

Derek B. Scott

# Apathetic Trio, Op. 3

for clarinet, horn and piano

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1. Tedium – *Moderato tedioso*
2. Nonchalance – *Allegretto indifferente e insolente*
3. Lethargy & Denial – *Adagio letargico / Veloce (scoppi di diniego)*
4. Futile Frustration – *Presto con frustrazione inutile*
5. Aimlessness – *Allegro girovagando*
6. Frivolity – *Allegro frivolo*

This trio was written as a musical burlesque. Its composition began in 1973 with a representation of tedium and nonchalance, but it gradually developed into a six-sided character study of apathy. The first movement is based on two ideas remarkable for their complete lack of musical interest. In fact, the composer felt the opening motive was so astonishingly dull that he refrained from subjecting it to any variation for fear of provoking interest. In the ‘devil may care’ second movement, the clarinet gropes after keys in slipshod fashion while the horn blows shameless raspberries. The third movement evokes melancholic torpor, punctuated by outbursts of denial. The mercifully brief fourth movement is given over to pointless frustration, and the movement that follows is an exercise in going nowhere quickly. The sixth movement exhibits its frivolity by the mocking use of ‘serious’ compositional techniques such as the twelve-note row and canon. The end of the trio comes as a surprise, the music having captured in just ten minutes a suggestion of eternity.

Derek B. Scott

# Apathetic Trio

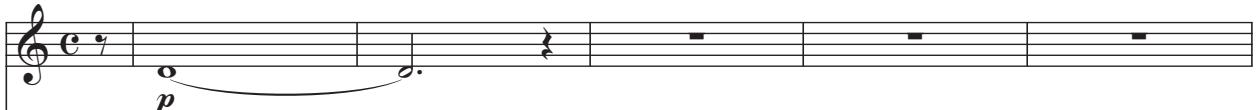
## 1. Tedium

Derek B Scott, Op. 3

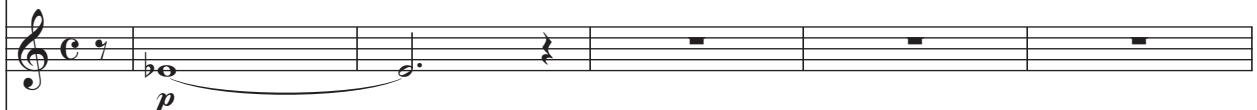
Moderato Tedioso

$\text{♩} = 176$

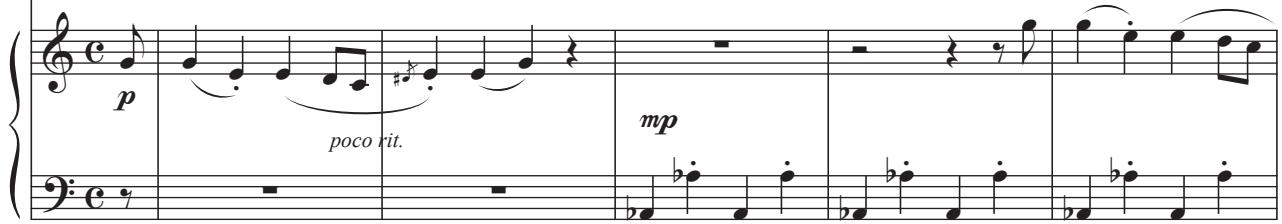
Clarinet in B $\flat$



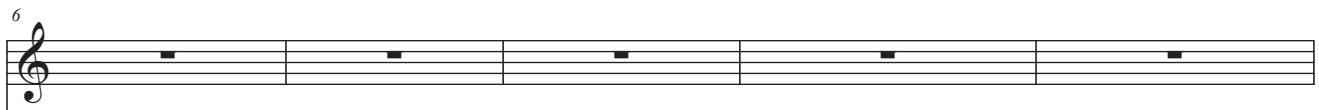
Horn in F



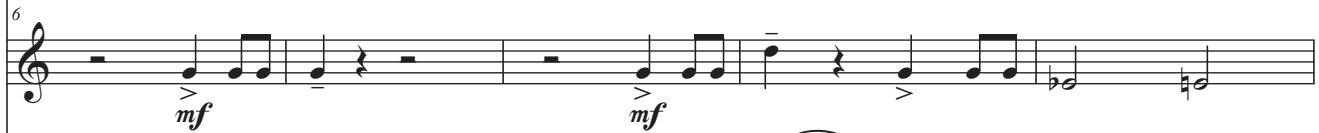
Piano



B $\flat$  Cl.



Hn.



Pno.



B $\flat$  Cl.



Hn.



Pno.



## Apathetic Trio

B♭ Cl.

Hn.

Pno.

17

*spalancato*

B♭ Cl.

Hn.

Pno.

23

B♭ Cl.

Hn.

Pno.

28

*p*

28

*p*

28

*p*

*8va*

## Apathetic Trio

3

32

B♭ Cl.

Hn.

(8va)

Pno.

35

B♭ Cl.

Hn.

(8va)

Pno.

38

B♭ Cl.

Hn.

(8va)

Pno.

41

B♭ Cl.

41

Hn.

41 (8<sup>va</sup>)

Pno.

45

B♭ Cl.

*f*

45

Hn.

*f*

45 *loco*

Pno.

*f*

49

B♭ Cl.

*p*

49

Hn.

*p*

49

Pno.

*p* *tediosamente*

## Apathetic Trio

5

B♭ Cl.

54

*f*

Hn.

54

*mf* > >

Pno.

54

*f*

B♭ Cl.

59

*mf*

*p*

Hn.

59

Pno.

59

*mf*

B♭ Cl.

63

*f*

Hn.

63

*f*

Pno.

63

*p*

## Apathetic Trio

B♭ Cl.

Hn.

Pno.

68

**p**

*poco rit.*

68

68

**f**

**p**

B♭ Cl.

Hn.

Pno.

73

**mp**

**mf**

73

73

**mp**

B♭ Cl.

Hn.

Pno.

78

**mf**

78

78

## Apathetic Trio

7

83

B♭ Cl.

Hn. 83

Pno. 83

84

88

B♭ Cl.

Hn. 88

Pno. 88

89

8va -

93

B♭ Cl.

Hn. 93

Pno. 93

(8va) - loco

98

B♭ Cl.

Hn.

Pno.

This section contains four staves. The first staff (B♭ Cl.) has a treble clef, a key signature of one sharp, and a tempo marking of 98. It consists of six measures of eighth-note patterns. The second staff (Hn.) has a treble clef, a key signature of one flat, and a tempo marking of 98. It also consists of six measures of eighth-note patterns. The third staff (Pno.) has two staves: the top staff for treble clef and the bottom staff for bass clef. Both staves have a key signature of one sharp and a tempo marking of 98. The top staff features sustained chords with grace notes. The bottom staff features eighth-note patterns. Measures 101 and 102 are mostly rests. Measure 103 begins with a dynamic of **f**.

103

B♭ Cl.

Hn.

Pno.

This section contains four staves. The first staff (B♭ Cl.) has a treble clef and a tempo marking of 103. It consists of six measures of eighth-note patterns. The second staff (Hn.) has a treble clef and a tempo marking of 103. It consists of six measures, with the first three being rests and the last three featuring eighth-note patterns. The third staff (Pno.) has two staves: the top staff for treble clef and the bottom staff for bass clef. Both staves have a tempo marking of 103. The top staff features sustained chords with grace notes. The bottom staff features eighth-note patterns. Measures 105 and 106 are mostly rests. Measure 107 begins with a dynamic of **ff**.

## 2. Nonchalance

Derek B Scott, Op. 3

**Allegro indifferente e insolente**  $\text{♩} = 104$

Clarinet in B $\flat$

Horn in F

Piano

B $\flat$  Cl.

Hn.

Pno.

B $\flat$  Cl.

Hn.

Pno.

B♭ Cl.

Hn.

Pno.

*p*

*p*

*p subito*

Reo. \* Reo. \*

B♭ Cl.

*f svogliatamente*

Hn.

*insolente* > >

*ff*

Pno.

*f*

Reo. \* Reo. \* Reo. \* Reo. \*

B♭ Cl.

33

Hn.

*senza cresc.*

*pp*

Pno.

Reo. \* Reo. \*

B♭ Cl. 40 *pp* senza cresc.

Hn. 40 *pp* senza cresc.

Pno. 40 *f*

B♭ Cl. 46 *pp* senza cresc.

Hn. 46 *pp* senza cresc.

Pno. 46 *f* *pp*

B♭ Cl. 52 *ff* subito

Hn. 52

Pno. 52 *ff* subito *Red.* \* *Red.* \* *Red.* \*

B♭ Cl.

Hn.

Pno.

59

*p*

59

*p*

59

*p*

\*

B♭ Cl.

Hn.

Pno.

65

65

65

B♭ Cl.

Hn.

Pno.

71

*ff*

71

*ff*

71

*ff*

Reo.

\*

Reo.

\*

Reo.

\*

Reo.

B♭ Cl.

Hn.

Pno.

77

77

mp

77

\* *Réo.*

\*

B♭ Cl.

Hn.

Pno.

83

83

f

ff

83

f

p

sena ped.

B♭ Cl.

Hn.

Pno.

89

89

p

pp

89

ff

89

pp

95

B♭ Cl.

Hn.

Pno. {

*f*

*senza ped.*

100

B♭ Cl.

Hn.

Pno. {

*f*

*mf*

106

B♭ Cl.

Hn.

Pno. {

*p*

*p*

*p subito*

*f*

*Rit.*

B♭ Cl.

Hn.

Pno.

*in solente +*

*ff*

*112*

*112*

*112*

\* Leo. \* Leo. \*

B♭ Cl.

Hn.

Pno.

*118*

*118*

*118*

*pp*

*p*

Leo. \*

B♭ Cl.

Hn.

Pno.

*125*

*125*

*125*

*p*

*mf*

*ff*

*mf*

*ff*

### 3. Lethargy & Denial

Derek B. Scott, Op. 3

**Adagio letargico ( $\text{♩} = 68$ )**

Clarinet in B $\flat$

Horn in F

Piano

B $\flat$  Cl.

Hn.

Pno.

**Veloce – scoppi di diniego ( $\text{♩.} = 126$ )**

B $\flat$  Cl.

Hn.

Pno.

## 3. Lethargy &amp; Denial

17

14

B♭ Cl.

Hn.

Pno.

This section shows three staves. The Bassoon Clarinet (B♭ Cl.) has a rest in measure 14 followed by eighth-note pairs. The Horn (Hn.) has eighth-note pairs starting in measure 14. The Piano (Pno.) has eighth-note pairs in measure 14, followed by a dynamic **f**. Measures 15 show sustained notes with grace notes.

17

B♭ Cl.

Hn.

Pno.

This section shows three staves. The Bassoon Clarinet (B♭ Cl.) has a rest in measure 17 followed by sixteenth-note pairs. The Horn (Hn.) has eighth-note pairs with dynamics **ff** in measure 17. The Piano (Pno.) has eighth-note pairs in measure 17, followed by sustained notes with grace notes. Measures 18 show eighth-note pairs with dynamics **ff**.

20

B♭ Cl.

Hn.

Pno.

This section shows three staves. The Bassoon Clarinet (B♭ Cl.) has eighth-note pairs with dynamics **ff**. The Horn (Hn.) has eighth-note pairs with dynamics **ff**. The Piano (Pno.) has eighth-note pairs in measure 20, followed by sustained notes with grace notes. Measures 21 show eighth-note pairs with dynamics **ff**.

23

B♭ Cl.

Hn.

Pno.

This section consists of three staves. The top staff is for the Bassoon (B♭ Cl.), which has three short rests. The middle staff is for the Horn (Hn.), featuring eighth-note patterns. The bottom staff is for the Piano (Pno.), with two voices playing different melodic lines. The piano's bass line consists of eighth-note chords.

26

B♭ Cl.

Hn.

Pno.

This section continues with three staves. The Bassoon (B♭ Cl.) has a rest followed by a sustained note. The Horn (Hn.) plays eighth-note patterns. The Piano (Pno.) part is more active, with eighth-note patterns and grace notes. The piano's bass line includes eighth-note chords.

29

B♭ Cl.

Hn.

Pno.

This section continues with three staves. The Bassoon (B♭ Cl.) has a sustained note. The Horn (Hn.) plays eighth-note patterns. The Piano (Pno.) part is very active, with eighth-note patterns and grace notes. Dynamic markings include *f* (fortissimo) and *ff* (fortississimo).

32

B♭ Cl.

32

Hn.

32

Pno.

**Adagio letargico** ( $\text{♩} = 68$ )

35

B♭ Cl.

35

Hn.

35

Pno.

37

B♭ Cl.

37

Hn.

37

Pno.

**Veloce – ancora un scoppo di diniego (♩. = 126)**

B♭ Cl. 40 *pp* ff

Hn. 40 ff

Pno. 40 *pp* ff

B♭ Cl. 43

Hn. 43

Pno. 43

# 4. Futile Frustration

Derek B. Scott, Op. 3

Presto con frustrazione inutile  $\text{♩} = 175$

Clarinet in B $\flat$

Horn in F

B $\flat$  Cl.

Hn.

B $\flat$  Cl.

Hn.

15

B♭ Cl.

Hn.

{

15

B♭ Cl.

Hn.

{

20

B♭ Cl.

Hn.

{

20

B♭ Cl.

Hn.

{

25

B♭ Cl.

Hn.

{

25

B♭ Cl.

Hn.

{

25

B♭ Cl.

Hn.

{

This musical score page contains three systems of music for B♭ Clarinet and Horn. The first system (measures 15-18) features eighth-note patterns from both instruments. The second system (measures 20-23) features sixteenth-note patterns. The third system (measures 25-28) features eighth-note patterns again. Measure numbers 15, 20, and 25 are positioned to the left of each system. The B♭ Clarinet part is on the top staff and the Horn part is on the bottom staff in all systems. Measures 15 and 20 begin with rests. Measures 25 and 28 begin with eighth notes. Measure 25 includes a dynamic marking of forte (f).

30

B♭ Cl.

Hn.

{

30

30

p

31

B♭ Cl.

Hn.

{

31

31

p

35

B♭ Cl.

Hn.

{

35

35

38

B♭ Cl.

Hn.

{

38

38

39

B♭ Cl.

Hn.

{

39

39

42

B♭ Cl.

Hn.

{

42

42

45

B♭ Cl.

Hn.

{

45

45

48

B♭ Cl.

Hn.

{

48

48

51

B♭ Cl.

Hn.

{

51

51

54

B♭ Cl.

Hn.

{

54

54

57

B♭ Cl.

Hn.

{

57

57

60

B♭ Cl.

Hn.

{

60

60

63

B♭ Cl.

Hn.

{

63

63

66

B♭ Cl.

Hn.

{

66

66

69

B♭ Cl.

Hn.

{

69

69

72

B♭ Cl.

Hn.

{

72

72

75

B♭ Cl.

Hn.

{

75

75

78

B♭ Cl.

Hn.

{

78

78

81

B♭ Cl.

Hn.

{

81

81

84

B♭ Cl.

Hn.

{

84

84

87

B♭ Cl.

Hn.

{

87

87

90

B♭ Cl.

Hn.

{

90

90

93

B♭ Cl.

Hn.

{

93

93

96

B♭ Cl.

Hn.

{

96

96

99

B♭ Cl.

Hn.

{

99

99

102

B♭ Cl.

Hn.

{

102

102

105

B♭ Cl.

Hn.

{

105

105

108

B♭ Cl.

Hn.

{

108

108

111

B♭ Cl.

Hn.

{

111

111

114

B♭ Cl.

Hn.

{

114

114

117

B♭ Cl.

Hn.

{

117

117

120

B♭ Cl.

Hn.

{

120

120

123

B♭ Cl.

Hn.

{

123

123

126

B♭ Cl.

Hn.

{

126

126

129

B♭ Cl.

Hn.

{

129

129

132

B♭ Cl.

Hn.

{

132

132

135

B♭ Cl.

Hn.

{

135

135

138

B♭ Cl.

Hn.

{

138

138

141

B♭ Cl.

Hn.

{

141

141

144

B♭ Cl.

Hn.

{

144

144

147

B♭ Cl.

Hn.

{

147

147

150

B♭ Cl.

Hn.

{

150

150

153

B♭ Cl.

Hn.

{

153

153

156

B♭ Cl.

Hn.

{

156

156

159

B♭ Cl.

Hn.

{

159

159

162

B♭ Cl.

Hn.

{

162

162

165

B♭ Cl.

Hn.

{

165

165

168

B♭ Cl.

Hn.

{

168

168

171

B♭ Cl.

Hn.

{

171

171

174

B♭ Cl.

Hn.

{

174

174

177

B♭ Cl.

Hn.

{

177

177

180

B♭ Cl.

Hn.

{

180

180

183

B♭ Cl.

Hn.

{

183

183

186

B♭ Cl.

Hn.

{

186

186

189

B♭ Cl.

Hn.

{

189

189

192

B♭ Cl.

Hn.

{

192

192

195

B♭ Cl.

Hn.

{

195

195

198

B♭ Cl.

Hn.

{

198

198

201

B♭ Cl.

Hn.

{

201

201

204

B♭ Cl.

Hn.

{

204

204

207

B♭ Cl.

Hn.

{

207

207

210

B♭ Cl.

Hn.

{

210

210

213

B♭ Cl.

Hn.

{

213

213

216

B♭ Cl.

Hn.

{

216

216

219

B♭ Cl.

Hn.

{

219

219

222

B♭ Cl.

Hn.

{

222

222

225

B♭ Cl.

Hn.

{

225

225

228

B♭ Cl.

Hn.

{

228

228

231

B♭ Cl.

Hn.

{

231

231

234

B♭ Cl.

Hn.

{

234

234

237

B♭ Cl.

Hn.

{

237

237

240

B♭ Cl.

Hn.

{

240

240

243

B♭ Cl.

Hn.

{

243

243

246

B♭ Cl.

Hn.

{

246

246

249

B♭ Cl.

Hn.

{

249

249

252

B♭ Cl.

Hn.

{

252

252

255

B♭ Cl.

Hn.

{

255

255

258

B♭ Cl.

Hn.

{

258

258

261

B♭ Cl.

Hn.

{

261

261

264

B♭ Cl.

Hn.

{

264

264

267

B♭ Cl.

Hn.

{

267

267

270

B♭ Cl.

Hn.

{

270

270

273

B♭ Cl.

Hn.

{

273

273

276

B♭ Cl.

Hn.

{

276

276

279

B♭ Cl.

Hn.

{

279

279

282

B♭ Cl.

Hn.

{

282

282

285

B♭ Cl.

Hn.

{

285

285

288

B♭ Cl.

Hn.

{

288

288

291

B♭ Cl.

Hn.

{

291

291

294

B♭ Cl.

Hn.

{

294

294

297

B♭ Cl.

Hn.

{

297

297

300

B♭ Cl.

Hn.

{

300

300

303

B♭ Cl.

Hn.

{

303

303

306

B♭ Cl.

Hn.

{

306

306

309

B♭ Cl.

Hn.

{

309

309

312

B♭ Cl.

Hn.

{

312

312

315

B♭ Cl.

Hn.

{

315

315

318

B♭ Cl.

Hn.

{

318

318

321

B♭ Cl.

Hn.

{

321

321

324

B♭ Cl.

Hn.

{

324

324

327

B♭ Cl.

Hn.

{

327

327

330

B♭ Cl.

Hn.

{

330

330

333

B♭ Cl.

Hn.

{

333

333

336

B♭ Cl.

Hn.

{

336

336

339

B♭ Cl.

Hn.

{

339

339

342

B♭ Cl.

Hn.

{

342

342

345

B♭ Cl.

Hn.

{

345

345

348

B♭ Cl.

Hn.

{

348

348

351

B♭ Cl.

Hn.

{

351

351

354

B♭ Cl.

Hn.

{

354

354

357

B♭ Cl.

Hn.

{

357

357

360

B♭ Cl.

Hn.

{

360

360

363

B♭ Cl.

Hn.

{

363

363

366

B♭ Cl.

Hn.

{

366

366

369

B♭ Cl.

Hn.

{

369

369

372

B♭ Cl.

Hn.

{

372

372

375

B♭ Cl.

Hn.

{

375

375

378

B♭ Cl.

Hn.

{

378

378

381

B♭ Cl.

Hn.

{

381

381

384

B♭ Cl.

Hn.

{

384

384

387

B♭ Cl.

Hn.

{

387

387

390

B♭ Cl.

Hn.

{

390

390

393

B♭ Cl.

Hn.

{

393

393

396

B♭ Cl.

Hn.

{

396

396

399

B♭ Cl.

Hn.

{

399

399

402

B♭ Cl.

Hn.

{

402

402

405

B♭ Cl.

Hn.

{

405

405

408

B♭ Cl.

Hn.

{

408

408

411

B♭ Cl.

Hn.

{

411

411

414

B♭ Cl.

Hn.

{

414

414

417

B♭ Cl.

Hn.

{

417

417

420

B♭ Cl.

Hn.

{

420

420

423

B♭ Cl.

Hn.

{

423

423

426

B♭ Cl.

Hn.

{

426

426

429

B♭ Cl.

Hn.

{

429

429

<

#### 4. Futile Frustration

B♭ Cl.

Hn.

Bassoon

B♭ Cl.

Hn.

{

B♭ Cl.

Hn.

{

Musical score for three instruments: B♭ Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon/Bass Clarinet (B♭ Cl. or B.C.). The score consists of two systems of music.

**System 1 (Measures 57-58):**

- B♭ Cl.:** Playing eighth-note patterns with a bassoon-like sound.
- Hn.:** Playing eighth-note patterns.
- B♭ Cl. (B.C.):** Playing eighth-note chords in B major (two sharps).

**System 2 (Measures 61-62):**

- B♭ Cl.:** Playing sixteenth-note patterns starting at **ff**.
- Hn.:** Playing eighth-note patterns starting at **ff**.
- B♭ Cl. (B.C.):** Playing sixteenth-note patterns starting at **ff**.

# 5. Aimlessness

Derek B Scott, Op. 3

**Allegro girovagando** ♩ = 126

Clarinet in B♭

Horn in F

Piano

B♭ Cl.

Hn.

Pno.

B♭ Cl.

Hn.

Pno.

*II*

B♭ Cl.

Hn.

Pno.

Measure 11: Bassoon Clarinet plays eighth-note patterns. Horn is silent. Piano plays sixteenth-note patterns.

Measure 12: Bassoon Clarinet continues eighth-note patterns. Horn is silent. Piano continues sixteenth-note patterns.

*13*

B♭ Cl.

*cresc.*

Hn.

Pno.

Measure 13: Bassoon Clarinet plays eighth-note patterns. Horn is silent. Piano plays sixteenth-note patterns. Crescendo marking is present in both Bassoon Clarinet and Piano parts.

Measure 14: Bassoon Clarinet continues eighth-note patterns. Horn is silent. Piano continues sixteenth-note patterns. Crescendo marking is present in both Bassoon Clarinet and Piano parts.

*15*

B♭ Cl.

*ff*

Hn.

Pno.

Measure 15: Bassoon Clarinet plays eighth-note patterns. Horn plays eighth-note patterns. Piano plays sixteenth-note patterns. Dynamics *ff* are indicated in both Bassoon Clarinet and Piano parts.

Measure 16: Bassoon Clarinet continues eighth-note patterns. Horn continues eighth-note patterns. Piano continues sixteenth-note patterns. Dynamics *ff* are indicated in both Bassoon Clarinet and Piano parts.

19

B♭ Cl.

Hn.

Pno.

24

B♭ Cl.

Hn.

Pno.

27

B♭ Cl.

Hn.

Pno.

30

B♭ Cl.

Hn.

30

31

32

Pno.

33

B♭ Cl.

Hn.

33

34

35

Pno.

35

B♭ Cl.

Hn.

35

36

37

Pno.

B♭ Cl.

Hn.

Pno.

*cresc.*

*cresc.*

*cresc.*

B♭ Cl.

Hn.

Pno.

*f*

*f*

*f*

B♭ Cl.

Hn.

Pno.

*ff*

*ff*

*ff*

44

B♭ Cl.

Hn.

Pno.

49

B♭ Cl.

Hn.

Pno.

54

B♭ Cl.

*p*

Hn.

*p*

Pno.

*p*

58

B♭ Cl.

Hn.

Pno.

60

B♭ Cl.

Hn.

Pno.

63

B♭ Cl.

Hn.

Pno.

This musical score consists of three systems of music, each containing three staves: B♭ Clarinet (top), Horn (middle), and Piano (bottom). The first system starts at measure 58. The B♭ Clarinet has a short eighth-note burst followed by a rest. The Horn plays eighth-note pairs. The Piano provides harmonic support with eighth-note chords. The second system starts at measure 60. The B♭ Clarinet has a sustained note followed by eighth-note pairs. The Horn plays eighth-note pairs. The Piano plays eighth-note chords. The third system starts at measure 63. The B♭ Clarinet has a sustained note followed by eighth-note pairs. The Horn plays eighth-note pairs. The Piano plays eighth-note chords. Measure numbers 58, 60, and 63 are indicated above the staves. Dynamics p (pianissimo) are shown in the second and third systems.

# 6. Frivolity

Derek B Scott, Op. 3

**Allegro frivolo**  $\text{♩} = 88$

Clarinet in B $\flat$

Horn in F

Piano

B $\flat$  Cl.

Hn.

Pno.

B $\flat$  Cl.

Hn.

Pno.

27

B♭ Cl.

Hn.

Pno.

27

*f*

*pp*

28

*ff*

*p*

*pp*

*Rit.*

35

B♭ Cl.

*pp*

Hn.

Pno.

35

*pp*

*p cantabile*

40

B♭ Cl.

*pp*

Hn.

*pp*

Pno.

40

*pp*

## 6. Frivolity

35

B♭ Cl.

Hn.

Pno.

This section shows three staves. The Bassoon (B♭ Cl.) and Horn (Hn.) play eighth-note patterns with dynamic ***f***. The Piano (Pno.) part consists of sustained notes across all four octaves.

B♭ Cl.

Hn.

Pno.

The Bassoon (B♭ Cl.) and Horn (Hn.) play eighth-note patterns with dynamic ***lamentoso***. The Piano (Pno.) part has sustained notes with dynamic ***legato*** and ***sffz***.

B♭ Cl.

Hn.

Pno.

The Bassoon (B♭ Cl.) and Horn (Hn.) play eighth-note patterns with dynamics ***pp*** and **rall.**. The Piano (Pno.) part has eighth-note patterns with dynamics ***pp*** **subito** and **rall.**

65

B♭ Cl.

Hn.

Pno.

72

B♭ Cl.

Hn.

Pno.

78

B♭ Cl.

Hn.

Pno.

*Rd.*