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And Yet it Moves

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And Yet it Moves

for

orchestra

full score



Instrumentation

2 Flutes

2 Oboes

2 Clarinets in B-flat

2 Bassoons

4 Horns in F

3 Trumpets in C

3 Trombones

Tuba

Timpani

Percussion

Player 1: (Glockenspiel, Tam-tam)

Player 2: (Triangle, Chimes, Suspended Cymbal)

Strings

Program Note

We take for granted the fact that the Earth revolves around the sun. But from as early as the 4th century BCE to about five hundred years ago, the Earth was believed to be the center of the universe. The notion that we are not the center of the cosmos defied our senses - our eyes tell us that the sun moves about the Earth. For centuries, scientists, philosophers, and clergy had taught the geocentric model. The adoption of heliocentrism – the model in which the Earth and other planets revolve around the sun – was the most significant reversal in human perception to have jarred human thought. It was not merely a scientific development that expanded our understanding of the world around us; *it fundamentally changed the way we see our place in the universe.*

By the time Galileo Galilei was born in 1564, Nicolaus Copernicus's theories of heliocentrism were already some fifty years old and had been widely circulated via his seminal book, *On the Revolutions of Heavenly Spheres*. By no means did Galileo discover that the Earth revolved around the sun. But he has become the most notorious champion of the model.

The controversy surrounding Galileo's stance on heliocentrism and the condemnation of the Catholic Church has been well noted. In 1616, after Galileo began writing about the heliocentric model, the Church formally declared heliocentrism heretical and demanded that Galileo abandon teaching and defending the theory. Galileo did so, until 1623 when his friend and admirer Cardinal Maffeo Barberini became Pope Urban VIII. Emboldened by his new ally in the Vatican, Galileo began work on a new manuscript and, in 1632, published his *Dialogue Concerning the Two Chief World Systems*, pitting heliocentrism against the long-accepted geocentric model put forth by Ptolemy and sanctioned by the Catholic Church. The book quickly attracted the wrong kind of attention, and Galileo was brought before the Roman Inquisition to stand trial. He was found "vehemently suspected of heresy" and was sentenced to formal imprisonment, living out the rest of his life under house arrest. His *Dialogue Concerning the Two Chief World Systems* was placed on the Index of Forbidden Books, where it would remain until 1835.

Under the threat of torture Galileo disavowed his belief in the heliocentric model. It is reported that upon recanting and affirming his belief that the Earth does not revolve around the sun, Galileo muttered the phrase *eppur si muove: and yet it moves*. It is from this apocryphal episode that this music takes its name. This piece – with echoes of cathedral bells, counter-reformation plainchant and polyphony, and expansive harmonies that rotate and revolve – is a tribute to Galileo, who in his audacity and genius helped us better understand the cosmos and our place within it. This music is also a resounding affirmation of those truths that, for whatever purpose, we deny, suppress, and cannot bring ourselves to embrace.

It is a mantra. There are things that couldn't possibly be – *and yet it moves*.

And Yet it Moves

John Clay Allen

With a sense of play and curiosity ♩ = 136

Flutes 1 2
Oboes 1 2
Clarinets in B \flat 1 2
Bassoons 1 2
Horns in F 1 2 3 4
Trumpets in C 1 2 3
Trombones 1 2 3
Tuba
Timpani
Percussion 1 (Glockenspiel, Tam-tam)
Percussion 2 (Triangle, Chimes, Suspended Cymbal)

Measures 1-8. Flutes and Oboes play a melodic line starting in measure 4 with a *p* dynamic. Clarinets in B \flat play a rhythmic pattern starting in measure 1 with a *fp* dynamic. Percussion 1 plays a melodic line with a *mf* dynamic. Percussion 2 plays a rhythmic pattern with a *mp* dynamic. In measure 8, Trumpets 1 and 2 play a *fp* note with a "mute in" instruction. Trombone 1 plays a *fp* note with a "mute in" instruction.

With a sense of play and curiosity ♩ = 136

Violin I
Violin II
Viola
Violoncello
Contrabass

Measures 1-8. Violin I plays a melodic line with dynamics *f*, *fp*, *fp*, and *fp*. Violin II plays a rhythmic pattern with dynamics *fp*, *fp*, *fp*, *fp*, *fp*, and *fp*. Viola plays a rhythmic pattern with dynamics *f* and *mf*. Violoncello and Contrabass play sustained notes with dynamics *fp* and *fp*. In measure 8, Contrabass plays a *fp* note.

17 L'istesso tempo

15 16 18 19 20 21

Fl. 1.2 *p* *f*

Ob. 1.2 *p* *f*

Cl. 1.2 *mp* *f*

Bsn. 1.2 *p* *f* *p*

Hn. 1.3 1. *pp* *mp*

Hn. 2.4

CTpt. 1.2 *p* *f*

CTpt. 3 *f*

Tbn. 1.2 *p* *mf*

Tbn. 3

Tba.

Timp. *p* *mf*

Perc. 1 Tam-tam *pp* To Glock. *p* Glockenspiel *p*

Perc. 2 Triangle *p* *mf* *p*

17 L'istesso tempo

Vln. I *f* *pp* *p* pizz.

Vln. II *f* *pp* *p* pizz.

Vla. *mp* *f* *pp* *p* pizz.

Vc. *mp* *f* *pp* *p* pizz.

Cb. *mp* *f* *pp* *p*

22 23 24 25 26 27

Fl. 1.2 *p*

Ob. 1.2

Cl. 1.2 *mp*

Bsn. 1.2 *pp* *p* *mp* *pp*

Hn. 1.3 *p* *mp*

Perc. 1 Glock. *mp* arco

Perc. 2 Triangle

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp* pizz. *mp*



28 29 30 31 32

Fl. 1.2 *mp*

Ob. 1.2 *p*

Cl. 1.2

Bsn. 1.2

Perc. 1 Glock. (arco)

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

34

35

36

37

38

Fl. 1.2

Ob. 1.2 *mf* *pp* 1. *p* *f* *espressivo*

Cl. 1.2 *p* *pp*

Bsn. 1.2 *p* *pp*

Hn. 1.3 *mf* *mp*

Hn. 2.4

CTpt. 1.2

CTpt. 3

Tbn. 1.2

Tbn. 3

Tba.

Timp.

Perc. 1 Glock. ord. *mf*

Perc. 2 Sus. Cym. *pp* *p* To Triangle

33

Vln. I *mf* arco *fp* *fp* *fp* *pp*

Vln. II *mf* arco *fp* *fp* *fp* *pp* *mp*

Vla. *mf* arco *fp* *fp* *pp* *mp*

Vc. *mf* arco *pp* *p* *mp*

Cb. *mp* *pp* *p* *mp*

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.3

Hn. 2.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *f* *mp* *pp*

arco (L.V.)

Triangle

3

46 47 48 49 50 51

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.3
Vln. I
Vln. II
Vla.
Vc.
Cb.



52 53 54 55 56 57 58

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.3
Hn. 2.4
Vln. I
Vln. II
Vla.
Vc.
Cb.

59

60

61

62

63

64

65

66

Fl. 1.2 *p* *mf*

Ob. 1.2 *p* *mf*

Cl. 1.2 *p* *mf*

Bsn. 1.2 *p* *mf*

Hn. 1.3 *p* *mf*

Hn. 2.4 *p* *mf*

CTpt. 1.2

CTpt. 3

Tbn. 1.2

Tbn. 3

Tba.

Timp.

Perc. 1 *ord.* *mp*

Perc. 2

59

Vln. I *mf* *f* *pizz.*

Vln. II *mf* *f* *pizz.*

Vla. *mf* *f* *pizz.*

Vc. *mf*

Cb. *mf*

67 68 69 1. 70 71 72 73 74 75 76 1. 77 78 79

Fl. 1.2 *f* *mp* *p*

Ob. 1.2 *mp* *p*

Cl. 1.2 *p* *pp* *p*

Bsn. 1.2 *p* *mf* a 2

Hn. 1.3 *f* *fp* *pp* *p*

Hn. 2.4 *f* *fp*

CTpt. 1.2

CTpt. 3

Tbn. 1.2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2 Triangle *p*

70 arco

Vln. I *p*

Vln. II *fp* arco

Vla. *f* pizz. *fp* arco

Vc. *f* pizz. *p* arco

Cb. *f* pizz. *mf* arco

80 81 82 83 84 85 86 87 88 89 90 91 92

Fl. 1.2 *mf* *mf*

Ob. 1.2 *mf* *p*

Cl. 1.2 *mp* *mp* *mf* *p*

Bsn. 1.2 *mf* *a 2*

Hn. 1.3 *mp* *mp*

Hn. 2.4

CTpt. 1.2

CTpt. 3

Tbn. 1.2

Tbn. 3

Tba.

Timp.

Perc. 1 Glock. *mp* *p* *p*

Perc. 2 Triangle *p*

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf* *p*

93 94 95 96 97 98 99 100 103

Fl. 1.2 *f* *f* **rit.**

Ob. 1.2 *mp* *f* *a 2*

Cl. 1.2 *p* *f*

Bsn. 1.2 *f*

Hn. 1.3 *mf*

Hn. 2.4 *f* *a 2*

CTpt. 1.2 *mp* *cresc.* *f* *f*

CTpt. 3 *mp* *cresc.* *f* *f*

Tbn. 1.2 *f* *f* *1.*

Tbn. 3

Tba. *mf* *f* *f*

Timp. *f* *f*

Perc. 1 Glock. *mf* Tam-tam *pp*

Perc. 2

Vln. I *cresc.* *f* *mp* **rit.**

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

104 Maestoso ♩ = 112

105 106 107 108 109 110 111 112 113 114 116

Fl. 1.2 *mp* *mp*

Ob. 1.2

Cl. 1.2 *f*

Bsn. 1.2 *p*

Hn. 1.3 *f* a 2

Hn. 2.4

CTpt. 1.2 *mf* mute in (both players) mute out *mf*

CTpt. 3

Tbn. 1.2

Tbn. 3

Tba. *mp*

Timp.

Perc. 1

Perc. 2

104 Maestoso ♩ = 112

Vln. I *fp* *mp* cresc.

Vln. II *mp* *p* *fp* *fp* *fp* *mp* cresc.

Vla. *mp* *mf* *fp* *fp* *mp* cresc.

Vc. *mp* *fp* *mp* cresc.

Cb. *mp* *mp* cresc.

Musical score for measures 117-130. The score includes parts for Fl. 1.2, Ob. 1.2, Cl. 1.2, Bsn. 1.2, Hn. 1.3, Hn. 2.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, Tbn. 3, Tba., Timp., Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is B-flat major (two flats). Measure numbers 117 through 130 are indicated above the Fl. 1.2 staff. Dynamics include *pp*, *mf*, *p*, and *f*. Performance instructions include *Glock. arco* for Perc. 1. The score shows various musical notations such as slurs, accents, and dynamic markings across the different instruments.

131

132 133 134 135 136 137 138 139 140 141

Fl. 1.2 *pp*

Ob. 1.2 *mf* *pp*

Cl. 1.2 *pp*

Bsn. 1.2 *mp* *pp*

Perc. 1 Glock. (arco) *mp*

Vln. I *pp* *p* *f*

Vln. II *pp* *p* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

142 143 144 145 146 147 148 149 150 151

Fl. 1.2 *pp*

Hn. 1.3 *pp*

Hn. 2.4 *pp*

CTpt. 1.2 *p*

CTpt. 3 *p*

Tbn. 1.2 *p*

Perc. 1 arco *p* arco *p*

Perc. 2 *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

152 Still ♩ = 88

153 154 155 156 157 158 159 160

Fl. 1.2 *pp*

Ob. 1.2 1. *p* *mp* *pp*

Cl. 1.2 *pp* *pp* *n*

Bsn. 1.2 *pp* *pp* *n*

Hn. 1.3 *pp*

Hn. 2.4 *pp* 2.

CTpt. 1.2 *pp*

CTpt. 3 *pp*

Tbn. 1.2 *pp*

Tbn. 3 *pp*

Tba. *pp*

Timp.

Perc. 1 Tam-tam *pp*

Perc. 2 sus cym. *pp*

152 Still ♩ = 88

Vln. I *pp* *pp*

Vln. II *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Cb. *pp*

161 Tempo I (♩ = 136)

162 163 164 165

Fl. 1.2 *mp* *ff*

Ob. 1.2 *mp* *ff*

Cl. 1.2 *mp* *ff*

Bsn. 1.2 *p*

Hn. 1.3 *ppp* *f* 1.

Hn. 2.4 *ppp*

CTpt. 1.2 *mf* *ff*

CTpt. 3 *mf* *ff*

Tbn. 1.2 *p* *mf* *ff* 2.

Tbn. 3 *p* *mf* *f*

Tba.

Timp.

T-t. *mp* Tam-tam

Cym. *mp* Chimes *f*

161 Tempo I (♩ = 136)

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff* *mp*

Cb. *p* *f* *p*

166 167 168 169 170

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.3
Hn. 2.4
CTpt. 1.2
CTpt. 3
Tbn. 1.2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
p
f
Chimes
mp
mp
mp
f

Musical score for measures 176-180. The score includes parts for Flute 1 & 2 (Fl. 1.2), Oboe 1 & 2 (Ob. 1.2), Clarinet 1 & 2 (Cl. 1.2), Bassoon 1 & 2 (Bsn. 1.2), Horn 1 & 3 (Hn. 1.3), Horn 2 & 4 (Hn. 2.4), Contralto Trumpet 1 & 2 (CTpt. 1.2), Contralto Trumpet 3 (CTpt. 3), Trombone 1 & 2 (Tbn. 1.2), Trombone 3 (Tbn. 3), Trombone 4 (Tbn. 4), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 176-180 are marked with dynamics: *f* (forte) at the beginning of measure 176, *mp* (mezzo-piano) at the beginning of measure 177, and *f* at the beginning of measure 180. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a complex rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. The brass section (Trombone 1 & 2, Trombone 3, Trombone 4) provides a harmonic and rhythmic foundation with sustained notes and some melodic lines. The strings (Violin I, Violin II, Viola, Violoncello) play a dense texture of sixteenth-note patterns, contributing to the overall intensity of the passage. Percussion 2 has a single note in measure 176. The Horns (Horn 1 & 3, Horn 2 & 4) are silent until measure 180, where they play a sustained note marked *p* (piano). The Contrabass (Cb.) is silent until measure 180, where it plays a sustained note marked *p*.

181 182 183 184

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.3
Hn. 2.4
CTpt. 1.2
CTpt. 3
Tbn. 1.2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has complex rhythmic patterns with accents and dynamic markings. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support with sustained notes and dynamic changes. The percussion section includes Chimes and a snare drum. The string section (Violins, Viola, Violoncello, Contrabass) has a steady accompaniment. The score is in a key with one sharp (F#) and a common time signature.

185 186 187 188 189

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.3
Hn. 2.4
CTpt. 1.2
CTpt. 3
Tbn. 1.2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

Chimes

f *f*
mp
mp
mp
mf

This musical score page covers measures 185 through 189. The woodwind section (Flutes 1.2, Oboe 1.2, Clarinet 1.2, Bassoon 1.2, Horns 1.3 and 2.4) is mostly silent, with some notes appearing at the end of measure 189. The brass section (Trumpets 1.2 and 3, Trombones 1.2 and 3, Tuba) has some activity, with dynamic markings of *mp* and *mf*. The percussion section includes Timpani, two Percussion parts (one with Chimes), and a Triangle. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is active throughout, with dynamic markings of *f* and *mf*. The score is written in a key with one sharp (F#) and a common time signature.

190 191 192 193 194 195 196 197 198

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Cl. 1.2 *ff*

Bsn. 1.2 *ff*

Hn. 1.3 *ff* a²

Hn. 2.4 *ff* a²

C Tpt. 1.2 *ff*

C Tpt. 3 *ff*

Tbn. 1.2 *ff*

Tbn. 3 *ff*

Tba. *ff*

Timp. *ff*

Perc. 1

Perc. 2 *ff*

190

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

199 200 201 202 203 204 205 206 207 208 209

This page of a musical score covers measures 199 to 209. The score is for a full orchestra and includes the following parts:

- Fl. 1.2:** Flute 1, 2nd staff. Starts with a *ff* dynamic at measure 200, then a *f* dynamic at measure 207.
- Ob. 1.2:** Oboe 1, 2nd staff. Starts with a *f* dynamic at measure 204.
- Cl. 1.2:** Clarinet 1, 2nd staff. Starts with a *f* dynamic at measure 204.
- Bsn. 1.2:** Bassoon 1, 2nd staff. Features *ff* dynamics from measure 200 to 202.
- Hn. 1.3:** Horn 1, 3rd staff.
- Hn. 2.4:** Horn 2, 4th staff.
- CTpt. 1.2:** Cor Anglais 1, 2nd staff.
- CTpt. 2.3:** Cor Anglais 2, 3rd staff.
- Tbn. 1.2:** Trombone 1, 2nd staff.
- Tbn. 2.3:** Trombone 2, 3rd staff. Features *ff* dynamics from measure 200 to 202.
- Tba.:** Trombone 4th staff. Features *ff* dynamics from measure 200 to 202.
- Timp.:** Timpani, 5th staff.
- Perc. 1:** Percussion 1, 6th staff.
- Perc. 2:** Percussion 2, 7th staff.
- Vln. I:** Violin I, 8th staff. Starts with a *f* dynamic at measure 207.
- Vln. II:** Violin II, 9th staff. Starts with a *f* dynamic at measure 207.
- Vla.:** Viola, 10th staff. Starts with a *f* dynamic at measure 207.
- Vc.:** Violoncello, 11th staff. Starts with a *f* dynamic at measure 207.
- Cb.:** Contrabass, 12th staff. Starts with a *f* dynamic at measure 207.

The score includes various musical notations such as dynamics (*ff*, *f*), articulation marks (accents, slurs), and performance instructions (e.g., *1.* for first endings). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

238 Quickly ♩ = 160

239

240

241

242

243

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Cl. 1.2 *mf* *ff*

Bsn. 1.2 *mf* *ff*

Hn. 1.3 *mf* *ff*

Hn. 2.4 *mf* *ff*

CTpt. 1.2

CTpt. 3

Tbn. 1.2 *ff*

Tbn. 3 *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 Glock. *f*

Perc. 2 Choke

238 Quickly ♩ = 160

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Fl. 1.2 *f* *ff* a 2 3
 Ob. 1.2 *ff* a 2 3
 Cl. 1.2 1. *f* *ff* a 2 3
 Bsn. 1.2 1. *f* *ff* a 2 3
 Hn. 1.3 *f* *ff* a 2 *fp* *f* *ff*
 Hn. 2.4 *f* *ff* a 2 *fp* *f* *ff*
 CTpt. 1.2 *ff* a 2 *ff*
 CTpt. 3 *ff*
 Tbn. 1.2 *ff* a 2
 Tbn. 3 *fp* *fp* *fp* *ff*
 Tba. *fp* *fp* *fp* *ff*
 Timp. *ff*
 Perc. 1 *ff*
 Perc. 2 Triangle *f*
 Vln. I *ff*
 Vln. II *ff*
 Vla. *ff*
 Vc. *ff*
 Cb. *fp* *fp* *fp* *ff*