

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

**4.Tradional Folk and “World” Music:**

\*Traditional Croatian music/ I. Pomykalo: “Lijerica Hip hop” (Polka 1 and 2, Pokladno kolo, Kiša ide and Poskočica) Lijerica with play back drums and bass, to hear at: <http://www.numberonemusic.com/igorpomykalo>

\*The same, Croatian and Spanish medieval music: “Lijerica Improvisation I”(Pokladno kolo, Annuntiamus and cantiga no. 159 “Non sofre, Santa Maria”, Lijerica solo

\*The same, Croatian and French medieval music: “Lijerica Improvisation II”(Poskočica, Kiša ide, Grad gradila, Imperatrix monacharum and chanson “Estat ai dos ans”), Lijerica solo

\*Anonimi Croati, Hungary and Austria: dance "Dildil Duda", "Žalosna zaručnica" and dance "Hrvatski tanac", with "Ensemble Lyra Wien", ORF Burgenland, live concert in Alte Schmiede, 1992.

\*Anonimo Sefardita, Sarajevo: "Hamisha Asar", with Ensemble AGIL Vienna, Traunrech (Germany 07.2000 (AGIL 2000) - 158 x

-Anonimo Sefardita: "La rosa", AGIL 2000 - 96 x

\*Anon.Sefardita: "Noches, noches", "De edad" and "Bre Sarica" I, AGIL 2000 - 92 x

Antonis Vounelakos: "Rio" I, AGIL 2000 - 90 x

Anon. Sefardita: "Noches, noches", "De edad" and "Bre Sarica" II, AGIL 2000 - 74 x

\*Anon. Sefardita: "Y aunque yo ne vendi nada", AGIL 2000 - 61 x

59.Anonimo, Croatia: "Kiša ide", AGIL 2000 - 44 x

Antonis Vounelakos: "Rio" II, AGIL 2000 - 37 x

Prakash Maharaj: "Heart of Purab", Festival "Zagrebačke ljetne večeri", 31.08.2002 (ZG 2002) - 199 x

Introduction to the lecture, lecture at the University of Music, Vienna, 05.2000 (Vienna 2000) - 75 x

Discussion with students, Vienna 2000 - 58 x

# Pokladno kolo

Anonimo, Lastovo

Musical score for Pokladno kolo, featuring five staves of music. The score begins with a 2/4 time signature, followed by a 3/4 time signature, then a 2/4 time signature, another 3/4 time signature, and finally a 2/4 time signature. The music consists of eighth and sixteenth note patterns. Measure numbers 8, 16, and 24 are indicated above the staves. The word "Fine" appears below the third staff, and "D.C. al Fine" appears below the fourth staff.

# Poskočica

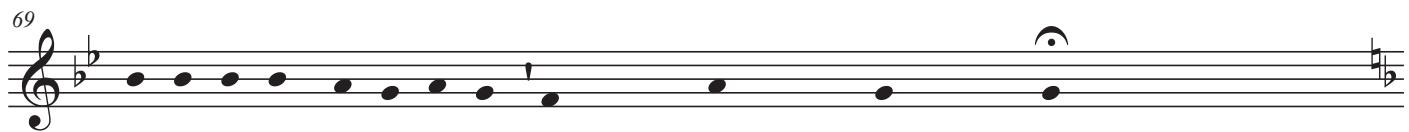
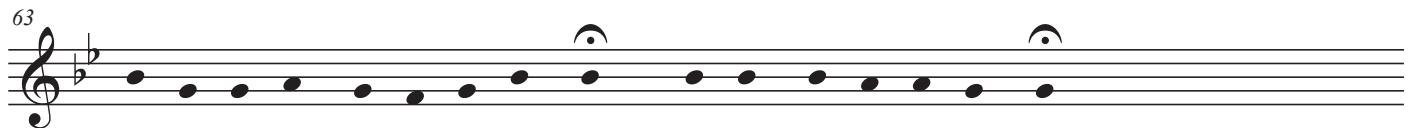
near Dubrovnik

Musical score for Poskočica, featuring five staves of music. The score begins with a 2/4 time signature, followed by a 3/4 time signature, then a 2/4 time signature, another 3/4 time signature, and finally a 2/4 time signature. The music consists of eighth and sixteenth note patterns. Measure numbers 26, 32, 38, 44, and 50 are indicated above the staves.

# Annuntiamus karitatem

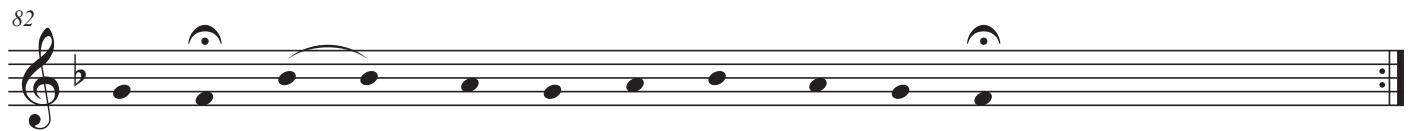
Anonimo, Susak, 1081

1  
7  
14  
21  
27  
33  
39  
45  
51  
57



## Imperatrix monacharum

Anonimo, Zadar, 12th c.



## Cantiga nr. 159, Non sofre Santa Maria

## **Alfonso X El Sabio, 1221 - 1284**

A

A musical staff in G major with a 4/4 time signature. The staff begins with a treble clef and a key signature of one sharp. The first measure contains four eighth notes, with the first, third, and fifth positions having stems pointing up, and the second and fourth positions having stems pointing down. The second measure also contains four eighth notes, with the first, second, fourth, and sixth positions having stems pointing up, and the third and fifth positions having stems pointing down.

5

A musical staff in treble clef and common time. It features a repeating pattern of eighth notes and sixteenth notes. The pattern starts with an eighth note, followed by a sixteenth note, another eighth note, and a sixteenth note. This sequence repeats five times across the staff.

B

A musical staff in G clef shows a melodic line. It consists of two measures separated by a bar line. The first measure contains four groups of notes: a single eighth note, a sixteenth-note pair (two notes), another eighth note, and a sixteenth-note pair. The second measure contains three groups of notes: a single eighth note, a sixteenth-note pair, and another eighth note. The notes are black dots on white stems, and the rests are white spaces on black stems.

13

A musical staff in G clef shows a melodic line. It begins with an eighth note, followed by a sixteenth note tied to another sixteenth note, then an eighth note. This pattern repeats three more times. The melody then continues with an eighth note, followed by an eighth note, then a sixteenth note tied to another sixteenth note, then an eighth note.

C

A musical staff in treble clef with a common time signature. It features a sequence of notes starting with an eighth note, followed by a sixteenth note, another eighth note, and so on, alternating between eighth and sixteenth notes. The notes are distributed across three measures.

21

A musical staff in G clef, starting with a measure of two eighth notes. The second measure begins with a quarter note followed by two eighth notes. The third measure begins with a quarter note followed by three eighth notes. The fourth measure begins with a quarter note followed by four eighth notes. Measures 21 and 22 end with vertical bar lines.

D

A musical staff in treble clef with five horizontal lines. It features a sequence of eighth notes starting with a quarter note. The notes alternate between two different vertical positions: one aligned with the first line and another with the fourth line. This pattern repeats across the staff.

29

A musical staff in treble clef with five horizontal lines. It features a sequence of notes starting with a quarter note, followed by two eighth notes, a half note, another eighth note, a quarter note, and so on, creating a repeating pattern of eighth and sixteenth notes.

*Como Santa Maria fez descubrir ha posta de carne  
que furtaran a us romeus na vila de Rocamador.*

**Non sofre Santa Maria de seeren perdidosos  
os que as sas romarias son de fazer desejosos.**

E dest' oyd' un miragre de que vos quero falar,  
que mostrou Santa Maria, per com' eu oý contar,  
a us romeus que foron a Rocamador orar  
como mui bôos crischãos, simplement' e omildosos.

**Non soffre Santa Maria de seeren perdidosos...**

E pois entraron no burgo, foron pousada fillar  
e mandaron comprar carne e pan pera seu jantar  
e vynno; e entre tanto foron aa Virgen rogar  
que a seu Fillo rogasse dos seus rogos piadosos

Non soffre Santa Maria de seeren perdidosos...

Por eles e non catasse de como foran errar,  
mais que del perdon ouves[s]en de quanto foran peccar.  
E pois est' ouveron feito, tornaron non de vagar  
u seu jantar tian, ond' eran cobiiçosos.

Non soffre Santa Maria de seeren perdidosos...

E mandaran nove postas meter, asse Deus m' anpar,  
na ola, ca tantos eran; mais poi-las foron tirar,  
acharon end' ha menos, que a serventa furtar  
lles fora, e foron todos poren ja quanto queixosos.

Non soffre Santa Maria de seeren perdidosos...

E buscaron pela casa pola poderen achar,  
chamando Santa Maria que lla quisesse mostrar;  
e oyron en un' arca a posta feridas dar,  
e d' ir alá mui correndo non vos foron vagarosos.

Non soffre Santa Maria de seeren perdidosos...

E fezeron log' a arca abrir e dentro catar  
foron, e viro sa posta dacá e dalá saltar;

e sayron aa rua muitas das gentes chamar,  
que viرون aquel miragre, que foi dos maravillosos

Non soffre Santa Maria de seeren perdidosos...

Que a Virgen groriosa fezess' en aquel logar.

Des i fillaron a posta e fórona pendorar  
per ha corda de seda ant' o seu santo altar,  
loando Santa Maria, que faz miragres fremosos.

Non soffre Santa Maria de seeren perdidosos...

**Kiša ide, pomalo snijega**

Višegrad



**Grad gradila b'jela vila**

Anonimo, Nevesinje



# Estat ni dos ans

Elias Cairel

The musical score consists of five staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The time signature is 12/8 throughout.

- Staff 1:** Measures 1-2. The melody begins with eighth notes: A, G, F, E, D, C, B, A, G, F, E, D.
- Staff 2:** Measures 3-4. The melody continues with eighth notes: A, G, F, E, D, C, B, A, G, F, E, D.
- Staff 3:** Measures 5-6. The melody continues with eighth notes: A, G, F, E, D, C, B, A, G, F, E, D.
- Staff 4:** Measures 7-8. The melody continues with eighth notes: A, G, F, E, D, C, B, A, G, F, E, D.
- Staff 5:** Measures 9-10. The melody continues with eighth notes: A, G, F, E, D, C, B, A, G, F, E, D.
- Staff 6:** Measures 11-12. The melody concludes with eighth notes: A, G, F, E, D, C, B, A, G, F, E, D.

## Dildil duda

Anonimo HR-Madz

Musical score for "Dildil duda" in 2/4 time, treble clef. The score consists of five staves of music. The first four staves are identical, each starting with a dotted half note followed by a quarter note. The fifth staff begins with a dotted half note, followed by a quarter note, then a eighth note pair, and ends with a fermata over a eighth note. The text "Dal Capo al Coda" is written below the fifth staff. The word "Coda" is written above the first note of the fifth staff.

## Puno mi je

Musical score for "Puno mi je" in 4/4 time, treble clef. The score consists of four staves of music. The first three staves are identical, featuring eighth note pairs and quarter notes. The fourth staff begins with a eighth note pair, followed by a quarter note, then a eighth note pair, and ends with a fermata over a eighth note.

# Zalostna zarucnica

Anonimo Croato, Čemba, Burgenland

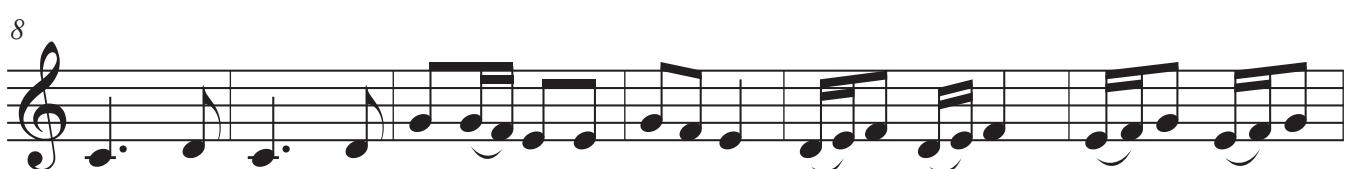
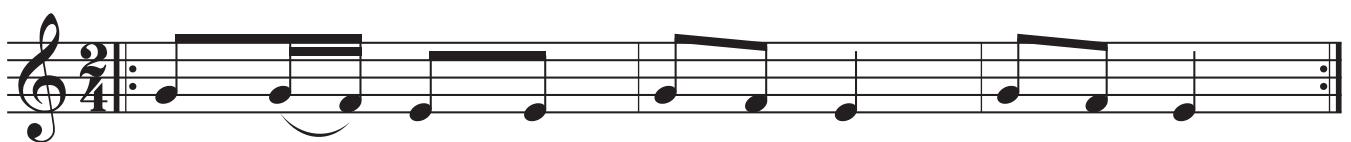
♩ = 50

V'Ju - tro ra - no se ja vsta - nem ma - lo pred zo - rom,  
Za - gle - dal sam di - voj - ci - cu 'z'vr - tla se - ta - juc,  
Oj Ma - ri - co, du - so mo - ja, daj da po - dah - nem.  
Oj Ma - ri - co, du - so mo - ja, zac si za - los - tna?  
Oj Ma - ri - co, du - so mo - ja, zac te vo - lja ni?  
Ca mi has - ni zla - to, sre - bro; kad me vo - lja ni!

Ter se k'vo - di - ci pre - se - cem, da se raz - hla - dim.  
V'jed - noj ru - ki gro - zje no - si v'dru - goj roz - ma - rin.  
Ne dam, ne dam, a'i ne smi - im, ar sam za - los - tna.  
Snoc se je - sam za - ru - ci - la, s'kim me vo - lja ni.  
On ti i - ma sre - bra, zla - ta, da mu bro - ja ni.  
Raj - se Bog daj si - ro - ma - ha da me vo - lja je.

# Hrvatski Tanac

Anonimo, Burgenland



# Hamisha Asar

Anonimo Sefardita

$\text{♪} = 170$

**Bagpipes melody**

**2**      **4**  
2 Bars counting      4 Bars Percussion

9

14

21

27

33

39

43

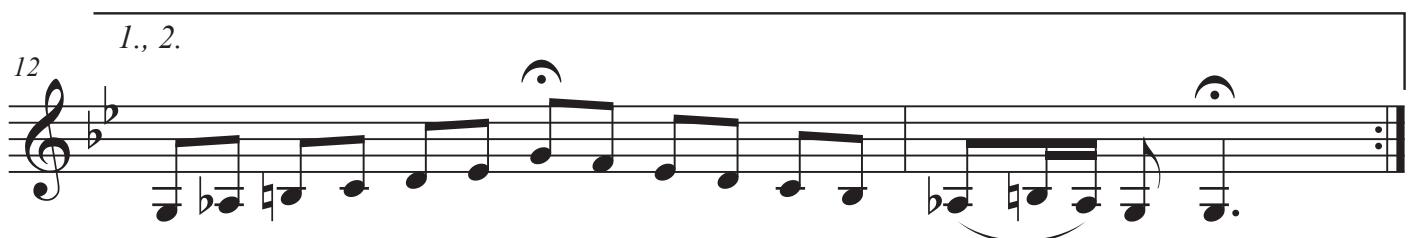
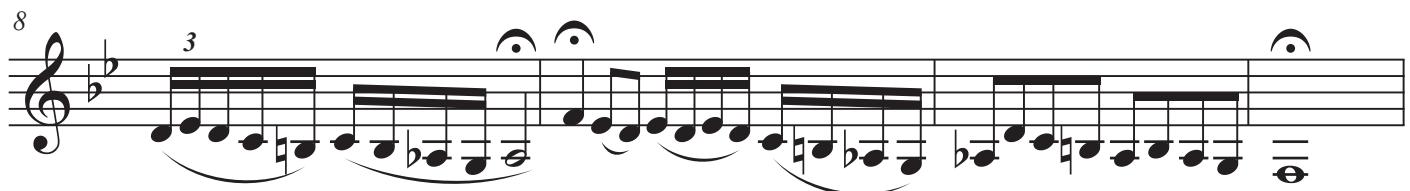
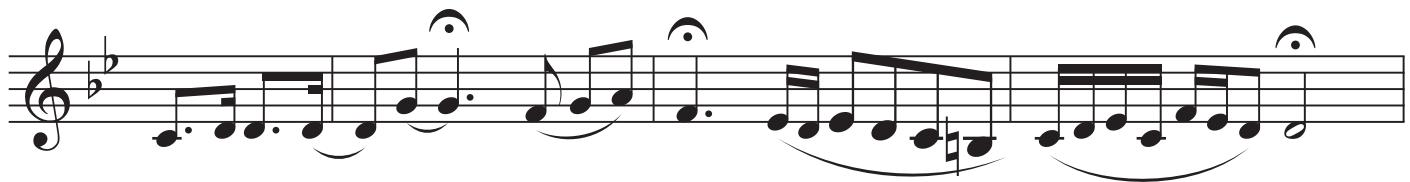
48

50

Fine

# 1. Noches, noches

Anonimo Sefardita, Sarajevo



Arr. Igor Pomykalo

### 3. De edad

Anonimo Sefardita

**Violine**

$\text{♩} = 100$

**INTRO**

**2** **4**

*4 Bars Percussion*

**A**

**12**

**B**

**17**

**22**

**27**

*Repeat 3 x dal capo al fine*

# Bre Sarica

Anonimo Sefardita

4 Bars Percussion

11

18

25

32

42

49

56

63

4 Bars Percussion

3

D.C. al Fine

# Yanque, Yanque

Anonimo Sefardo

$\text{♩} = 120$

**2**      **2**      *1a e 2a volta; Improvisation; 3a e 4 volta*

*2 bars Counting*      *2 bars Percussion*

7

11

15

19

23

27

31

35

*Fine*

**Improvisation**

**16**

*D.S. al Fine*

*D.S. al Fine*

*D.S. al Fine*