



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: Les folies d'Espagne - arr. for Cello and Harpsichord (ossia Piano) [Pièces de viole - Livre II]

Composer: Marais, Marin

Arranger: Nichifor, Serban

Licence: Domaine Public

Publisher: Nichifor, Serban

Instrumentation: Cello and Harpsichord

Style: Baroque

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

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- Web page and online audio access with QR Code :



LES FOLIES D'ESPAGNE
Pièces de viole (1686–1725) - Livre II
arr. for Cello and Harpsichord

MARIN MARAIS (1656-1729)
arr. Serban Nichifor
(SABAM - IPI Name No. 46376567)
17 August 2013

(chords - sempre arpeggiando)

cello part (cel) and harpsichord part (Hcords) for measures 7-11. The tempo is marked $\text{♩} = 76$. The cello part features a complex rhythmic pattern with many beamed notes and slurs. The harpsichord part consists of arpeggiated chords in the right hand and a simple bass line in the left hand.

cello part (cel) and harpsichord part (Hcords) for measures 12-16. The cello part continues with its intricate rhythmic texture. The harpsichord part maintains the arpeggiated chord accompaniment.

cello part (cel) and harpsichord part (Hcords) for measures 22-26. The cello part shows a change in rhythmic density. The harpsichord part continues with the arpeggiated accompaniment.

cello part (cel) and harpsichord part (Hcords) for measures 29-33. The cello part features a more active melodic line. The harpsichord part continues with the arpeggiated accompaniment.

37

cel

Hros

44

cel

Hros

54

cel

Hros

62

cel

Hros

70

cel

Hros

77

cel

Hros

88

cel

Hros

96

cel

Hros

102

cel

Hros

107

cel

Hros

113

cel

Hros

119

cel

Hros

125

cel

Hros

132

cel

Hros

139

cel

Hros

146

cel

Hros

153

cel

Hros

161

cel

Hros

172

cel

Hros

180

cel

Hros

187

cel

Hros

194

cel

Hros

200

cel

Hros

204

cel

Hros

210

cel

Hros

217

cel

Hros

223

cel

Hros

231

cel

Hros

238

cel

Hros

244

cel

Hros

248

cel

Hros

252

cel

Hros

258

cel

Hros

266

cel

Hros

273

cel

Hros

277

cel

Hros

281

cel

Hros

285

cel

Hros

291

cel

Hros

298

cel

Hros

305,

cel

Hros

309,

cel

Hros

313,

cel

Hros

317,

cel

Hros

322

cel

Hros

327

cel

Hros

332

cel

Hros

339

cel

Hros

346

cel

Hros

354

cel

Hros

361

cel

Hros

366

cel

Hros

373

cel

Hros

380

cel

Hros

386

cel

Hros

391

cel

Hros

396

cel

Hros

403

cel

Hros

410

cel

Hros

tr

418

cel

Hros

423,

cel

Hrps

428,

cel

Hrps

434,

cel

Hrps

438,

cel

Hrps

442

cel

Hros

446

cel

Hros

454

cel

Hros

465

cel

Hros

469

cel

Hros

473

cel

Hros

477

cel

Hros

482

cel

Hros

488

cel

Hros

492

cel

Hros

497

cel

Hros

501

cel

Hros

505

cel

Hros

509

cel

Hros

rall.

rall.

$\text{♩} = 74$ $\text{♩} = 72$ $\text{♩} = 66$ $\text{♩} = 60$ $\text{♩} = 50$ $\text{♩} = 44$ $\text{♩} = 40$

LES FOLIES D'ESPAGNE
Pièces de viole (1686-1725) - Livre II
arr. for Cello and Harpsichord
Cello Part

MARIN MARAIS (1656-1729)
arr. Serban Nichifor
(SABAM - IPI Name No. 46376567)
17 August 2013

(chords - sempre arpeggiando)

The image displays a musical score for the Cello part of 'Les Folies d'Espagne'. It consists of ten staves of music, each beginning with a measure number. The tempo is marked as quarter note = 76. The music is written in bass clef with a 3/4 time signature. The first staff (measures 76-83) features a series of chords, each marked with a fermata and the instruction '(chords - sempre arpeggiando)'. The subsequent staves (measures 84-110) contain a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#), and the piece concludes with a final cadence in the last staff.

117

124

132

139

147

157

172

182

190

199

205

213

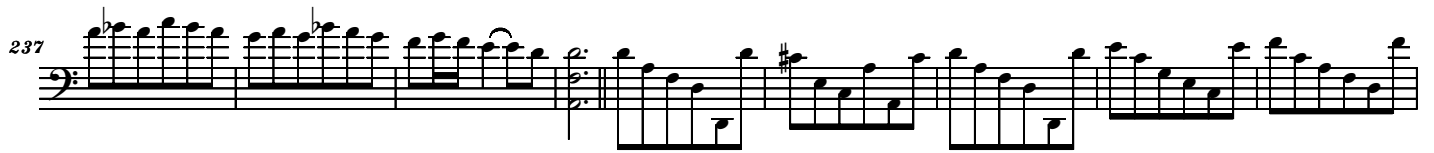
220



229



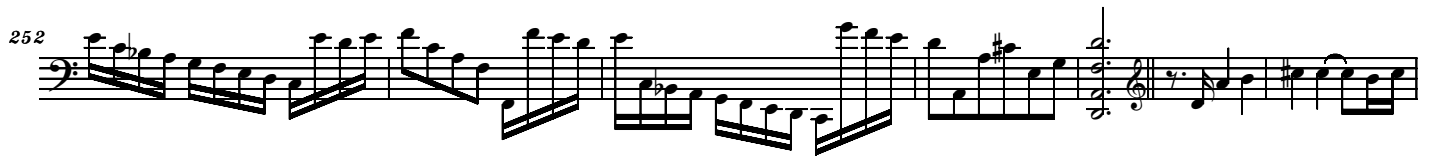
237



246



252



259



268



275



279



283



287



295



303

309

314

318

324

331

340

348

357

364

372

383

388

394

399

408

416

423

429

435

439

443

447

461

468



Musical notation for measures 468-471, featuring a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes with various accidentals.

472



Musical notation for measures 472-475, featuring a treble clef and a 3/4 time signature. The melody continues with eighth and quarter notes.

476



Musical notation for measures 476-480, featuring a treble clef and a 3/4 time signature. The melody concludes with a double bar line and a repeat sign.

481



Musical notation for measures 481-486, featuring a bass clef and a 3/4 time signature. The accompaniment consists of eighth and quarter notes.

487



Musical notation for measures 487-491, featuring a bass clef and a 3/4 time signature. The accompaniment continues with eighth and quarter notes.

492




Musical notation for measures 492-496, featuring a bass clef and a 3/4 time signature. The accompaniment continues with eighth and quarter notes.

497



Musical notation for measures 497-501, featuring a bass clef and a 3/4 time signature. The accompaniment continues with eighth and quarter notes.

502



Musical notation for measures 502-506, featuring a bass clef and a 3/4 time signature. The accompaniment continues with eighth and quarter notes.

507



Musical notation for measures 507-509, featuring a treble clef and a 3/4 time signature. The melody includes a "rall." marking and a tempo change to $\text{♩} = 74$.

510



Musical notation for measures 510-514, featuring a bass clef and a 3/4 time signature. The accompaniment includes tempo changes: $\text{♩} = 72$, $\text{♩} = 66$, $\text{♩} = 60$, $\text{♩} = 50$, $\text{♩} = 44$, and $\text{♩} = 40$.

LES FOLIES D'ESPAGNE
Pièces de viole (1686-1725) - Livre II
arr. for Cello and Harpsichord
Continuo Part

MARIN MARAIS (1656-1729)
arr. Serban Nichifor
(SABAM - IPI Name No. 46376567)
17 August 2013

♩ = 76

Musical score for measures 1-18. The score is in 3/4 time and consists of two staves: a treble staff with chords and a bass staff with a rhythmic accompaniment of eighth and sixteenth notes.

19

Musical score for measures 19-32. The treble staff continues with chords, while the bass staff features a more active eighth-note accompaniment.

33

Musical score for measures 33-51. The accompaniment in the bass staff becomes more complex with sixteenth-note patterns.

52

Musical score for measures 52-64. The bass staff continues with intricate rhythmic patterns.

65

Musical score for measures 65-75. The bass staff features a steady eighth-note accompaniment.

76

Musical score for measures 76-90. The bass staff continues with eighth-note accompaniment, ending with a final cadence.

94

Musical score for measures 94-105. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords, primarily triads and dyads, with some complex voicings. The bass staff features a rhythmic pattern of eighth and sixteenth notes, often beamed together, providing a steady accompaniment to the chords above.

106

Musical score for measures 106-117. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues with a sequence of chords, showing some chromatic movement. The bass staff maintains the eighth-note rhythmic pattern, with some melodic lines in the lower register.

122

Musical score for measures 122-133. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff shows a progression of chords, including some with more complex voicings. The bass staff continues with the eighth-note accompaniment, featuring some melodic fragments.

142

Musical score for measures 142-153. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords, with some chromatic shifts. The bass staff continues the eighth-note accompaniment, with some melodic lines in the lower register.

155

Musical score for measures 155-166. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff shows a progression of chords, including some with more complex voicings. The bass staff continues with the eighth-note accompaniment, featuring some melodic fragments.

170

Musical score for measures 170-181. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords, with some chromatic shifts. The bass staff continues the eighth-note accompaniment, with some melodic lines in the lower register.

183

Musical score for measures 183-193. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a continuous eighth-note accompaniment.

194

Musical score for measures 194-203. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a continuous eighth-note accompaniment.

202

Musical score for measures 202-212. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a continuous eighth-note accompaniment.

213

Musical score for measures 213-225. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a continuous eighth-note accompaniment.

226

Musical score for measures 226-237. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a continuous eighth-note accompaniment.

238

Musical score for measures 238-247. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a continuous eighth-note accompaniment.

245

Musical score for measures 245-250. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

251

Musical score for measures 251-256. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

264

Musical score for measures 264-270. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

276

Musical score for measures 276-282. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

285

Musical score for measures 285-291. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

300

Musical score for measures 300-306. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

312

Musical score for measures 312-324. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords, primarily triads and dyads, with some complex voicings. The bass staff features a rhythmic accompaniment of eighth and sixteenth notes, often in a descending or ascending sequence.

325

Musical score for measures 325-333. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords, primarily triads and dyads, with some complex voicings. The bass staff features a rhythmic accompaniment of eighth and sixteenth notes, often in a descending or ascending sequence.

334

Musical score for measures 334-345. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords, primarily triads and dyads, with some complex voicings. The bass staff features a rhythmic accompaniment of eighth and sixteenth notes, often in a descending or ascending sequence.

346

Musical score for measures 346-356. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords, primarily triads and dyads, with some complex voicings. The bass staff features a rhythmic accompaniment of eighth and sixteenth notes, often in a descending or ascending sequence.

357

Musical score for measures 357-364. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords, primarily triads and dyads, with some complex voicings. The bass staff features a rhythmic accompaniment of eighth and sixteenth notes, often in a descending or ascending sequence.

365

Musical score for measures 365-374. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords, primarily triads and dyads, with some complex voicings. The bass staff features a rhythmic accompaniment of eighth and sixteenth notes, often in a descending or ascending sequence.

376

Musical score for measures 376-385. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

386

Musical score for measures 386-393. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

394

Musical score for measures 394-403. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

406

Musical score for measures 406-415. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

420

Musical score for measures 420-430. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

431

Musical score for measures 431-440. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

451

466

475

485

499

$\text{♩} = 74$

rall.

510

$\text{♩} = 72$ $\text{♩} = 66$ $\text{♩} = 60$ $\text{♩} = 50$ $\text{♩} = 44$ $\text{♩} = 40$