



# Areopogus

RALPH FORD (ASCAP)

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## INSTRUMENTATION

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1 Conductor  
10 Flute  
2 Oboe  
10 B $\flat$  Clarinet  
2 B $\flat$  Bass Clarinet  
6 E $\flat$  Alto Saxophone  
4 B $\flat$  Tenor Saxophone  
2 E $\flat$  Baritone Saxophone  
8 B $\flat$  Trumpet  
4 F Horn

6 Trombone/Baritone/Bassoon  
2 Baritone Treble Clef  
(World Part Trombone in B $\flat$  Treble Clef)  
4 Tuba  
1 Mallet Percussion  
(Bells)  
1 Optional Timpani  
(Tune: G, D)  
2 Percussion 1  
(Snare Drum, Bass Drum)  
3 Percussion 2  
(Suspended Cymbal, Triangle, Tambourine)

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

Horn in E $\flat$   
Trombone/Baritone in B $\flat$  Bass Clef  
Tuba in E $\flat$  Bass Clef  
Tuba in E $\flat$  Treble Clef  
Tuba in B $\flat$  Bass Clef  
Tuba in B $\flat$  Treble Clef

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## PROGRAM NOTES

*Areopogus* [ar-ee-op-uh-guhs], "the hill of Ares (Mars)," was a rocky hill located northwest of the Acropolis in ancient Athens, Greece. This definition was also extended to include the highest judicial "court of justice," a group of nine Archons currently in office who met on the hill. Additionally, it was on the hill of Mars (Ares) that the Apostle Paul delivered his address to the men of Athens.

## NOTES TO THE CONDUCTOR

Feel free to adjust any of the tempi to better suit your personal interpretation or the needs and abilities of the ensemble.

Although this piece mainly uses the first six notes of the B-flat scale, depending on where you are in your method book, you may have to introduce or reinforce two chromatic notes: F# and D $\flat$  concert. Additionally, the clarinet part is extended to concert A $\flat$  in a few spots, but remains below the break throughout.

Although the piece is composed in G minor throughout, the modal nature of the melodic material fluctuates between the D $\flat$  and D $\natural$  concert repeatedly. This is clearly marked with compensatory accidentals. Harmonically, the main theme of the piece utilizes the progression i - VII - VI $\flat$ 7 (E $\flat$  dominant seven), with the melody alternating between the fifth of the i chord (G minor) and the flatted seventh of the VI $\flat$ 7 (E $\flat$  dominant seven). The F# concert is located as the third in all V7 (D7) chords.

There is plenty of opportunity for rubato performance in the opening sixteen measures, particularly if you choose to use soloists until measure seventeen. A $\flat$  accelerando in measure sixteen may also be appropriate. The woodwind trills may also start slowly and accelerate as they crescendo to measure seventeen. Beginning at measure 17, the accented quarter notes should receive full value, with the quarter note melody in the low winds nicely separated (spaced, not short). Most every phrase in the piece is shaped so that players should breathe after every four measures (not every two measures). The exception for this general rule would apply to the bass line when it contains a half note followed by two quarter notes. In these instances, breathe after the half note.

There is plenty of opportunity for dynamic discussions, contrasting styles, and melodic recognition. In this piece, each wind section has the opportunity to play the primary and/or secondary melodic material (or both). The percussion section writing utilizes various color combinations, including "snares off" and two suspended cymbal techniques. Beginning at measure 65, the lower note for the bells is optional for more advanced students to have the chance to play two notes at one time. Exaggerate the ritardando in measure seventy-seven for maximum effect.

Thank you for selecting this piece for your teaching and performance needs. It is my hope that you, your students, and your audiences enjoy *Areopogus*, and that it encourages all of your students rush home and practice!



# Areopogus

FULL SCORE

Approx. Duration - 2:45

By Ralph Ford (ASCAP)

Mysteriously ♩ = 92

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/  
Bassoon

Tuba

Mallet Percussion  
(Bells)

Optional  
Timpani

Percussion 1  
(Snare Drum, Bass Drum)

Percussion 2  
(Suspended Cymbal,  
Triangle, Tambourine)

*p*

*p*

Mysteriously ♩ = 92

*p*

Bells

Tune: G, D

Susp. Cym.  
scrape w/metal

*mp*

1 2 3 4 5

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

6 7 8 9 10

35337S

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Trgl.

*mp*

11 12 13 14 15

35337S

**17 Driving ♩ = 132**

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

**17 Driving ♩ = 132**

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym. w/stick

16 17 18 19 20

*f*

(5)

(opt. 6th)

(2-3)

(2-3)

(2-3)

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

21 22 23 24

25

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

25

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Perc. 1 *p* *mf*

Perc. 2

25 26 27 28 29

35337S



33

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mp*

*f*

*p*

Susp. Cym.  
w/stick

35 36 37 38

41

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *p*

Tpt. *p*

Hn. *p*

Tbn./Bar./Bsn. *p*

Tuba *p*

Mlt. Perc. *p*

Timp. *p*

Perc. 1 *p*

Perc. 2 *Tamb.*

Trgl. *p*

41

39 40 41 42 43

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt.

Hn.

Tbn./Bar./Bsn. *mp*  
(T. Sax.)

Tuba

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2 *mp*

44 *mp* 45 46 47 48

**P**

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49

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

49

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timpani

Perc. 1

Perc. 2

Susp. Cym.  
scrape w/metal

mp

mf

49 50 51 52 53

57

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mf*

59 60 61 62 63

65

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

65

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

64 *f* 65 66 67 68



73

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

73

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

rim Dr. rim Dr. rim Dr.

The musical score is arranged in a system of staves. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and brass section (Trumpet, Horn, Trombone/Euphonium/Bassoon, Tuba) are in the upper half. The percussion section (Multiple Percussion, Timpani, Percussion 1, Percussion 2) is in the lower half. The score shows measures 69 through 73. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page. The key signature is B-flat major (two flats). The time signature is 4/4. The percussion parts include rimshots and drum patterns.

Fl. *p* *f* *rit.* *fp* *f*

Ob. *p* *f* *fp* *f*

Cl. *p* *f* *fp* *f*

B. Cl. *p* *f* *fp* *f*

A. Sax. *p* *f* *fp* *f*

T. Sax. *p* *f* *fp* *f*

Bar. Sax. *p* *f* *fp* *f*

Tpt. *p* *f* *rit.* *fp* *f*

Hn. *p* *f* *fp* *f*

Tbn./Bar./Bsn. *p* *f* *fp* *f*

Tuba *p* *f* *fp* *f*

Mlt. Perc. *p* *f*

Timp. *p* *f* *fp* *f*

Perc. 1 *p* *f* *fp* *f*

Perc. 2

74 *f* 75 76 77 78

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