



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: TANT D'ANNEES (orchestral version)

Composer: Nichifor, Serban

Licence: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Orchestra, Voice

Style: Romantic

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

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Dedie a Liana Alexandra

TANT D'ANNEES...

Con Malinconia, quasi improvizando

- poeme de Jeanne de Corte -

Serban Nichifor

The musical score is written for a chamber ensemble. It begins with a tempo marking of quarter note = 72. The key signature has one sharp (F#). The score is divided into three measures. The first measure contains a whole rest for the soloist and a half rest for the clarinet. The second measure features a half note for the clarinet, with a '2' above it indicating a second ending. The third measure features a half note for the clarinet, with a '3' above it indicating a triplet ending. The piano part consists of a continuous triplet eighth-note pattern in the right hand and a simple bass line in the left hand. The cello part is marked 'Pizz.' and plays a simple eighth-note bass line.

4 5 6

S.Solo *mf* Tant d'ann - ees par Dieu don - nees sont

Cl.B

V1 *p*

V2 *p*

VI *p*

Vc *p* Arco

7 8 9

S.Solo
 en - vo - lees comme une fu - mee Qu'est ce cent ans

Cl.B

V1

V2

VI

Vc

10 11 12

S.Solo
 Qu'est-ce mille ans Puis - qu'un seul in - stant les ef - face Tout passe

Cl.B

V1

V2

VI

Vc

Detailed description of the musical score: The score is for measures 10, 11, and 12. The vocal line (S.Solo) is in treble clef with a key signature of one sharp (F#). The lyrics are: 'Qu'est-ce mille ans' (measure 10), 'Puis - qu'un seul in - stant les ef - face' (measure 11), and 'Tout passe' (measure 12). A triplet of eighth notes is marked above the vocal line in measure 11. The Clarinet in B (Cl.B) part is in treble clef with a key signature of one sharp and contains rests for all three measures. The piano accompaniment consists of five staves: V1 (Violin 1), V2 (Violin 2), VI (Viola), Vc (Violoncelle), and a grand piano (piano). The piano part features a prominent bass line with triplets of eighth notes in measures 10 and 11. The grand piano part includes chords and melodic lines in both hands.

13 14 15

S.Solo

A cha - que fois que l'heure son - - - ne Tout i - ci bas nous dit A

Cl.B

mf

V1

mp

V2

mp

VI

mp

Vc

Pizz.

mp

16 17 18

S.Solo
dieu En moi re - sonne Le re - tour vers Di - eu

Cl.B

V1 *mp*

V2 *mp*

VI *mp*

Vc *mp*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

mp

Detailed description: This is a musical score for a vocal solo and instrumental ensemble. The score is divided into three measures, numbered 16, 17, and 18. The vocal line (S.Solo) has lyrics: "dieu En moi re - sonne Le re - tour vers Di - eu". The instrumental parts include Clarinet B (Cl.B), Violin 1 (V1), Violin 2 (V2), Viola (VI), Violoncello (Vc), and a piano accompaniment. The piano part features a prominent triplet pattern in the right hand and a supporting bass line in the left hand. Dynamics include *mp* (mezzo-piano) for the strings and piano. The key signature is one sharp (F#) and the time signature is 7/8.

19 3 3 3 20 21 3

S.Solo
Le re - tour vers Di - eu Que se - raient mes an -

Cl.B
f

V1
mf *mf*

V2
mf *mf*

VI
mf *mf*

Vc
Arco
mf *mf*

mf *mf*

22 23 24

S.Solo
- nees Par Di - eu don - nees

Cl.B

V1

V2

VI

Vc

Piano

Detailed description: This is a page of a musical score for a choir and instrumental ensemble. It features seven staves: S.Solo (Soprano Solo), Cl.B (Clarinet B), V1 (Violin 1), V2 (Violin 2), VI (Viola), Vc (Violoncello), and Piano. The score is divided into three measures, numbered 22, 23, and 24. The S.Solo part has lyrics: '- nees' in measure 22, 'Par Di - eu' in measure 23, and 'don - nees' in measure 24. The Cl.B part has a melodic line with a triplet in measure 23. The V1, V2, VI, and Vc parts have harmonic accompaniment. The Piano part features a triplet accompaniment in the right hand and a simple bass line in the left hand.

25 26 27

S.Solo

Que se - raient mes an - nees Sans la sur - vie dans l'au - tre

Cl.B

V1

V2

VI

Vc

Piano

Detailed description: This is a page of a musical score, page 9, featuring a vocal solo and instrumental accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of seven staves: S.Solo (Soprano Solo), Cl.B (Clarinet B-flat), V1 (Violin 1), V2 (Violin 2), VI (Viola), Vc (Violoncello), and Piano. The vocal line (S.Solo) has lyrics: "Que se - raient mes an - nees Sans la sur - vie dans l'au - tre". The piano accompaniment includes triplets in the right hand and a simple bass line in the left hand. Measure numbers 25, 26, and 27 are indicated at the top of the vocal staff.

28 29 30

S.Solo

Cl.B

V1

V2

VI

Vc

vie

f *p* *f* *mp* *f*

Pizz.

31 32 33

S.Solo

Cl.B

V1

V2

VI

Vc

34 35

S.Solo

Cl.B

V1

V2

VI

Vc

39 40 41

S.Solo
 Tout i - ci bas nous dit A - dieu En moi re - sonne le re -

Cl.B

V1

V2

VI

Vc

12 12 12

42 3

43 3 3 3

S.Solo
- tour vers Di - eu Le re - tour vers Di -

Cl.B

V1

V2

VI

Vc

44 $\text{♩} = 90$ 46

S.Solo
- eu Que se - raient mes an - nees

Cl.B

V1
p

V2

VI

Vc

pp

mp

47 3 48 49 3

S.Solo
 Par Di - eu don - nees Que se - raient mes an -

Cl.B

V1
mp

V2

VI

Vc
mp

50 51 $\text{♩} = 82$ 3 $\text{♩} = 72$ $\text{♩} = 60$

S.Solo
- nees Sans la sur - vie dans l'au - tre vie

Cl.B

V1

V2

VI

Vc

p

S.Solo $\text{♩} = 56_{53}$ 54
 Tant d'an - nees par Dieu don - nees sont en - vo - lees comme une fu - mee

Cl.B
 V1 *pp*
 V2 *pp*
 VI *pp*
 Vc Pizz. *mf*
 Piano *mf*

55 56 57 58

S.Solo

Qu'est ce cent ans Qu'est ce mille ans Puis - qu'un seul in - stant les ef - face Tout

Cl.B

V1

V2

VI

Vc

59 60 61

S.Solo
passe *Tout* *passe*

Cl.B

V1
p

V2
p

VI
p

Vc
Arco
p

mormorando

62 63 64 65 66 67

S.Solo

mp

Tout passe

Cl.B

mp

V1

V2

VI

Vc

Piano

3

30

Bucharest, 30-IV-1994

Detailed description: This is a page of a musical score for a concert. It features seven staves: S.Solo (Soprano Soloist), Cl.B (Clarinete Basso), V1 (Violino I), V2 (Violino II), VI (Viola), Vc (Violoncello), and Piano. The score is in 3/4 time and G major. The tempo is marked 'mormorando'. The lyrics 'Tout passe' are under the Soprano line. The piano part has a complex texture with many chords and arpeggios. The recording date 'Bucharest, 30-IV-1994' is at the bottom right.

TANT D'ANNEES...

Serban Nichifor

Cl $\text{♩} = 72$

1 2 3 3 3 4 5 6 7 8

9 10 11 3 14 15 16

17 18 3 19 20 3 21 3

22 23 3 24 25 3 26 27 3

28 29 2 31 5

36 37 38 39 40

41 42 3 43 3 3

44 45 7 52

53 54 55 56 57 58 59 60

61 62 3 65 3 66 67

p

p

mf

f

ff

p

TANT D'ANNEES...

Serban Nichifor

V1 $\text{♩} = 72$ V 2 3 4 5 6 7 8 9

V1 10 11 12 13 14 15 16 17

V1 18 19 20 21 22

V1 23 24 25 26 27 28

V1 29 30 31 32 33 34 35 36

V1 37 38 simile 39 40 41

V1 42 43 44 45

V1 46 47 48 49 50 51 52 53 54

V1 55 56 57 58 61 62 63 64

V1 65 66 67

p *mp* *mf* *f* *p* *pp*

TANT D'ANNEES...

Serban Nichifor

V2 $\text{♩} = 72$ V 2 3 4 5 6 7 8 9

V2 10 11 12 13 14 15 16 17

V2 18 19 20 21 22

V2 23 24 25 26 27 28

V2 29 30 31 32 33 34 35 36

V2 37 38 simile 39 40 41

V2 42 43 44 45

V2 46 47 48 49 50 51 52 53 54 55 56

V2 57 58 61 62 63 64 65 66 67

p *mp* *mf* *f* *pp*

6/4

TANT D'ANNEES...

Serban Nichifor

♩ = 72 V 2 3 4 5 6 7 8 9

VI *p*

10 11 12 13 14 15 16 17

VI *mp*

18 19 20 21 22

VI *mf*

23 24 25 26 27 28

VI

29 30 31 32 33 34 35 36

VI

37 38 *simile* 39 40 41

VI *f*

42 43 44 45

VI

46 47 48 49 50 51 52 53 54 55 56

VI *pp*

57 58 61 62 63 64 65 66 67

VI *p*

TANT D'ANNEES...

Serban Nichifor

$\text{♩} = 72$ **Pizz.** 2 3 4 **Arco** 5 6 7 8

Vc *p*

9 10 11 12 13 **Pizz.** 14 15 16

Vc *mp*

17 18 19 **Arco** 20 21

Vc *mf*

22 23 24 25 26 27

Vc

28 29 **Pizz.** 30 31 32 33 34 35

Vc

36 **Arco** 37 38 **simile** 39 40

Vc *f*

41 42 43 44 45 46 47 48 49 50 51 52

Vc

53 **Pizz.** 54 55 56 57

Vc *p*

61 **Arco** 62 63 64 65 66 67

Vc *p*

Durée: n°15"

Serban Nichifor
(1994)

LA CENTAINE ("Tant d'années...")

d'après un poème
de Madame Jeanne de Corte (Van Steenberghe)

Con Malinconia (♩ n°72), quasi improvvisando

Soprano

Pianoforte

S.

Pf.

S.

Pf.

Tant d'an - nées par Dieu don - nées sont

S. 7 8
 en - vo - lées comme une fu - mée

Pf.

S. 9 10
 Qu'est-ce cent ans — Qu'est-ce mille ans —

Pf.

S. 11
 Puis-qu'un seul in - stant les ef - face tout passe *peu-t-être*

Pf.

A Tempo (♩ = 72)
 S. 13 14
 À cha - que fois que l'heure son — ne

Pf. mp

15 16

S. Tout i - ci - bas nous dit A - dieu

Pf.

17 18

S. En moi ré - sonne Le re - tour vers Di - eu

Pf.

19 20

S. Le re - tour vers Di - eu

Pf.

[poco largando]

Poer Più Animato (♩ = 84)

f

S. (21) Que se - raient mes an - nées

Pf. mf

22

S. 23 *Par Di-eu don-nées* 24

Pf.

S. 25 *Que se-raient mes an-nées* 26 *Sans la sur-*

Pf.

S. 27 *vie* 28 *dans l'au-tre vie*

Pf. *mf*

S. *Appassionato*

29 *in rilievo* 30

Pf. *f*

S. (31) 32

Pf.

S. 33 34

Pf.

S. 35 36 *mf*

Pf.

S. 37 38

Pf.

ff (m.s.) *rit. m. 37*

À cha-que fois que l'heure son ne

S. 39
 Tout i-ci-bas nous dit A dieu

Pf. 39 40

S. 41
 Em moi ré-sonne le re-tour vers Di-eu

Pf. 41 42

S. 43
 Le re-tour vers Di-eu

Pf. 43 44

S. 45
 Que se-raient mes an-nées

Pf. 45 46
 Polo Meno Mosso (♩=90)
 Sempre Ped → - 6 -

47 3 48

S. *(87)* Par Di - eu don - nées

Pf.

49 3 50

S. *(87)* Que se - raient mes an - nées Sans la sur -

Pf.

51 3 52

S. *(87)* vie Dans l'au - tre vie *poco a poco rall.*

Pf. *poco* *(e.v.)* *mp*

Lontano (♩=56)

6
4

53 3 54

S. **6** Tant d'an - nées par Dieu don - nées *poco* *mp* sont en - vo - lées comme une fumée

Pf. **4** *dolce*

55 *Rubato*
 S. Qu'est-ce tout dans qu'est-ce mille ans
 Puis-qu'un seul instant (81)

Pf.

57 58 59 *P dolce*
 S. les ef- face — Tout passe
 (81) (l.v.) (l.v.)
 passe Tempo I (v. 72)
 PP semplice

Pf.

60 61 62
 S. Tout passe poco a poco rit. —
 P

Pf.

63 64 65 66
 S. Tout passe (150)
 PP poco P
 poco a poco allargando...
 PPP lontano (l.v.) G.P.
 G.P.
 (81)

Pf.

*) x = mormorando