

Christopher Beardsley

**A Rock: consider it**

for soprano, flute, clarinet, bassoon, harp  
and string quartet

**Christopher Beardsley**  
**A rock: consider it**

Soprano  
 Flute  
 Clarinet in B flat  
 Bassoon  
 Harp  
 2 Violins  
 Viola  
 Cello

*NB The score is written in C throughout*

*Duration: 9 minutes*

i)  
 A rock: consider it.  
 Of any shape –  
 The tearing, bruising edge,  
 The points of growth  
 And decay:  
 The unanswering texture, rough,  
 Moisture-laden, chill:  
 And the uneven surface, sheer,  
 Or dust-fill hollowed,  
 Harboured the leathern lichen  
 Or the sprouting moss –  
 (The more than velvet suppliance, the choir  
 Of dedicated green,  
 The tender variance of grays or browns  
 In such minuscular scenario).

ii)  
 Take this rock,  
 Or chose one for its shape,  
 Clean and paint, place it  
 In a garden.  
 It is nothing. Everything is lost.

iii)  
 What is it in a rock in nature  
 That it should communicate with me?  
 It has some means to utter:  
 "I may be moved, broken and shattered,  
 Dust only remain. I shall not feel it.  
 Such as I m I have been always:  
 Thus was I meant to be."

iv)  
 And, rock, you are.  
 I do not seek to change your state.  
 I see you, touch you,  
 Search your surface,  
 Rest my back against you, and departing  
 Leave you as you are –  
 And you me.  
 But we have spoken.

*Mary Danielli*

**A rock: consider it was first performed by Alison Wells (soprano) with the Firebird Ensemble conducted by Barrie Webb.  
 St Paul's Hall, University of Huddersfield May 1993**

# A Rock: consider it

Text: Mary Danielli

Christopher Beardsley

**Flute**  
Fast, energetic (♩=c120) *rit.* *ff* *f* *mp* *flutter short* *sempre pp* *rit.* *mf* *p* *Short* *accel.* *p* *3* *3* *3*

**Clarinet in Bb**  
*ff* *f* *mf* *pp* *short* *f* *mf* *p* *short* *p* *3* *3* *3*

**Bassoon**  
*mp* *pp* *short* *p* *pp* *short* *p* *3* *3*

**Harp**  
C# D# *ff* *f* B# *mp* G# B# *sempre pp* *short* G# *f* *mf* *pp* *short* G# A# *p* *mp*

**Soprano**  
*short* *p* spoken, normal inflection *3* *p* Of a - ny\_\_ shape ---

**Violin I**  
Fast, energetic (♩=c120) *rit.* *ff* *f* *mf* *p* *pp* *Short* *rit.* *ff* *mf* *mp* *Short* *accel.*

**Violin II**  
*ff* *f* *mf* *mp* *short* *ff* *mp* *p* *short*

**Viola**  
*ff* *f* *mf* *mp* *short* *ff* *mf* *p* *pp* *short* *p* *mp*

**Violoncello**  
*ff* *f* *mp* *pp* *short* *ff* *pp* *arco trem. sul tasto* *short* *nat. (non trem.)* *p* *mp*

**Fast, energetic** (♩=c120)

Fl. *mf p* *mf* *f mf f mf*

Cl. *mf p* *mf* *f mf f mf*

Bsn. *mf<sup>3</sup> p* *mf<sup>3</sup>* *f mf<sup>3</sup> f mf<sup>3</sup>*

Hp. *p mp* *mp mf* *mf f*

S. *mf* *mf* *f*  
 The tear - ing, bruis - ing edge, The points of growth

**Fast, energetic** (♩=c120)

Vln. I

Vln. II *arco* *mf f*

Vla. *p mp* *mp mf* *mf f mf*

Vc. *p mp* *mp mf* *mf*

10

Fl. *f* *mf* *f* *p* *f* *p*

Cl. *f* *mf* *f* *p* *mp* *mf* *mp* *f* *p*

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

Hp. *mf* *f* *p* *f* *mf* *p*

S. *f* *p* *mp* *poco* *mp* *f*

And of de - cay: The un - an - swer - ing tex - ture, rough.

Vln. I *p* *poco* *p* *trem.* *3* *mf* *gliss.* *mf* *p* *f* *f* *sempre*

Vln. II *mf* *f* *p* *f* *f* *sempre*

Vla. *f* *mf* *p* *p* *mp* *mp* *mf* *p*

Vc. *f* *mf* *p* *p* *poco* *3* *p* *f*

E♭ F♯ G♯ B♭

D♭

A♯

*mf* près de la table

16

Fl.

Cl.

Bsn.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

*p* *mp* *f* *ff* *mf* *p*

*3* *3* *3* *3* *3* *3*

*p* *mp* *f* *ff* *mf* *p*

*p* *mp* *f* *ff* *f* *ff* *f* *p* *sf* *gliss.* *p* *p*

*p* *poco* *f* *ff* *f* *mf* *p* *f* *p*

*p* *poco* *f* *f* *p* *f* *p*

*f* *ff* *f* *p* *f*

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

Mois- ture la- den, chill: And the un - e - ven sur - face, sheer, Or

D♭ G♯ A♭ B♭ C♯ D♭ B♭

bisbigliando

*p* *f* *f* *p*

*p* *poco* *f* *ff* *f* *mf* *p* *f* *p*

*p* *poco* *f* *f* *p* *f* *p*

*f* *ff* *f* *p* *f*

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

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

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

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

22

Fl. *p* *mf* *f*

Cl. *p* *mf* *f*

Bsn. *p* *mf* *mf*

Hp. *mf* *f*  
 C# D# E# F# B# F# B#

S. *mp* *mf* *f*  
 dust - fill ho- lloved, Har- bour - ing the lea - tern li - chen Or the sprout - - - ing moss ---

Vln. I *p*

Vln. II

Vla. *p* *mf*

Vc. *p* *mf*

26

Fl. *pp* *p* *p* *sweetly* *mf* *mp*<sup>3</sup>

Cl. *pp* *p* *sweetly* *mp* *mf* *mp*<sup>3</sup>

Bsn. *p* *sonorous*

Hp. Cb Fb Ab *p* C# *gliss.*

S. *mp* *p dolce* *p* *mf* *mf* *mp*<sup>3</sup>

(The more than vel - vet supp - li - ance, the choir of de - di - ca - ted green, the ten - der vari -

Vln. I *f* *molto* *p* *gliss.* *mf* *p*

Vln. II *f* *molto* *p* *mf* *p*

Vla. *mf* *f* *molto* *p* *p*

Vc. *pizz.* *p* *arco* *p* *sonorous*



31

Fl. *mf* *p* *p* *mf*

Cl. *poco* *mf* *f* *p* *mf*

Bsn. *mf* *p*

Hp. *mf* *f* *Bb Ab p* *A#* *E# Gb Eb* *p* *D# G# p* *mf* *C# Eb*

S. *mf* *mf* *f* *sub p* *p*

ance of grays or browns in such mi-nu - scu - lar sce-na-ri - o).

Vln. I *mp* *mf* *f* *p* *pp* *p* *arco nat.* *pizz.* *p*

Vln. II *mp* *mf* *f* *p* *pp* *p* *arco nat.*

Vla. *mf* *f* *p* *pp* *p*

Vc. *mf* *f* *p* *pp* *p* *non trem. nat.* *mp* *mf*

37

Fl. *p* 3 *pp* *poco* *pp* *mp* *p* *pp*

Cl. *p* *pp* *poco* *pp* *mp* *p* *pp* *pp*

Bsn. *p* 3 *poco* 3 *pp* *poco*

Hp. *p* Db F# *sempre pp* G# F# C# Eb D# G# Eb

S.

Vln. I arco *poco* 3 *pp* trem. 3 *mp*

Vln. II

Vla.

Vc. trem. *p* *poco*

Detailed description: This page of a musical score covers measures 37 through 44. It features six staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Harp (Hp.), Violin I (Vln. I), and Violoncello (Vc.). The Flute part begins with a triplet of eighth notes at measure 37, marked *p*. It continues with a series of sixteenth-note triplets, marked *pp* and *poco*, followed by a half-note triplet marked *pp*. The Clarinet part has a half-note triplet marked *p* at measure 37, followed by a half-note triplet marked *pp* and *poco*, and then a series of eighth-note triplets marked *pp*, *mp*, and *p*. The Bassoon part features a half-note triplet marked *p* at measure 37, followed by a half-note triplet marked *poco*, and then a half-note triplet marked *pp* and *poco*. The Harp part provides harmonic support with chords: Db F# (measures 37-38), G# (measures 39-40), F# (measures 41-42), C# Eb (measures 43-44), D# G# (measures 45-46), and Eb (measures 47-48). The Violin I part starts with a triplet of eighth notes marked *poco* at measure 37, followed by a half-note triplet marked *pp* and *mp*, and then a tremolo triplet marked *pp*. The Violoncello part begins with a tremolo triplet marked *p* at measure 37, followed by a half-note triplet marked *poco*. The Violin II and Viola parts are silent throughout this section.

45

Fl. *pp* long **Slower. Ad lib colla voce** **Slow** (♩=c52)

Cl. long *f* *mf* *p* niente

Bsn. long *f* *mf* *p* niente

Hp. long (damp!) *f* *pp*

S. long *p* spoken, normal inflection *pp* poco accel. a tempo *mf* change vowel sound *p* (echo, dreamy) *ppp* *pp*

Take this rock, Oh - (oo)-Or choo - (oo) - choose

Vln. I long *f* *mf* *p* niente *p* *pp*

Vln. II long *f* *mf* *p* niente *pp*

Vla. long arco (nat.) *f* *mf* *p* niente *p*

Vc. long *f* *mf* *p* niente sul tasto *pp* *pp*

56

Fl.

Cl.

Bsn.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

*p* *mf sub p* *poco* *mp* *poco* *poco* *mf*

*p* *mf sub p* *poco* *mp* *poco* *poco* *mf* *pp* *pp* (non arp.)

*p* *spoken hard, dynamic sub f* *p* *poco* *mp* *mf* *spoken hard, dynamic sf* *p* *warm, with vibrato poco* *pp dreamy*

one\_ for its shape, Clean and paint, place it In a gar- den, gar -

sul pont. senza vibrato

*mp* *mp* *poco* *mf*

*mp* *poco* *mf*

*mp*

*p* *mp* *mp* *mp* *p*

F# G# Ab E# C# D# Eb Gb

64

Fl. *p* *p* *senza vibrato* *sempre p* short

Cl. *p* *p* *pp* *pp* short

Bsn. *pp* short

Hp. *E♭ F♯ B♭* *E♭ A♯ B♯ mf* *sempre pp* *F♯ B♭* *E♭ C♭* *D♯* *C♯ G♯* *D♭* *pp* *D♯* short

S. *poco f sf* *spoken hard, dynamic* *p child-like* *gliss.* *p* *Spoken pp, sad* *pp* short  
 - den. It is no - thing. Eve-ry - thing is lost, lost, lost.

Vln. I *nat.* *pp* *pizz.* *mf* *(\*) arco* *p* *p* *pp* short  
*(\*) Quarter tone flat*

Vln. II *nat.* *pp* *pizz.* *mf* *(\*) arco* *p* *pp* short  
*(\*) Quarter tone flat*

Vla. *pp* *pizz.* *mf* *arco* *pp* short

Vc. *nat. senza vibrato* *sempre p* *pp* short

73

Fl. *pp* *f* *p* *f* *f* *ff* *f*

Cl. *pp* *f* *p* *f* *f* *ff* *f*

Bsn. *f* *p* *f* *ff* *f*

Hp. *pp* *f* *f* *p* *p* *f* *ff* *f*

S.

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

Vln. II *pp* *f* *p* *f* *p* *f* *ff* *f*

Vla. *pp* *f* *p* *f* *ff* *f*

Vc. *pp* *f* *p* *f* *ff* *f*

**Fast** (♩=c208) (3+3+2) (3+3+2) (3+3+2)

Chords: Db, C#, Eb, G# Bb, Bb, D# Eb Bb

Performance instructions: *pizz.*, *arco*

84 (3+2+2) (3+3+2) (2+3+3) (3+3+2)

Fl. *p* *f* *mf* *f* *sf*

Cl. *p* *f* *sf*

Bsn. *p* *f* *p*

Hp. *f* *p* *f* *f* *gliss.* *f* *mf* *f* *p*

S. *mf* *f* *mp*

Vln. I *f* *p* *f* *mf* *f* *sf* *sempre p*

Vln. II *f* *p* *f* *mf* *f* *sf* *pizz.* *p*

Vla. *f* *mf* *f* *mf* *f* *sempre p*

Vc. *f* *mf* *f* *mf* *pizz.* *p*

What is it in a rock in na- ture\_\_ That\_\_ it should co- mmu -

91 (2+3+3) (3+2+3) (3+3+2) (3+2+3)

Fl. *mf* *f* *mf* *f* *mf* *f*

Cl. *mf* *f* *mf* *f* *mf* *f*

Bsn. *mf*

Hp. *p* *mf*

S. *f* *mf* *f*

ni - cate with me? It has some means to ut - ter:

Vln. I (2+3+3) (3+2+3) arco *mf* *mf* *f* *f* pizz. arco *f* *mf* *f*

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

Vla. pizz. *mf* arco *mf* *f* *f* pizz. arco *ppp* *mp* *sff*

Vc. *p* *mf* *f* *f* pizz. arco *ppp* *mp* *sff*



97 **Slower** (♩=c72) **A tempo** (♩=c208) (2+3+3) (3+3+2)

Fl. *f* *f* *p* *mf*

Cl. *f* *f* *p*

Bsn. *f* *mf* *f* *mf*

Hp. *p* *f* brittle *f* *gliss.* *gliss.* *gliss.*

S. *f* Spoken forceful, hard *p* *f*

"I may be moved, bro - (o) - (o) - (o) (o) - bro - ken and sha- ttered, Du - (u) - (u) - (u) Dust on -

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

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

Vla. *p* *f* *mf*

Vc. *p* *mf* *f* *f* *f*

*pizz.* *arco* *pizz.* *arco*

*gliss.* *gliss.* *gliss.*

*D# Eb F# G# B#* *D# Eb*

*3* *3*

104

Fl.

Cl.

Bsn.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

*f* *mf* *p* *mf* *p* *pp fluid* *pp*

*mf* *f* *mf* *p* *pp fluid* *pp*

*f* *mf* *mp* *mf* *gliss.* *gliss.* *gliss.* *4* Cb D# F# G# Bb

ly re- main. I shall not feel it. Such as I am I have been al - ways:

*f* *mf legato* *p* *pp*

arco *f* *mf* *p* *p* sul tasto trem (s.t.) *pp fluid*

arco *f* *mf* *p* *p* sul tasto trem

arco *f* *mf* *p* *p* sul tasto trem

arco *f* *mf* *p* *p* sul tasto trem (s.t.) non trem. *pp*

**poco rit.** (2+3+3) (3+3+2) **Slower** (♩=c72)

Fl. *sempre p*

Cl. *sempre p*

Bsn. *sempre p*

Hp. *p* Db G# G# Ab *p* Ch *p*

S. *mp* *p*  
 Thus was I meant to be." And, rock, you are.

**poco rit.** (2+3+3) (3+3+2) **Slower** (♩=c72)

Vln. I *p* (pizz.)

Vln. II *p* (pizz.) arco trem.

Vla. *p* (pizz.)

Vc. *p* (pizz.)



126

Fl. *p* <sup>3</sup> *p* *p* *p* *p* *p* *p* *pp* **molto rit.**

Cl.

Bsn. *p* *mf* *p* *p*

Hp.

S.

Vln. I **molto rit.**

Vln. II *p sostenuto*

Vla. *p sostenuto*

Vc.

133 *Slow* (♩=c60)

Fl. *mf tenderly* *f* *mf* *p*

Cl. *mf tenderly* *f* *mf* *p* *p* *mf*

Bsn. *mf tenderly* *f*

Hp. *mf tenderly* *mf* *f* *mf* *p* *p* *mf*

S. *mf tenderly* *mp* *mf* *mf*

Vln. I *mf tenderly* *f* *mf* *p* *mf*

Vln. II *mf* *mf tenderly* *p*

Vla. *mf tenderly* *f* *mf* *p*

Vc. *mf* *mf* *p*

I do not seek to change your state. I see you, touch you, Search your

*gliss.* *tr.*

141

Fl. *p* *poco rit.* *A tempo* (♩=c60)

Cl. *p*

Bsn.

Hp. Eb F# Gb *sempre pp* F# G# *p poco* *p*

S. *p* *poco* *p legato* *p*  
 sur - face. Rest my back a - gainst you, and de - part - ing Leave you as you

Vln. I *p* *con sord.* *sempre pp* *poco rit.* *A tempo* (♩=c60) *senza sord.* *p*

Vln. II *con sord.* *sempre pp* *senza sord.* *p*

Vla. *con sord.* *sempre pp* *senza sord.* *p*

Vc. *p* *trem.* *sempre pp* *p*

149 *poco rit.* . . . *A tempo* (♩=c60)

Fl. *sempre p* *p poco* *f sf pp* flutter

Cl. *sempre p* *p poco* *f sf pp*

Bsn. *sempre p* *mf f*

Hp. *mf f sf pp* bisbigliando

S. *p* *mp* *p* spoken gently *mp legato*  
 are --- And you\_ me. But we have spo - ken,\_\_\_

Vln. I *p* *f sf pp*

Vln. II *p* *f sf pp*

Vla. *p poco* *p f sf pp*

Vc. *p poco* *p f sf pp*



157 *poco accel.* *A tempo* (♩=c60) *flutter* *Rit. al fine*

Fl. *p* *p* *f* *mp* *pp* *ppp* niente

Cl. *pp* *mf* *f* *f* *mp* *pp* *ppp* niente

Bsn. *mp* *mf* *f* *ppp* niente

Hp. *mf* *f* D: G# *pp* D: b *ppp*

S. *pp* *ppp* niente  
we have spo- ken.

Vln. I *poco accel.* *A tempo* (♩=c60) *trem.* *pp* *mf* *f* *Rit. al fine* (non trem.) *f* *mf* *mp* *p* *pp*

Vln. II *trem.* *p* *f*

Vla. *trem.* *mp* *f* (non trem.) *mf* *mp* *p* *pp*

Vc. *trem.* *mp* *f* *pizz.* *pp* *pp*