Prethodno priopćenje / Preliminary Communication
Diacovensia 34(2026)2, 183-202
Primljeno/Received: 25. srpnja 2024. / 25th July 2024
Prihvaćeno/Accepted: 1. srpnja 2026. / 1st July 2026
UDK/UDC: 783.65:2-774(497.5Zadvarje)
https://doi.org/10.31823/d.34.2.3

Marijo KRNIĆ* – Anđela MILINOVIĆ HRGA**

Traditional Church Folk Singing in the Dalmatian Parish of Zadvarje

Tradicijsko crkveno pučko pjevanje u dalmatinskoj Župi Zadvarje

Summary: Following a reform of church singing in the Dalmatian parish of Zadvarje at the end of the twentieth century, traditional local church chants disappeared from the repertoire and were largely replaced by compositions with contemporary musical features. Besides *Gospin plač* (Our Lady's lament), the only traditional church folk chant preserved through oral tradition and still sung after Mass on Maundy Thursday, six additional church folk chants survive in recordings made by Josip Milić in Zadvarje on June 22, 1975, and held in the Sound Archive of the Old Church Slavonic Institute in Zagreb. The paper provides the first description of their musical and linguistic features. The musical characteristics of Zadvarje's preserved traditional church chants correspond to the general features of Glagolitic singing. The chants are sung mostly in standard Croatian, with the Ijekavian reflex of jat and the pronoun *što*, although some original lyrics display local modifications.

Keywords: traditional church chants, Glagolitic singing, folk singing, Zadvarje, musical characteristics, linguistic features.

Sažetak: Nakon svojevrsne reforme crkvenoga pjevanja kojom dolazi do ukidanja crkvenoga pučkoga pjevanja, u dalmatinskoj župi Zadvarje krajem 20. stoljeća s repertoara nestaju zadvarski tradicijski crkveni napjevi, a njihovo mjesto pretežito zauzimaju skladbe suvremenih glazbenih obilježja. Uz *Gospin plač*, jedini tradicijski crkveni pučki napjev sačuvan usmenom predajom, koji se pjeva i danas nakon misnoga obreda Velikoga četvrtka, u fonoteci Staroslavenskoga instituta u Zagrebu čuva se još šest crkvenih pučkih napjeva koje je 22. lipnja 1975. u Zadvarju snimio Josip Milić. U radu su prvi put opisane njihove glazbene osobitosti i neke jezične značajke.

Ključne riječi: tradicijski crkveni napjevi, glagoljaško pjevanje, pučko pjevanje, Zadvarje, glazbene osobitosti, jezične osobitosti.

* Doc. dr. sc. Marijo Krnić, Sveučilište u Splitu, Filozofski fakultet u Splitu, Odsjek za učiteljski studij, Poljička cesta 35, 21000 Split, Hrvatska ▪ Marijo Krnić, Ph.D., University of Split, Faculty of Humanities and Social Sciences, Department of Teacher Education, Poljička cesta 35, 21000 Split, Croatia mkrnic@ffst.hr

** Izv. prof. dr. sc. Anđela Milinović Hrga, Sveučilište u Splitu, Filozofski fakultet u Splitu, Odsjek za učiteljski studij, Poljička cesta 35, 21000 Split, Hrvatska ▪ Anđela Milinović Hrga, Ph.D., University of Split, Faculty of Humanities and Social Sciences, Department of Teacher Education, Poljička cesta 35, 21000 Split, Croatia milinovic@ffst.hr

Introduction

Although sung Glagolitic heritage forms an integral part of Croatian identity and musical heritage, Glagolitic culture and its associated singing practices—which in some communities developed into folk church singing—have received little attention in national or international ethnomusicology. Important scholarly contributions by N. Kalogjera, B. Sokol, J. Bezić, S. Stepanov, G. Doliner, J. Martinić, A. Nazor, S. Kovačić, and others describe the Glagolitic folk-singing heritage of central Dalmatia and its hinterland, as well as the traditions of the northern and southern Adriatic. The latest contribution is an extensive three-volume edition (2011, 2015, 2021) on the church folk-singing heritage of the Split-based Franciscan Province of the Most Holy Redeemer, edited by Fra Stipica Grgat.

The basic musical characteristics of Glagolitic singing, a unique form of liturgical and paraliturgical singing by Latin-rite clergy and laity that developed from Church Slavonic chant, are monophony and two-part singing (less frequently, polyphony), solo and choral (most commonly antiphonal) a cappella performance (Špralja 17), a limited vocal range (Ćaleta et al. 92), a melodic line with clearly defined cadences, elements of folk ornamentation, and a rhythmic structure closely tied to individual words and sentences (Mihanović Salopek 49).

This paper aims to present, publish, and analyze from musicological and linguistic perspectives a portion of the sung Glagolitic heritage of the central Dalmatian town of Zadvarje, whose musical material has not been covered in previous research. The paper first presents the historical context in which the Parish of Zadvarje was established and then analyzes the preserved traditional church chants, emphasizing their musical and linguistic features.

1. History of the Formation of Today's Parish of Zadvarje

Although only a few surviving historical artifacts attest to an organized medieval Christian community in the old Croatian district (knežija) of Radobilja (Alduk 218), clearer evidence of Christian life and church organization in the region appears only in fourteenth-century documents recording the establishment of the Radobilja parish. Located east of Poljica, southeast of the Sinj region, and west of the Imotski region, the Radobilja parish at that time encompassed, among others, the villages of Kreševo, Katune, Blato na Cetini, and Žeževica. Alduk suggests that, given its importance, Zadvarje may have been the center of Radobilja at the time (223). During the Ottoman conquests, Radobilja belonged to Bosnia (Pavičić 62). As in the nearby Poljica region, Glagolitic priests (popovi) also played a prominent role in Radobilja.

A 1625 list of parishes in the Archdiocese of Split records the old Radobilja area as comprising the separate parishes of Radobilja, Žeževica, Slime, and Podgrađe (Kovačić 17; Božić-Bužančić 156). The earliest records of the Žeževica parish and its

priest date slightly earlier, to 1618 (Kovačić 19). At that time, the Žeževica parish, still dependent on Radobilja, did not have its own church. The reason for this undoubtedly lies in the fact that the main Ottoman fortress of the entire region (Duare) stood at the center of the settlement, on the northern slope south of present-day Zadvarje. Therefore, the Ottoman authorities treated the Žeževica Christians much more harshly than those in surrounding areas (Kovačić 18; Čagalj and Lendić 24-25).

Zadvarje was finally liberated from Ottoman rule in 1684 (Alduk 227). After the Ottoman garrison was driven from the Zadvarje fortress (Čagalj and Lendić 26), a church was built there (Alduk 219; Čagalj and Lendić 26; Kovačić 186), which served as the Žeževica parish church from 1704, possibly even earlier (Kovačić 22-23). The new Žeževica parish church, dedicated to St. Anthony of Padua, was built a few years later, no later than the spring of 1706 (Kovačić 371; Čagalj and Lendić 26). The Žeževica parish, upon achieving complete autonomy, included: Potpoletnica, Zadvarje (Donja Žeževica), Vrbanj, Gornja Žeževica, and Grabovac.

The Žeževica parish maintained its unity until the mid-nineteenth century. Uneven development within the parish led to dissatisfaction and conflict and prompted proposals to divide the large territory into two villages and two parishes, Donja Žeževica and Gornja Žeževica. Namely, Zadvarje began to gain importance economically and administratively, becoming an important market town where a weekly fair (*pazar*) has been held almost continuously since the second half of the nineteenth century. The weekly fair used to be held on Fridays, but today it takes place on Tuesdays. By contrast, Gornja Žeževica then accounted for as much as two-thirds of the old parish's population. After repeated attempts in the nineteenth and twentieth centuries to secure parish independence from civil and church authorities, the parishioners of Gornja Žeževica finally succeeded in 1940, when the diocesan ordinariate issued a decision establishing the independent Parish of St. George the Martyr in Žeževica-Orje, effective from 1941 (Kovačić 57). With the same document, the remainder of the former parish (Donja Žeževica) was renamed the Parish of Zadvarje, thus ending the more than three-hundred-year history of the old Žeževica parish.

2. Traditional Church Chants in the Zadvarje Parish

Our knowledge of both liturgical and paraliturgical ecclesiastical music in the old Žeževica parish and the Zadvarje Parish until the end of the last century is limited. Church chronicles, parish priests' records, and treasurers' books (the full title of such books being *Dnevnik blagajnice Crkovinarstva S. Ante Donje Žeževice 'Diary of the Church Treasurer of St. Anthony's Church in Donja Žeževica'*) contain only a few references to church music practices. For instance, we know that in December 1900, during the penitential procession on the occasion of the Jubilee Holy Year, Marian Litanies were sung from the Church of St. Anthony to the Church of St. John in Slime. We also know that in February 1940, a large harmonium (and bench) with 12 regi-

sters from the Slovenian company Kacin was purchased (the Bishop's Ordinariate in Split approved 7,000 dinars for this purpose on February 26, 1940). The purchase was mediated by the Bishop's secretary, Urban Crisomali (Krisomalij, Krizomalj). Moreover, during the blessing of the new Sacred Heart of Jesus church in October 1941, both male and female choirs sang[1] accompanied by Don Urban Crisomali[2] on the harmonium. Similarly, we know that on April 1, 1941, a reward of 500 dinars was paid to a certain V. Popović »for teaching and playing in the church.« This likely refers to Stipan Vicko Popović, son of Jerolim (born in 1907 in Zadvarje) (Vrdoljak Gujić 638, 641). A surviving record (Kovačić 260) indicates that by the mid-nineteenth century the Žeževica parish held, in addition to the morning Good Friday liturgy, an evening devotion that included portions of the Liturgy of the Hours divided into three »nocturns,« each comprising three psalms and three readings. Similar practices were long maintained in numerous coastal and island communities, and the Marian lament was also sung in parishes around Zadvarje (Kovačić 264). A devotional custom remains alive in Zadvarje today: the votive procession with a statue of the Blessed Virgin Mary, which is carried from the parish church of St. Anthony to the branch church of St. Kate in Polje on the penultimate Sunday of May and is returned to the parish church in the same manner after three weeks. During both processions, hymns dedicated to the Virgin Mary are sung, in recent years from Verbum's Great Catholic Hymnal.

Zadvarje's collective memory, however, retains a vivid recollection of the old church folk singers. Folk singing was led by an informal choir of male singers (some are still remembered today for their robust voices) who were positioned on both sides of the altar. Women in the choir loft regularly joined them, followed spontaneously by the rest of the congregation. Due to a combination of various socioeconomic factors, the tradition of church folk singing gradually declined and finally disappeared at the end of the twentieth century.

2.1. Musical Characteristics of Zadvarje's Church Folk Chants of Glagolitic Origin

The only traditional church folk chant of Glagolitic origin preserved through oral tradition and still sung after Mass on Maundy Thursday is the chant *Gospin plač*

[1] *The Record of the Blessing of the new church of the Most Sacred Heart of Jesus in Zadvarje* (*Zapisnik o blagoslovu nove crkvice Presvetoga Srca Isusova u Zadvarju*), Ref. No. 77/41, states that the choir sang »beautifully devout hymns of the Sacred Heart of Jesus and the Virgin Mary.«

[2] *The Record of the Blessing of the new church of the Most Sacred Heart of Jesus in Zadvarje* (*Zapisnik o blagoslovu nove crkvice Presvetoga Srca Isusova u Zadvarju*), Ref. No. 77/41, records that Reverend Dr. U. Crisomali played. Urban Krizomali (1897–1973) was a religious and historical writer and musician. Among other qualifications, he had a licentiate in Gregorian chant which he obtained in 1926 from the Pontifical Institute of Sacred Music. At the time of his arrival in Zadvarje, he held the position of personal secretary to Bishop Kvirin Klement Bonefačić, as well as the registrar of the ecclesiastical court and honorary canon of the Cathedral Chapter in Trogir.

(*Our Lady's Lament*) (Figure 1). It uses the text *Muka Gospodina našega Isusa Krista i plač Majke njegove* (*The Passion of Our Lord Jesus Christ and the Lament of His Mother*) from 1951, originally written by Fra Petar Knežević. The version sung today was revised by Fra Stanko Petrov and omits its first and last sections, *Ponukovanje* and *Zaglavak*. The reason for omitting these sections in recent performances of *Gospin plač* in Zadvarje is unknown, nor is it known when these parts began to be omitted or if they were ever sung. Fra Mile Čirko's comments suggest that Zadvarje is not the only parish where these two parts of the Passion were omitted (Doliner 27). It is evident that during the twentieth century, Zadvarje adopted the tradition of singing *Gospin plač* following the example of neighboring parishes (Kovačić 260).

Marijo Krnić recorded a performance of *Gospin plač* in the parish church on April 13, 2017 (Maundy Thursday), and also transcribed it. Members of the mixed parish choir performed the chant. *Gospin plač* is performed by assigned roles; a distinctive feature of the Zadvarje rendition is that every role sings the same melody, generally at the same pitch. Choral parts are sung in unison. The performance, depending on the circumstances, can be a cappella or with simple chordal accompaniment on an electronic keyboard. The chant is in the Dorian mode, with the finalis on the tone d. The melody reaches the finalis with a descending second sequence (from degree II to degree I) (Županović 70). The melody spans a sixth and moves mostly by step, with occasional small leaps, primarily thirds. Županović (70) highlights »the gradualness and 'microgradation' of tones in the melodic line« as one of the fundamental characteristics of Croatian and, consequently, Dalmatian traditional melodies. The chant is predominantly syllabic in structure.

recorded by Marijo Krnić in Zadvarje, April 13, 2017
transcribed by Marijo Krnić, April 19, 2017

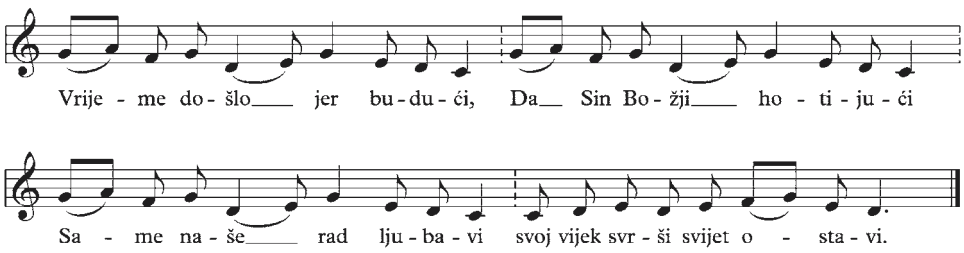


Figure 1. Excerpt from *Gospin plač* (*Our Lady's Lament*)

In addition to the chant *Gospin plač*, six additional traditional church folk chants survive not in practice but in audio recordings held by the Sound Archive of the Old Church Slavonic Institute in Zagreb. These include two parts of the Ordinary: *Gospodine, smiluj se* (*Lord, have mercy*) and *Jaganjče Božji* (*Lamb of God*); one chant associated with the liturgy (*Puče moj – Prijekori*); one associated with Good Friday folk devotion (Psalm 136 [135], *Ispovidajte se* [*Confitebor tibi*]); the sequence *Dođi, Duše Presveti* (*Come, Holy Spirit*), part of the celebration of Pentecost; and the

solemn hymn *Budi hvaljeno* (*Be praised*). The recording was made on June 22, 1975, outside the liturgy by Josip Milić, with the following singers: Mijo Čizmić, son of the late Grgo (Grgica), an innkeeper (born 1901 in Zadvarje), Josip Stjepan Čizmić, son of the late Šimun, a retired postman (born 1909 in Zadvarje[3][4]), Nevenka Čizmić, maiden name Pejković[5], housewife (born 1915 in Zadvarje), Zdenka Apolonija[6] Kvasina[7], maiden name Bajić, housewife (born 1922 in Zadvarje), Nada Pejković[8], maiden name Bekavac (born 1931 in Donja Brela). These recorded chants have not been sung for at least twenty years, and the younger generations who now lead church singing generally do not remember them. Based on these recordings, Marijo Krnić prepared the transcriptions included in this paper (Figures 2–7).

The performance of the chant *Gospodine, smiluj se* begins with a precentor (initiator), after which the other singers join in two-part harmony; the second voice often moves in parallel thirds with the first (Figure 2). Both parts are performed by men and women in parallel octaves (equisono). The first voice moves within a range of a fifth, and the second voice moves within a range of a sixth. The chant, as in the previous case, is in the Dorian mode (with the finalis on the tone e). Discussing the tonal structure of Croatian traditional music, Županović emphasizes that in chants of »mountainous« origin, there is usually a whole step between degree/tone I and II, which can be related to the (incomplete) Dorian mode. On the other hand, in chants from the coastal area, a half step between degrees I and II is most common, indicating a Phrygian mode, which reflects the »softness and elegance« of the coastal region (Županović 71).

The modal structure is also indicated by the cadential (empty or hollow) fifth, which occurs during the chant and at the end of each phrase. However, adding the lower third creates a major sonority, so, for instance, we can hear the beginning of the chant as the III degree of the major scale and hear the leaps of a fourth in the second voice as motion between the tonic and dominant of a major key. The melodic lines of both voices move mostly by seconds, with occasional thirds. The aforementioned leap of a fourth also occurs in the second voice. The chant is predominantly melismatic, and the upper part is occasionally decorated with short ornaments.

[3] In the phonoteque record, the nickname »Jozo« is listed instead of the name »Josip Stjepan«. (See Vrdoljak Gujić 212.)
[4] In the phonoteque record, Solin is incorrectly recorded as the place of birth.
[5] In the phonoteque record, the maiden name Pajković is incorrectly recorded. (See Vrdoljak Gujić 14.)
[6] In the phonoteque record, only the first name – Zdenka – is recorded. (See Vrdoljak Gujić 77.)
[7] In the phonoteque record, the surname Čizmić is incorrectly recorded.
[8] In the phonoteque record, the surname Pajković is incorrectly recorded.



Figure 2. *Gospodine, smiluj se* (*Lord, have mercy*)

recorded by Josip Milić in Zadvarje, June 22, 1975
transcribed by Marijo Krnić, February 27, 2019



Figure 3. *Jaganjče Božji* (*Lamb of God*)

Like Gospodine, smiluj se, the next preserved part of the Ordinary, *Jaganjče Božji* (*Lamb of God*), begins with a precentor (initiator). A second singer enters on the first syllable after a slight delay, and the remaining singers then join (Figure 3). The second voice most often moves in parallel thirds with the first voice. Occasional three-part harmony occurs on the syllable *grije* in the word *grijehe* ('sins'). As with the performance of the chant *Gospodine, smiluj se*, both parts are performed by men and women. The first voice moves within a range of a sixth, and the second voice moves within a range of a seventh. Like the previous chant, the chant is based on the (incomplete) Dorian mode (with the finalis on the tone f). All three phrases – invocations to Christ – end with cadential empty fifths. Adding the lower third also gives the chant's modal foundation a major sonority, so we can hear the beginning of the chant as the III degree of the major scale and the three-note chord on the syllable *grije* as a tonic major triad. Thus, in this example as well, we can speak of a modal-tonal hybrid in which the modal basis remains prominent. The melodic lines of both voices mostly move in seconds, occasionally in thirds, and in the second voice, we occasionally find a leap of a fourth. The chant is predominantly syllabic in structure, and short melismas are found only on the syllable *Bo* in the word *Božji* ('God's'). The upper part is occasionally decorated with short ornaments. In its structural characteristics, the chant closely resembles *Gospodine, smiluj se*, which leads us to the conclusion that these chants belong to the same stratum of Zadvarje's sung Glagolitic heritage. They evidently share a musical source, while variation produced distinct Zadvarje versions of these two preserved parts of the Mass Ordinary.

The chant *Puče moj* is preserved in a solo performance (Figure 4). The melody is sung in the Phrygian mode (with the finalis on the tone f#). Although chants in the (incomplete) Dorian mode, such as the three preceding examples, are typical of the Dalmatian hinterland, and Phrygian chants are associated with the Dalmatian coast, it is not surprising that we find chants of both types in the Glagolitic heritage of Zadvarje. Indeed, due to its geographical location, historical circumstances, and economic orientation, Zadvarje has long been known as a meeting point where different cultural traditions converge.

The melody spans an octave, but it is important to note that three intonations on the pitch a expand the chant's ambitus, although most of the melody remains within a fifth. It is also worth noting that in the other two intonations (*ja* in *ja izvedo' tebe* and *ja* in *ja nasadi' tebe*), such a leap is not found. We can assume that the intonations on the tone a arose from the performers' efforts to achieve a stronger dramatic effect in performance. Seconds and thirds predominate in the melodic line, with occasional fourths. The exceptions are the aforementioned three intonations where the sixth and seventh intervals appear. The melody has a syllabic structure, occasionally decorated with short ornaments, including pralltrillers and mordents.

The chant *Ispovidajte se* is performed responsorially, with the choir (congregation) singing the refrain in two-part harmony (Figure 5). The melody, as in the case of the



Figure 4. *Puče moj*

previous chant, has a modal basis. This chant is also in the Phrygian mode (with the finalis on the tone a#). The first voice spans a tenth, which, as in the previous example, is the result of a (solo) intonation (on the tone a#) on the syllable *Go* in *Gospodinu gospodinova*. Excluding that intonation, the first voice moves in the range of a fourth. The second voice spans a fourth and moves in parallel thirds with the first.

As in the previous two-part examples, adding the lower third creates the impression of a major sonority. In this case, we can speak of a kind of blending or merging of modality and tonality. The melodic lines of both voices move mostly by seconds and thirds; the solo line also includes leaps of a fourth and a ninth in the aforementioned intonation. The chant is predominantly syllabic. The nocturnal procession and the singing of the psalm *Ispovidajte se Gospodinu* constituted the folk part of the Good Friday devotion (Kovačić 261). Based on the characteristics of the chants *Puče moj* and *Ispovidajte se*, we can conclude that they belong to the same stratum of Zadvarje's sung Glagolitic heritage.

The sequence *Dođi, Duše Presveti*, like Prijekori, survives in a solo rendition (Figure 6). The chant has a modal basis and is composed in the Dorian mode (with the

recorded by Josip Milić in Zadvarje, June 22, 1975
transcribed by Marijo Krnić, March 1, 2019



Figure 5. *Ispovidajte se*



Figure 6. *Dođi, Duše Presveti* (*Come, Holy Spirit*)

finalis on the tone e). Here the Dorian mode is more readily recognizable than in the preceding examples because the tonal sequence includes the characteristic Dorian major sixth between the first and sixth scale degrees. The melodic line spans a seventh and moves exclusively by seconds and thirds. It is richly ornamented with short appoggiaturas, double appoggiaturas, and mordents, and the last syllable of the second line of each stanza is particularly adorned with a long melisma.

The performance of the solemn hymn *Budi hvaljeno* begins with a precentor (initiator), after which the other singers join in two-part harmony; the second voice moves mostly in parallel thirds with the first (Figure 7). As is the case with other two-part Zadvarje chants, both male and female singers sing in parallel octaves. The first voice moves within a range of a fourth, while the second voice spans a sixth. The chant is modal and is sung in the *Dorian mode* (with the finalis on the tone e). It concludes with a cadential (open) fifth, which appears both during the chant and at the end of each phrase. As in *Gospodine, smiluj se*, *Jaganjče Božji*, and *Ispovidajte se*, adding the lower third creates the impression of a major tonality. Thus, the phrase endings can be perceived as open fifths on scale degree V, the dominant of the major key. Therefore, this chant also exhibits a sort of blending of modal and tonal characteristics. The melodic lines of both voices move mostly by seconds and thirds; fourths are rare. The chant is also predominantly syllabic in structure. The upper voice is occasionally adorned with short ornaments. Based on the characteristics of this chant, it can be grouped with *Gospodine, smiluj se* and *Jaganjče Božji*.

2.2. Linguistic Characteristics of Zadvarje's Church Folk Chants of Glagolitic Origin

Poetic forms known in Croatian literature as plačevi (laments) have been attested since the Middle Ages (Strohal 6). They originated in the Latin Church and later entered Glagolitic literature. The earliest written source of such a Lenten chant dates to eleventh-century England, where the *Planctus beatae Virginis* was attributed to St. Anselm (1033–1109). This *Planctus* was frequently adapted in medieval Latin ecclesiastical literature and had a significant influence on later authors. The oldest Croatian text of a *plač* is found in the Latin-script songbook from Rab dated 1471 and compiled by Canon Matija Picić (Štefanić 439-445). Among the numerous *plačevi*, we highlight those of Fra Šimun Klimantović (1505), Fra Šimun Glavić (1529), *Plač Blažene Gospe Divice Marije* (1616) by Bosnian Franciscan Matija Divković, Fra Marko Marulić in 1636, and Fra Toma Babić in 1726, inspired by Divković, among others.

Fra Petar Knežević titled his *plač Muka Gospodina našega Isukrsta i plač Matere njegove* (*The Passion of Our Lord Jesus Christ and the Lament of His Mother*) and published it in Venice in 1753 in the Štokavian Ikavian dialect. His work gained great popularity and has since seen more than a hundred editions. In 1951, Fra Stanko Petrov revised and shortened the 45th edition of Knežević's *plač*, adapting its

recorded by Josip Milić in Zadvarje, June 22, 1975
transcribed by Marijo Krnić, February 23, 2019



Figure 7. *Budi hvaljeno* (*Be praised*)

Štokavian Ikavian forms to Ijekavian pronunciation.[9] In the literature, Petrov's revision of Knežević's *plač* is also referred to as the Dalmatian version, and other sources mention Bosnian and Slavonian versions.

As noted above, the Zadvarje performance of *Gospin plač* is based on Fra Stanko Petrov's 1951 revision of Knežević's text. The text of *Plač* as sung by the Zadvarje singers today[10] deviates in part from Petrov's revised version, likely due to unintentional errors in the transmission or copying of the text from 1951. We compared the text of the Zadvarje performance of *Plač* with two editions of Petrov's revised version of Knežević's *Muka*: the 1981 edition from the Franciscan Pastoral Library under the editorship of Fra Ante Sekelez, which states that it is the 5th edition prepared by Fratar Milovanov (pseudonym of Fra Stanko Petrov), and the 2016 edition from the Franciscan Monastery of the Miraculous Lady of Sinj.

In the very first line of the *Muka* (*Passion*), both Knežević's and Petrov's texts have *jur*, while the people of Zadvarje sing *jer*, *Vrijeme došlo jer budući* (Time has come because the future). Petrov's version has imperfect forms *sjeđaše* and *besjeđaše*, while the Zadvarje version is *Još za stolom on sjedaše* (He was still sitting at the table) and *Dokle Pilat besjedaše* (Until Pilate spoke). In Petrov's version, the line reads *Htjede Ivana upitati* (He wanted to ask Ivan) or *Htjede njega upitati* (He wanted to ask him), while the Zadvarje version of the line is *Htjed Ivana upitati*. Instead of *ustavi*, the Zadvarje version of the line has *ustani,* which disrupts the rhyme: *Nut se dragi moj ustani/ter mi zbiljne glase pravi* (Now my dear, rise/and tell me true words). Instead of Petrov's *jio*, the people of Zadvarje have *jeo*, even at the expense of the rhyme: *Za stolom si njime bio/zalogaj si njegov jeo* (You were at the table with him/you took a bite of his). The name of one of the two robbers crucified with Jesus in Petrov's version is *Dižma*, while in the Zadvarje *Plač*, it is *Đižma*. The initial *pokle* is replaced with *dokle*: *Dokle Ivan, sin joj novi* (Until Ivan, her new son), and the noun *jasnost* (clarity) in the Zadvarje song is *jakost*: *Sunce jakost tad izgubi* (The sun then lost its strength).

We cannot determine with certainty which textual sources or songbooks the Zadvarje folk singers used for the other six chants, but they show some expected features typical of similar parish singing communities, such as the mixing of the Ikavian and Ijekavian reflexes of the *jat* in the chant *Ispovidajte se*: Ikavian *ispovidajte se* (confess) and Ijekavian *u vijeke* (forever). In this context, it is interesting to compare the song *Jaganjče Božji* (Lamb of God) as sung in Zadvarje with its versions in three neighboring places: Katuni-Kreševo, Blato na Cetini, and Slime. Although the Neoštokavian Ikavian dialect is spoken in all these places, the texts sung in Zad-

[9] Bekavac Basić compares the first edition of Knežević's *Muka* from 1753 with the changes made by Petrov in 1951, highlighting the most significant modifications. He then compares some alterations made in later editions (81–115).

[10] *Gospin plač* still performed in Zadvarje is preserved through oral tradition and was not recorded on the 1975 recordings like the other six chants. Therefore, we lack recorded confirmation for the older period, so insight into the text is based on a recording from 2017 made by Marijo Krnić.

varje and Slime contain the Ijekavian reflex of *jat* (*grijehe svijeta*), while in Katuni-Kreševo and Blato na Cetini, the reflex is Ijekavian-Ikavian (*grijehe svita*).[11]

The causal conjunction *jerbo* is regarded as archaic in contemporary Croatian; however, it is documented in most older Croatian dictionaries dating from the sixteenth century.[12] The conjunction *jerbo* is also typical for the Neoštokavian Ikavian dialects of the Imotski region (Šimundić 162), which, like Zadvarje, is geographically part of Zabiokovlje. In line with the Štokavian purism advocated and implemented by Croatian Vukovians, the conjunction *jerbo* was deemed undesirable at the beginning of the twentieth century. Until then, it was common in Croatian literary language tradition, in local varieties of all Croatian dialect groups (Šamija et al. 151; Matković 418), and in grammars by members of the nineteenth-century Zagreb philological school (Babukić 59). However, *jerbo* was not recorded in the works of Karadžić or Daničić, which served as the sole authorities for language standardization among the Croatian Vukovians. In his Language Advisor, Maretić labels *jerbo* an undesirable archaism and provincialism (39), i.e., as a word from the Štokavian dialect that does not belong to the literary language, as it is spoken only in some Štokavian regions (Maretić XXIII), recommending that it be replaced with the conjunction *jer*. Along with numerous other words that underwent a similar fate in the first half of the twentieth century due to Štokavian purism, the conjunction *jerbo* fell out of use and was generally replaced by *jer*. From this perspective, it is noteworthy that in the Zadvarje chant *Ispovidajte se*, the archaic conjunction *jerbo* has been preserved. On the other hand, in the verses of *Gospin plač*, only the conjunction *jer* is used, and there is a deviation from Fra Petrov's adaptation where the verse reads: *Jere teško vrijeme doć' će*, while the Zadvarje verse is *Jer teško će vrijeme doći*.

The unusual plural form of the noun *gospodin* ('Lord', 'sir') is also noted in the verse *Ispovidajte se Gospodinu gospodinova* in the chant *Ispovidajte se*. Under the Croatian standard, long plurals of masculine a-declension nouns are recorded only for monosyllabic and disyllabic nouns and compounds. Here, however, the standard language uses only the collective plural *gospoda*, whereas the regular plural *gospodini* is recorded only in dialect speech (Babić et al. 297). The plural form *gospodini* has been recorded since the eighteenth century in grammars of the Štokavian Ikavian literary tradition by Bosnian and Dalmatian Franciscans (Šitović 10; Vinjalić 10; the latter also has the plural form *gospoda*). In the example under discussion, this trisyllabic noun takes the long plural form *gospodinovi*. The phrase *Gospodinu gospodinova* from the Zadvarje song may derive from the once widely used songbook Pisne duhovne različne (1805) by the Split clergyman Matej Čulić, which records the

[11] Marijo Krnić transcribed the lyrics of these songs based on recordings kept at the Old Church Slavonic Institute, which were made at the same time as the recordings from Zadvarje.

[12] Composed of *jer* (*jere*, *ere*, *er*) and *bo*, the form *jerebo* is recorded in Faust Vrančić's dictionary, while the form *jerbo* has been confirmed since the 16th century. In addition to Vrančić's work, this conjunction has been documented in dictionaries by Jakov Mikalja, Ardelio della Bella, Ivan Belostenec, Josip Voltić (Voltiggi), and Joakim Stulić (Budmani 596-597; Daničić 461-462).

form *Gospodinu Gospodinov*[13] (Civlich 303). Since Čulić was an Ikavian Chakavian speaker and allowed his texts to be adapted, we leave open the possibility that Čulić's text may have served as the source for the Zadvarje version.

A comparison with the contemporary *Great Catholic Hymnal* published by Verbum shows that the Zadvarje chant *Puče moj* matches only the opening verses (*Puče moj, što učinih tebi il' u čem' ožalostih tebe, odgovori meni.*), whereas the remaining verses do not appear in that form in the *Verbum* edition: *Puče moj, ja izvedo' tebe iz zemlje Egipta, a ti mene uvede u dvor Pilatov. Puče moj, ja nasadi' tebe za vinograd svoj prilipi, a ti se učini meni gorak* (Vuletić and Prpa 447). The chant *Dođi, Duše Presveti* in the contemporary *Verbum* hymnal uses the instrumental singular of the noun *zrak* ('ray') in the opening verses (*Dođi, Duše Presveti,/sa neba nas posjeti/zrakom svoje milosti.*), while the Zadvarje song uses the instrumental plural: *Dođi, Duše Presveti,/sa neba nas posjeti/zrakama svoje milosti* (Vuletić and Prpa 533). All verses in this chant are heptasyllabic, and due to the choice of this plural form of the noun, only that verse is octosyllabic.

Conclusion

The musical characteristics of the preserved chants of traditional church singing in Zadvarje align with the general features of Glagolitic singing. The melodies span fourths, fifths, and sixths and, in one instance (*Dođi, Duše Presveti*), a seventh. In this context, it is worth noting that for the chants *Puče moj* and *Ispovidajte se,* occasional free, dramatic solo singing expands the apparent ambitus to an octave or a tenth.

The melodic lines move gradually, without large leaps.[14] The chants survive in monophonic and two-part versions, with the second voice moving mostly in parallel thirds with the first, and another characteristic interval being the cadential open fifth[15], which appears throughout the song. With respect to Glagolitic singing in the Zadar area, Bezić emphasized that the basic form of polyphony, in both older and more recent Glagolitic singing, is two-part, with thirds predominating in newer forms, followed by fifths, while seconds and fourths are much rarer. Assuming, therefore, that the Zadvarje Glagolitic singing also evolved similarly, we can conclude that the two-part Zadvarje chants belong to a more recent stratum of Glagolitic singing.

In two-part chants, the precentor (initiator) provides the intonation by beginning the first word or first two syllables, after which the other singers join. All songs have a modal basis, and accordingly can be divided into two groups: songs in the Dorian mode (*Gospin plač, Gospodine, smiluj se, Jaganjče Božji, Dođi, Duše Presveti,*

[13] In that songbook, Čulić collected many songs from other authors, primarily from manuscript collections of the Split region, for example, from the collection of the Kaštela parish priest Ivan Nikola Jakaša and from the collections of Fra Petar Knežević (Crnica 391-398).

[14] See Bezić 214; Ćaleta et al. 92.

[15] See Bezić 214.

and *Budi hvaljeno*) and songs in the Phrygian mode (*Puče moj* and *Ispovidajte se*).[16] The modal basis of the songs preserved in polyphony, in which a lower third is added to the first voice, is sometimes less noticeable because of the resulting major sonority, so these examples can also be described as having a hybrid modal-tonal structure. The chants are mostly syllabic.[17] The first voice or solo part of the song is often adorned with melodic ornaments resembling short appoggiaturas, double appoggiaturas, mordents, etc.

The chants are sung mostly in standard Croatian, with the Ijekavian reflex of *jat* and the pronoun *što* ('what'), but some verses of the Zadvarje *Gospin plač* show local linguistic departures from Petrov's adaptation of Knežević's *Muka*. The linguistic features include the preservation of the archaic conjunction *jerbo* in the Zadvarje version of *Ispovidajte se;* the phrase *Gospodinu gospodinova* in the same chant may be traced to Čulić's hymnal.

Further research into traditional church singing in this region will provide clearer evidence and support more precise conclusions about the area's musical culture and the broader characteristics of Glagolitic singing.

Works Cited

Alduk, Ivan. »Uvod u istraživanje srednjovjekovne tvrđave Zadvarje (1. dio – do turskog osvajanja).« *Starohrvatska prosvjeta*, vol. 3, 2005, pp. 217-235.

Babić, Stjepan, et al. *Glasovi i oblici hrvatskoga književnoga jezika*. Nakladni zavod Globus, 2007.

Babukić, Vjekoslav. *Osnova slovnice slavjanske naréčja ilirskoga*. Milan Hiršfeld, 1836.

Bekavac Basić, Ivan. »Izdanja Kneževićeve Muke u Franjevačkoj pastoralnoj biblioteci urednika fra Ante Sekeleza.« *Zbornik o Petru Kneževiću*, edited by Alojz Jembrih, Hrvatski studiji Sveučilišta u Zagrebu, Gradska knjižnica »Juraj Šižgorić«, 2003, pp. 81-115.

Bezić, Jerko. *Razvoj glagoljaškog pjevanja na zadarskom području*. Institut jugoslavenske akademije znanosti i umjetnosti u Zadru, 1973.

Božić-Bužančić, Danica. »Glad, prosjaci, epidemije, higijenske i zdravstvene prilike u Dalmaciji krajem 18. i početkom 19. stoljeća.« *Radovi Zavoda za hrvatsku povijest*, vol. 29, no. 1, 1996, pp. 138-162.

Broz, Ivan, and Franjo Iveković. *Rječnik hrvatskoga jezika*, svezak I. Štamparija Karla Albrechta (Jos. Wittasek), 1901.

Budmani, Pero, editor. *Rječnik hrvatskoga ili srpskoga jezika JAZU*, vol. 4. U knjižarnici Lavoslava Hartmana, 1892-1897.

Civlich, Mattia. *Pisne duhovne raslicne*. Kod Sebastiana Coleti, 1805.

Crnica, Ante. »Pjesme Petra Kneževića u zbirci kanonika Čulića.« *Nova revija*, vol. 18, no. 5/6, 1939, pp. 391-398.

[16] The Dorian and Phrygian modal bases of Glagolitic songs are recognized by Ćaleta et al. in monophonic Glagolitic chants from Podstrana (Ćaleta et al. 96; see Ćićerić 195).

[17] See Ćaleta et al. 92.

Čagalj, Marijan Ivan, and Ivan Lendić. *Zadvarje – Žeževica: Na udaru vjetrova*. Vlastita naklada, 1975.

Ćaleta, Joško, et al. »Pjevana glagoljaška baština Podstrane.« *Podstrana – Glagoljaško pučko crkveno pjevanje u Splitsko-makarskoj nadbiskupiji*, edited by Dragan Nimac, Hrvatska kulturna udruga Pjevana baština, Institut za etnologiju i folkloristiku, Hrvatsko katoličko sveučilište, 2017, pp. 63-114.

Ćićerić, Tonći. »Solinsko glagoljaško pjevanje na magnetofonskim snimkama Stjepana Stepanova iz 1964. godine.« *Tusculum: časopis za solinske teme*, vol. 6, no. 1, 2013, pp. 191-214.

Daničić, Đuro, editor. *Rječnik hrvatskoga ili srpskoga jezika JAZU*, sv. 1. U knjižarnici Lavoslava Hartmana, 1880-1882.

Dnevnik blagajnice Crkovinarstva S. Ante Donje Žeževice. Arhiv župe Zadvarje.

Doliner, Gorana. »Napjevi u povijesno-analitičkom kontekstu.« *Tradicijsko crkveno pučko pjevanje u franjevačkoj provinciji Presvetoga Otkupitelja*, edited by Stipica Grgat, Split: Zbornik Kačić, 2011, pp. 27-31.

Knežević, Petar. *Muka Gospodina našega Isukrsta i Plač Matere Isusove*. Šibenik: Franjevački samostan Šibenik, 1951.

---. *Muka Gospodina našega Isukrsta i Plač Matere Isusove*. Runovići: Franjevačka pastoralna biblioteka (editor Ante Sekelez), 1981.

---. *Muka Gospodina našega Isukrsta i plač Matere njegove*. Sinj: Svetište Čudotvorne Gospe Sinjske, 2016.

Kovačić, Slavko. *Župa Žeževica do godine 1940. i župe Zadvarje i Žeževica od godine 1941.* Split: Crkva u svijetu i Nadbiskupski arhiv Split, 2009.

Maretić, Tomo. *Gramatika i stilistika hrvatskoga ili srpskoga književnoga jezika*. Zagreb: Štampa i naklada Knjižare L. Hartmana (Kugli i Deutsch), 1899.

---. *Hrvatski ili srpski jezični savjetnik za sve one, koji žele dobro govoriti i pisati književnim našim jezikom*. Zagreb: Nadbiskupska štamparija, 1924.

Martinić, Jerko. »Iz melodijske riznice srednjodalmatinske pučke crkvene baštine.« *Bašćinski glasi: Južnohrvatski etnomuzikološki godišnjak*, vol. 17/1, 2022, pp. 205-220.

---. »Tri napjeva iz repertoara pučkog crkvenog pjevanja župe sv. Križa – Veli Varoš u gradu Splitu.« *Arti musices: hrvatski muzikološki zbornik*, vol. 38/1, 2007, pp. 85-102.

Matoković, Berezina. *Ričnik velovareškega Splita*. Split: vlastita naklada, 2004.

Mihanović-Salopek, Hrvojka. *Hrvatska himnodija od srednjeg vijeka do preporoda*. Split: Književni krug, 1992.

Novak, Grga. *Prošlost Dalmacije: knjiga druga*. Split: Marjan tisak, 2004.

Pavičić, Stjepan. »Starosjedilaštvo današnjeg hrvatskog naselja u srednjoj i sjevernoj Dalmaciji: Prilog k proučavanju porijekla Bunjevaca.« *Obzor*, vol. 72, no. 178, 1931, pp. 61-103.

»Prijepis Odluke br. 3121/40.« Nadbiskupski arhiv Split, serija Spisi, 1941, br. 91.

Strohal, Rudolf. *Zbirka starih hrvatskih crkvenih pjesama*. Zagreb: C. Albrecht, 1916.

Šamija, Ivan Branko, et al. *Hrvatski (što-kaj-ča) rječnik. H – NJ*. Zagreb: Društvo Lovrećana Zagreb i Jezikovnik što-kaj-ča, 2015.

Šimundić, Mate. *Govor Imotske krajine i Bekije*. Sarajevo: Akademija nauka i umjetnosti Bosne i Hercegovine, 1971.

Šitović, Lovro. *Grammatica latino-illyrica*. Venecija, 1781. Pretisak: Mostar, Klobuk, Franjevačka knjižnica i arhiv, 2001.

Špralja, Izak. »Glagoljaško i starohrvatsko crkveno pjevanje.« *Sveta Cecilija*, vol. 74, no. 3, 2004, pp. 16-17.

Štefanić, Vjekoslav, editor. *Hrvatska književnost srednjega vijeka*. Zagreb: Matica hrvatska i Zora, 1969.

Vinjalić, Gašpar. *Principi della grammatica. Grammatica prima in lingua Slava, Italiana et Latina*, rkp., 1766-1770.

Vrdoljak Gujić, Ivan. *Zadvarska rodoslovlja*. Split: Ogranak Matice hrvatske Split, 2007.

Vuletić, Ivan, and Jelena Prpa. *Velika katolička pjesmarica*. Split: Verbum, 2010.

»Zapisnik o blagoslovu nove crkvice Presvetoga Srca Isusova u Zadvarju.« Arhiv župe Zadvarje, K. br. 77/41.

Županović, Lovro. »O tonalitetnim osnovama tzv. dalmatinskog narodnog melosa.« *Čakavska rič*, vol. 7, no. 1, 1977, pp. 65-78.