



# 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 "snare 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!





Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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 *mp* 12 13 14 15

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

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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* *p* *mf*

Perc. 2





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.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./  
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

The musical score is arranged in a standard orchestral format. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone/Soprano (Tbn./Bar./Bsn.), Tuba, Multiple Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in a key signature of two flats and a 4/4 time signature. A large red watermark is overlaid diagonally across the page, reading 'Preview Only' and 'Legal Use Requires Purchase'. The page number '11' is in the top right corner. Measure numbers 39, 40, 41, 42, and 43 are indicated at the bottom of the score.

Trgl.

Tamb.

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

49

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

49

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*mp*

*mf*

Play

snare off

Susp. Cym. scrape w/metal

*mp*

49

50

51

52

53

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

B. Cl. *mf*

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mf*

Tpt. *mp* *mf*

Hn. *mp* *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mp*

Timp.

Perc. 1 *mf*

Perc. 2 *f*

Snares on

Susp. Cym. w/stick

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. rim

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

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* *fp* *f* rit.

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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