entitled "Snešica" ["A Young Girl"]. It was put to music in D major and *vivace* tempo; the time signature is 4/4 and it consists of three stanzas. This poem connects love towards the poet's darling with motifs from nature; together they make an inseparable unit. It depicts the poet's conversation with the girl whose affection he is trying to gain. Numerous poetic images dominate the atmosphere of the poem: the girl standing on the bridge and looking at her reflection, a green garden and many others. The poet alludes to death: "There in the mud, in that shadow/ You will sleep forever". The poet invites the girl in the green garden, he wants to get closer to her, he courts her. The poem contains the motif of clear water: the girl admires her reflection in the water instead of a mirror, but the poet warns her that she cannot trust the water, because it is shifty and unreliable.

A Spring Song

The goat willow is swinging and shedding its fleece
The alder is scattering its silk,
Why are you afraid of me, young girl?
You have hidden your white face?

The waters are running and making noise,
The primroses are peeking from the grass.
The flowers are growing in the sun,
Your roses are still sleeping.

¹³ Source: Domjanić (2010, p. 7). Music score available in Širola (1922, p. 141).

¹⁴ Brvčica is the bridge. In the collection *In the Sun and in the Shadow* (1927), this song is titled "Snešica" ["A Young Girl"], and in Širola's book it is called "Brvčica" ["The Bridge"]. There are some differences between the verses, but the meaning is the same.

The birds everywhere greet us,
I've listened to all of their songs,
They are talking of spring
Listen to them, my darling!

Soft willows are swinging,
They would like to caress me,
Roses that breathe from your mouth,
The white lilies of your face!¹⁵

The motifs of courting and seducing are present in the poem “Protuletna” [“A Spring Song”], which was also put to music by Božidar Širola, and composed in C minor. The time signature is 6/8, and the tempo is *vivace*. The poem consists of four stanzas, and originally the verses consist of nine- and eight-syllable lines. Domjanić uses the motifs of nature, beauty and splendour of spring in this poem as well, to express his growing emotions towards his sweetheart. Rich poetic images serve as a backdrop for the development of a romantic theme. The leitmotifs of a bird and song are present here as well, and fit very well into the overall image. The poet is completely swept away by the girl's beauty, compares her to flowers, and metaphorically links the birth of spring with her physical and emotional growth. He tries to allure her with his dialogue, and tell her that she should not be afraid and run from him. The Kajkavian dialect also reaches its full potential in this poem, which contains all elements of Domjanić's poetry.

Here is a table of poems by Dragutin Domjanić set to music, according to the book by Lovro Županović, *Croatian Authors between Words and Tones*, taken from pages 36–42. The table lists all the poems which were analysed in this paper. Some of them were set to music by numerous authors.

Table 1

List of poems by Dragutin Domjanić set to music, according to the book *Croatian Authors between Words and Tones* written by Lovro Županović (pages 36–42).

No.	Solo songs
1	S. Albini: <i>Discord; Appassionata</i>
2	J. Andrić: <i>After the Ball (Spleen); At the End of Dance; Beloved Songs</i>
3	K. Baranović: <i>The Moonlight</i>
4	I. Bjelovučić: <i>A Cemetery of the Poor; Fading Rose; At the Stone Gate; In the Snow; In the Morning; The Hat; Strawberries; So Far, Far Away; From the Sea; Hills in the Sun; Snowflakes; The Međimurje Song</i>
5	Z. Bradić: <i>Silence</i>
6	Z. Čapan: <i>Back Home</i>
7	J. Deči: <i>Photos and Popular Songs</i> (36 poems: <i>White Roses; To Krčice; Garden of Roses; Nocturnal Lotus; The Autumn; Before the Winter; Couple Made of Porcelain; The Procession; Darkness; The Moonlight; Hail</i>)

¹⁵ Source: Pavletić (1970, p. 164). Music score available in Širola (1942, p. 144).

- Mary; The Old Song; I Have Dreamt; The Night is Coming...; The Interior; The Medjimurje Song; The Night; Blackberries; The Song; The Lint; The Rain; Quietly Comes the Night; Roses and Strawberries; The Mountain Wind; In Your Country; Poppy; Hayfield; Premonition; Neighbour's Child; Summertime (Far Bells); Give Me Your Hand!; The Wish II.; It's Getting Dark...; In the Snow;*
- 8 A. Dedić: *Who Told You So*
- 9 A. Dobronić: *I Wish; Wishes*
- 10 I. Drganc: *Three songs (Roofless; The Bridge; Hat Over Ear)*
- 11 F. Dugan Jr.: *Quietly Comes the Dark; The Waiting*
- 12 V. Glasnović: *In Memory of Split; Under the Sljeme Peak¹ - The Vest; Evening; Rose; Neighbour; Old Zagreb*
- 13 J. Gotovac: *Give me Your Hand*
- 14 P. Gotovac: *Three Kajkavian Songs (The Bridge; A Lime Tree; A Little Hat)*
- 15 N. Hercigonja: *Photos and Popular Songs (unspecified cycle)*
- 16 M. B. Jalšovec: *As a Farewell*
- 17 O. Jozefović: *The Night*
- 18 J. Kaplan: *The Lint; Lime Tree; The Moonlight; The Song; White Roses; The Creek*
- 19 Ž. Klinčić: *The Night; Hair*
- 20 M. Koerbler: *Quietly Comes the Dark; White Roses; Neighbour's Child*
- 21 I. Kokot: *What*
- 22 M. Kolenić: *The Spring Song*
- 23 P. Konjović: *The Medimurje Song; Nocturnal Lotus*
- 24 B. Krnic: *Rain; Couple Made of Porcelain*
- 25 B. Kunc: *The Autumn; Premonition; The Song; Sweet Cherry*
- 26 A. Lajovic: *A Rose Has Flourished; Moon in the Room; The Moonlight*
- 27 I. Lang: *Mulberries; Cloud Is Wandering in the Distance ; Along the Path; Two Domjanić's Songs (Strawberries; Apples); Black Butterfly (and); Flowers; three songs for the female voice (Rose; Forget Me Not; Poppy in the Field); The Lint; Couple Made of Porcelain*
- 28 I. Lhotka-Kalinski: *Who Told You So; The Dogwood Blossoms; My Quince; A Little Bird and Me; In the Beloved Land (The Vest; In the Morning; What's that Moonlight?; My Buckwheat; The Rose*
- 29 Fr. Lučić: *You Are Quickly Weaving; The Young Girl (The Bridge); Alder's Slumber (A ballad for the tenor and the piano); While the Birds Are Sleeping (What), Margaret's Prayer; The Ballads*
- 30 Zv. Marković: *Yellow Vine*
- 31 R. Matz: *My Green Zagorje; Couple Made of Porcelain; Lime Trees; Quietly Comes the Night; The Caprice*
- 32 I. Muhvić: *Moonlight; The Song; It Is You, My Wonderful Love*
- 33 K. Odak: *The Spinet; The Champagne; After Love*
- 34 V. Paljetak: *I Wrote Poems; Thank You*

¹ *Spod Slemena*

- 35 D. Passek: *Photos and Popular Songs*, 18 poems cycle: *The Spring Song; Nocturnal Lotus; The Well; Garden of Roses; White Roses; Holy King; Why not?; Premonition; Give me Your Hand; The Wish; Grapevine Ripening; Quietly Comes the Night; The Autumn; In the Evening; Cyclamen, Bloody Cyclamen; Back Home; The Night; As a Farewell*
- 36 Sv. Pašćan – Kojanov: *In the Sun and the Shade* (no accurate specification); *It's Getting Dark*
- 37 F. Pomykalo: *Give Me Your Hand!*
- 38 J. Pomykalo: *As a Farewell; Quietly Comes the Night*
- 39 S. Prepek: *The Night*
- 40 M. Radić: *As a Farewell*
- 41 R. Rajter: *Yellow Vine; The Quince; Little Bird and Me; Red Shamrock*
- 42 B. Rakijaš: *Road in the Night*
- 43 F. Rukavina: *The Song; The Night; The Caprice; The Rain; As a Farewell; Give Me Your Hand; Figurines; Fogs; Premonitions*
- 44 B. Sakač: *The Night*
- 45 B. Skert: *Dusk on the Road*
- 46 D. Strahuljak: *Roofles*
- 47 J. Stahuljak: *If I Could*
- 48 P. Stojanović: Cycles of poems by Dragutin Domjanić, opus 66 (no accurate specification)
- 49 V. Šafranek: *The Song; Little Hat; A Word of Home; As a Farewell; The Međimurje Song*
- 50 L. Šafranek-Kavić: *Kajkavian Songs I (The Fog; The Morning (In the Wood); The Hills; The Apple; On the Border), Kajkavian Songs II (An Old - Style Song; A Lullaby from Zagorje; The Rose)*
- 51 S. Šimuni: Five poems for soprano and piano (orchestra): *At the Stone Gate; To the Heights; The Moonlight; Your Weaving; Neighbour's Child*
- 52 B. Širola: *In the Mystical Night; In the Sun and the Shade Cycle: What, Little Hat, The Bridge, At the Stone Gate, Come, Roofless, Thank You; In the Winter and the Snow Cycle: The Winter, Old Homes in the Snow, Wish, Christmas, In the Snow, The Melting Snow; Songs I Cycle: The Lint, Quietly Comes the Night, The Rain, Neighbour's Child, In the Summer (Why not?, The Dark, Grapevine Ripening), The Fountain; The Songs II Cycle: The Night, The Spring Song, The Song, The North Wind, On the Meadows, Acacia in Full Blossom; The Photos Cycle: Figurines, The Moonlight, The Caprice, The Well; The Soprano and Strings Quartet Cycle – In the Spring: Dogwood, Mulberries, Strawberries, Cemetery of the Poor, Easter*
- 53 A. Švarc: *Three Songs: Silence; Dead Lake; If I Could*
- 54 R. Tačlik: *The Song; What; Snowflakes; The Bridge; Grapevine Ripening; Lime Trees*
- 55 J. Vrhovski: *Thank You; What; You Are Quickly Weaving*
- 56 A. Zagorac: *The Story*
- 57 S. Zlatić: *It's Getting Dark*
- 58 J. Žganjer: *Buckwheat, Spanish Romance, Under the Dark Sail*
- 59 L. Županović: *The Rose, The Moonlight, As a Farewell; Three Simple Songs: Little Hat, Buckwheat, Give Me Your Hand*
- Choirs**
- 60 J. Andrić: *Hawthorn Buds* – male choir and baritone solo
- 61 V. Benković: *Madrigal*
- 62 I. Brkanović: *At the Stone Gate* – mixed choir
- 63 J. Deči: *Cyclamen, Bloody Cyclamen* – mixed choir
The Style – 2-part choir
The Sun – 2-part choir
Snowflakes – mixed choir
Hill in the Sun – 2-part choir
The Soil – mixed choir

- 64 F. Dugan s.: *Listen, oh, Honey* – mixed choir and piano
Songs – male choir, soprano and baritone solo with orchestra
- 65 V. Glasnović: *At the Stone Gate* – male (mixed) choir and solo
The Plitvice Lakes - male (mixed) choir and solo
The Wind – mixed choir
Quietly Comes the Night - mixed choir
Yellow Vine – mixed choir
Little Hat – male choir
- 66 E. Gloz: *You Are Weaving*:- male choir
- 67 J. Gržinić: *The Lint* – mixed choir, seven voices
Grapevine Ripening - mixed choir, seven voices
- 68 S. Janković: *Snowflakes Falling* – mixed choir and tamburica orchestra
The Rose – female choir and tamburitza orchestra (or without the accompaniment)
- 69 O. Jozefović: *The Harvest* – mixed choir
Mowers – mixed choir
Hail Mary– mixed choir
Little Hat – male choir
- 70 J. Kaplan: *It's Getting Dark* – mixed choir
The Autumn – mixed choir and soprano solo (with orchestra)
My Garden– mixed choir
- 71 I. Kokot: *Bistrica Pilgrims Hymn* – for people and the organs
Remete Pilgrims Hymn - for people and the organs
- 72 P. Konjović: Zagorje Landscapes: *What, The Lint, The Rain, On the Meadows, In the Dusk* – female choir and piano
- 73 B. Krnic: *Laughter* – mixed choir
Day – male choir
The Procession – male choir
Give Me Your Hand! – male choir (and mixed choir)
The Vest - male choir
- 74 A. Lajović: *The Lint* – mixed and male choir
Fogs – male choir
Rain – mixed choir
- 75 F. Lhotka: : *In the Mine* – male choir
- 76 F. Lučić: *To Cyril and Methodius* – mixed choir
- 77 Z. Marković: *Yellow Vine* – mixed choir
- 78 R. Matz: "Lisinski" *Parish Motto* - male choir
The Well – mixed choir
The Bistrica Song – mixed choir
- 79 D. Passek: Photos and popular songs – cycle of 8 mixed lyric chorus: *The Rain; The Fountain; The Lint; Roses and Strawberries; Mountain Wind; Acacias; It's Getting Dark; Neighbour's Child*; Photos and popular songs – cycle of 8 male lyric chorus: *In Your Ear; Spring Song; The Autumn; The Song; Blackberries; I've Dreamt; The Poppy; Mowers*
- 80 S. Prepek: *The Dark* – mixed choir
- 81 R. Rajter: *At a Late Hour* – mixed choir and piano
Eulogy Poem - male choir
White Snow – children choir
- 82 J. Stahuljak: *The Butterfly* – mixed choir
- 83 L. Šafranek- Kavić: *The Ballad* - female choir and piano
- 84 B. Širola: *The Soil* – male choir
You Are Dying – female choir

- 85 Z. Špoljar: *In the Flatland of Travnik* – children's choir
- 86 R. Tačlik: *Getting Dark* – mixed choir
The Rain – mixed choir
In the Mine – mixed choir
The Dark Everywhere – mixed choir
In the Flatland of Travnik – mixed choir
Eulogy Poem – male choir
Over the Grave – male choir
- 87 J. Vrhovski: *At the Stone Gate* – mixed choir
Snowflakes – mixed choir
Snowflakes Falling – children or female choir (2-parts)
- 88 J. Vlach – Vruticky: *Eulogy Poem*
- Duet with orchestra**
- 89 J. Vrhovski: *Is Transience All* – soprano and baritone
- Cantatas**
- 90 N. Hercigonja: *In the Wine Cellar* – choir, solo and orchestra
- 91 L. Šafranek-Kavić: *The Church Fair* – symphonic picture for baritone and orchestra
- 92 A. Švarc: *I Only Wish...* mixed choir and orchestra, (1st Act of the Life Symphony)
- Vaudeville**
- 93 I. Muhvić: *Nosić's Troubles* – vaudeville in the first act
- Melodrama**
- 94 I. Lang: *Couple Made of Porcelain* – for piano and orchestra
- 95 B. Papandopulo: *Cyclamen, Bloody Cyclamen; The Plitvice Lakes; Couple Made of Porcelain; The Dark*
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Conclusions

The vernacular poems of Dragutin Domjanić hold a special place in Croatian literature because thanks to them, Kajkavian poetry has resurfaced and regained its previous glory. What makes the poetry of Dragutin Domjanić special is the fact that he wrote about small, almost unnoticeable things which are, depending on how you look at them, actually very important. Birds, woods and flowers are only some of the motifs in Domjanić's verses, in which every single subject has a meaningful role and becomes the centre of the poem. In his poetry, the Kajkavian idiom achieves its full potential and grandeur. Domjanić's language is characterised by suggestiveness, impression, colours, love for the homeland, sequences of poetic images which often reflect the poet's inner world, and, in the end, metaphors, and general human values. Each poem is moulded into the landscape, which is why nature is an element of Domjanić's poetry which cannot be omitted. It is poetry in which man and the environment become one. The melody and rhythm of these verses are the reason why many of his poems were put to music and why some of them have become part of the Croatian national folk music corpus. In this paper, we have analysed some of these poems and added some of the notes with the goal of bringing Domjanić's poems which were put to music together in one place.

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Uglazbljene pjesme Dragutina Domjanića

Sažetak

Godine 2015. navršila se 140. obljetnica rođenja pjesnika Dragutina Domjanić. Skladatelji Franjo Lučić, Vlaho Paljetak, Božidar Širola i Rudolf Matz uglazbili su njegove stihove, a u radu se analiziraju notni zapisi ovih pjesama: "Popevka", "Kaj", "Fala", "Popevke sem slagal", "Noć", "Veter zgorec", "K suncu prosi vsaka roža", "Snešica" i "Protuletna". Pjesma "K suncu prosi vsaka roža" postala je dio crkvene liturgije, uvrštavanjem u zbirku "Pjevajte Gospodinu pjesmu novu". Pjesme "Fala" i "Kaj" postale su dio hrvatskoga narodnoga blaga, a objavljene su, između ostaloga, u zbirci "Tambura u Hrvata". Domjanićeve su pjesme iznimno koloristične, bogate pejzažima, te aktiviraju sva ljudska čula. U njima je kajkavština predstavljena u čitavoj svojoj punini, ljepoti i raskoši. Piščeva ljubav prema dragomu kraju i ljudima također dolazi do izražaja, osobito u pjesmi "Kaj". Ljubav prema dragoj prožima se s motivima prirode i time čini neodvojivu cjelinu, a religiozni je motiv prisutan u pjesmi "K suncu prosi vsaka roža".

Ključne riječi: Dragutin Domjanić; glazba; hrvatski impresionizam; notni zapis; poezija.