



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: PASSAGE
Composer: Nichifor, Serban
Licence: Copyright (c) Serban Nichifor
Publisher: Nichifor, Serban
Instrumentation: Clarinet Choir
Style: Contemporary

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

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PASSAGE

Allegro Molto
Sempre Legato e Scorrevole
Duration ca 2:30

for 4 Clarinets
(Picc.B, B., A., and Basso B)

Serban NICHIFOR (SABAM)

1.Cl.Picc.in Mi b

p leggiero

simile

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

5

1.Cl.Picc.in Mi b

simile

2.Cl.in Si b

p leggiero

simile

3.Cl.in La

4.Cl.Basso in Si b

8

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

p leggiero

10

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

simile

simile

simile

12

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

p

leggero

simile

14

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

simile

simile

simile

16

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

simile

18

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

20

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

22

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

simile

simile

simile

simile

24

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

mp

mp

mp

mp

26

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

simile

simile

simile

simile

28

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

mf

mf

mf

mf

30

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

simile

simile

simile

simile

32

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

6

33

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

p

simile

p

simile

36

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

p

38

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

simile

simile

simile

40

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

p

42

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

simile

simile

simile

simile

44

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

mp

mp

mp

mp

46

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

simile

simile

simile

simile

48

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

mf

50

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

simile

52

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

f

f

f

f

54

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

simile

simile

simile

simile

56

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

57

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

f

f

simile

59

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

61

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

p subito simile

p subito simile

64

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

mp

mp

mp

66

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

simile

simile

simile

68

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

mf

mf

mf

mf

70

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

simile

simile

simile

simile

72

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

74

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

simile

simile

simile

simile

76

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

78

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

80

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

82

1.Cl.Picc.in Mi b
simile

2.Cl.in Si b
simile

3.Cl.in La
simile

4.Cl.Basso in Si b
simile

84

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

86

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

simile

simile

simile

simile

88

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

89

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

p subito

p subito

p subito

p subito

91

1.Cl.Picc.in Mi b

2.Cl.in Si b *simile*

3.Cl.in La

4.Cl.Basso in Si b

92

1.Cl.Picc.in Mi b

2.Cl.in Si b *11*

3.Cl.in La

4.Cl.Basso in Si b

precipitando

93

1.Cl.Picc.in Mi b simile

2.Cl.in Si b

3.Cl.in La simile

4.Cl.Basso in Si b simile

95

1.Cl.Picc.in Mi b $\text{♩} = 176$ $\text{♩} = 192$

2.Cl.in Si b simile

3.Cl.in La

4.Cl.Basso in Si b

97 $\text{♩} = 208$ $\text{♩} = 216$

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

99 $\text{♩} = 224$

1.Cl.Picc.in Mi b

2.Cl.in Si b

3.Cl.in La

4.Cl.Basso in Si b

100 $\text{♩} = 232$

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

11

fff

fff fz

fff

fff

11

11

11

Deciso

102 $\text{♩} = 150$

1.Ci.Picc.in Mi b

2.Ci.in Si b

3.Ci.in La

4.Ci.Basso in Si b

7

fff

fz

fff

fz

fff

fz

fff

fz

7

7

7

PASSAGE

Allegro Molto
Sempre Legato e Scorrevole
Duration ca 2:30

for 4 Clarinets
1. CL.PICCOLO IN B-FLAT

Serban NICHIFOR (SABAM)

The musical score is written for a Piccolo Clarinet in B-flat. It consists of eight staves of music, each starting with a measure number. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro Molto' and the performance style is 'Sempre Legato e Scorrevole'. The score includes various dynamics: *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Articulations include slurs, accents (>), and a fermata. The piece concludes with a double bar line and a fermata over the final notes.

1 = 160
p leggiero simile
6 simile
9 simile
12 simile
17 simile
21 simile
24 *mp* simile
27 *mf*

30 simile *p* simile

39 simile

43 *mp*

46 simile

49 *mf* simile

53 *f* simile

56 *p* subito simile

63 *mp*

66 
simile

69 
mf simile simile simile

75 
f

78 
simile

81 
simile

84 
p simile

89 
p *p* subito

94 
p simile precipitando $\text{♩} = 176$ $\text{♩} = 192$

97 $\text{♩} = 208$ $\text{♩} = 216$ $\text{♩} = 224$

100 $\text{♩} = 232$ $\text{♩} = 150$ Deciso $\text{♩} = 150$ ffz

The musical score is written on a single staff in treble clef with a key signature of two flats (B-flat major or D minor) and a 4/4 time signature. The tempo is marked 'Allegro Molto' with a metronome marking of quarter note = 160. The score consists of eight lines of music, each starting with a measure number. The first line begins with a dynamic of *p* and the instruction 'leggiero', followed by a slur and the word 'simile'. The second line is marked 'simile'. The third line is also marked 'simile'. The fourth line features a slur and an accent (>) over a note, followed by 'simile'. The fifth line is marked 'simile'. The sixth line starts with a dynamic of *mp* and is followed by 'simile'. The seventh line is marked *mf*. The eighth line is marked 'simile' and ends with a slur and a '6' indicating a sextuplet.

33 *p* simile

37 simile

40 simile

43 *mp* simile

47 *mf* simile

51 *f*

54 simile

57 *p* subito simile

64  *mp* simile

67  *mf*

70  simile

74  simile simile

79 

82  simile

85  simile

88  *p* *p* subito

91 simile *11* precipitando

95 simile *tr.* $\text{♩} = 150$ *fff fz* *fff fz*

PASSAGE
for 4 Clarinets
3. CL. IN A

Allegro Molto
Sempre Legato e Scorrevole
Duration ca 2:30

Serban NICHIFOR (SABAM)

The musical score is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked as Allegro Molto with a metronome marking of 160. The piece is titled 'PASSAGE for 4 Clarinets 3. CL. IN A' and is by Serban NICHIFOR (SABAM). The score consists of eight lines of music, each starting with a measure number. The first line begins with a fermata over a whole note G4, followed by eighth notes. The second line starts at measure 13. The third line starts at measure 16. The fourth line starts at measure 19 and includes an accent (>) over a note. The fifth line starts at measure 24 and includes a dynamic marking of *mp*. The sixth line starts at measure 28 and includes a dynamic marking of *mf*. The seventh line starts at measure 31 and includes a dynamic marking of *p*. The eighth line starts at measure 34. The score includes various articulations such as slurs, ties, and accents, and dynamic markings including *p*, *mp*, *mf*, and *leggiero*. The word 'simile' is used throughout to indicate that the performer should maintain the same style as the preceding passage.

37 simile

40 simile

45 mp simile

48 mf simile

51 f

54 simile f

64 mp simile

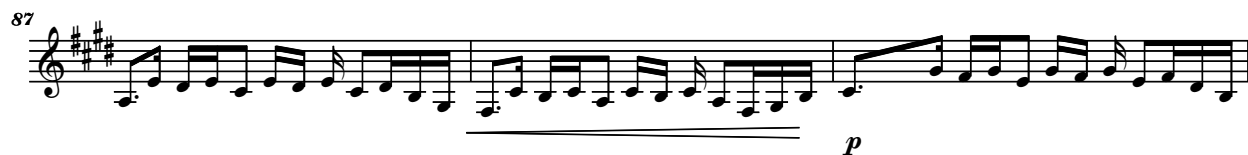
69 mf simile

72  simile

75  *f* simile

79  simile

84  simile

87  *p*

90  *p* subito

93  simile precipitando $\text{♩} = 176$ $\text{♩} = 192$

97  $\text{♩} = 208$ $\text{♩} = 216$ $\text{♩} = 224$

100

$\text{♩} = 232$

11

$\text{♩} = 150$

7

fff

fff

fz

PASSAGE

Allegro Molto
Sempre Legato e Scorrevole
Duration ca 2:30

for 4 Clarinets
4. CL.BASSO IN B-FLAT

Serban NICHIFOR (SABAM)

The musical score is written for a single clarinet in B-flat. It begins with a tempo marking of $\text{♩} = 160$ and a key signature of two flats. The score is divided into measures, with measure numbers 12, 16, 20, 23, 27, 32, 43, and 47 indicated. The piece is characterized by a continuous, flowing eighth-note pattern. Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Articulations such as *leggero* and *simile* are used throughout. There are several slurs and accents. A double bar line with the number 8 indicates an 8-measure rest. The key signature changes to one flat at measure 32 and to one sharp at measure 43.

51 simile

56 simile

59

69 simile

74 simile

77 simile

80 simile

85 simile

89 *p* *p subito*

93 simile *precipitando* ♩ = 176

96 ♩ = 192 ♩ = 208 ♩ = 216

99 ♩ = 224 ♩ = 232 11

102 ♩ = 150 *fff fz*