

Full Score

INSTRUMENTAL MUSIC OF JOHN F. PAUL

Aurora Colony

for string quartet

John Frederick Paul

"from each according to his ability, to each according to his need."
--- Dr. William Keil, founder of the utopian community at Aurora, Oregon.



John F Paul Music

This string quartet was inspired by the utopian community Aurora Colony established in Oregon's Willamette Valley in 1857. The piece is very much about the process of a simple perhaps old-fashioned idea (the founder's motto: "from each according to his ability, to each according to his need") being transformed into something modern, a seed growing into an flourishing plant, quietness developing into exuberance. It is a celebration of life; one lived within a community of equals.

John Frederick Paul

Aurora Colony

Full Score

Andante ♩ = 72

John Frederick Paul

Violin 1

Violin 2

Viola

Cello

8

13

15

simply, with no vibrato

warmer, with small amount of vibrato

still without vibrato

p *pp* *mp* *ppp*

Duration: 10'30"

2
24

Vln. 1
p *mp* *pp* *p* *p*

Vln. 2
p warmer; with small amount of vibrato

Vla.
p warmer; with small amount of vibrato

Vcl.
p *mp* *pp* *p* *p*

32

Vln. 1 *pp*

Vln. 2 *pp* con sord. normal vibrato

Vla. *pp*

Vcl. *pp*

39 poco piu mosso ♩ = 76

41

Vln. 1

Vln. 2 con sord. normal vibrato

Vla. *pp*

Vcl. con sord. normal vibrato *pp*

49

Vln. 1 con sord. normal vibrato *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

57 59

Vln. 1 *p*

Vln. 2 *p*

Vla. *mp* *p* *p*

Vcl. *p*

64 66

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *mp* *pp*

Vcl. *pp*

74 77 *piu mosso* ♩ = 80

Vln. 1 *ppp* *pp* *ppp* *p*

Vln. 2 *ppp* *pp* *ppp* *pp*

Vla. *ppp* *pp* *ppp* *p*

Vcl. *p* *ppp* *pp*

84

Vln. 1 *ppp* *pp* *ppp* *p*

Vln. 2 *p* *pp* *ppp* *pp*

Vla. *ppp* *pp* *ppp* *pp* *p*

Vcl. *ppp* *p* *ppp* *p*

92

Vln. 1

Vln. 2

Vla.

Vcl.

p

101

piu mosso ♩ = 84

Vln. 1

Vln. 2

Vla.

Vcl.

ppp

p

108

Vln. 1

Vln. 2

Vla.

Vcl.

ppp

p

113

Vln. 1

Vln. 2

Vla.

Vcl.

ppp

p

119

Vln. 1 *pp* *ppp* *pp* *pp*

Vln. 2 *pp* *ppp* *pp* *pp*

Vla. *pp* *ppp* *pp* *pp*

Vlc. *pp* *ppp* *pp* *pp*

126

[129] *piu mosso* $\text{♩} = 88$

Vln. 1 *pp* *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp*

Vlc. *pp*

132

senza sord.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *pp*

136

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp* *p*

Vlc. *pp*

139

Vln. 1

Vln. 2

Vla.

Vcl.

pp

p

pp

pp

pp

p

143

145 *piu mosso* ♩ = 92

Vln. 1

Vln. 2

Vla.

Vcl.

pp

mp

mf

p

mf

mf

149

Vln. 1

Vln. 2

Vla.

Vcl.

fp

fp

fp

fp

mp

mf

mf

p

153

Vln. 1

Vln. 2

Vla.

Vcl.

mf

p

mf

mf

mf

mf

Vln. 1
 Vln. 2
 Vla.
 Vcl.

f *p* *f* *sfz* *sfz* *p* *f* *ff* *mf* *ff*
f *p* *f* *mf* *f* *sfz* *p* *f* *p* *f*
f *p* *f* *mf* *f* *sfz* *p* *f* *p* *f*
f *p* *f* *mf* *f* *sfz* *p* *f* *p* *f*

Vln. 1
 Vln. 2
 Vla.
 Vcl.

sfz *sfz* *sfz* *ff* *mf* *f* *sfz* *sfz* *p* *sfz* *p*
sfz *sfz* *sfz* *ff* *mf* *f* *sfz* *p* *sfz* *sfz* *p*
sfz *sfz* *sfz* *p* *f* *sfz* *p* *sfz* *sfz* *p*
sfz *sfz* *sfz* *p* *f* *sfz* *sfz* *p* *sfz* *p*

166 Allegro (M.M. ♩ = 104)

Vln. 1
 Vln. 2
 Vla.
 Vcl.

f *sfz* *f* *f* *fp*
f *sfz* *f* *f* *fp*
f *sfz* *f* *f* *fp*
f *sfz* *f* *f* *fp*

Vln. 1
 Vln. 2
 Vla.
 Vcl.

ff *f* *fp*
ff *f* *fp*
ff *f* *fp*
ff *f* *fp*

174 175

Vln. 1 *f* *mf* *pizz.*

Vln. 2 *f* *mf* *pizz.*

Vla. *fp* *f* *gliss.* *pizz.* *ff*

Vcl. *fp* *f* *mf* *f* *p* *f* *ff*

Vln. 1 *mf* *arco*

Vln. 2 *f* *arco*

Vla. *mf* *f* *arco*

Vcl. *mf*

185

Vln. 1 *f*

Vln. 2 *mf* *pizz.* *f* *arco*

Vla. *fp* *f*

Vcl. *f* *(pizz.)*

189 191

Vln. 1 *mf* *f* *fp* *f* *mp* *p*

Vln. 2 *p* *mf* *pizz.* *arco* *p*

Vla. *f* *pizz.* *arco* *p*

Vcl. *mf* *f* *arco* *p*

193

Vln. 1

Vln. 2

Vla.

Vcl.

f *pizz.* *arco* *p*

196

Vln. 1

Vln. 2

Vla.

Vcl.

mf *f* *pizz.* *arco* *p* *pp* *mf* *f*

200

Vln. 1

Vln. 2

Vla.

Vcl.

mf *p* *f* *pizz.* *arco* *f* *p* *mf* *p* *f* *p* *mf*

202

203

Vln. 1 *f* *pp* *p*

Vln. 2 *pp* *p*

Vla. *mf* *arco mp* *pp* *p* *mf*

Vlc. *f* *pp* *p* *mf*

206 *mf* *p* *accel.* **208** *piu mosso* ♩ = 108 *ff* *pizz.*

Vln. 1 *mf* *p* *ff* *pizz.*

Vln. 2 *mf* *p* *ff* *pizz.*

Vla. *p* *ff* *pizz.*

Vlc. *p* *ff* *pizz.*

209 *arco* *pizz.* *arco* *pizz.* *ff* *arco* *pizz.*

Vln. 1 *arco* *pizz.* *ff* *arco* *pizz.*

Vln. 2 *arco* *pizz.* *ff* *arco* *pizz.*

Vla. *arco* *pizz.* *ff* *arco* *pizz.*

Vlc. *arco* *pizz.* *ff* *arco* *pizz.*

213 arco pizz. 215 arco 7

Vln. 1 *mf*

Vln. 2 *mf sfz*

Vla. *mf sfz*

Vlc. *mf sfz p sfz*

217

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

220 accel. 221 *piu mosso* ♩ = 112

Vln. 1 *f p ff*

Vln. 2 *f p ff*

Vla. *f p ff*

Vlc. *f p ff*

223

Vln. 1

Vln. 2

Vla.

Vlc.

Dynamic markings: *f*, *ff*

This system contains measures 223 to 226. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The music is characterized by dense, rhythmic patterns with frequent accents. Dynamic markings include *f* and *ff*. A large watermark is overlaid across the center of the page.

227

Vln. 1

Vln. 2

Vla.

Vlc.

Dynamic markings: *f*, *ff*, *mf*, *f*, *p*, *f*, *pizz.*, *arco*, *p*, *f*, *f*, *mf*, *f*, *p*, *f*

This system contains measures 227 to 230. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The music continues with complex rhythmic textures. Dynamic markings include *f*, *ff*, *mf*, *f*, *p*, and *f*. The Viola part includes *pizz.* and *arco* markings. A large watermark is overlaid across the center of the page.

231

Vln. 1

Vln. 2

Vla.

Vlc.

Dynamic markings: *ff*, *f*, *ff*, *f*, *ff*, *f*, *ff*, *f*

This system contains measures 231 to 234. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The music maintains its high energy with consistent accents and dynamic intensity. Dynamic markings include *ff* and *f*. A large watermark is overlaid across the center of the page.

235

Vln. 1

Vln. 2

Vla.

Vcl.

ff p f p

ff p

p f

f p f

f p f

pizz.

f p f

Detailed description: This system contains measures 235 to 240. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. Measure 235 starts with a dynamic of *ff* in Vln. 1, which then changes to *p*. Vln. 2 has a *ff* dynamic. The Viola and Violoncello parts have dynamics of *p* and *f*. Measure 236 shows *f* in Vln. 1 and *ff* in Vln. 2. Measure 237 has *f* in Vln. 1 and *p* in Vln. 2. Measure 238 has *p* in Vln. 1 and *f* in Vln. 2. Measure 239 has *p* in Vln. 1 and *f* in Vln. 2. Measure 240 has *p* in Vln. 1 and *f* in Vln. 2. The Viola part has dynamics of *p* and *f*. The Violoncello part has dynamics of *f*, *p*, and *f*, with a *pizz.* marking in measure 240. Fingerings 5, 6, and 6 are indicated in various staves.

238

Vln. 1

Vln. 2

Vla.

Vcl.

f sfz sfz sfz p f

f p f sfz sfz sfz p f

p f sfz sfz sfz p f

arco p f sfz sfz sfz f

f

Detailed description: This system contains measures 238 to 243. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. Measure 238 has *f* in Vln. 1 and *f* in Vln. 2. Measure 239 has *sfz* in Vln. 1 and *sfz* in Vln. 2. Measure 240 has *sfz* in Vln. 1 and *sfz* in Vln. 2. Measure 241 has *p* in Vln. 1 and *f* in Vln. 2. Measure 242 has *f* in Vln. 1 and *p* in Vln. 2. Measure 243 has *f* in Vln. 1 and *f* in Vln. 2. The Viola part has dynamics of *p* and *f*. The Violoncello part has dynamics of *p*, *f*, *sfz*, *sfz*, and *sfz*. An *arco* marking is present in measure 241. Fingerings 6 and 5 are indicated in various staves.

241

243

Vln. 1

Vln. 2

Vla.

Vcl.

p f p ff f

p f p ff f

p f p ff sfz

p f p ff f

Detailed description: This system contains measures 241 to 246. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. Measure 241 has *p* in Vln. 1 and *p* in Vln. 2. Measure 242 has *f* in Vln. 1 and *f* in Vln. 2. Measure 243 has *p* in Vln. 1 and *p* in Vln. 2. Measure 244 has *ff* in Vln. 1 and *ff* in Vln. 2. Measure 245 has *f* in Vln. 1 and *f* in Vln. 2. Measure 246 has *f* in Vln. 1 and *f* in Vln. 2. The Viola part has dynamics of *p* and *f*. The Violoncello part has dynamics of *p*, *f*, *p*, *ff*, and *f*. Fingerings 5 and 3 are indicated in Vln. 1.

245

Vln. 1

Vln. 2

Vla.

Vcl.

ff f

This system contains measures 245 through 250. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The music is in 2/4 time and includes dynamic markings such as *f*, *ff*, and *f*. The Viola and Violoncello parts show a dynamic shift from *ff* to *f* at the end of the system.

249

Vln. 1

Vln. 2

Vla.

Vcl.

ff sfz sfz p pizz. arco mf f p

This system contains measures 249 through 253. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The music is in 2/4 time and includes dynamic markings such as *ff*, *sfz*, *p*, *pizz.*, *arco*, *mf*, and *f*. The Viola and Violoncello parts show a dynamic shift from *ff* to *p* at the end of the system.

254

Vln. 1

Vln. 2

Vla.

Vcl.

f ff f ff f

This system contains measures 254 through 258. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The music is in 3/4 time and includes dynamic markings such as *f* and *ff*. The Viola and Violoncello parts show a dynamic shift from *f* to *ff* at the end of the system.

258

Vln. 1

Vln. 2

Vla.

Vlc.

p *ff* *p* *ff*

261

Vln. 1

Vln. 2

Vla.

Vlc.

p *ff* *mf* *ff* *mf*

262

265

Vln. 1

Vln. 2

Vla.

Vlc.

mp *f* *mp* *f* *mf* *f* *mf*

269

Vln. 1

Vln. 2

Vla.

Vlc.

mf

f

mf

273

Vln. 1

Vln. 2

Vla.

Vlc.

ff

mf

ff

ff

mf

ff

mf

ff

ff

mf

ff

ff

mf

ff

ff

mf

ff

accel.

277 **Presto** (M.M. ♩ = 126)

Vln. 1

Vln. 2

Vla.

Vlc.

sfz

f

mf

ff

sfz

f

mf

ff

sfz

f

ff

f

mf

sfz

f

mf

ff

ritardando poco a poco -----

281

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff* *fffz*

Vcl. *f* *ff* *fffz*

285

Vln. 1

Vln. 2

Vla.

Vcl.

292 **Pesante** ♩ = 84

290

Vln. 1 *fp* *ff* sul G

Vln. 2 *fp* *ff* sul G

Vla. *fp* *ff* sul G

Vcl. *fp* *ff*

296

Vln. 1 *fff* *fff*

Vln. 2 *fff* *fff*

Vla. *fff* *fff*

Vcl. *fff* *fff*

Do not copy
Perusal copy

piu mosso ♩ = 108

213

arco pizz.

215

arco 7

p

arco 7

mf *sfz*

arco 7

mf *sfz*

arco 7

mf *sfz* *p* *sfz*

217

sfz

ff

p *ff*

p *ff*

ff

ritard. -----

220

p

ff

p *ff*

p *ff*

p *ff*

ff

piu mosso ♩ = 112