

## **IGOR POMYKALO, details and scores (\*) for my videos on YouTube:**

### **2.Renaissance 1, lira da braccio:**

\*Guglielmo Ebreo da Pesaro (?1420-1484): dance "Spero" (lira da braccio), Zadar recital, 29.07.2002 (ZD 2002) - 4.300 x

\*G. Ebreo da Pesaro: dance "Spero", lecture at the University of Music, Vienna, 22.05.2000 (Vienna 2000) - 162 x

\*Domenico di Piacenza (15th c.): dances "Giloxia and Pizzochara", (lira da braccio), Vienna 2000 - 593 x

\*Serafino dell' Aquila (1466-1500): strambotti "Mentre uno acceso" and "Vivo sol di mirarti", Vienna 2000 - 175 x

\*Joan Ambrosio Dalza, 1508: "Tastar de corde", dances "Pavana alla Venexiana, Saltarello and Piva I", (lira da braccio and lute) Festival "Brežice", Mokrice (Slovenia), 15.07.2005 (Mokrice 2005) - 1.000 x

\*Franciscus Bossinensis (c1480-c1520): ricercar and frottola "Se mai per meraviglia" (voice and lira da braccio), Zadar recital, 29.07.2002 (ZD 2002) - 3.700 x

\*Franciscus Bossinensis (1509): frottola "Haimé per che mai privo" (voice and lira da braccio), ZD 2002 - 2.200 x

\*Hans Newsidler (ca 1508-1563): "Gasenhawer" and "Ich gieng..." (lira da braccio and lute), Mokrice 2005 - 137 x

\*Orlando di Lasso (?1532-1594): villanelle "Sto core mio, S'io ve dico, Ogni giorno and Ecco la nimph' ebraica", (lira da braccio), ZD 2002, - 2.500 x

O. di Lasso: villanelle "Sto core mio" ecc. 2, Vienna 2000 - 404 x

\*Anonimo, Pesaro (ca 1550): dances "Romanesca and Passamezzo" (lira da braccio and lute), Mokrice 2005 - 719 x

\*Anonimo, Neapel, 16th c.: "Stanotte m'insognava" 1 (voice and lira da braccio), Festival "Zagrebačke ljetne večeri", 31.08.2002 (ZG 2002) - 388 x

Anonimo: "Stanotte" 2, Festival Ribeaupville, 29.9.2000 (Ribeaupville 2000) - 844 x

Anonimo: "Tu sai che la cornacchia", Ribeaupville, 29.9.2000 (Ribeaupville 2000) - 559x

G.D. da Nola: "Le fave ch'ò chiantate", Ribeaupville 2000 - 318 x

Anonimo: "Catalina", Ribeaupville 2000 - 243 x

Anonimo: "Credo sia meglio", Ribeaupville 2000 - 64 x

# Spero

1

C — F C — G — F c — F — C —

7

G d C G C — G — C — G — C —

13

C — G — C — G F C G C — C G C —

19

C — G — C — \*

25

F — C — G — \*

31

C — C — d — C — G — C — G — C —

37

C — F G — d — C — G — C — C — G — C —

# Domenico da Piacenza: La Giloxia

**Staff 1:** c g c d g — Bb — F c — d

**Staff 2:** c g c d g — Bb — c —

**Staff 3:** c g F g c g F g c g d g g —

**Staff 4:** c g c d g — Bb c Bb g c d

**Staff 5:** c g c d g — g — c g g —

**Staff 6:** Bb c — g c c — g c Bb —

1

2

# La Pizzoxara

G C G F C G

C G C C C

F G Bb C G C

F G d C G C

F G d C G C G

C F C G C a G a G C

C G C D G F C G C

G C C

## Serafino dall'Aquila: Mentre uno acceso raggio

C C G C C

MEN - TRE U - NO AC - CE - - - SO RAG - - -  
 MA POI CH'È EX - TIN - - - CTO A TER - - -  
 CO - SI BRU - SAN - - - DO IO VI - - -  
 MA SE TAL FO - - - CO DREN - - -

G G G d

GIO HA IN SÉ L'AR - DO -  
 RA CAS - - - CA E MO -  
 VO, E IN AL - - - ZO EL CO -  
 TO NON SE SMOR - - -

G d G D4 3 G

- - - - - RE,  
 - - - - - RE,  
 - - - - - RE,  
 - - - - - ZA,

d C F F

SEM - - - PRE VA IN  
 CHÉ - - - SPEN - TO EL  
 MAN - - - CA - TO EL  
 PRE - - - SUM - MO AR -

C G C

AL - - - TO,  
 FO - - - CO,  
 FO - - - CO  
 DEN - - - DO EL

C G d

MEN - - - TRE HA FO - - - CO  
 SU - - - A VIR - - - TÚ  
 EL CIEL L'AL MA - - -  
 CIEL TOC - CAR - - -

G C D3 4 3

HA VI - - -  
 FI - NI - - -  
 E THAN - - -  
 PER FOR - - -

G C G G

TA;  
 TA:  
 TA.  
 ZA.

Eb d g F Eb Eb Bb c g

C D4 3 g g d Eb F

Bb c4 3 d g Bb f c Bb c G4 3

c f c f C

# Pavana alla venetiana II

Joan Ambrosio Dalza:

The musical score is written in G major (one sharp) and 4/4 time. It begins with a 2/4 time signature change. The notes and chords are as follows:

Staff 1: G a F d G

Staff 2 (measures 11-20): a G D G a G

Staff 3 (measures 21-30): a G D G a G C

Staff 4 (measures 31-40): D G C D

Staff 5 (measures 41-50): G D G C D G D G a G

Staff 6 (measures 51-60): a F D F G F F F

Staff 7 (measures 61-70): F G D G C D G

Staff 8 (measures 71-80): C D D C G

Staff 9 (measures 81-90): C D D G

# Piva



Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody consists of quarter and eighth notes. Chords are indicated below the staff: G, a G, D, G, D, G.



Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody continues with quarter and eighth notes. Chords are indicated below the staff: G, a G, D, G, D, G.



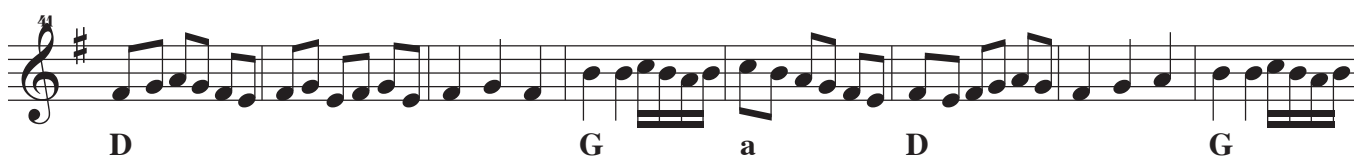
Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody includes a triplet of eighth notes. Chords are indicated below the staff: G, a, G, D, (C), G, D, G.



Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody features eighth-note patterns. Chords are indicated below the staff: G, G, D, G, D, G.



Musical staff 5: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody continues with eighth-note patterns. Chords are indicated below the staff: C, D, G, a, G, D, G.



Musical staff 6: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody features eighth-note patterns. Chords are indicated below the staff: D, G, a, D, G.



Musical staff 7: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody includes a triplet of eighth notes. Chords are indicated below the staff: C, D, G, D, G, C, GD, G, B.



Musical staff 8: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody concludes with a final note and a repeat sign. Chords are indicated below the staff: G, G, D, G, D, G, C, D, GD.



# Saltarello del Pavana venetiana II

The musical score consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/8. The notes and chords are as follows:

Staff 1: G, a, G, F, D, D

Staff 2: F, F, G, C, D, G

Staff 3: C, D, G, D, G

Staff 4: D, a, F

Staff 5: g, D, a, F, G

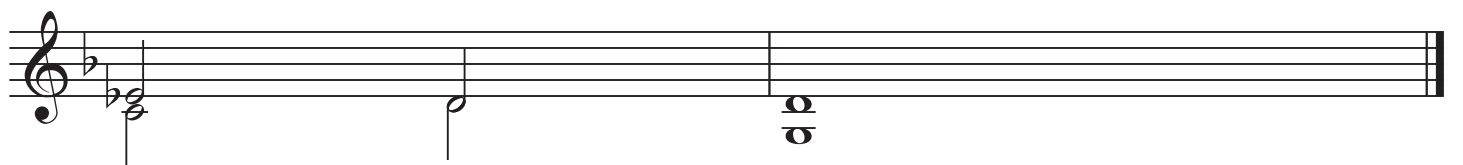
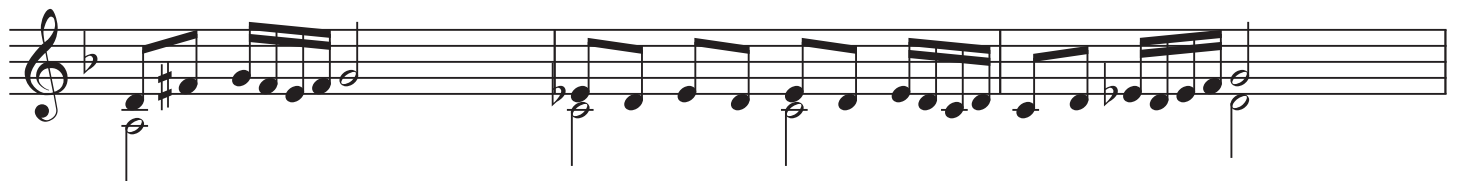
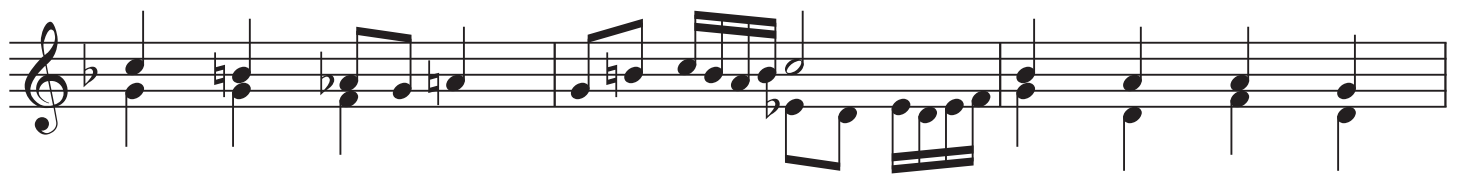
Staff 6: D, G, D, G

Staff 7: C, D, G, D, C, D, G

Staff 8: D, G, C, D, G

Staff 9: C, D, G

# Ricercare Nr. 8, "Se mai per maraveglia"



# Se mai per maraveglia

F. Bossinensis?

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes, while the bass line features a steady accompaniment of quarter notes.

6

Se mai per ma - ra - veglia al - zan - do' l  
Vol - ge - ti gli o - in qua, che ve pre -  
Pian - ge - te in gra - ve uni - ver sal do -

10

vi - so Al chia - ro  
sen - te Non quel - la  
lo - re Pian - ge - te

14

ciel — pen - sa - te, o cie - ca gen - te,  
for - ma (ahi - mè) non quel do - lo - re  
l'as - pra mor - te e' l cru - do af - fa - no

18

A quel ve - ro si - gnor dil pa - ra -  
 Che con - te - pla - ron gli oc - chi de la  
 Se spir - to di pie - tà vi pun - ge il

22

di - so,  
 men - te,  
 co - re.

23

28

Per li - ber - rar - ci da l'an - ti - co in - ga - no  
 Dol - ce, ca - ro, soa - ve: al - te - ro peg - no,

33

Pen - de co - me ve -  
Sé per - der, la pro - pria vi -

37

de - te al du - ro leg - no E per  
ta of - frir il san - gue Per cui'l'

41

sal - var - ci dal per - pe tuo dan - no  
sol di ve - der - lo non fu deg - no.

Ricercar no. 16

F. Bossinensis, Libro I

1

1

g

C A d Bb d F C

This system contains the first four measures of the piece. The treble clef staff features a complex melodic line with various intervals and accidentals. The bass clef staff provides harmonic support with chords and single notes. Chord labels C, A, d, Bb, d, F, and C are placed above the bass staff to indicate the harmonic structure.

5

5

g a X C g C D G

This system contains measures 5 through 8. The melodic line continues with similar complexity. The bass staff includes a chord labeled 'X' in measure 6, which is not further defined. Chord labels g, a, X, C, g, C, D, and G are placed above the bass staff.

F. Bossinensis/ I. Pomykalo: Haime per che..., A

1.Hai-mè per che m'ai pri - vo  
 3.Hai-mè sen - to stra - tiar - me  
 5.Hai-mè se'l mio la - men - te  
 7.Hai-mè ché non in - ten - di

Del tuo — di - vin as - pet - to  
 El cor in — mil - le par - te  
 Da te — pur fos - se in - te - so  
 El mio gra - ve la - men - to

1 0 1 2 2 1 1 0  
 0 0 0 1 2 0 0 0  
 0 0 0 1 1 0 0 0

0 0 2 3 1 0  
 0 0 0 0 0 0

Al qual sem - pre su - biet - to  
 Che fer - mo è sem - pre a - mar - te  
 E che'l mio cor ac - ce - so  
 E l'as - pro mio tor - men - to

Es - ser vo - gliò. —  
 Co - me el suo - le. —  
 Li - be - ra - sti. —  
 Ch'al cor por - to. —

1 0 1 2 1 1 2 3 1 3 3  
 0 0 0 2 0 0 1 2 1 0 0  
 0 0 0 1 0 0 1 2 1 0 0

0 0 0 0 0 0 0 0 0 0 0

10

2.Hai-mè di te mi do - glio E de tua po - cha fe - de  
 4.Hai-mè se co - si vo - le La mia for - tu - na ri - a  
 6.Hai-mè per - che te i - ra - sti Ver me sen - za ca - gio - ne  
 8.Hai-mè son qua - si mor - to Sol per a - mar - te tan - to

3 2 3 1 2 3 3 3 2 1 0 3 2 0 1 1  
 0 1 0 1 1 0 0 0 0 0 3 2 1 2 3 0 0  
 1 0 0  
 0

— Che la man tua mi die - de Per a - mar - me.  
 — Che me per te me o - bli - a Son con - ten - to.  
 — Tu sai che ho gran ra - gio - ne E pur m'of - fen - di.  
 Et io vi - vo sol de pian - to Del tuo a - mo - re.

0 3 2 3 2 0 3 2 2 1 0 0 1 1 0 3 3 3  
 0 1 0 1 0 0 2 0 3 2 1 0 1 0 0 0  
 1 0 0  
 0



19

8

9. Hai - mè che'l mi - o co - re Per te si strug - ge in fuo - co  
 10. Hai - mè ché sol chia-man-do El tuo be - ni - gno a - iu - to

1 0 1 2 2 1 1 0 0 0 0 2 3  
 3 0 0 0 0 1 2 0 0 0 0 2 3  
 0 0 0 1 1 0 0 0 1 0 0 0

0 0

23

E vas - si a puo-co a puo-co Con - su - man - do.  
 Che non sia al fin con - du - to Per a - mar - te.

1 0 1 2 2 1 1 0 3 2 3 3 3 2 3 3 3  
 0 0 0 0 2 0 0 0 1 2 1 1 0 0  
 0 0 0 1 0 0 0 1 0 0 0 0

0 0

# Gassenhauer

H. Newsiedler

The first system of music features a treble and bass clef staff in 3/4 time. The treble staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a sequence of quarter notes: G3, A3, B3, C4, B3, A3, G3. Below the staff is a guitar chord diagram with three strings shown, indicating fret numbers 1, 0, 0 for the first three measures and 2, 1, 0 for the last measure.

The second system of music features a treble and bass clef staff in 3/4 time. The treble staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a sequence of quarter notes: G3, A3, B3, C4, B3, A3, G3. Below the staff is a guitar chord diagram with four strings shown, indicating fret numbers 2, 1, 0 for the first three measures and 1, 1, 1, 1, 1 for the last measure.

The third system of music features a treble and bass clef staff in 3/4 time. The treble staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a sequence of quarter notes: G3, A3, B3, C4, B3, A3, G3. Below the staff is a guitar chord diagram with four strings shown, indicating fret numbers 1, 1, 1, 1, 1 for the first three measures and 2, 2, 2, 2, 2 for the last measure.

12

12

0	1	2	1	0	0	1	2	3	0	2	1	1	1	1	1	1	1	1	1
0				0		1				0									
						1													

16

16

1	1	1	1	1	2	2	2	2	0	3	3	3	3	3	3	3	3	3	3
0					1					0					0				
0					1														
0																			

20

20

1	1	1	1	1	2	2	2	2	0	3	3	3	3	3	3	3	3	3	3
0					1					0					0				
0					1														
0																			

# Ich gieng

H. Newsiedler

The first system of music consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The melody in the treble clef starts with a whole note chord (B-flat, D) and then continues with a series of eighth notes: B-flat, D, E-flat, F, G, A, B-flat, C. The bass line consists of a single whole note chord (B-flat, D) repeated four times. Below the grand staff is a guitar chord diagram with four measures. The first measure shows a 3/0 chord. The subsequent measures show fingerings: 1 1 1 1 1, 2 2 2 2 2, 3 3 3 3 3, and 3 3 3 3 3.

The second system of music continues the piece. It begins with a measure marked '5' in the bass clef. The melody in the treble clef is marked 'pizz.' and consists of eighth notes: B-flat, D, E-flat, F, G, A, B-flat, C. The bass line consists of a single whole note chord (B-flat, D) repeated four times. Below the grand staff is a guitar chord diagram with four measures. The first measure shows a 3/2/2 chord. The subsequent measures show fingerings: 3 3 3 3 3, 2 2 2 2 2, 1 1 1 1 1, and 1 1 1 1 1. The system ends with a double bar line and repeat dots.

The third system of music continues the piece. It begins with a measure marked '9' in the bass clef. The melody in the treble clef is marked 'pizz.' and consists of eighth notes: B-flat, D, E-flat, F, G, A, B-flat, C. The bass line consists of a single whole note chord (B-flat, D) repeated four times. Below the grand staff is a guitar chord diagram with five measures. The first four measures show fingerings: 3 3 3 3 3, 3 3 3 3 3, 2 2 2 2 2, and 2 2 2 2 2. The fifth measure shows a sequence of fingerings: 1 2 1 0, 0 3, 0.

14

14

14

0 0 0 0 0	3 3 3 3 3	3 3 3 3 3	3 3 3 3 3	3 3 3 3 3
0	0	0	2	2
1	0	0	2	2
pizz.	pizz.			
	0	0		

19

19

19

2 2 2 2 2	2 2 2 2 2	
2	2	
1	1	
	pizz. segue al fine	

22

22

22

1	0	1 0	3 2	3 3 3 3 3	3
0	0	0	3 1	0	0
0					
0		0		0	0

# Orlando di Lasso: Sto core mio

1

G— C Bb— g C F G c g— F g c D4 3 G

7

g— Bb A4 3 d Bb— C— F G C F— C

13

g D— a F G Bb A d G F G4 3 C C

Detailed description: This block contains the first system of music for 'Sto core mio'. It consists of three staves of music in G minor, 3/4 time. The first staff starts at measure 1 and ends with a repeat sign. The second staff starts at measure 7 and ends with a repeat sign. The third staff starts at measure 13 and ends with a final double bar line. Chord symbols are written below the notes, including G, C, Bb, g, C, F, G, c, g, F, g, c, D4, 3, G, g, Bb, A4, 3, d, Bb, C, F, G, C, F, C, g, D, a, F, G, Bb, A, d, G, F, G4, 3, C, and C.

# S' io ve dico

19

G— C Bb Eb Bb g C F G C C F G C F

26

Bb— C F— g D7 g C Bb F G C D4 3

31

G F G— F— G— c F Bb— Eb— c

37

d Bb— C— d Bb F C D4 3 G— G

Detailed description: This block contains the second system of music for 'S' io ve dico'. It consists of four staves of music in G minor, 3/4 time. The first staff starts at measure 19 and includes first and second endings. The second staff starts at measure 26 and ends with a final double bar line. The third staff starts at measure 31 and includes first and second endings. The fourth staff starts at measure 37 and includes first and second endings. Chord symbols are written below the notes, including G, C, Bb, Eb, Bb, g, C, F, G, C, C, F, G, C, F, Bb, C, F, G, C, D4, 3, Bb, C, F, G, C, D4, 3, G, G, d, Bb, C, d, Bb, F, C, D4, 3, G, and G.

# Ogni giorno

42

C \_\_\_\_\_ G D G F C D G D4 3 G

1

47

G D D C a E D G F C G A d

52

e C G C F Bb \_\_\_\_\_ F \_\_\_\_\_ C D G C \_\_\_\_\_ F

57

C F d C F \_\_\_\_\_ Bb C F \_\_\_\_\_ d C F G d E

62

a F E4 3 A D C a g D G C

67

f d A D G C F G D4 3 G D G

1

2

# Ecco la nymph' ebraica

72

F — g F Bb Eb — C D4 3 G

77

G F F C F — Bb g C F G

82

C F — Eb — F — G — C — D — G

86

C F Bb — G — d Bb C F C F F Bb F Bb

91

F — Bb F Bb F G c F Bb c —

96

D4 3 G G



Romanesca

Musical notation for measures 1-6. The piece is in G major (one sharp) and 7/4 time. The first system consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with quarter notes. Below the staves are five lines of guitar tablature, with numbers 0-3 indicating fret positions.

Musical notation for measures 7-12. The notation continues with the same two-staff format and guitar tablature. The melody in the treble staff features some triplets and rests. The bass line provides harmonic support with chords and single notes.

Musical notation for measures 13-18. The piece continues with the same notation style. The treble staff shows a continuation of the melodic motif, while the bass staff maintains the rhythmic and harmonic foundation.

Musical notation for measures 19-24, the final system on the page. The notation concludes with a double bar line and a common time signature 'C' in both the treble and bass staves. The guitar tablature continues to the end of the piece.

Passamezo de lira

26

1 1 0 | 1 2 3 2 | 1 1 0 | 1 0 2 1 | 2 2 1 | 2 3 4 3 | 2 2 1

0 | | 0 | | 1 | | 1 | | 0

0 | | 0 | | 0 | | 0 | | 0

33 *D.S. al Fine*

2 1 3 2 | 1 0 1 | 0 0 | 0 1 2 1 | 0 3 0 | 3 2 1 0 | 1 1 0

1 | | 3 | | 3 | | 0 | | 0

0 | | 0 | | 0 | | 0 | | 0

40

1 2 3 2 | 1 1 0 | 1 0 2 1 | 2 2 1 | 2 3 4 3 | 2 2 1 | 2 1 3 2

0 | | 0 | | 1 1 | | 1 1 | | 1

0 | | 0 | | 0 0 | | 0 0 | | 0

0 | | 0 | | 0 0 | | 0 0 | | 0

47

1 1 0 | 3 0 1 | 0 0 | 3 2 1 2 | 3

0 | | 3 | | 0 0 3 | | 0 | | 0

0 | | 0 | | 0 | | 0 | | 0

# Stanotte, intro

1

3 2 3 0 1 0 1 2 3 1 2 1 0 2 1 0 0 2 2 1  
0 0 2 0 1 3 2 1 0 0 1 0  
0

4

2 1 0 0 0 0 1 1 0 3 2 2 2 1 2 2 1 1  
2 0 0 2 1 2 1 1 2 1 1 1  
0 0

7

1 0 0 3 2 1 0 3 2 1 0 1 2 3 0 1 2 3 3 2 3 3 2 3 3 0  
0 3 2 1 0 3 2 1 0 1 2 3 1 2 1 2 3 3 2 3 3 0  
0

# Stanotte m'insognava

Anonimo

Sta - not - te m'in - so - gna - va ch'e - ro tor -  
 Poi mi pa - re a vo - la - re - So - pra so  
 E con fest e con gio - co scen - de - v'a  
 E tu, che mi ve - de - vi in ter - ra

0 0 0 0 0  
 3 3 3 2 3 2 2 2 2 2  
 0 1 0 1 1 1 1 1 1  
 0  
 0

na - to mos - ca, e che vo - la - vo  
 bian - co pet - to, e la mi sta - re  
 s'oc - chi che son fiamm' e fo - co;  
 con le pie - di m'uc - ci - de - vi

0 0 0 0 3 3 2 2  
 2 0 0 0 0 0 1 1  
 1 0 0 0 1 1 1 1  
 0 0 0 0 1 1 1 1  
 0

d'in - tor - n'al - la tua ves - ta mo qua, mo  
 Non po - co po - co, e poi vo - la - va  
 La do - ve m'a - bruc - cia - va l'a - li tut -  
 E ti sen - ti a gri - da - re: "a co - si

3 3 3 2 3 2 2 2 3 2  
 0 0 1 0 1 2 2 0 1  
 0 0 0 0 0 0 0 0 0 0  
 0

la con gran pia - cer e fes - ta.  
 so - pra ques - se trez - ze to - i.  
 te in ter - ra poi cas - ca - va.  
 mo - re che cer - ca vo - la - re."

4 4 3 2 2 2  
 0 1 0 3 2 2  
 0 0 0 0 2 2  
 0 0 0 1 1 1  
 0 0 0 1 1 1  
 0 0 0 0 0 0