

Hvala stoga generacijama pjevača koji su pronicljivošću svojeg »stvaralačkog« umijeća uspjeli »oformiti« jedan ovakav niz iznimnih pasionskih melodijskih minijatura – biser-uzoraka pučke inventivnosti, gdje se glazbeni pomaci i glasovi pjevača u skladnoj fuziji na izvrstan način zcale i spajaju!

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SUMMARY

FROM THE COLLECTION OF TUNES OF THE CENTRAL DALMATIAN FOLK PARA-LITURGICAL CHURCH HERITAGE

These “exceptional” folk Passion texts of the Trogir-Kaštela “trilogy” were added to the former centuries-old liturgical celebrations and were originally followed by the folk in the variety of melodic versions, which is a clear proof of the extent to which the singers of certain central Dalmatian places could (until the last liturgical reform) be directed to intensified experience and sympathy with Christ’s suffering and his death on the cross.

The Lenten period of the church year, especially the days of Holy Week, have always been challenging and stimulating for generations of singers in our area, to enliven numerous (hours long) well-known songs that have been established for many years (even centuries) in morning and evening liturgical acts in penitential-repentant and melodically enthralling way. It is as if with these added para liturgical texts, accompanied by their original folk melodic versions, they indirectly wanted to make it known that all those “pre-reform”, numerous and ubiquitous penitential liturgical rites and chants, did not seem “too long” to anyone. Their expertly conceived texts, followed by folk creations, consistently and harmoniously “lean” on the existing liturgical ones and closely follow them in a penitential atmosphere; they become part of our specific Glagolitic-folk church music system, which is structurally stylistic, rhythmically and performance-harmonically defined in relation to the Gregorian, as parallel, independent and separate.

In this context, these three emotional folk Passion texts *O biči, prijuti, Zdravo desna ruko sveta, U Gospodina mučenje* and the chants “formed” on them that accompany them expressively melodically, were passed on orally from one generation to another, just as other Glagolitic folk church chants. Therefore, when recording them in the 70s of the last century, they could be sung spontaneously and completely originally.

All of these chants, created on the three Passion texts (with the exception of some more territorially distant variants), especially those in the text *U Gospodina mučenje*, are characterised by instinctive processes of creation, a harmonious sequence of variable structural-melodic procedures and a noticeable level of melodic consonance in stylistic uniformity; a series of originally created Passion melodic miniatures are exceptional, real gems of creative folk imagination.

Keywords: para liturgical texts; folk Passion songs; refrains; Blagoje Bersa; Nikola Buble; Kaštela, Tisno.