

GLAGOLITIC SINGING IN THE LIGHT OF CERTAIN NEW DATA ON MUSIC CULTURE IN NOVI VINODOLSKI*

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Glagolitic singing in Novi Vinodolski has been preserved through oral transmission. It was written down in music in the 19th and 20th century (F. Ks Kuhač, J. Glanc, L. Kozinović, S. Prepek), later on also recorded, and transcribed, analysed and prepared for publication (J. Bezić, G. Doliner). The intention of this paper is to point to the link between the life of this valuable tradition and some other indicators of music practice, and, by that very fact, to the way in which traditional church singing fits into the musical needs of an environment. Although there is scant data available, it is important for understanding the circumstances under which Glagolitic singing was nurtured, and because it casts light on it as a vital and living phenomenon, and not, as it could well be regarded - - as a petrified historical stratum.

Quite a lot has been written about folk music in various reviews, summaries, and specific texts about the region of Vinodol¹ and Novi Vinodolski itself. Some other forms of musical activity which had their place in the social life of Novi Vinodolski in the past are also known: for example, the work of the "Narodna čitaonica" [National Reading Room], one of the oldest in Croatia, founded in 1845 in Novi Vinodolski on the initiative of Father Josip Mažuranić (Potočnjak 1958:91). There is also information concerning certain organised forms of musical practice from the second half of the 19th century

* This article is an altered and expanded version of the paper published in the catalogue of the History Museum's exhibition in Zagreb on the history and heritage of Vinodol, on the occasion of commemoration of the 700th anniversary of the Vinodol Statute (Doliner 1988).

¹ Vinodol is part of the Northern Croatian Littoral (Primorje) in the Kvarner region, where the largest city, Rijeka, is located. In the narrow geographical sense, Vinodol stretches along the narrow valley from the Bay of Bakar to Novi Vinodolski (Novi; Novi Grad) which is separated from the sea by a reef. Historically, the concept of Vinodol is broader. During the Middle Ages it comprised the nine Vinodol townships: Novi Vinodolski, Bribir, Grižane, Drivenik in the valley, and somewhat outside it, Hreljin and Bakar, Trsat and Grobnik in the north, with Ledenica to the east of the valley. Nearby Kraljevica is the harbour at the entrance to the Bay of Bakar. Senj, the town and harbour at the foot of Mount Velebit, was the centre of the former Senj Bishopric, which was canonically merged with the Modruš (Krbava) bishopric from 1630 onwards.

e.g. on the activities of the "Zvonimir" tamburitza orchestra (1875), or on the "Stenjak" singing society. However, very little has been published about church singing in general, and Glagolitic singing as a part of it.²

In this paper, I shall be presenting Glagolitic singing as well as some other (lesser known) data on manuscript and printed music, organs and organists, which links Glagolitic singing with the context of musical life in Novi Vinodolski. As more broadly based musicological research was commenced quite recently, and, as it now seems, there is objectively little material available, this attempt at reconstruction of musical circumstances in Novi Vinodolski shall remain, for the time being, at the level of an outline.

Church singing in Croatia during the Middle Ages was nurtured within the spectrum of various possibilities, and some of its forms are evaluated as being unique within the framework of the Southern Slavic regions. In addition to the Gregorian chant and derivations from the sphere of the Latin Catholic service, a specific phenomenon was the creation and continual maintenance of the Glagolitic singing tradition. This ritual singing within the Old Slavonic liturgy developed in various ways and under various influences, characterised by linguistic and music structures which prevailed through the centuries, reacting to phenomena of historical character.

In numerous studies, Jerko Bezić broadly amplified the field of research - Glagolitic singing - dealing with: definitions, characteristics and peculiarities (Bezić 1971; 1973; 1983; 1984; 1986).

Confronting the problem of defining the concept, Bezić differentiates between *Glagolitic singing* in the narrower and broader senses. In the narrower sense he refers to "singing by the Glagolitic priests and clerics who performed liturgical acts as part of the rite of the Western (Roman) Church in the Croatian redaction of Church Slavonic, using books of liturgy written in the Glagolitic script. G(lagolitic) s(inging) covered a broad geographic region: the Northern Adriatic islands, particularly the Island of Krk, Istria, the Croatian Littoral (Primorje), Lika, northern and central Dalmatia" (Bezić 1971:686). Glagolitic singing in its broader sense includes the use of liturgical texts in the vernacular from the 14th and 15th centuries, written in the Latin script, the so-called *šćavet*.

² The Glagolitic singing material from Novi Vinodolski was recently prepared for press by Jerko Bezić and Gorana Doliner as the second volume of *Spomenici glagoljaškog pjevanja*.

"From the 16th to the 18th century, the *šćavet* found its way into many churches in which only G(lagolitic) s(inging) had existed previously in the narrow sense of the words. (...) Laymen also sang texts which do not exist in the Roman rite e.g. *U se vrime godišća* [At That Time of the Year], and *Gospin plač* [Our Lady's Lament], paraliturgical songs which more or less harmoniously continue on to the prescribed liturgical acts and are performed as if they were befitting liturgical acts" (Bezić 1971:686).

The term *Glagolitic singing* is narrower than the phenomenon which it covers. In fact, it symbolises a prolonged struggle for preservation of the vernacular as the language of liturgy, going back as far as the letter written long ago by Pope John VIII who in 880 permitted the use of the Old Slavonic language in liturgy and "want(ed) to emphasise Slavic and Croatian Catholic liturgical singing in opposition to *Old Slavonic church singing* which term was understood in the world primarily to mean Slavic liturgical singing of the Eastern Rite, Russian, Serbian and Bulgarian Orthodox singing" (Bezić 1971:686). Further, Bezić defines the term *Glagolitic singing* as "all that liturgical and paraliturgical singing, individual and group (the priest, soloists, and small and large groups of singers) which derived, in its beginnings, from liturgical singing in the Old Slavonic language and the Croatian redaction of Church Slavonic. During the course of its development, it was gradually formed into liturgical singing of the Western Rite in the living Croatian language, and in addition to elements of the Gregorian chant and traces of Byzantine liturgical singing in the tunes, there also appear traits of secular local folk music from those geographic regions in which the singing developed" (Bezić 1971:686; also see Bezić 1973:5–11; Bezić 1983).

While the lexic and literary and historical heritage can be seen in well-known historical sources - Glagolitic manuscripts of high historical value³ - we know of only rare examples from the distant past as regards the tunes of Glagolitic singing. The most famous among them are the tunes for two couplets, *Ne plačte se jure veće* [Cry No More] (1564), part of an Old Croatian Presentation of Christ's Passion in the manuscript of a Glagolitic collection from 1556. The notations are given separately at the beginning of the manuscript and bear a different year, 1564.⁴

³ A particularly valuable Glagolitic manuscript for Novi Vinodolski is the *II Novljanski brevijar* [Second Novi Breviary] dating from 1495, a rare and complete Glagolitic breviary which was published as a prototype. It also contains important instructions on singing.

⁴ This famous example is mentioned in literature in various ways, as *Muka Spasitelja našega* [The Passion of Our Redeemer], *Čin od muke Spasitelja našega* (An Act From the Passion Of Our Redeemer) and *Mišterij vele lip i slavan...* [Mystery Most Beautiful and Glorious...] together with the year of the Glagolitic manuscript, 1556. It is mentioned here by the initial verse *Ne plačte se jure veće* [Cry No more] with the year 1564, which was the year of the corresponding addition of the manuscript. The manuscript is described in the list of Glagolitic monuments of the Croatian (formerly Yugoslav) Academy of Sciences and Arts

A more recent, but nonetheless significantly old source is found in notations dating from 1819 in Bakar: *Canto della Collegiata Chiesa in Buccari...* (1819), five lines of music for the "Slava" [Gloria], the "Vjеровanje" [The Creed] and "Častimo te živi kruh angelski" [We Offer You the Living Bread of the Angels] in the Croatian vernacular.

There are also "sufficiently" old notations of Glagolitic singing preserved in Franjo Ksaver Kuhač's manuscript *Zbirka crkvenih napjeva* [Collection of Church Tunes] dating from 1869. They came from numerous localities all over Croatia, while as many as 99 notations refer to Novi Vinodolski (a number of examples are from Pečuh (Pécs) and from Šopronj (Sopron); Kuhač 1869a; Doliner 1984). We encounter some names in Kuhač's collection, such as Franc Stepaněk, with the name of Josip Glanc in the title of a separate collection of Glagolitic notations (Glanc 1870).⁵ Lujza Kozinović also noted down valuable material in Novi Vinodolski, some parts of which make up a rare contribution to Glagolitic notations (Kozinović 1949a, b, c, d). Kozinović also noted down material from Kraljevica (Kozinović 1950). Here she also provided valuable data on Novi Vinodolski and on the 18th century, mentioning Ivan Mrzljak, the parish priest who most probably brought traditional church singing from Novi Vinodolski to Kraljevica at the end of the 18th century (Kozinović 1950:2).

Josip Vončina, teacher and organist in Novi Vinodolski from 1820 to 1862, also ranks among the more important persons deserving credit for work in the field of church singing. Vončina's signature is found on individual copies from the fund of music manuscripts of the parish church of Sts Filip i Jakov in Novi Vinodolski. The signatures confirm his ownership of a number of music transcriptions of popular works from the 18th and 19th centuries, and some of those compositions are adaptations of Novi Vinodolski traditional church songs, part of the repertoire of Glagolitic singing, reliably believed to have been arranged by Vončina. His high standing is also confirmed by the teaching prize he is known to have been awarded.

(Štefanić 1969: sign. IV a 47/ Crkvene drame: o mucu Isusovoj, o skidanju s križa i o ukopu [Church dramas: concerning the passion of Jesus, removal from the cross and the burial]). Basically the manuscript contains two separate parts, as follows:

- a) the act on the Passion (f. 3–82),
 - b) the mystery of removal from the cross and the burial (f. 82–95).
- The music notation is in f.1v, *Ne plačte se jure večé* (Štefanić 1969:292).

⁵ Josip Glanc's manuscript is kept in the Croatian Archives (Kuhač's legacy, LV-33). It commences with: "In nomine Sanctissimae Trinitatis: † Patris & † Filii, & † Spiritu Sancti Amen - scripsit indig- / nus servus Josef Glanz hanc Liturgiam Slavonicam (!) - - ad Majorem Dei Gloriam - die 20. Februarij 1870." Another hand (perhaps Kuhač's) added: "I do not know who wrote down the music." The music notations are clearly legible and mainly complete. In those places where something is missing it has been possible to reconstruct the notations on the basis of the Kuhač and Kozinović materials.

Adolf (1873–1961) and Stanko (1894–1944) Harapin were also active as teachers and organists in Novi Vinodolski. Although it is known that Adolf Harapin noted down Glagolitic singing in Novi Vinodolski at the end of the 19th and the beginning of the 20th century, and that a transcription of the collection was made by Dragan Andres (1892–1953), no traces of the collections have been found up to the present day. Božidar Širola mentioned that "the Novi Vinodolski notations" by the late teacher Harapin are kept as most valuable material in the Croatian National Ethnographic Museum (Širola 1942:299; and other Širola papers; also see Bezić 1973:28–29). Širola's *Mass in F Major* contains quotations from the Novi Vinodolski notations. There are also a few notations of Josip Burić's Novi Vinodolski church tunes, marked "according to Harapin" in the Bishop's Archive in Senj (Burić s.a.).⁶

Data on organs and on the activities of organists provide indirect testimony to the existence of church music practice in Novi Vinodolski. The first information on organs is found in the parish *Spomenica* (Chronical Volume) among notes for the period from 1773 to 1788 (*Spomenica* 1911; most of which was written by Dragutin Smokvina, canon and parish priest). Father Ivan Krstitelj Ježić, one of Novi Vinodolski's most significant personalities, deserves credit for the purchase of the organ. He was born in Novi Vinodolski in 1746, was the bishop of Senj and Modruš (1789–1833), and was known particularly for his efforts to conduct the liturgy in *ščavet*, which is also the title of his *Epistole i Evanjelja* [Epistles and the Gospels] (1824), printed in the Latin script in what was then the Croatian vernacular with the addition of the odd archaisms.⁷

A great amount of information speaks of the teachers who also performed duties as church organists. For example, a letter from Tomo Koščak, the Zagreb supervisor of schools, sent to the school board in Novi Vinodolski in regard to the vacant position for a teacher at the school in Mrkopalj, mentioned that the duties of teacher had the added obligation of

⁶ The teacher Adolf Harapin's notation are mentioned by Božidar Širola (Širola mistakenly writes "Halapir"; Širola 1930:207; 1942:335). Jerko Bezić (1964) and Gorana Doliner (1979 and later) searched for those notations and for transcriptions made by Dragan Andres, but without success. I found a number of transcriptions by Josip Burić with the note "according to Harapin" (Burić s.a.) in the Bishop's Archive in Senj.

⁷ Juraj Posilović (Bishop of Senj, 1876–1894) issued an order in 1894 concerning the re-introduction of the Church Slavonic language in the Senj bishopric. Nevertheless, *ščavet* was not suppressed. There are numerous transcriptions by domestic priests and laymen (kept in the parish church of Sts Filip i Jakov in Novi Vinodolski) as well as the mention made by Milan Zjalić: "Novi is the seat of the Modruš bishopric jointed to that of Senj. The parish church is being repaired... [Mass was served] by the Reverend Father Potočnjak. Many people came to church every day. The worthy oldster sang the Holy Mass every day in the so-called š č a v e t , which is better adapted to our newer Croatian language, and apart from that, it also contains Latin prayers..." (Zjalić 1908; also see Bezić 1973:9, 17, 18, 201 and references cited there).

playing the organ in the Parish Church, and that, as well as skill as an organist, the candidate was expected to know Slavic i.e. the Illyrian language (Školski arhiv 1820–35, Doc 304). This and other documents mentioned the names of the teachers/organists: Josip Vrignanin, Ivan Martulaš, Magistar Thomas Lukenovic, Mihicich Stephanus, Magister Organista, as well as the above mentioned Josip Vončina.

Organs were also present in a way in the Kuhač collection referred to above. Although the collection contains a considerable number of one-part notations, there are also numerous harmonisations of liturgical and paraliturgical forms intended for organ accompaniments. In individual examples prelude and postlude fragments exist along with special notes mentioned in some places such as "organ" or "Prechod" (Kuhač 1869a:362, 368–369).

Organ music in church practice is also indicated by notes in the fund of music manuscripts and printed material of the parish church in Novi Vinodolski (e.g. *Sonate per l'organo, Muzikalije...* 1990, No. I/9) as well as a series of data on organ repairs, where the name of Franc Jenko, a well-known organ-builder from Ljubljana, attracts the most attention.

According to this data and other extensive information not mentioned here, it can be concluded that organs were used quite a lot. Despite the examples given here and others which I will mention later, we still do not know enough about repertoire in everyday practice. We also do not have sufficient information on the level of professional training of the organists. Was the frequent need for organ repairs (testified to by books of account) the result of the poor state of the instruments, of "careless use", or a consequence of circumstances in the school system?

Some sources also give indications of the repertoire which was most probably performed in Novi Vinodolski. One of these sources, for example, is the 1883 correspondence between Slavoljub Sivoš, a teacher from Novi Vinodolski, and Franjo Ksaver Kuhač, which shows that Kuhač wanted to buy some music manuscripts and prints being sold by Sivoš. This included works by I. Pleyel, K. Wolf, A. Lacroix, A. Müller, Giuseppe Priseshić, A. Pendel, C. Stitz, I. Schuster, J. Ecker, and Schlag-Buch (dating from 1798, with works by I. Pleyel (!) which belonged to Pepa Stipanović). Kuhač sent a prompt reply to Sivoš (the entire correspondence of 6 letters took place over only ten days) expressing, particularly, interest in Stitz, Priseshić (Kuhač wrote his name as Prisezić) and Schlag-Buch. It would seem that this was a minor part of a collection on which Sivoš provides some interesting data.

"I know nothing certain about the origin of these notes, only that they were the property of an old teacher, who served near Senj (perhaps in the Krajina) and was, by all indications, a great musician. It is possible that he was a choir master or only a musician in some Krajina band before becoming a teacher" (Kuhač 1883).

On the one hand, it is significant that, speaking of this fund of sheet music, Sivoš mentions that from "a note, which I found in Number 1 and left [there], it can be seen (...) that this deceased teacher had a large collection of music..." (Kuhač 1883). On the other, it is a shame that Sivoš's list of works being offered to Kuhač makes no mention of the names of the composers (nor of the transcribers, arrangers or owners of the works) which contain the music fund of the archives of the Parish Church of Sts Filip i Jakov in Novi Vinodolski (Muzikalije... 1990).

Namely, the sheet music fund contains a small but valuable group of titles by authors such as C. Czerny, I. Pleyel, Jh. K. Wanhal, F. Dusik, G. Moro, G. Micheuz, and also reveals a few names which are indirectly important to us in studying the notations of Glagolitic singing. They are Josip (Jozef, Joseph) Glanc (Glanz, Glantz), Ivan Sokolić, Franc Stepanék (Stjepanek, Štjepanek), Josip Vončina (Wonzhina, Wontschina). One also finds the names of lesser known and unknown musicians and composers: Franc Sokol, Ivan Nepomuk Knežaurek, Ballegrini, Albertis, Battoni, Schüller, Chiavini, and also more modern names (Canjuga, Kokošar, Gruber, B. Sokol, L. Kozinović). There are quite a few anonymous short, usually simple, compositions for piano, pianoforte, organs: Marsh, Cosaca, Polonaise, Deutsche, Grätzer Deutsche, Praeludium, Romance, Thema con Variazioni, Contradanze, Trio, or - compositions without particular titles, with indications of tempo, Adagio, Allegretto, etc. Among them one also finds liturgical works incorporated into the collections with other compositions of secular character such as *Gospodin pomiluj* [Lord, Have Mercy] (Muzikalije... 1990:I/21) or *Nach der Epistel* (Muzikalije... 1990:I/23). It is still impossible fundamentally to link these data and we continue to await new "discoveries" of music notations which will enable us to speak with more certainty of the repertoire of musical life in Novi Vinodolski in the 18th and 19th centuries. Nonetheless, it is already clear that some data regarding music notations, and the sacral and secular music they contain, can be directly linked with persons active in the field of nurturing the traditions of Glagolitic singing.

The notations of Glagolitic tunes from Bakar referred to above (Canto della collegiata chiesa... 1819), are very similar in the traits of their melody lines and tonal relations to the notations from Novi Vinodolski. Similarly, the extensive notations from Novi Vinodolski penned by Kuhač, Glanc, Stepanék, Kozinović, and unknown transcribers, demonstrate and prove the specific musical characteristics by which this singing can be observed in relation to material such as that on tape recordings made by Jerko Bezić in 1964 and Gorana Doliner in 1979, and later. So this locality (at present) is almost unique in that it is possible, with certainty, to set historic dimensions in studying a part of common tunes over a time period of around 170 years. If one also evaluates the activities of Ivan Mrzljak from Novi Vinodolski, the parish priest in Kraljevica (1790–1816), and his possible contribution to the

maintenance of the Glagolitic tunes, both in Kraljevica and their direct survival in Novi Vinodolski, this time limitation can be moved back even further into the past.⁸ However, today's insight into Glagolitic singing over the coastal region of Croatia, the North Adriatic islands, the Istrian Peninsula and part of the hinterland is based primarily on numerous tape recordings and transcriptions of tunes which provide a more precise picture than earlier scarce sources.

The recorded and transcribed examples of traditional church singing repertoire, and particularly of Glagolitic singing in Novi Vinodolski, include the *Vela maša*, *Mala maša*, parts of the *Misa zornica*, tunes for a *Psalm*, *Magnifikat*, *Štenja* and *Evandjelja* and a number of liturgical and paraliturgical songs. The material noted down in Kuhač's manuscript *Zbirka crkvenih napjeva* also represents a very voluminous fund of notations, a part of which was noted down for the first time. Kuhač was the first to use the term *Glagolitic singing*, and he did so as early as in 1869. There are 99 notations from Novi Vinodolski (in addition to 55 notations from Senj, this is the largest group from any single locality), but due to the fact that quite a number of the notations are repeated or crossed out, in fact there are 54 of them. There are 33 of them which share common tunes which by melody and, definitely, by text, show that significant survival of tradition through the period of some 125 years. Kuhač provides a considerable number of examples (21 of them) which have not survived to our times, but new material also contains examples which Kuhač and the other collectors did not note down. They include interesting examples such as: *O blaženi sveti Šebastijane* [Oh, Blessed Saint Sebastian], *Vjerujem u Boga Oca svemožnoga* [I Believe in God the Father Almighty], *Puče moj* [My People], *Stal se Isus z groba gori* [Jesus Rose Up From the Grave], *Veseli se svijet veselja* [The Joyful World Rejoices].

We do not, most probably, have at our disposal all the material which existed at the time when Kuhač was in Novi Vinodolski (and did not manage to note down or to obtain). The gradual process of discovering the material with which we now dispose demonstrates that we can expect new examples, but also that it is likely that much has been destroyed. Both in Kuhač's collections and in those of later date there are common examples from the repertoire of more recent church songs, some of which were adopted in this terrain from other environments. The level of interaction can be seen in the

⁸ A piece of information in Lujza Kozinović's study speaks of the special links between Kraljevica and Novi Vinodolski: "In the church in Novi, all the functions in the vernacular were performed correctly. Mrzljak, the young priest had known these tunes from early childhood and coming to Kraljevica (parish priest from 1790—1816), he wanted to transmit everything to the people to the best of his knowledge and abilities... The young priest was very lively, musical, full of zeal, and he won over young and old. He opened a private school on the parish premises, gave the people religious instruction, and [taught them] writing and church singing..." (Kozinović 1950:2).

relations with neighbouring localities. The musical traits characteristic to Novi Vinodolski material also developed in neighbouring places such as Senj, Kraljevica and elsewhere: two-part singing in parallel thirds usually with endings in unison; tempered tuning; free rhythm of the majority of the liturgical tunes with texts sometimes leading into a more defined and precisely measured rhythm; form linked to the text context, structure and function.

Although the tone material of the Glagolitic singing, together with the greater part of urban secular singing, shows a tendency in the characteristics of its tone rows to the major-minor system and tempered tuning, still some features are shared with rural music of the broader region, including the Croatian Littoral, the Istrian Peninsular and the islands (especially Krk). This region is famous for its variants of the so-called Istrian scale, and also for two-part singing in parallel thirds with endings in unison, still notably present in today's Novi Vinodolski musical practice. Glagolitic singing in Novi Vinodolski contains the following musical characteristics: two-part singing in parallel thirds with endings in unison; tone rows with the span of a minor seventh; final tone on the second degree of the row (at the same time, that is the central tone); the position of half tones between the first and second, and fourth and fifth degrees. Characteristics of this type are also shown in the notations by Franjo Kuhač, Josip Glanc, Lujza Kozinović and Stanislav Preprek (Preprek 1938).

Analysis of the rhythm throughout the material shows marked prevalence of free rhythm. The relations between the metrorhythmical structure of the tunes and texts most frequently show strong mutual linking. As there is relatively little solo singing, and most of it is in two parts performed by a group of singers, this leads to a relatively organised and somewhat more firm free rhythm. In parts of a mass, and in individual forms in which the same text is repeated, e.g. the lessons, one finds a more firmly organised free rhythm, this being even more marked in forms with verses. Small metrorhythmical cells are formed of two or three units (such as binary and ternary forms) and these are further grouped in varying wholes connected with the structure of the text and the (recitative and syllabic) structure of the tune. These traits, in principle, are common to the greater part of church ritual singing tradition.

In structuring of musical forms within the group of liturgical songs (hymns, sequences) and paraliturgical songs, octosyllabic structures prevail. Occasionally, different verses exist within the stanza while the metrorhythmical patterns are constant. Sung texts form melostrophes through the repetition or variation of one, two, three, four and even seven melodic lines. Some more developed musical forms are created under the influence of composed art music.

Other examples with text in prose can be classified into two akin groups. The first includes almost all the prose texts. The basic feature is at the same time the most simple principle for building up the form - shown in the linking of the basic melodic line with its (most frequently) near variants. This simplicity is built on the basis of the historical conditioning of the proclaimed "narration" of the sacral text which must not be superceded by the musical components. This phenomenon was also influenced by the prevalence of free rhythm which was developed mostly because of the recitative and mainly syllabic sung "talking" of the text and (inter alia) because of the specific atmosphere created by the integrality of the text and the tune. On the basis of this pattern, diverse variants are built, but even more, a whole is formed within a larger form (e.g. of the stage of the mass) also of such grand form as the entire mass.

The second group among the prose texts refers to Singing of the Lessons (less preserved in this material) which was based more on the Gregorian chant and, thus, on the known principles of form in that tradition, also through the use of the basic pattern of the typical musical line.

On the basis of similarities still preserved today between individual tunes from Novi Vinodolski and Kraljevica, which one can see according to Lujza Kozinović's notations (for Kraljevica), and those of Franjo Ks. Kuhač (and others, usually anonymous, whose manuscripts Kuhač collected in Novi Vinodolski), we may assume that Ivan Mrzljak (partly!) transmitted the singing which, despite all the changes in regard to scope of repertoire and permanency of the tunes - has been maintained up to the present day. If we add to this review the 1819 notations from Bakar, we will obtain an interesting historical vertical link from 1790 (conditionally) when Mrzljak started to be active in Kraljevica, through 1819 (the Bakar notations), 1869 and 1870 (the notations of Kuhač and Glanc), 1949 and 1950 (Kozinović's notations) - until today 1964, 1979, 1983 (tape recordings and transcriptions).

The best-known song-books with music played perhaps an intermediary role not only in the area of Novi Vinodolski but also over much broader geographical region. Part of the notations in the *Pavlinska pjesmarica* (1644) and *Cithara octochorda* (1701, first edition) are very widely disseminated in numerous variants. These song-books and many others can serve as an example for perceiving the permeation of traditional influences from oral tradition and written (composed) music. They transmitted repertoire spontaneously, through musicians and folk singers all the way through to their adoption into new collections. Thus it was that many notations found their way to the 20th century: as far as the journal *Sveta Cecilija* (for the years: 1877–78; 1883–84; 1907–44; 1969 onwards), and the collection *Hrvatski crkveni kantual* (1934). Influences could also be taken from place to place by church choirs and singing societies, by choir leaders and organists.

Confirmation exists in well-known song-books for part of the Novi Vinodolski material, and it can also be assumed that part of the material was created in Novi Vinodolski. The Pauline monastery in Novi Vinodolski (established in 1462) could have been a nursery of church songs, and this could have been the role of the cathedral church (particularly after 1493 when the bishop's seat moved from Modruš to Novi Vinodolski). Consequently, Dragutin Čepulić was of the opinion that the saints' day song *Veseli se svit veselja* for Sts Filip and Jakov, the patron saints of the parish church, and the Easter song *Stal se Isus z groba gori* "came from the Modruš canons, as they were used in the chapter cathedral church and still are today" (Čepulić 1930:124). Čepulić was given the text and the tunes from Mate Cvetko, the Novi Vinodolski priest.⁹

Dragutin Čepulić worked in Novi Vinodolski as an imperial court officer from 1890 to 1897, when, attending "each church festivity" he wrote:

"All the commonalty sing all the church songs with the clergy in church and in processions. These songs were known and still are to our old and young people, and the children too, as they come down from generation to generation and are preserved with great piety" (Čepulić 1930:123).

The notation of the song *Veseli se svit veselja* published by Čepulić (although in a four-part harmony) is almost exactly the same as the melody recorded in 1964 (Bezić 1964). The primary difference is in metric organisation, but there are common accents present here also, which can be seen from the marks in the transcription (Doliner 1979).¹⁰

By presentation of the data in this paper, my hope was to indicate the connection between the life of this valuable tradition with some other indicators of music practice, and, thus, to the integration of traditional church singing into the musical needs of a community. Although insufficient for a full historical reconstruction of musical life in Novi Vinodolski, this data testifies to some of the circumstances under which Glagolitic singing was

⁹ Rudolf Strohal published the texts of three Easter songs written in a Glagolitic collection (Strohal 1916; this was the *Tkonski zbornik* dating from the first quarter of the 16th century, HAZU Archives, IV a 120, about the source which is described in Štefanić 1970). The third song *Vskrse Is(us) tretí d(a)n* [Jesus Resurrected on the Third Day] is probably an early model for this example. Although there is no directly common text, the content of the verses and sometimes the expressions used are basically similar. Transcription covers only two stanzas, but A. Mudrovčič's music notebook (Mudrovčič s.a.) and the text which was published in *Sveta Cecilija* (Čepulić 1930) are the basis for this comparison.

¹⁰ A degree of indecisiveness in stressing the first and second syllables shows that accent on the second syllable could have prevailed in performance. Nonetheless, the ruling opinion has been that the first syllable was expressly stressed in the process of transcription and the somewhat drawn-out manner of singing and the length of the second syllable resulted in greater stress on the second, otherwise weaker syllable. I believe that this is partly the result of indecision between these two accents, and a reason for this could also be that it was an adopted melody of "foreign" origin.

nurtured, and illuminates it as a living and vital phenomenon which has persisted until today.

(Translated by Nina H. Antoljak)

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