



# Serban Nichifor

Compositeur, Professeur

Roumanie, Bucarest

## A propos de l'artiste

[http://www.voxnovus.com/composer/Serban\\_Nichifor.htm](http://www.voxnovus.com/composer/Serban_Nichifor.htm)

**Qualification:** PROFESSEUR DOCTEUR EN COMPOSITION ET MUSICOLOGIE

**Site Internet:** <http://romania-on-line.net/whoswho/NichiforSerban.htm>

**Sociétaire :** SABAM - Code IPI artiste : I-000391194-0

## A propos de la pièce



**Titre:** LA FOLIA  
[Version for Cello and Harpsichord (ossia Piano / Organ) by Serban Nichifor (SABAM -IPI 46376567)]

**Compositeur:** Martin y Coll, Antonio

**Arrangeur:** Nichifor, Serban

**Licence:** Domaine Public

**Editeur:** Nichifor, Serban

**Instrumentation:** Violoncelle et Clavecin

**Style:** Baroque

**Commentaire:** Volume V, "Flores de Música", "Ramillete oloroso: suabes flores de música" (1709), Biblioteca Nacional de España, Madrid, M. 2.267, p. 1357-1360

## Serban Nichifor sur [free-scores.com](http://www.free-scores.com)

[http://www.free-scores.com/partitions\\_gratuites\\_serbannichifor.htm](http://www.free-scores.com/partitions_gratuites_serbannichifor.htm)

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# Antonio Martín y Coll

(c.1660-c.1740)

## LA FOLIA

for Gamba (or Cello) and Harpsichord

from the fifth volume of the "Flores de Música",  
"Ramillete oloroso: suabes flores de música" (1709)  
National Library, Madrid, M. 2.267, p. 1357-1360

Jordi Savall - Folías de España  
<http://www.folias.nl/html5m.html>



**fs**

2013

<http://www.free-scores.com/download-sheet-music.php?pdf=56748>

**The Diferencias sobre La Folia** survive in a manuscript of the Spanish composer **Antonio Martín y Coll** (c.1660-c.1740). They are a typical example of the development of instrumental variation over traditional basses, melodies and dances in the late 17th century.

Martín y Coll grew up in a monastery and eventually became a Franciscan friar. The last years of his life were spent in the monastery of San Francisco el Grande in Madrid. Though primarily an organist, Martín y Coll also wrote a pair of treatises (1714 and 1734). However, his modern fame rests on four volumes of the *Flores de Música* (Musical flowers), a collection of hundreds of pieces. The works in the fifth volume of the *Flores de Música*, called *Ramillete oloroso: suabes flores de música* are generally assumed to be Martín y Coll's own compositions.

Two of these works are variations (*diferencias*) on *La Folia* - a long *Diferencias sobre las Folias* and a shorter *Folias*. Further more, it is sure that the secular works - such as *La Folia* - would have been just appropriately played on gamba, with harpsichord (or organ, or lute) as sustaining instrument.

- Higini, Anglés (1975): *Scripta musicologica*.
- Hesperion XX: Savall, Jordi (viola da gamba) Smith, Hopkinson (guitar) 'El Barroco Español, Tonos humanos & Instrumental music c.1640-1700' John H. Baron wrote as part of the introduction for the LP Folge 7 with three compositions of Martín y Coll.

LA FOLIA  
from the fifth volume of the "Flores de Música",  
"Ramillete oloroso: suabes flores de música" (1709)  
National Library, Madrid, M. 2.267, p. 1357-1360  
arr. for Cello and Harpsichord (ossia Piano, ossia Organ)

Antonio Martín y Coll (c.1660-c.1740)  
arr. Serban Nichifor  
(SABAM - IPI Name No. 46376567)  
17 August 2013

Piso

Theme

♩ = 76

Cello

Harps

8)

Cello

Harps

15)

Variation I

Cello

Harps

Variation I

21

Cello

Harp

27

Cello

Harp

33

Cello

Harp

Variation II

Variation II

40

Cello

Harp

47) Variation III  $\text{~}$

Cello

Harps

52)  $\text{~}$

Cello

Harps

56)  $\text{~}$

Cello

Harps

62) Variation IV

Cello

Harps

69

Cello

Harps

76

Cello

Harps

Variation V

83

Cello

Harps

90

Cello

Harps

97 Variation VI Pizz.

Cello

Variation VI

Harps

103

Cello

Harps

Arco

110

Cello

Variation VII

Harps

tr

117

Cello

Harps

tr



122

Cello

Harp

126

Cello

Harp

Variation VIII

131

Cello

Harp

137

Cello

Harp

Variation IX

144

Cello

Harps

150

Cello

Harps

Variation X

156

Cello

Harps

163

Cello

Harps

169

Cello

Harps

176

Cello

Harps

Variation XI

182

Cello

Harps

188

Cello

Harps

rall.

morendo

$\text{♩} = 72$   $\text{♩} = 60$   $\text{♩} = 50$   $\text{♩} = 40$

**LA FOLIA**  
from the fifth volume of the "Flores de Música",  
"Ramillete oloroso: suabes flores de música" (1709) Antonio Martín y Coll (c.1660-c.1740)  
National Library, Madrid, M. 2.267, p. 1357-1360 arr. Serban Nichifor  
arr. for Cello and Harpsichord (ossia Piano, ossia Organ) (SABAM - IPI Name No. 46376567)  
**CELLO PART** 17 August 2013

**Pioso**

Theme

♩ = 76

Musical notation for the first staff of the Theme, measures 1-7. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of eighth and quarter notes with accents.

Musical notation for the second staff of the Theme, measures 8-14. The melody continues with eighth and quarter notes and accents.

15 Variation I

Musical notation for the first staff of Variation I, measures 15-20. The melody features sixteenth-note runs and accents.

Musical notation for the second staff of Variation I, measures 21-26. The melody continues with sixteenth-note runs and accents.

Musical notation for the third staff of Variation I, measures 27-32. The melody continues with sixteenth-note runs and accents.

Musical notation for the first staff of Variation II, measures 33-39. The bass line features sixteenth-note chords with accents.

40 Variation II

Musical notation for the second staff of Variation II, measures 40-46. The bass line continues with sixteenth-note chords and accents.

47 Variation III

Musical notation for the first staff of Variation III, measures 47-51. The bass line features quarter notes with accents.

Musical notation for the second staff of Variation III, measures 52-55. The bass line continues with quarter notes and accents.

Musical notation for the third staff of Variation III, measures 56-61. The bass line continues with quarter notes and accents.

62 Variation IV

Musical notation for the first staff of Variation IV, measures 62-68. The melody features sixteenth-note runs and accents.

69



76

Variation V



83



90



97

Variation VI Pizz.



103

Arco



110

Variation VII

tr



117

tr



122



126

Variation VIII



131



137



144 Variation IX

150

156 Variation X

163

169

176 Variation XI

182

188