

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: suaves 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.

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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

Pioso

Theme

Cello

Harps

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

Variation X

163

Cello

Harps

169

Cello

Harps

176

Variation XI

Cello

Harps

Variation XI

182

Cello

Harps

188

Cello

Harps

rall.

rall.

morendo

morendo

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

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CELLO PART

Antonio Martín y Coll (c.1660-c.1740)
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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 melody consists of quarter notes with accents.

Musical notation for the third staff of Variation III, measures 56-61. The melody consists of quarter notes with 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

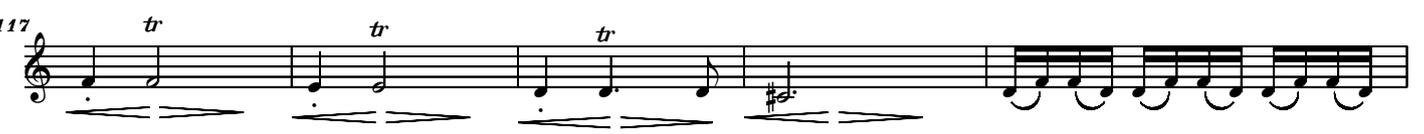
Variation VII

tr



117

tr

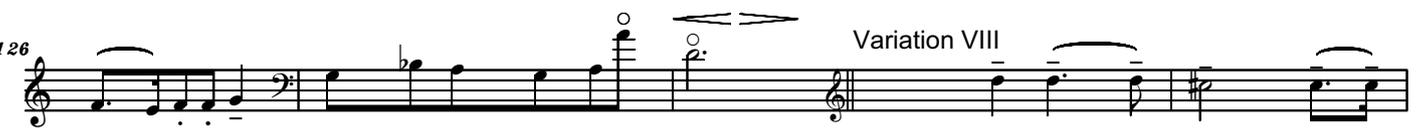


122



126

Variation VIII



131



137



144 Variation IX

150

156 Variation X

163

169

176 Variation XI

182

188

rall. $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 50$ $\text{♩} = 40$ *morendo*