



Serban Nichifor

Composer, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology

Theology Faculty, University of Bucharest

International courses of composition at Darmstadt, Weimar, Breukelen and Munchen

USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);

Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)

Vice-president of the ROMANIA-BELGIUM Association

Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:

Constellations for Orchestra (1977)

Symphony I Shadows (1980)

Cantata Sources (1977)

Cantata Gloria Heroum Holocausti (1978)

Opera Miss Christina (libretto by Mircea ELIADE, 1981... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Personal web: <http://romania-on-line.net/whoswho/NichiforSerban.htm>

Associate: SABAM - IPI code of the artist : I-000391194-0

About the piece



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

Composer: Martín y Coll, Antonio

Arranger: Nichifor, Serban

Licence: Domaine Public

Publisher: Nichifor, Serban

Instrumentation: Cello and Harpsichord

Style: Baroque

Comment: Volume V, Flores de Música, Ramillete oloroso: suabes flores de música (1709), Biblioteca Nacional de España, M. 2.267, p. 1357-1360. 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... (more online)

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

<http://www.free-scores.com/Download-PDF-Sheet-Music-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>



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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.

- Higiní, 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

Cello

Harps

8)

Cello

Harps

15)

Variation I

Cello

Harps

21

Cello

Harp

27

Cello

Harp

33

Cello

Harp

Variation II
Variation II

40

Cello

Harp

47) Variation III ~

Cello

Harps

52) ~

Cello

Harps

56) ~

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

Harps

Variation VII *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

Variation XI

Cello

Harps

Variation XI

182

Cello

Harps

188

Cello

Harps

rall.

rall.

morendo

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.

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

Musical staff 144-150: Treble clef, starting with a double bar line. Measure 144 has a fermata. Measures 145-150 contain eighth and sixteenth note patterns with slurs and accents.

150

Musical staff 150-156: Treble clef, continuing the eighth and sixteenth note patterns from the previous staff.

156 Variation X

Musical staff 156-163: Treble clef, measures 156-162, then a double bar line, then bass clef for measure 163. Contains eighth and sixteenth note patterns.

163

Musical staff 163-169: Bass clef, measures 163-169. Contains eighth and sixteenth note patterns with slurs and accents.

169

Musical staff 169-176: Treble clef, measures 169-176. Contains eighth and sixteenth note patterns with slurs and accents.

176 Variation XI

Musical staff 176-182: Treble clef, measures 176-182. Contains eighth and sixteenth note patterns with slurs and accents.

182

Musical staff 182-188: Bass clef, measures 182-188. Contains eighth and sixteenth note patterns with slurs and accents.

188

Musical staff 188-194: Treble clef, measures 188-194. Includes tempo markings: "rall." at the start, and "72", "60", "50", "40" above the notes. Ends with "morendo" and a fermata. Contains eighth and sixteenth note patterns.