



Florence B. Price

Adoration

for ensemble or chamber orchestra
arranged by George Morton (2022)

based on the original version for organ

Full Score
SCMP 32 16

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(1887–1953)

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SCMP 32 16 Full Score
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Instrumentation:

Flute
Cor Anglais
Clarinet in B \flat
Bassoon

2 Horns in F
Trumpet in B \flat

Harp (ad. lib.)

Violin I
Violin II
Viola
Violoncello
Contrabass

(Strings min. 2 2 2 1)

Duration: 4'

Adoration

for chamber orchestra
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(1887–1953)

Andante ($\text{♩} = 76$)

The musical score consists of ten staves of music. The top five staves are for woodwind instruments: Flute, Cor Anglais, Clarinet in B♭, Bassoon, and Horns in F (two parts). The next three staves are for brass instruments: Trumpet in B♭, Harp, and another Horns in F part. The bottom four staves are for bowed strings: Violin 1, Violin 2, Viola, and Violoncello. The Contrabass is on its own staff at the bottom. The music is in common time, key signature of A major (three sharps), and tempo Andante ($\text{♩} = 76$). The score begins with all instruments playing sustained notes. After a few measures, the woodwinds and brass stop, while the strings continue. The strings play eighth-note patterns. Measure 10 introduces solo parts for Violin 1, Violin 2, and Viola, each with dynamic *p* and articulation *espress.*. Measures 11-12 show the solo parts continuing with dynamics *sim.* and *div.*. Measures 13-14 show the solo parts continuing with dynamics *tutti*, *sul G*, *ten.*, and *tutti ten.*. The score ends with a final dynamic *p.*

a tempo, poco più mosso

15 rit.

Fl.
C. A.
Cl. (B \flat)
Bsn.

1
Hn. (F)
2
Tpt. (B \flat)

Hp.

a tempo, poco più mosso

rit.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

soli

mf

mp dim.

A little slower

Fl. *p*

C. A. *p*

Cl. (B \flat) *p*

Bsn. *p*

Hn. (F) *pp*

Tpt. (B \flat) solo *p dolce*

Hp. *p*

p

A little slower

Vln. 1 *mp warmly*

Vln. 2 *mp warmly*

Vla. *mp warmly*

Vc. *div.* *mp warmly*

Cb. *pizz.* *mp warmly*

arco

30

rit. a tempo

Fl. f

C. A. f p

Cl. (B \flat) f p

Bsn. f p

Hn. (F) 1 mf mp

2 mf

Tpt. (B \flat)

Hp. f mp

Vln. 1 rit. mp

Vln. 2 f mp

Vla. f mp

Vc. f mp

Cb. f mp

SCMP 32 16

35

Fl.

C. A.

Cl. (B \flat)

Bsn.

cresc.

mf

Hn. (F)

Tpt. (B \flat)

p

cresc.

mf

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

mf

cresc.

mf

cresc.

mf

Andante ($\text{♩} = 76$)

Fl. *mp* sim.

C. A. *mp* sim.

Cl. (B \flat) *mp* sim.

Bsn. *mp* sim.

Hn. (F) 1 *mf*

Tpt. (B \flat) 2 *mf*

Hp. *mp* *mf*

Vln. 1 *mp* *espress.* *mf*

Vln. 2 *mp* *mf*

Vla. *mp*

Vc. *mp* *mf* unis.

Cb. *mp*

48 rit. **Meno mosso**

Fl.

C. A.

Cl. (B \flat) *p* *espress.*

Bsn.

Hn. (F) 1 *p*

2 *p*

Tpt. (B \flat)

Hp. *p* *pp*

Vln. 1 rit. *p*

Vln. 2 *p*

Vla. *mf* *p*

Vc. *p*

Cb. *p*

Fl.

C. A.

Cl. (B \flat)

Bsn.

Hn. (F)

Tpt. (B \flat)

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

f

dim.

molto

1

2

f

dim.

molto

f

dim.

molto

f

rit.

f

dim.

molto

arco

f

dim.

molto

arco, non-div.

f

dim.

molto

arco

f

dim.

molto