Coyote Plan

For violin, cello, and piano

Max Stoffregen

Commissioned by and dedicated to **The Delphi Trio**

Performance Notes:

Note for **violin (m.42)** and **cello (m.50)** triple-stops in Dashers dashers get out the way:

Any variation of any quartertone in either direction is fine. Basically, play a noticeably out of tune octave. The idea is to mimic the characteristically out of tune sound of an analog synthesizer that is playing with multiple oscillators that are not synced up - in other words, that are tuned individually and therefore more prone to going out of tune.

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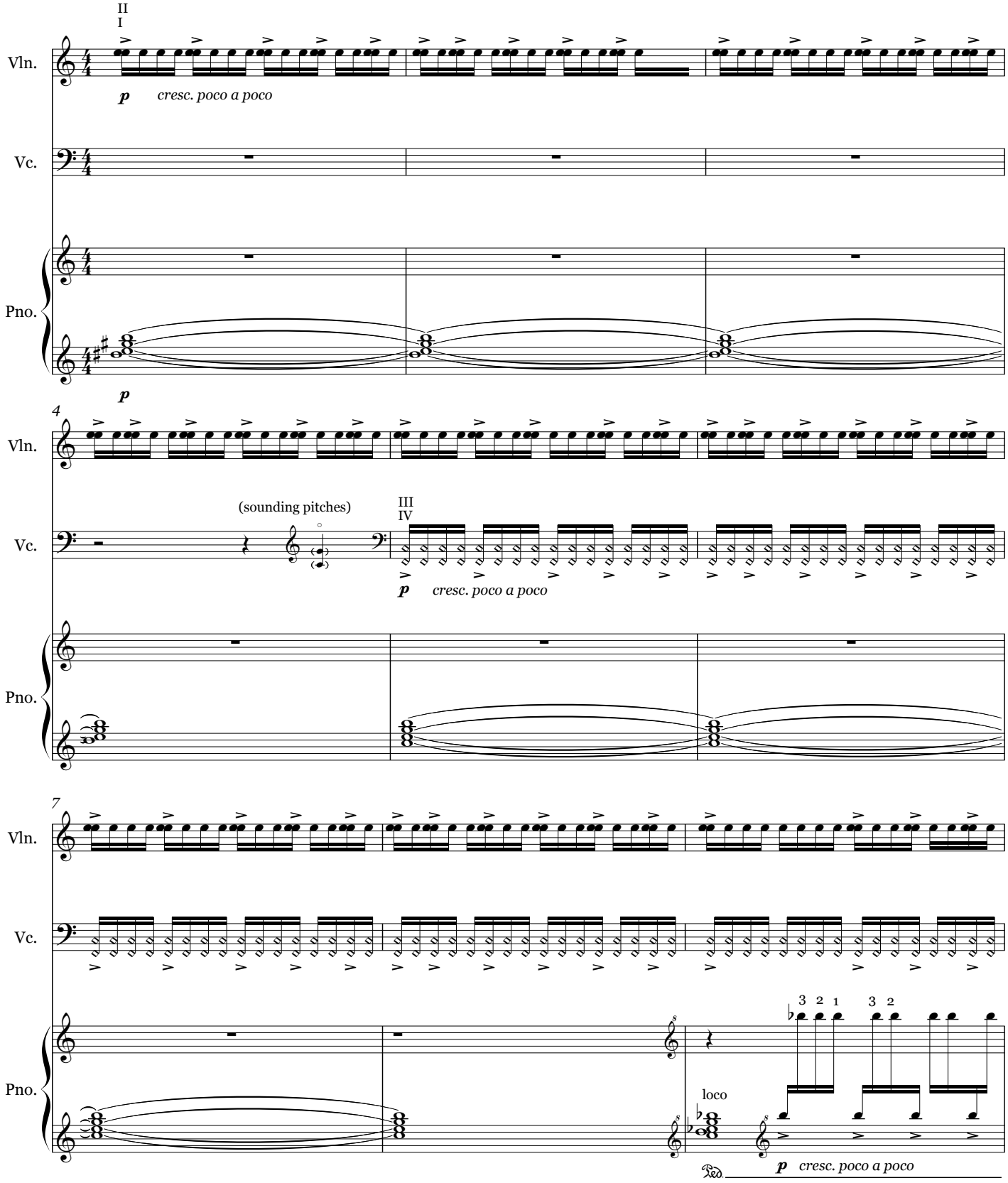
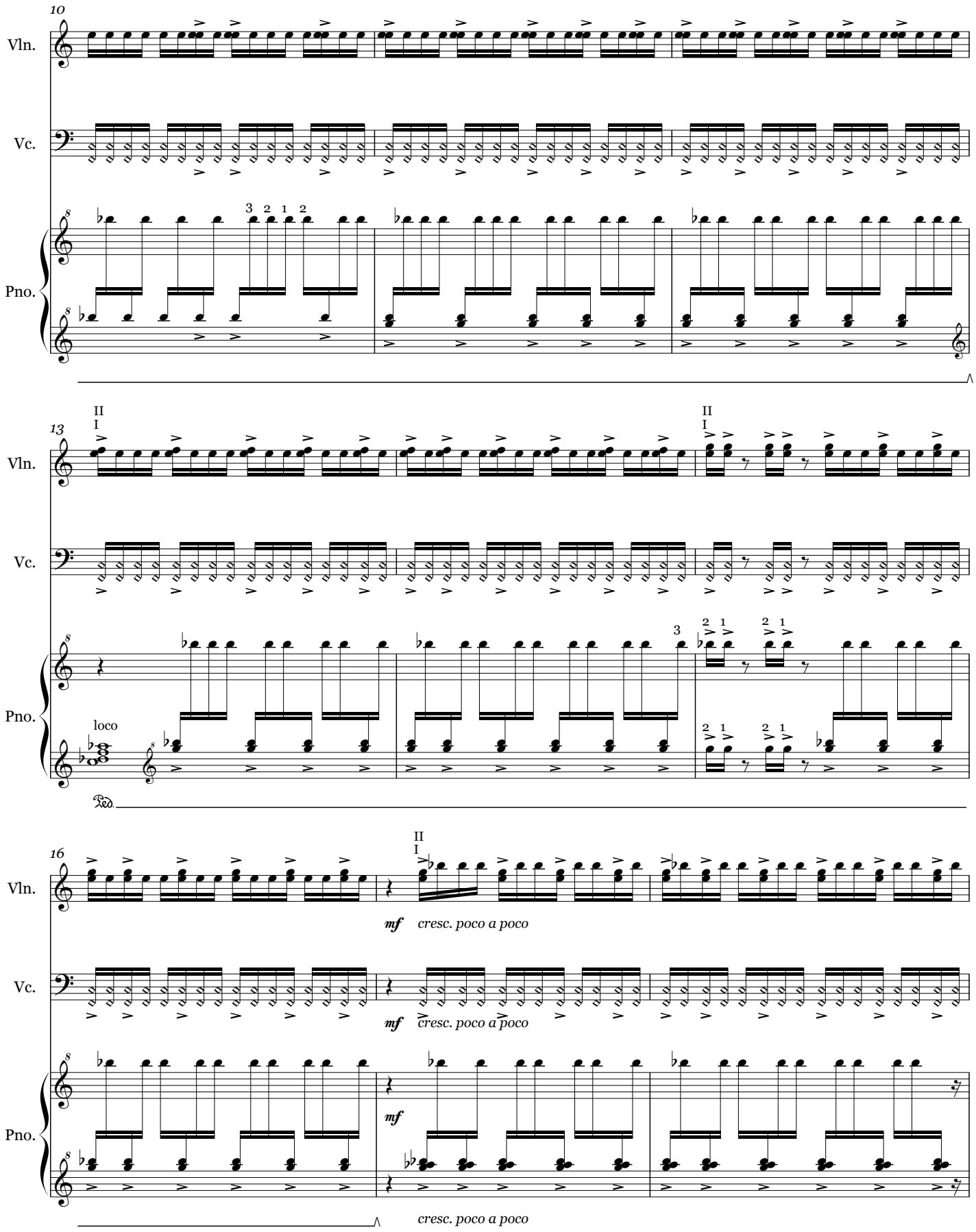
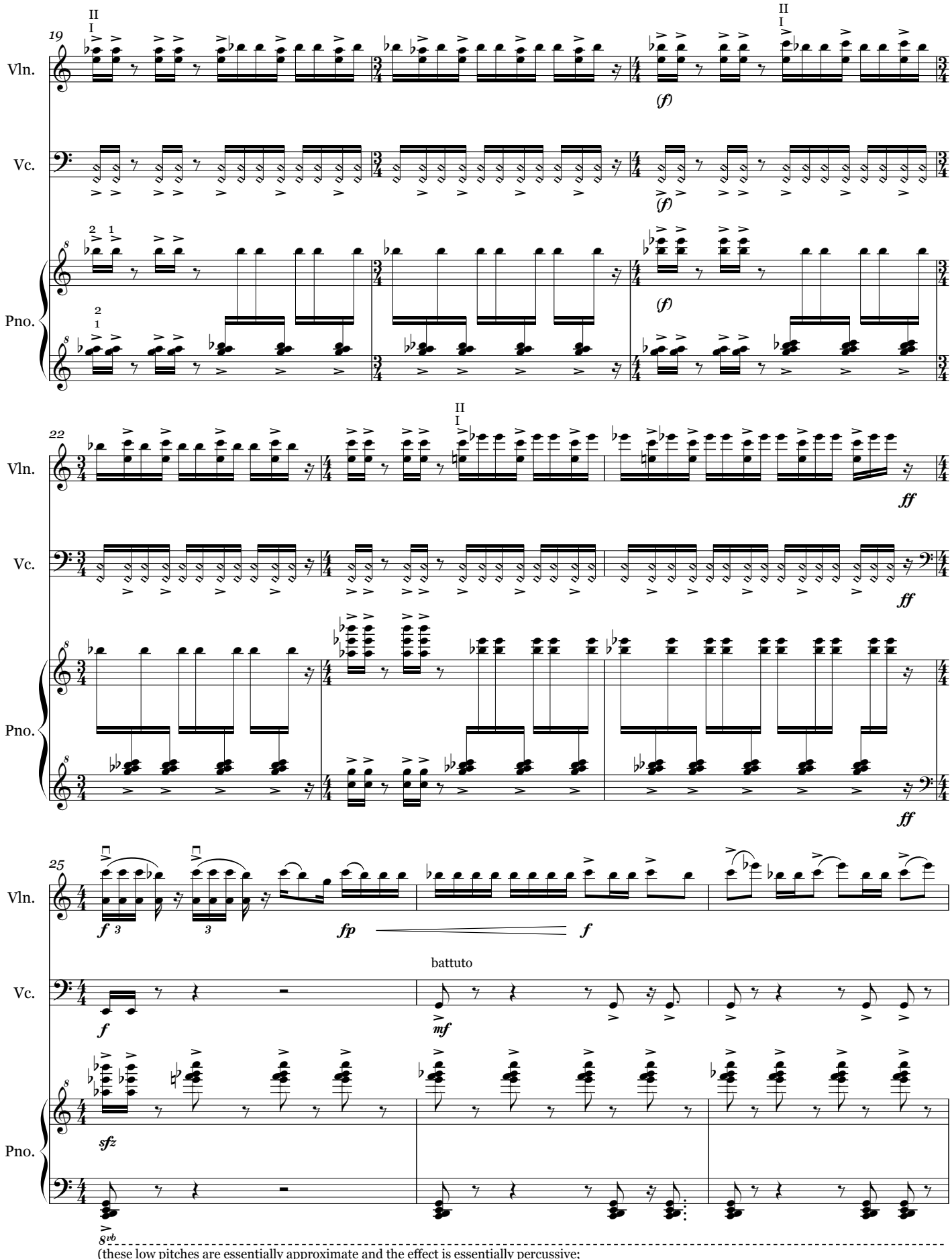
I. Dashers dashers, get out the way

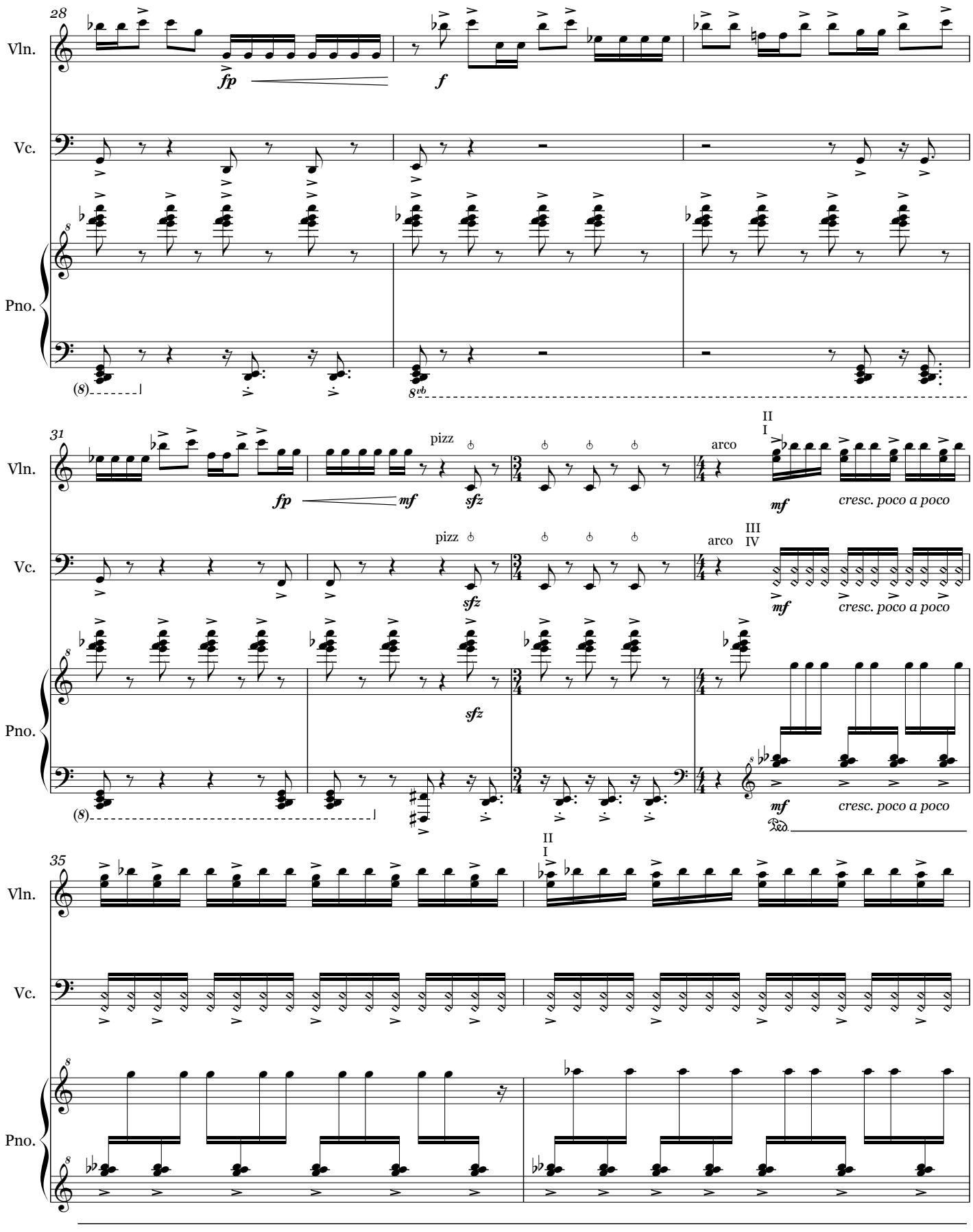
♩ = 128 - 132; stuttery half-time beat

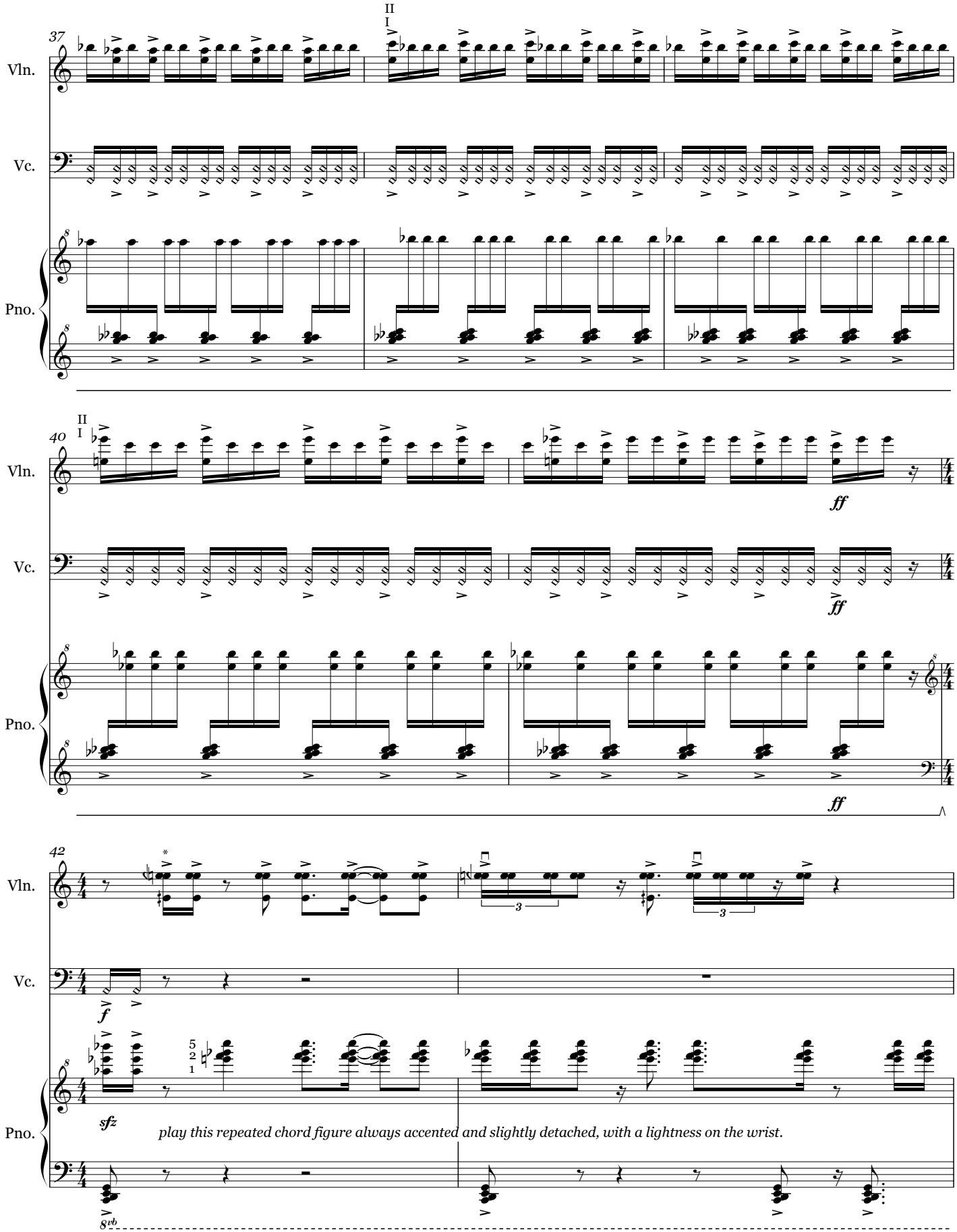
Max Stoffregen



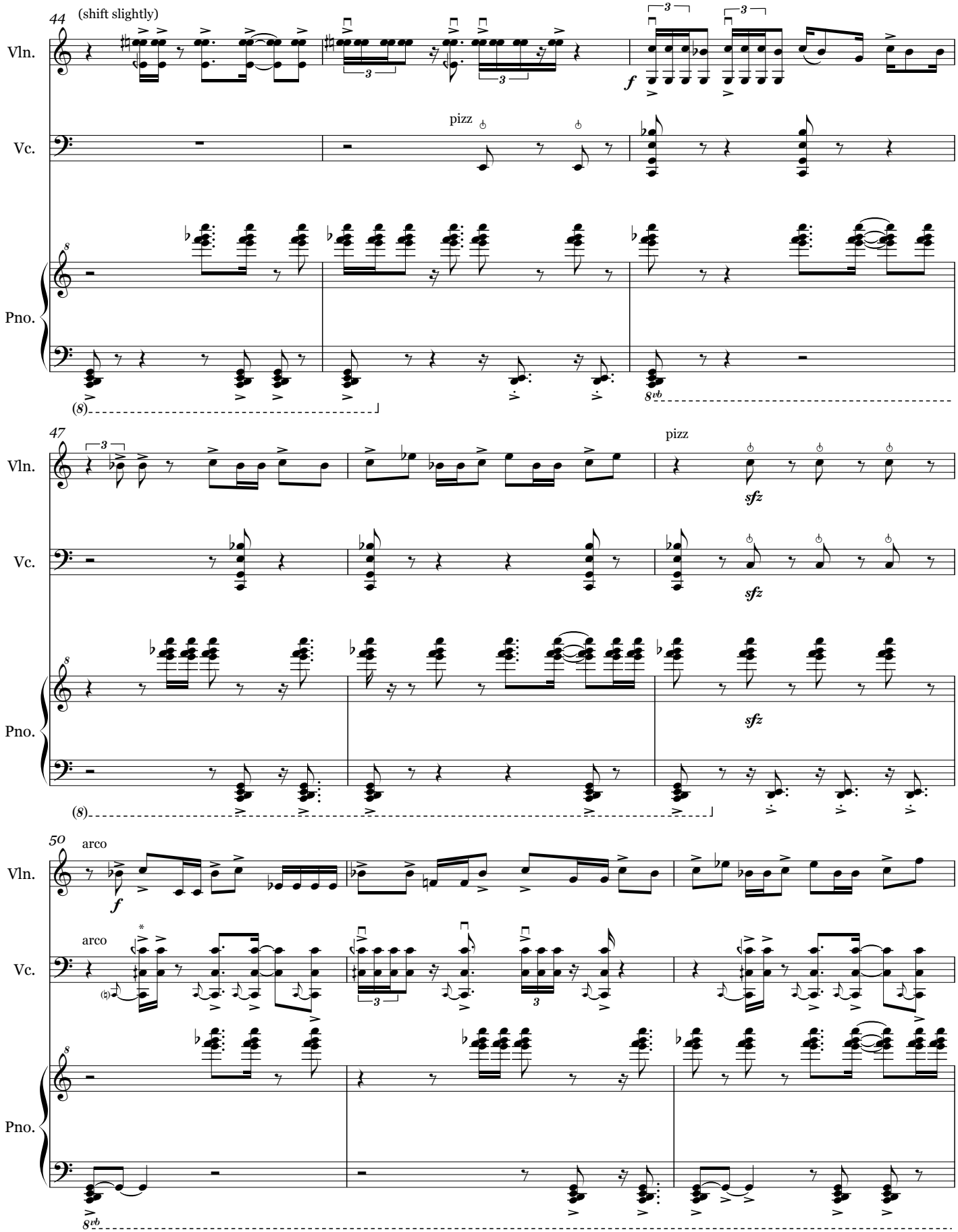

10
Vln.
Vc.
Pno.
13
II
I
loco
16
mf
cresc. poco a poco

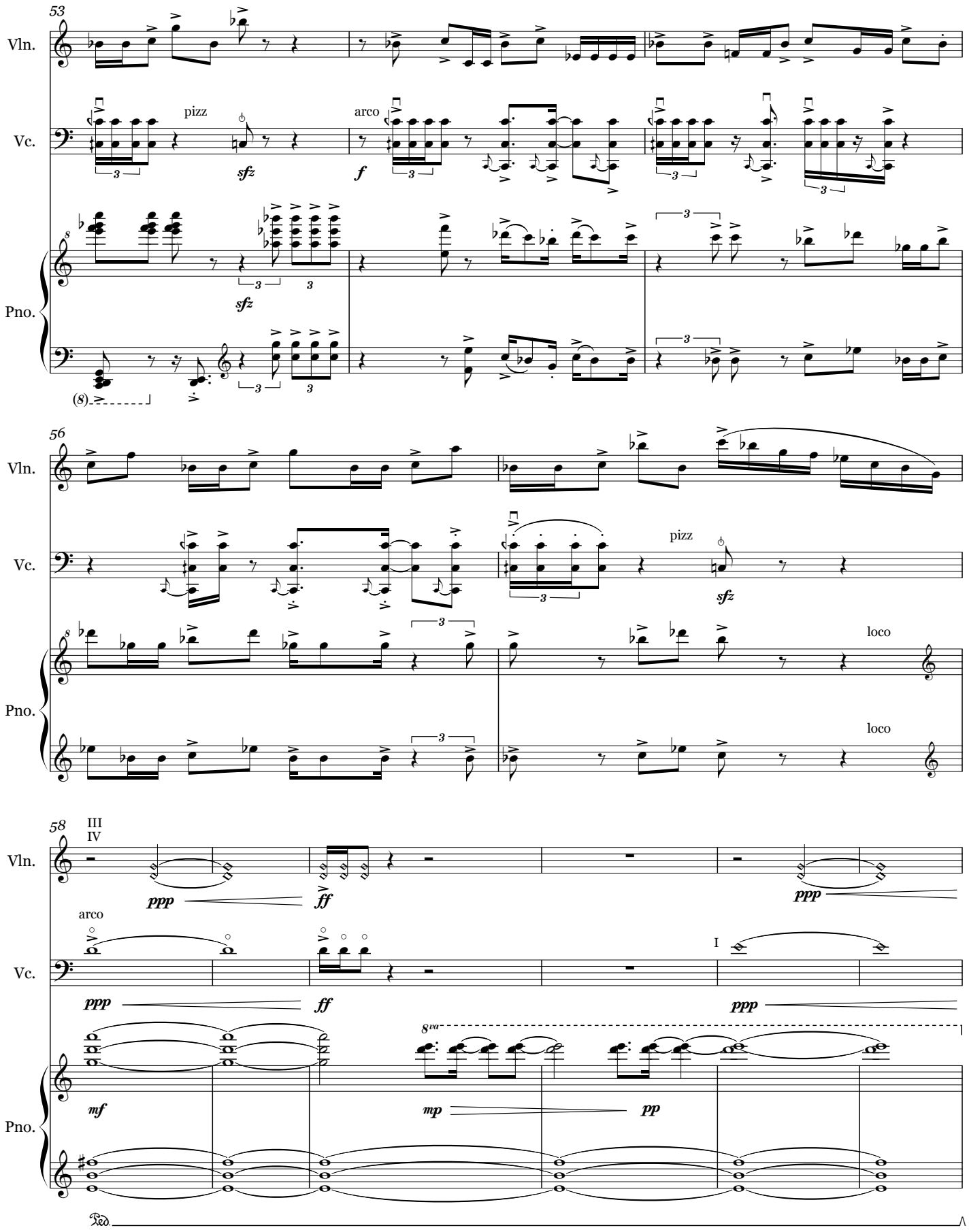

19
II
I
Vln.
Vc.
Pno.
(f)
22
ff
25
f 3
fp
f
battuto
mf
sfz
8vb
(these low pitches are essentially approximate and the effect is essentially percussive;
i.e., try to hit these notes, but it doesn't REALLY matter)

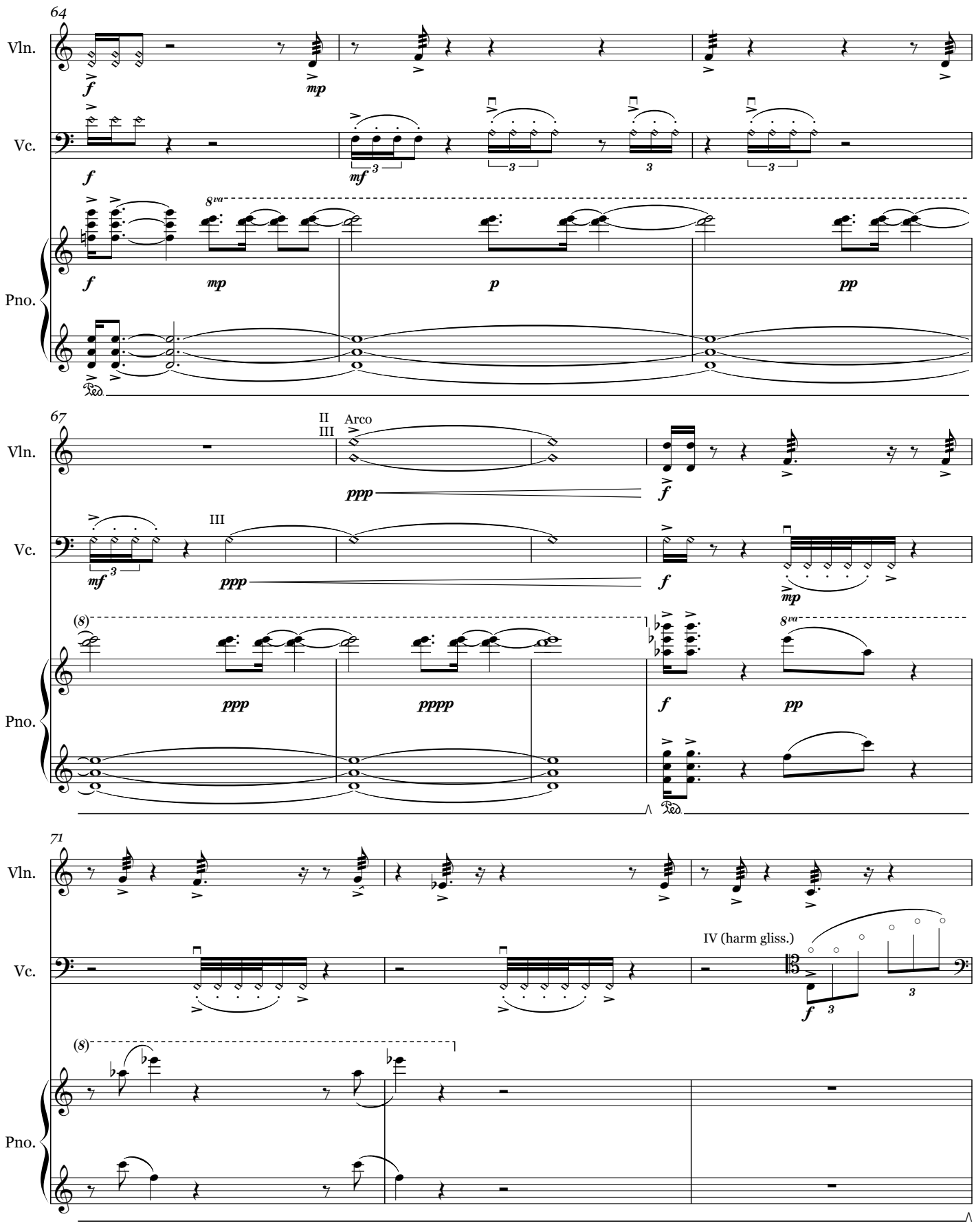

28
Vln.
Vc.
Pno.
fp
f
(8)
8vb
31
pizz
arco
II
I
III
IV
fp
mf
sfz
cresc. poco a poco
35

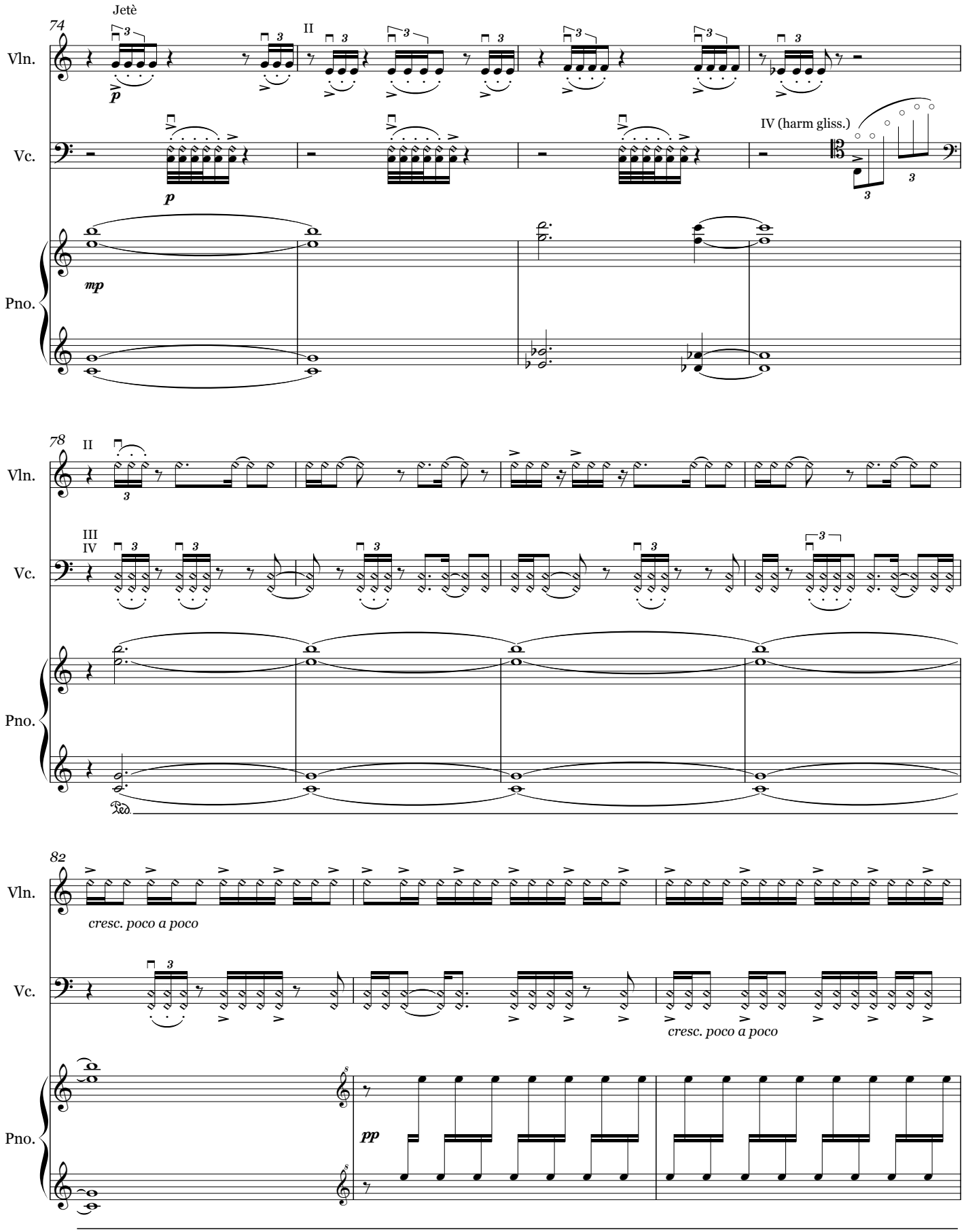


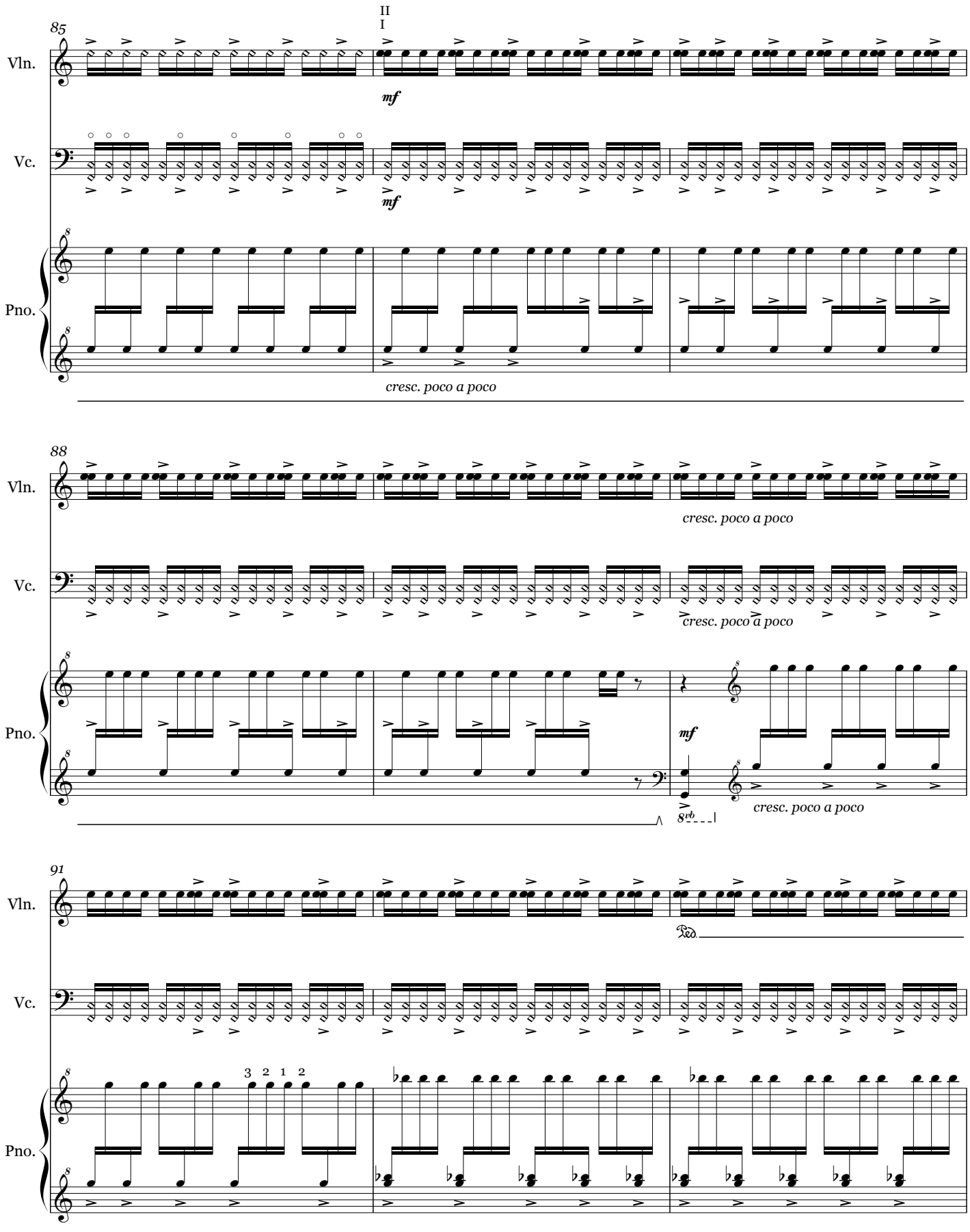
* any variation of any quartertone in either direction is fine. Basically, play a noticeably out of tune octave. The idea is to mimic the characteristically out of tune sound of an analog synthesizer that is playing with multiple oscillators that are not synced up - in other words, that are tuned individually and therefore more prone to going out of tune.

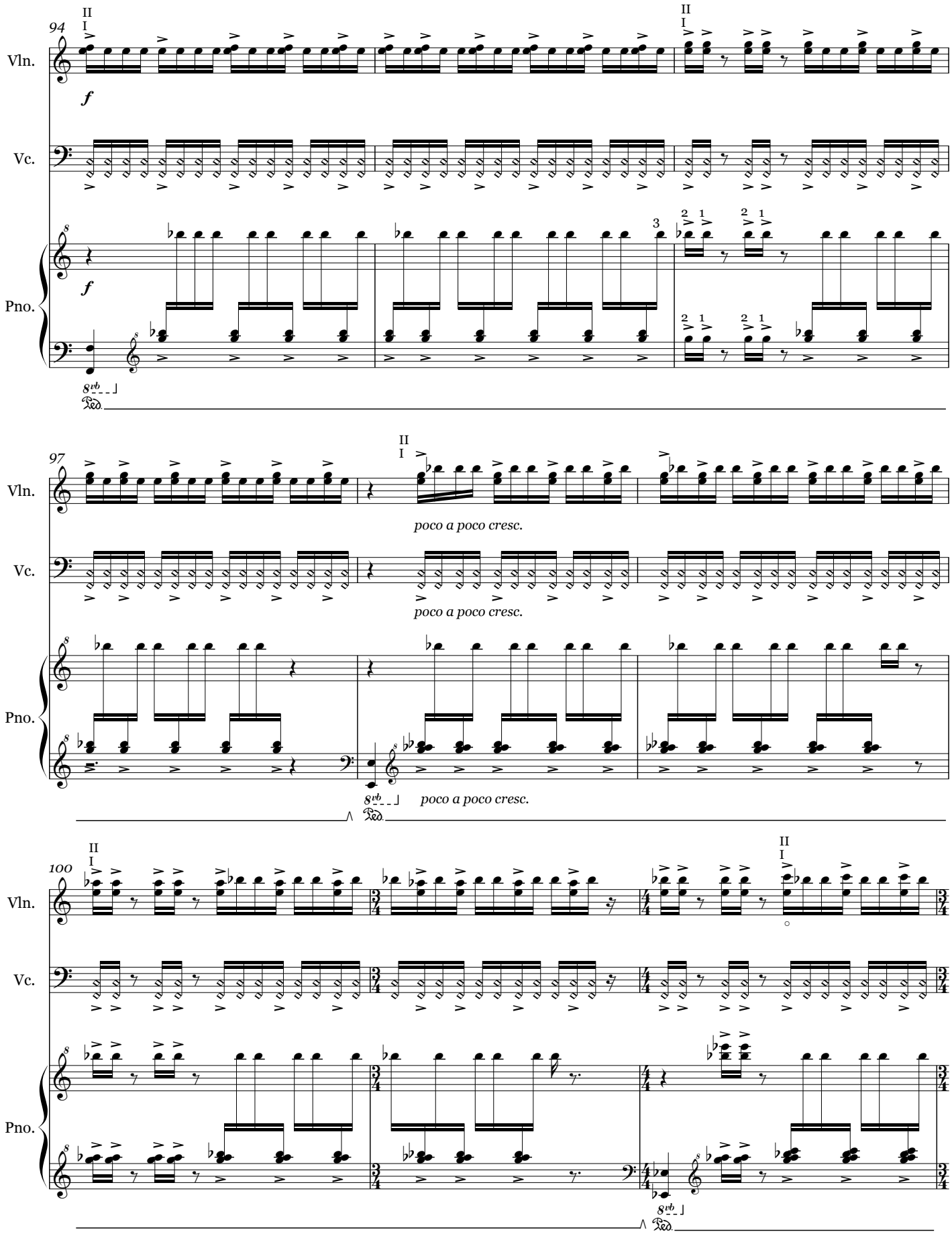

44
(shift slightly)
Vln.
Vc.
pizz
Pno.
47
pizz
sfz
50
arco
f

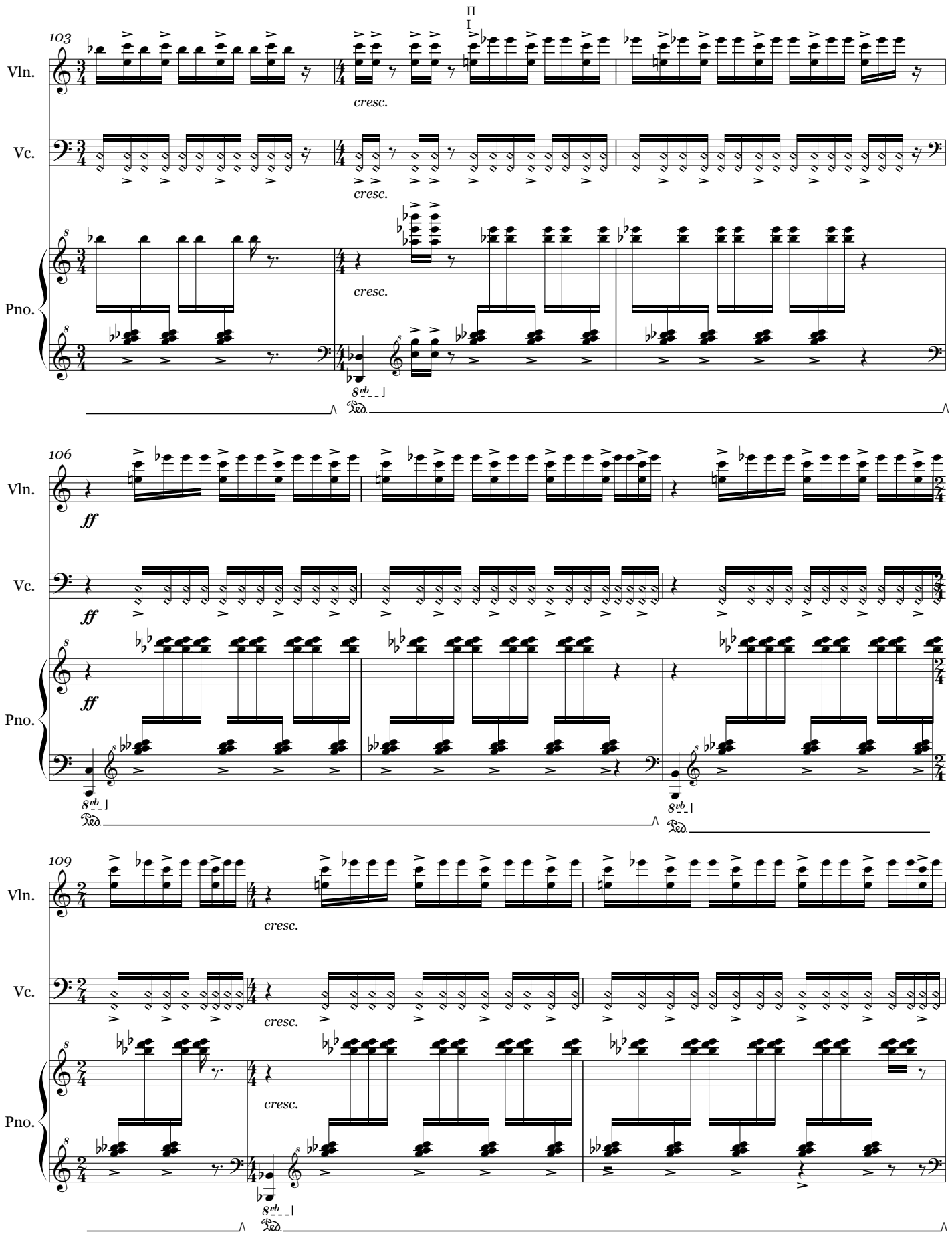

53
Vln.
Vc.
pizz
arco
Pno.
56
Vln.
Vc.
pizz
Pno.
loco
loco
58
III
IV
Vln.
arco
Vc.
I
8va
Pno.

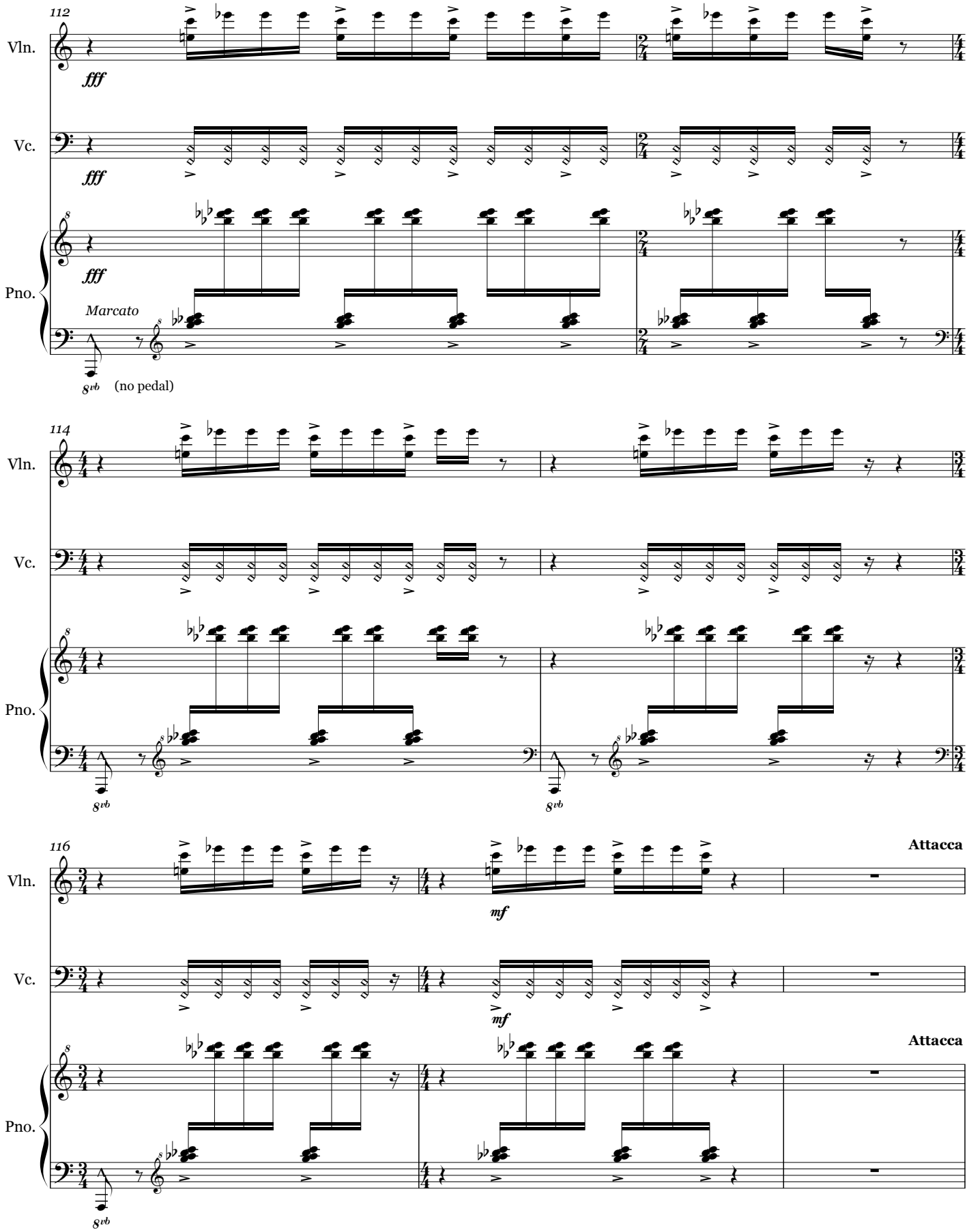

64
Vln.
Vc.
Pno.
f
mp
mf
8va
p
pp
Ped.
67
II
III
Arco
ppp
III
(8)
pppp
71
IV (harm gliss.)


74
Jetè
II
Vln.
Vc.
IV (harm gliss.)
Pno.
78
II
III
IV
Vln.
Vc.
Pno.
Ped.
82
Vln.
cresc. poco a poco
Vc.
cresc. poco a poco
Pno.
pp


85
II
I
Vln.
Vc.
Pno.
mf
mf
cresc. poco a poco
88
Vln.
Vc.
Pno.
cresc. poco a poco
cresc. poco a poco
mf
8vb
cresc. poco a poco
91
Vln.
Vc.
Pno.
3 2 1 2

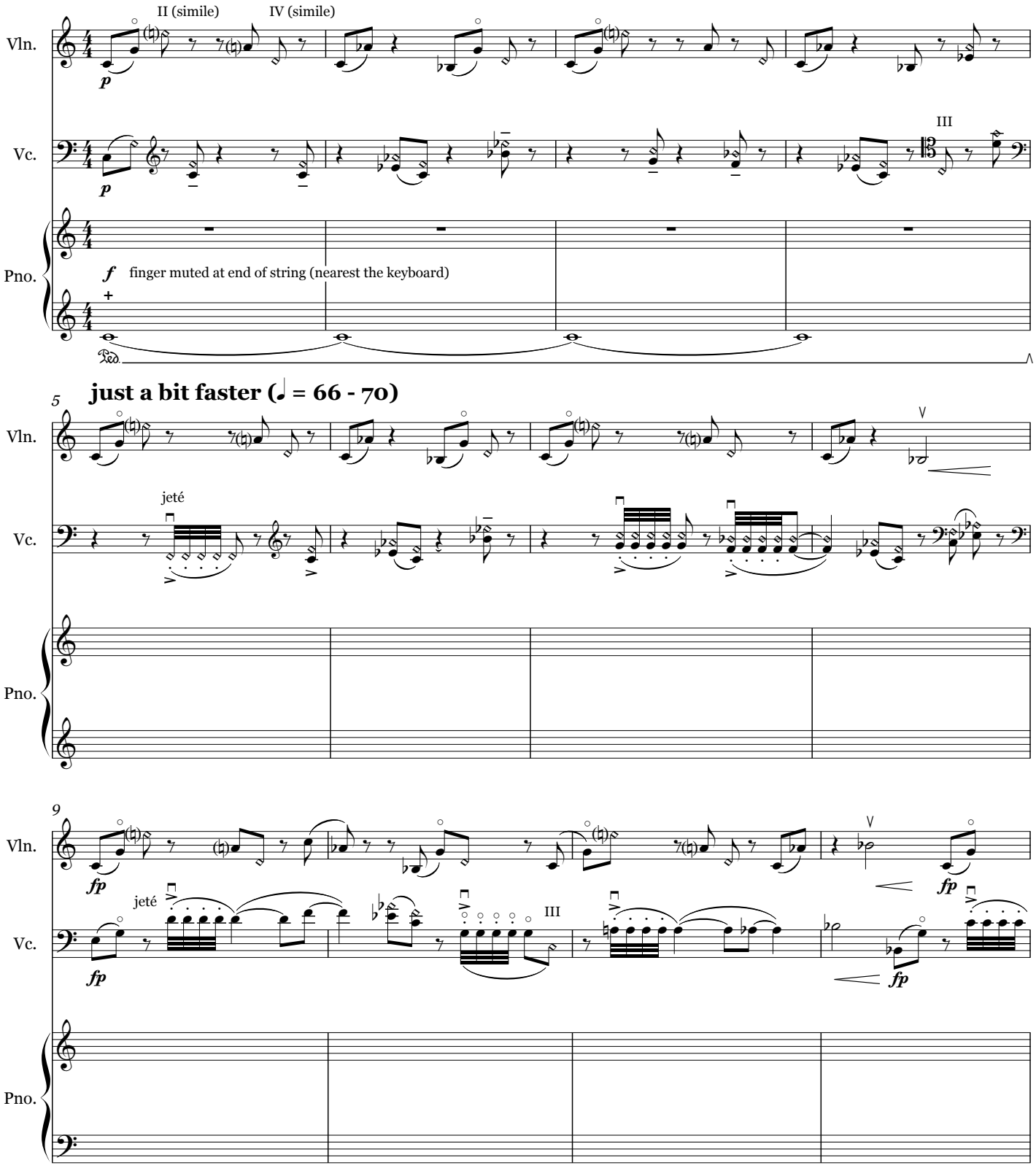

94
II
I
Vln.
Vc.
Pno.
f
3
97
poco a poco cresc.
100

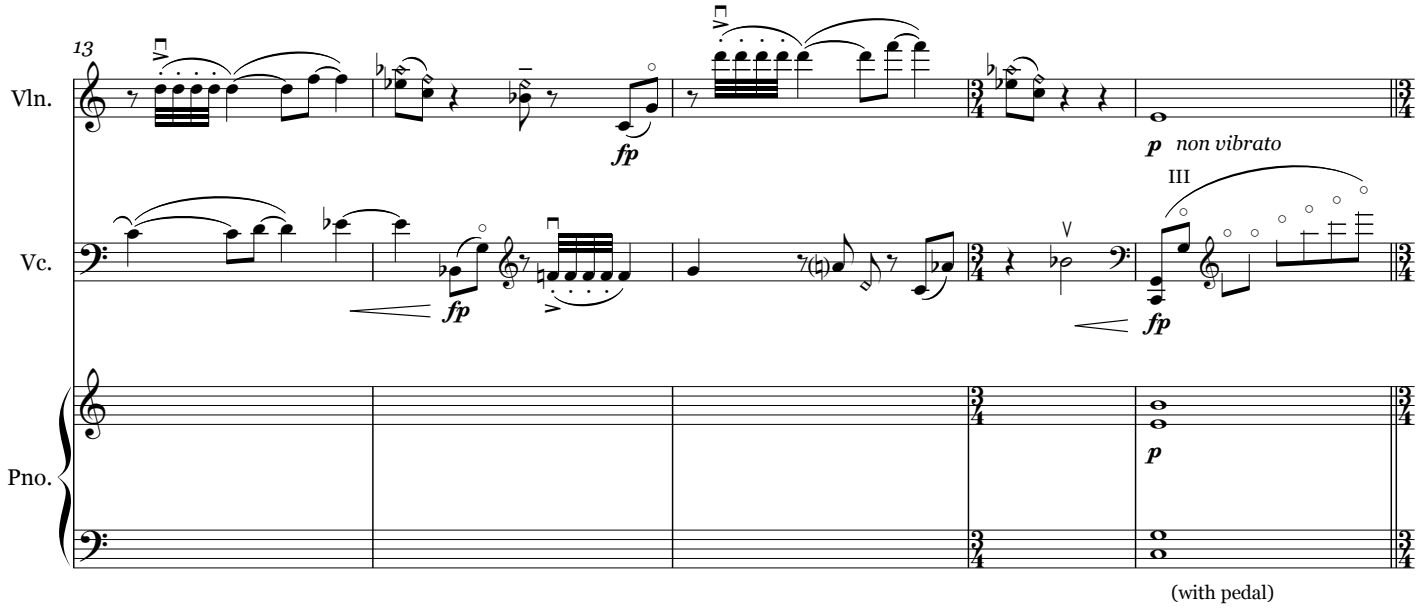

103
II
I
Vln.
Vc.
Pno.
cresc.
8vb
Ped.
106
ff
109


112
Vln.
fff
Vc.
fff
Pno.
fff
Marcato
8vb
(no pedal)
114
Vln.
Vc.
Pno.
8vb
8vb
116
Vln.
mf
Attacca
Vc.
mf
Attacca
Pno.
8vb

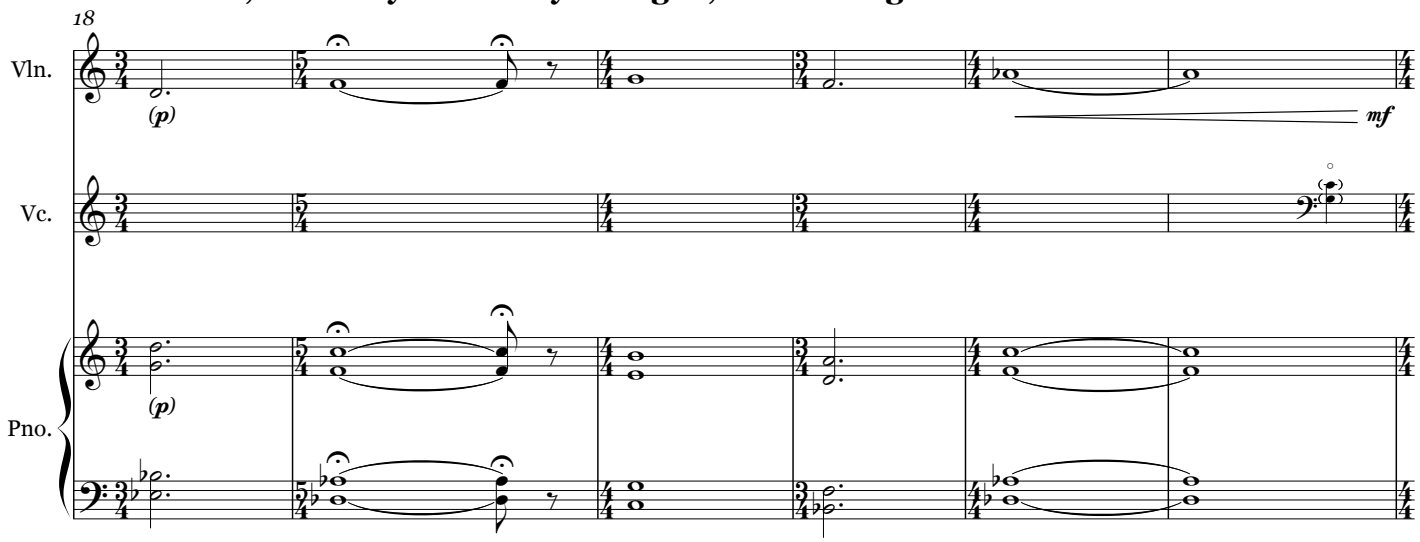
II. It's never easy to say goodbye

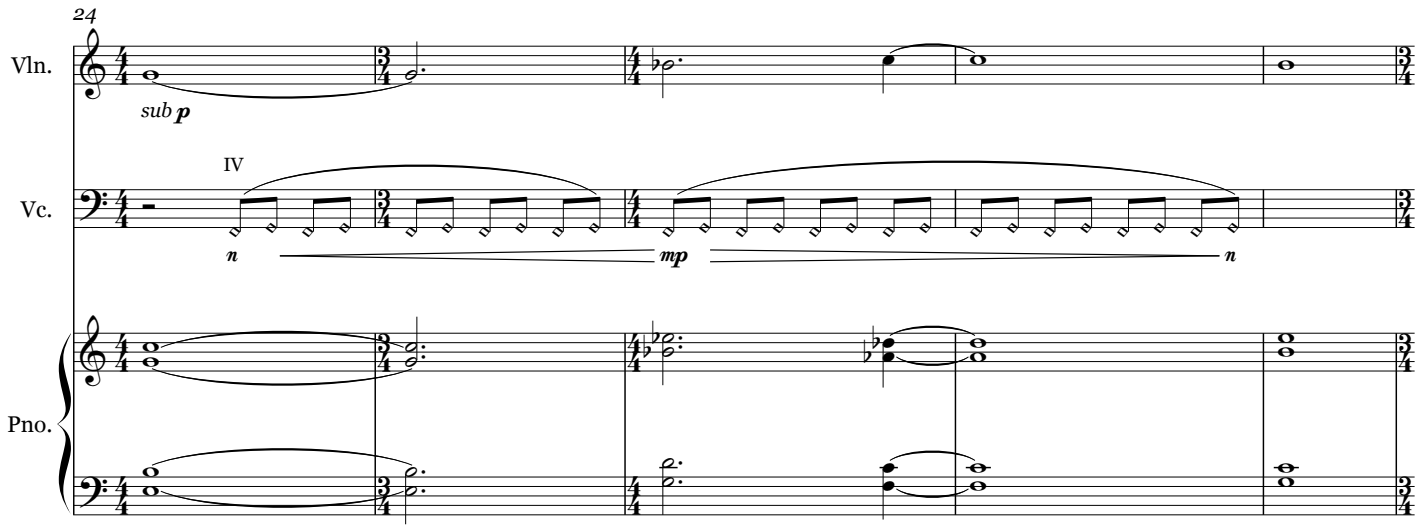
♩ = 60 - 66; sentimental, beautiful.

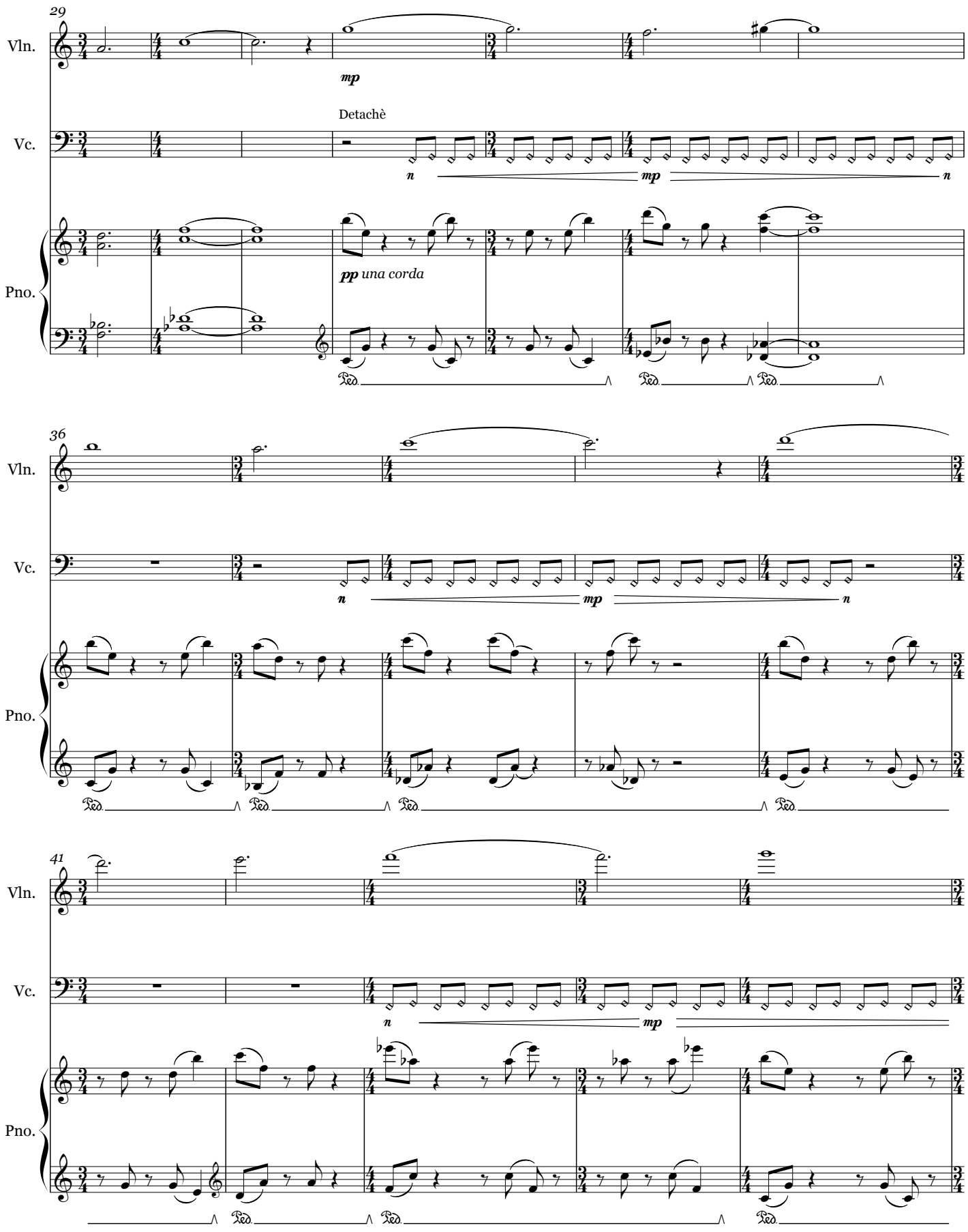


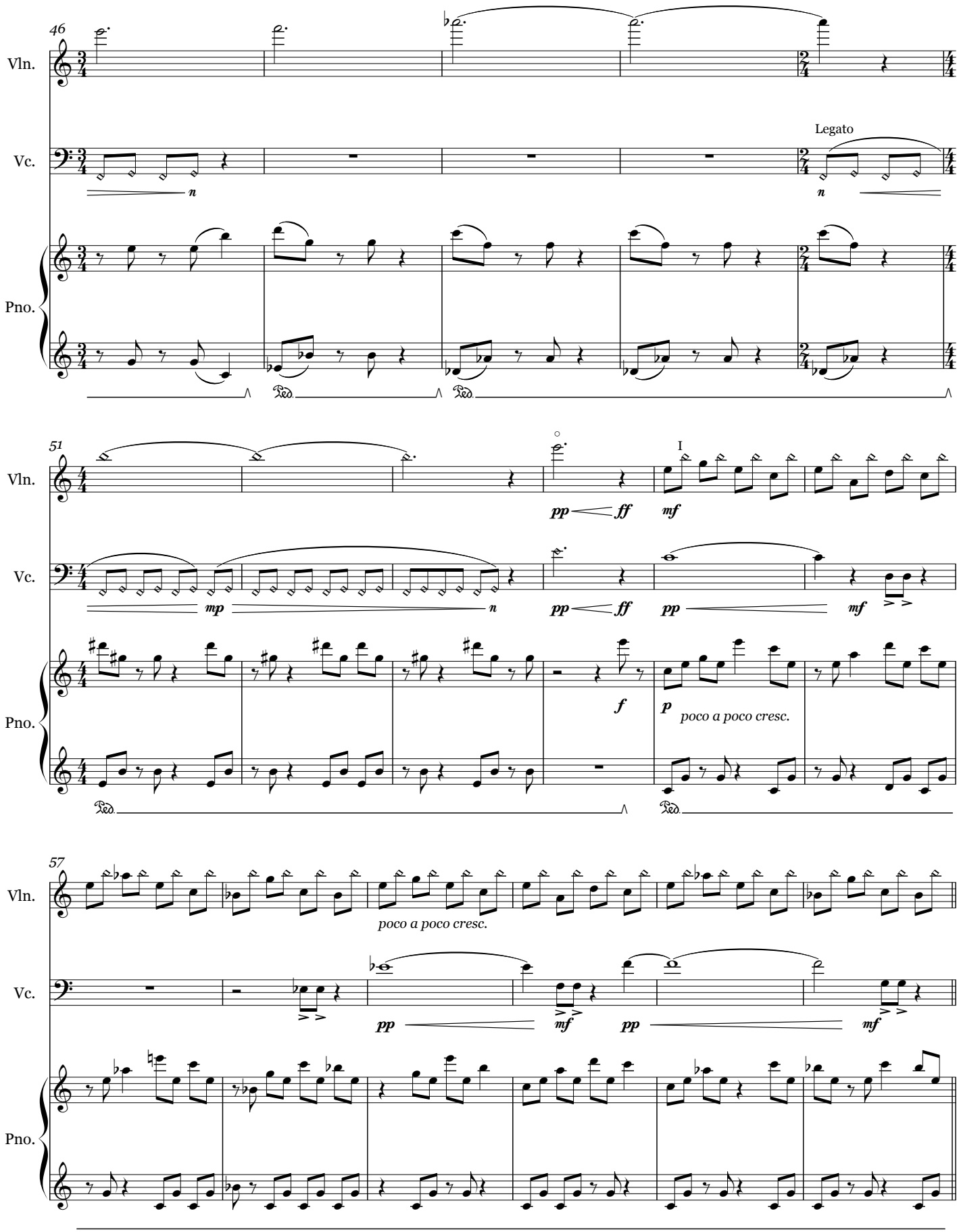


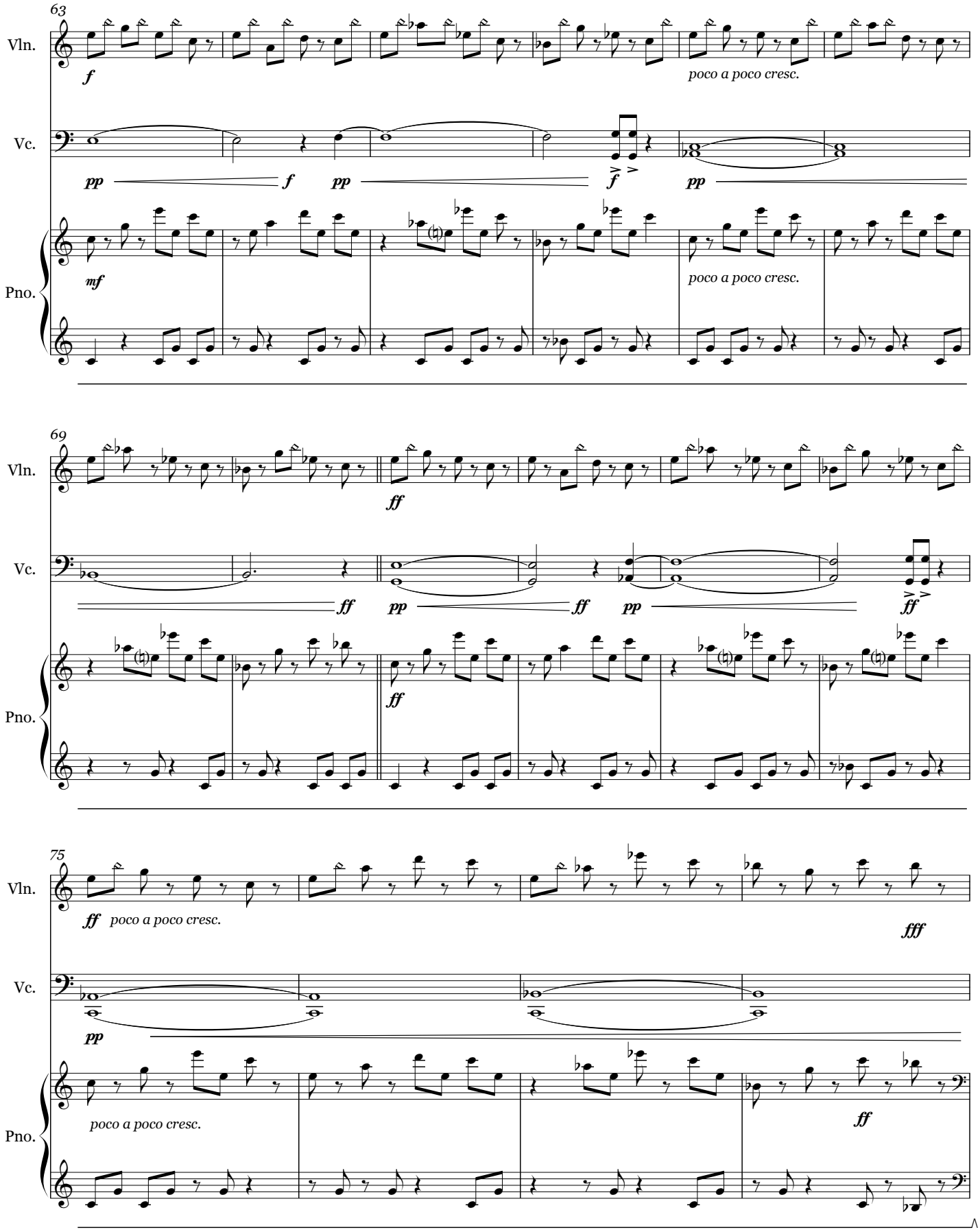
♩ = 160; suddenly but subtly changed; as if through a window in time.

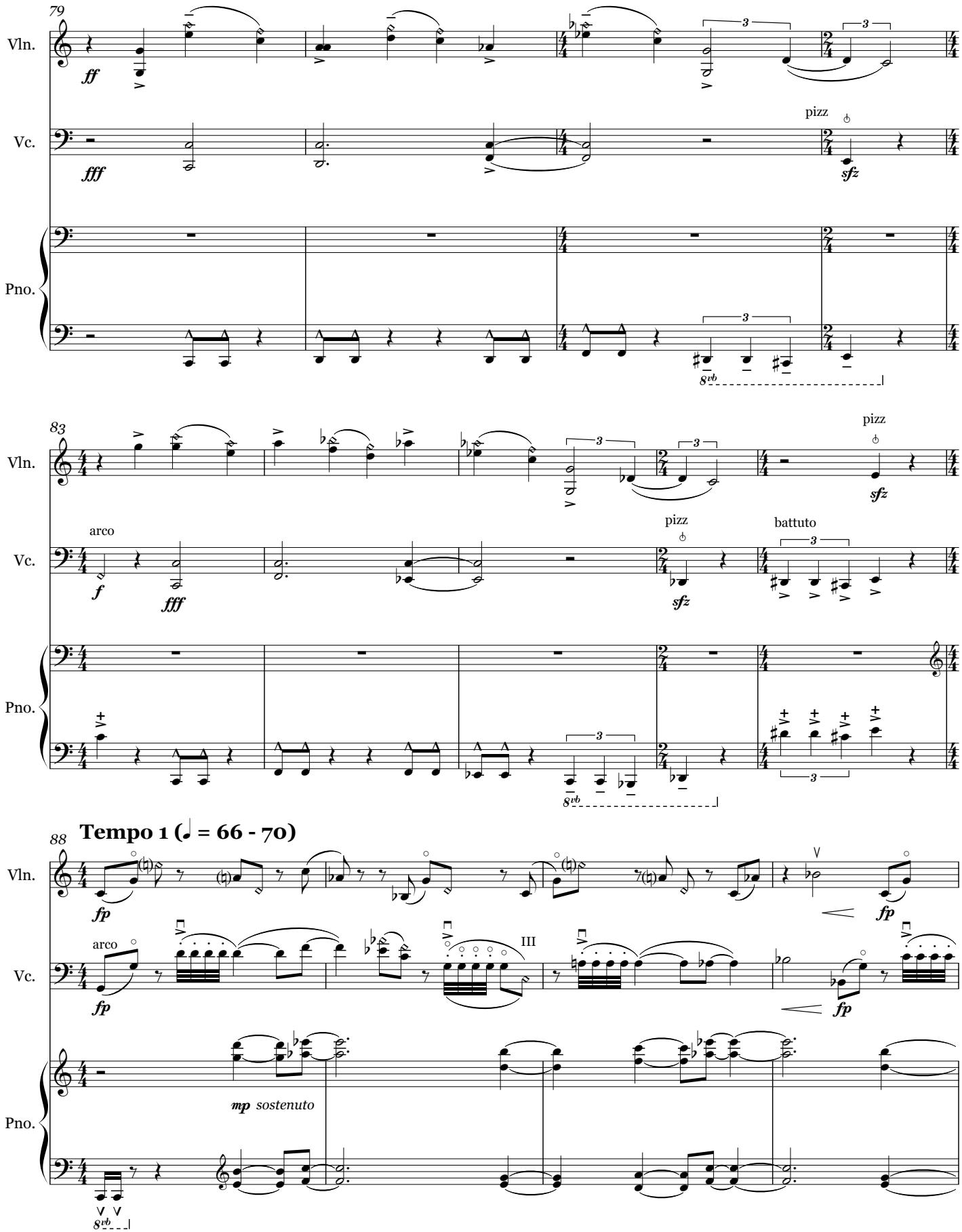


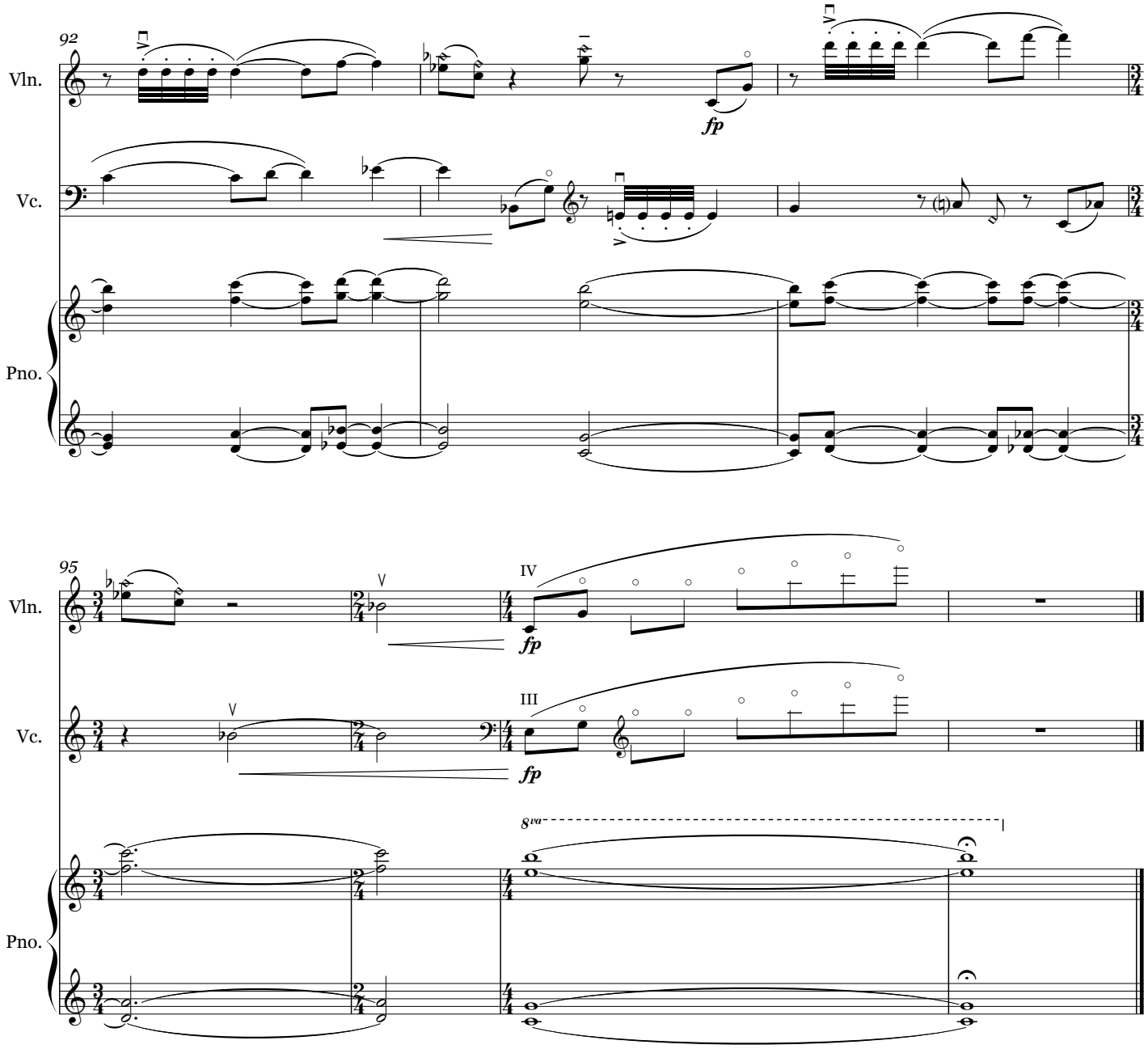



29
Vln.
mp
Detachè
Vc.
n
mp
n
Pno.
pp una corda
Ped.
Ped.
Ped.
36
Vln.
Vc.
n
mp
n
Pno.
Ped.
Ped.
Ped.
Ped.
41
Vln.
Vc.
n
mp
Pno.
Ped.
Ped.
Ped.

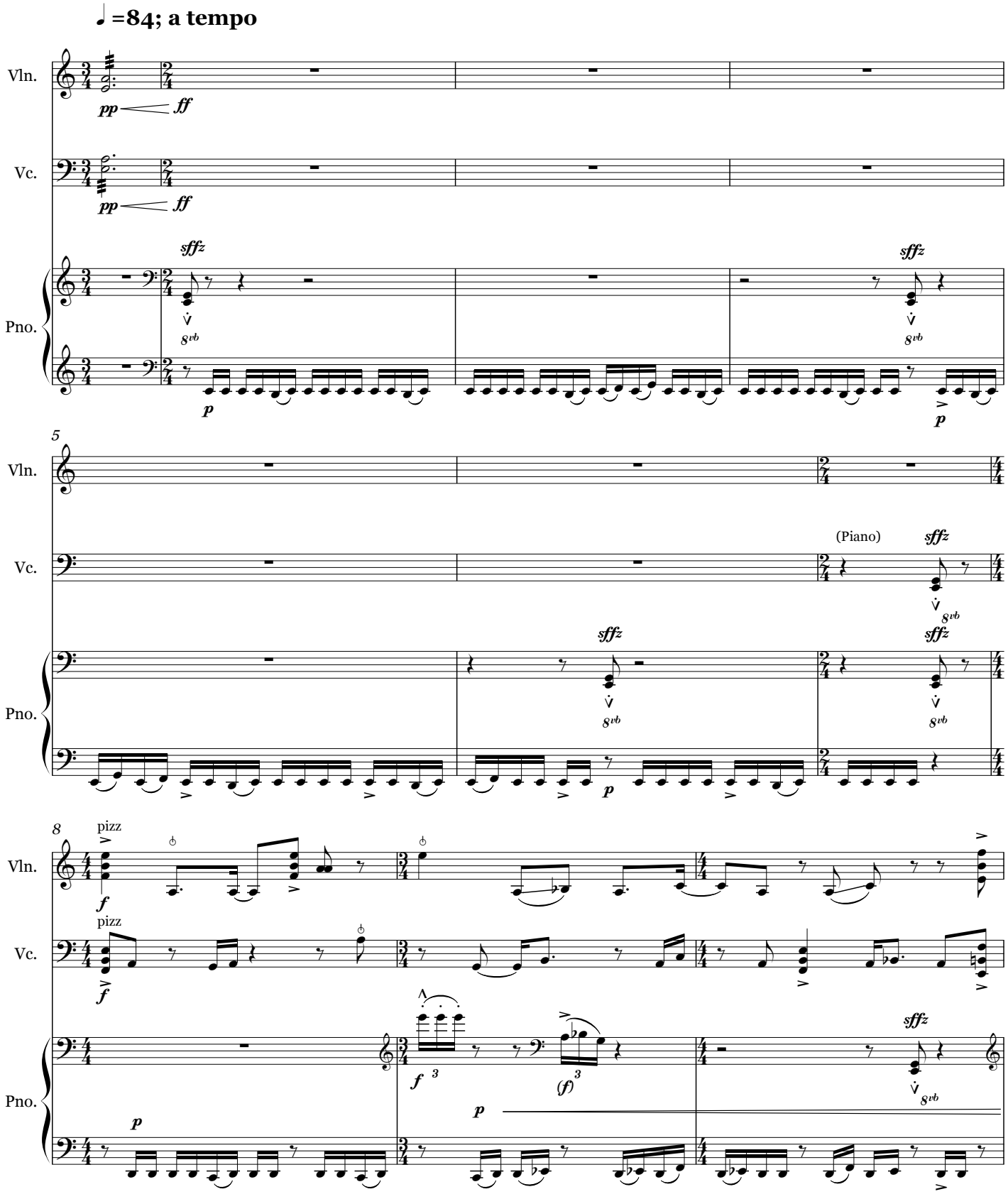

46
Vln.
Vc.
Legato
Pno.
51
Vln.
Vc.
Pno.
I
poco a poco cresc.
57
Vln.
Vc.
Pno.
poco a poco cresc.

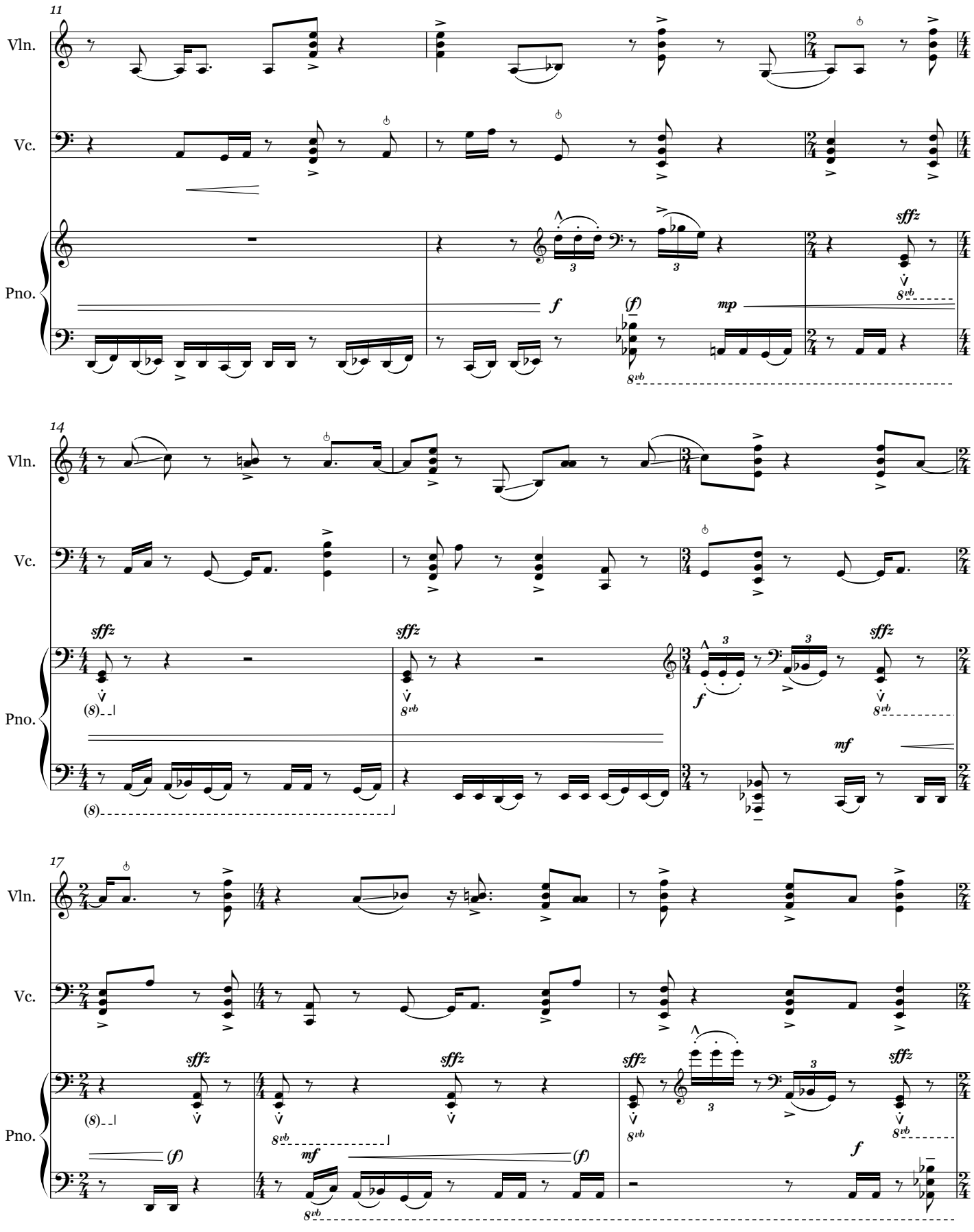

63
Vln.
Vc.
Pno.
f
poco a poco cresc.
pp
f
pp
f
pp
mf
poco a poco cresc.
69
Vln.
Vc.
Pno.
ff
ff
pp
ff
pp
ff
ff
75
Vln.
Vc.
Pno.
ff poco a poco cresc.
fff
pp
poco a poco cresc.
ff

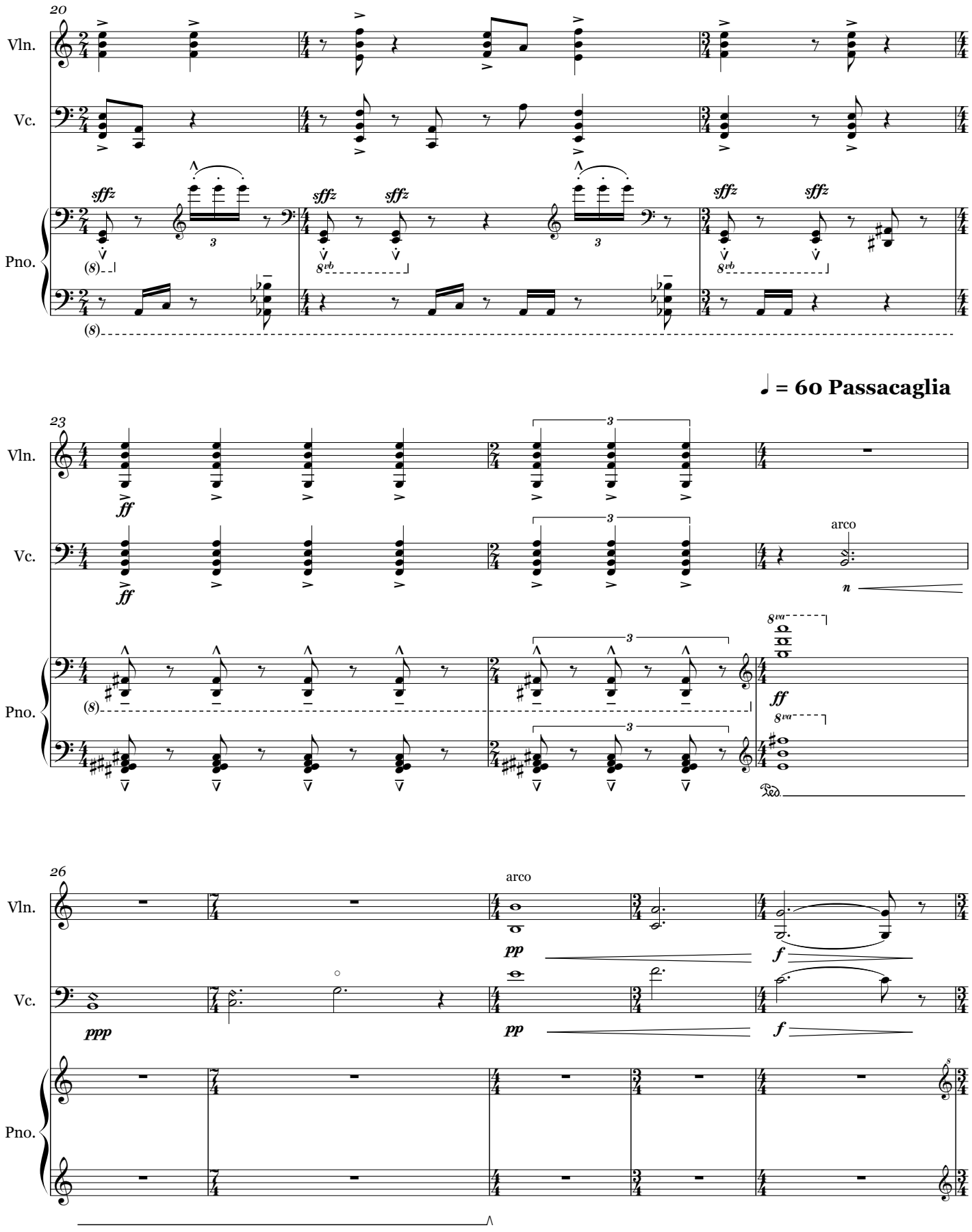

79
Vln.
ff
Vc.
fff
pizz
sfz
Pno.
8vb
83
Vln.
pizz
sfz
arco
f
fff
Vc.
pizz
sfz
battuto
Pno.
8vb
88
Tempo 1 (♩ = 66 - 70)
Vln.
fp
fp
arco
Vc.
fp
III
fp
mp sostenuto
Pno.
8vb

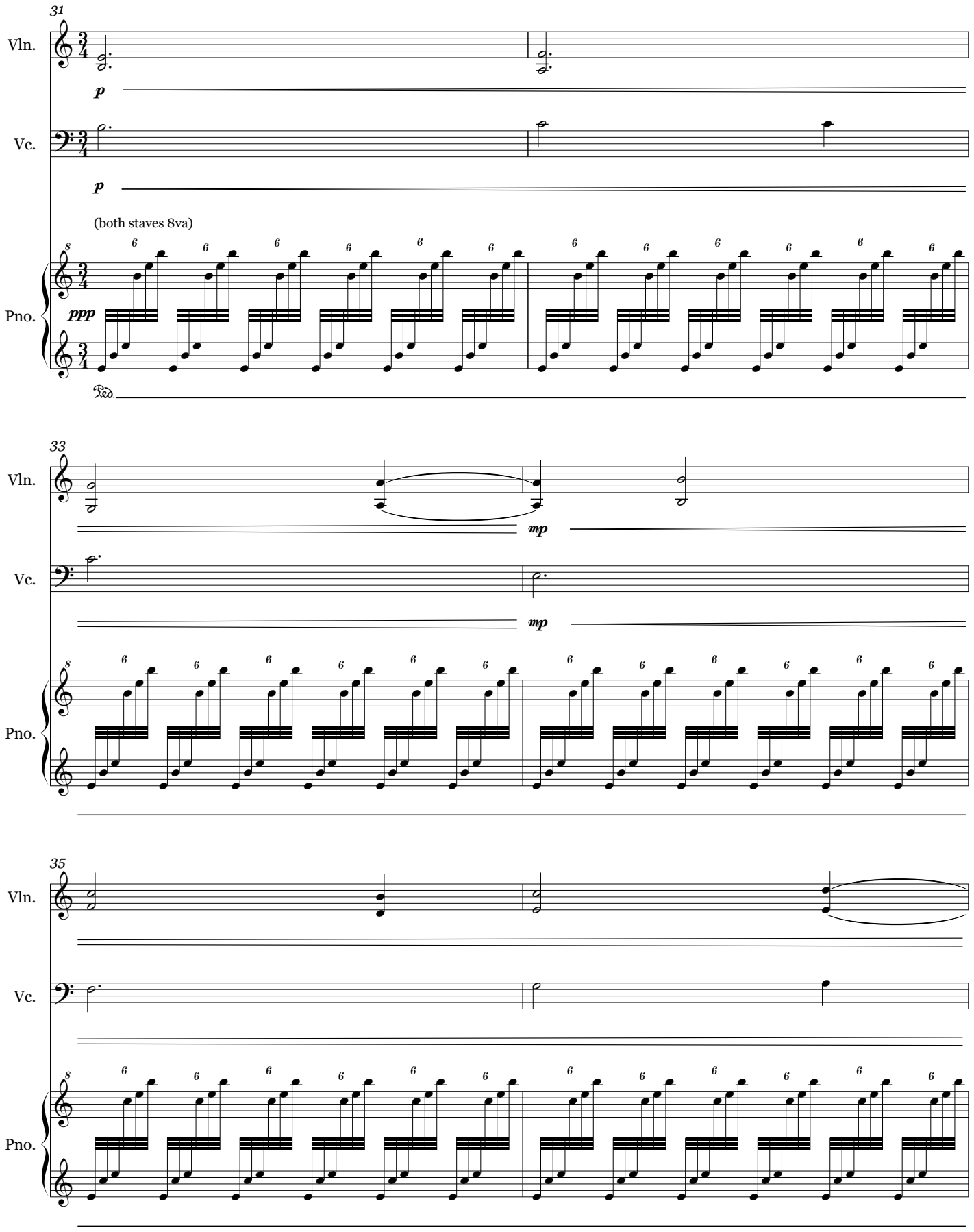

92
Vln.
Vc.
Pno.
fp
95
IV
III
8va

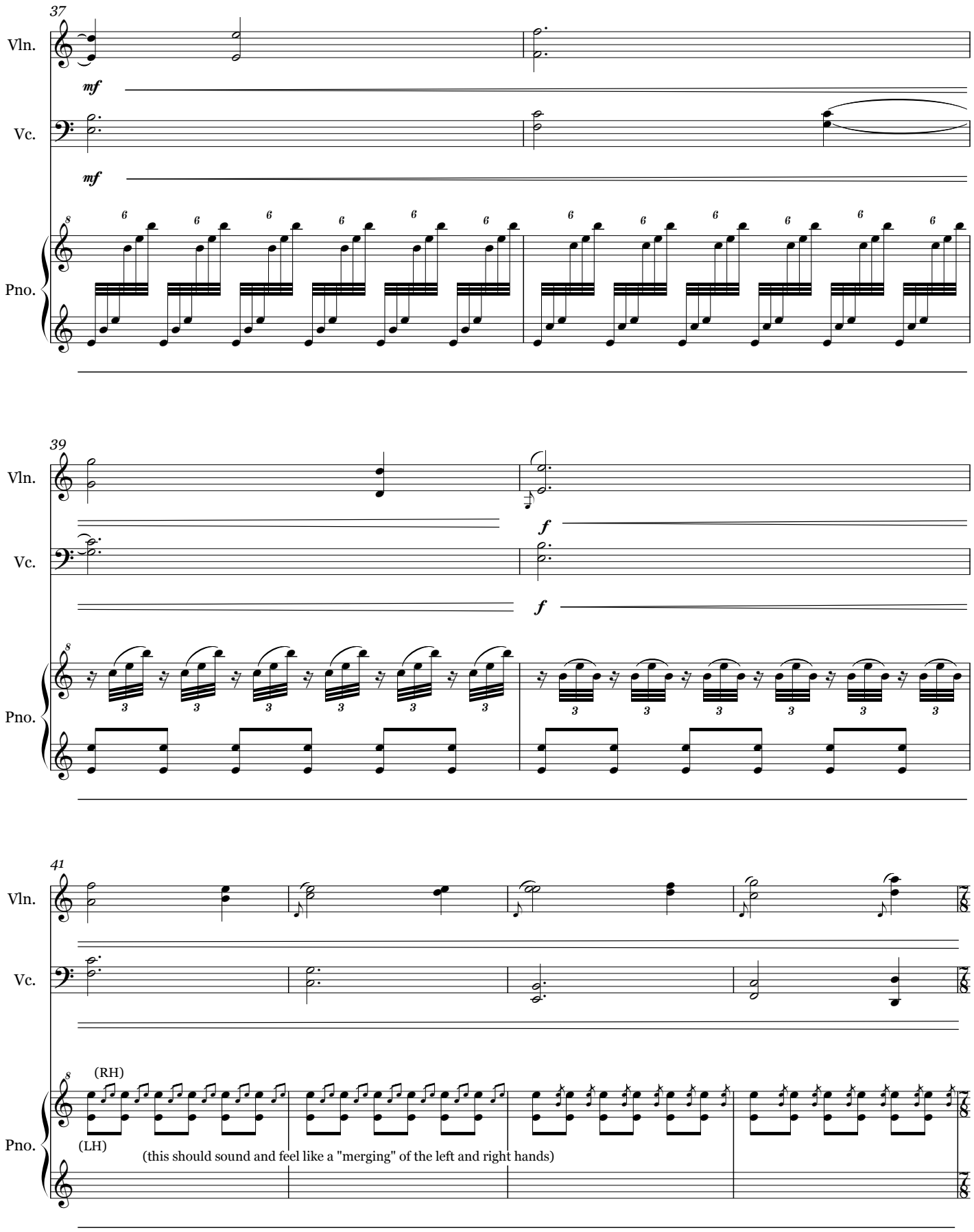
III. Mason always calls when I least expect

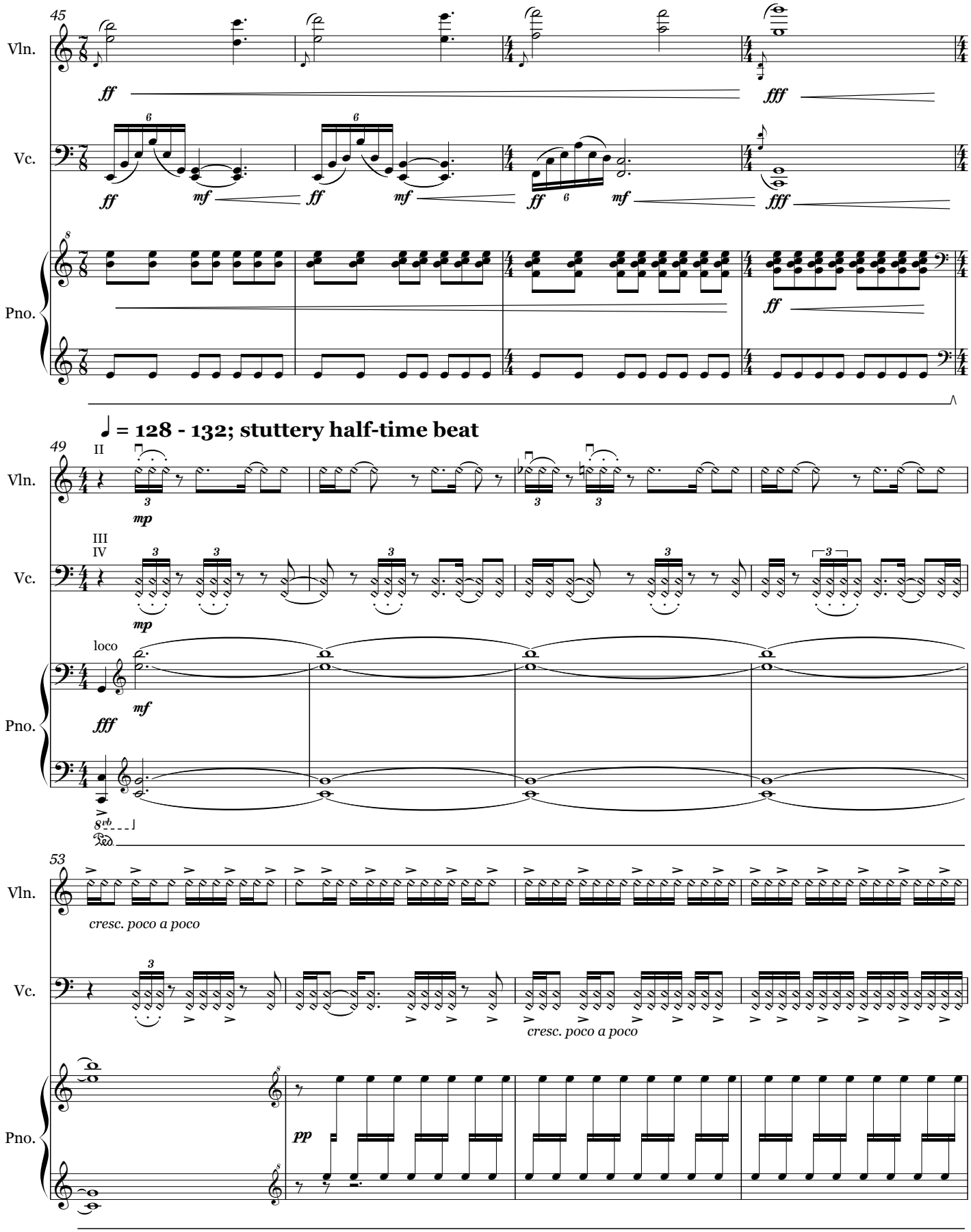


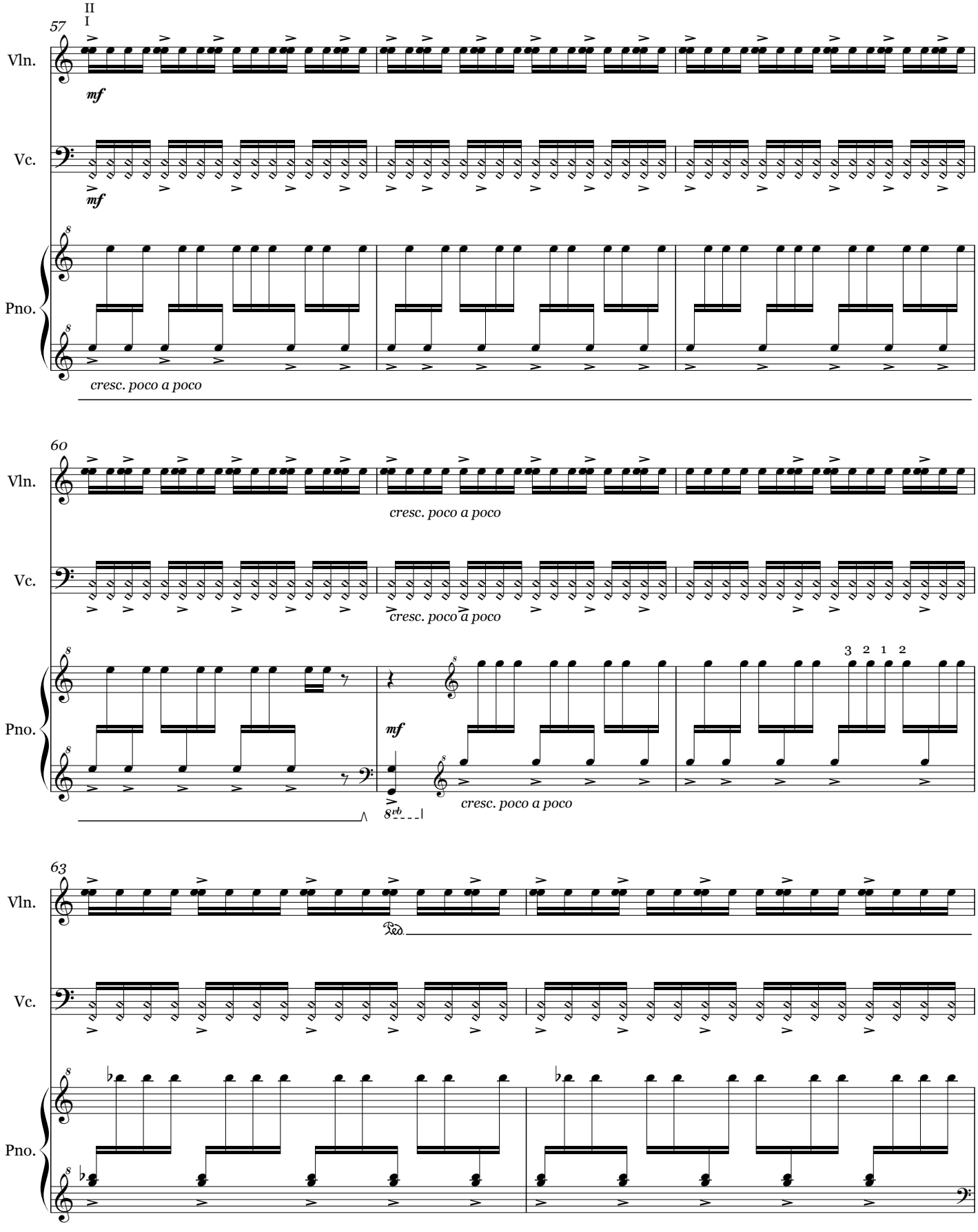

11
Vln.
Vc.
Pno.
f
(f)
mp
sffz
8vb
14
sffz
(8)
f
mf
17
(f)
mf

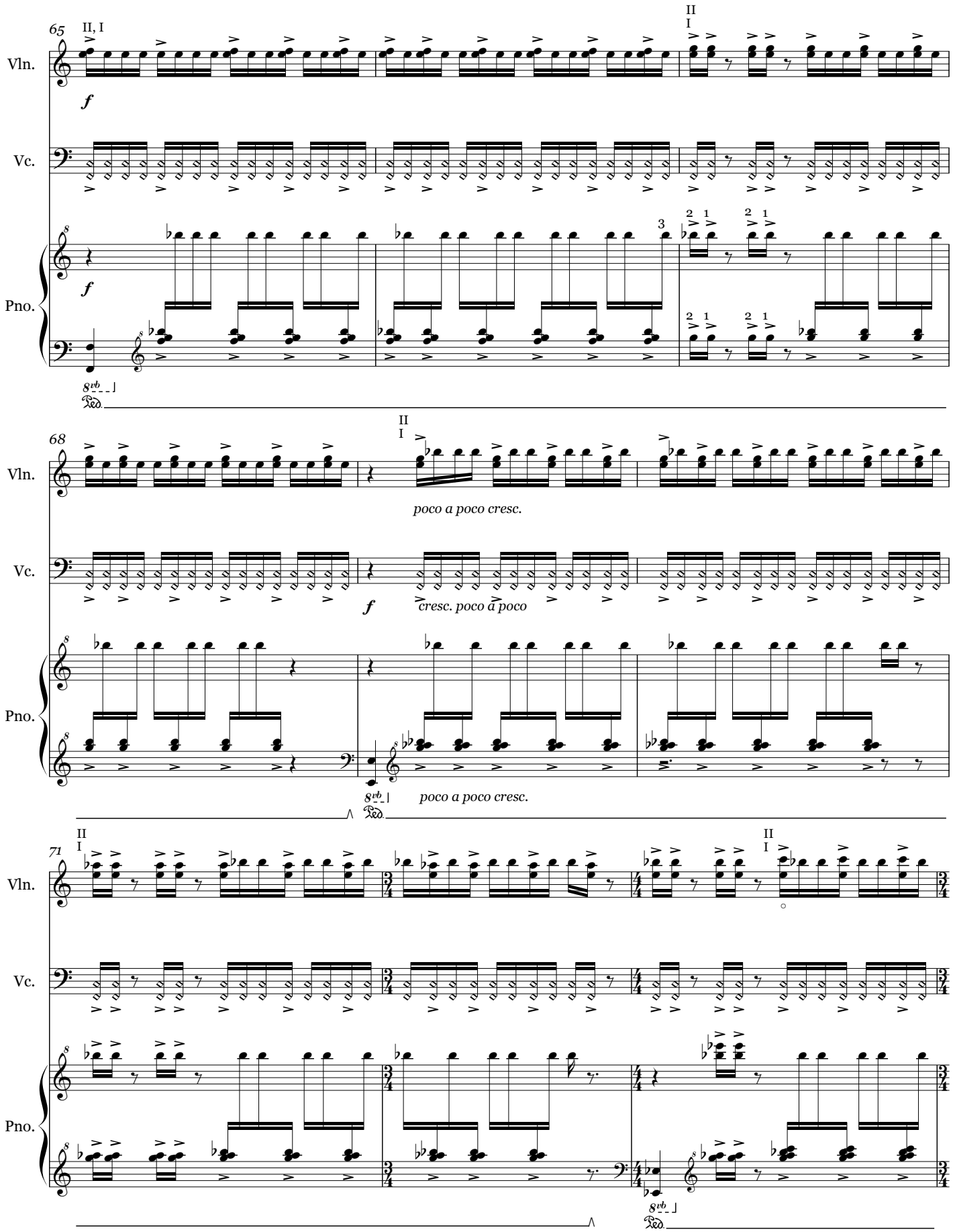

20
Vln.
Vc.
Pno.
sffz
8vb
♩ = 60 Passacaglia
23
ff
arco
8va
Ped.
26
pp
f
ppp

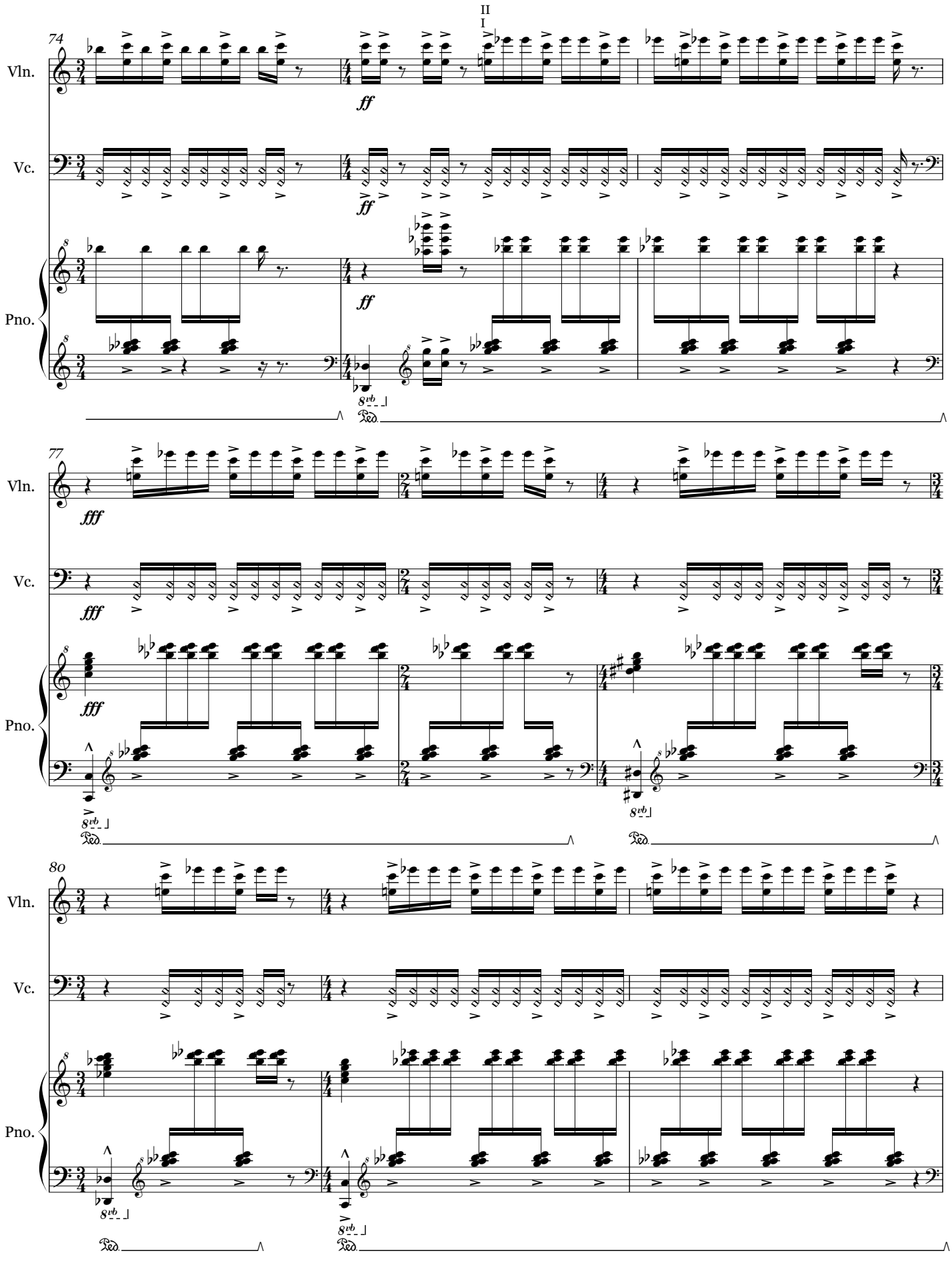

31
Vln.
p
Vc.
p
(both staves 8va)
Pno.
ppp
33
Vln.
mp
Vc.
mp
Pno.
35
Vln.
Vc.
Pno.

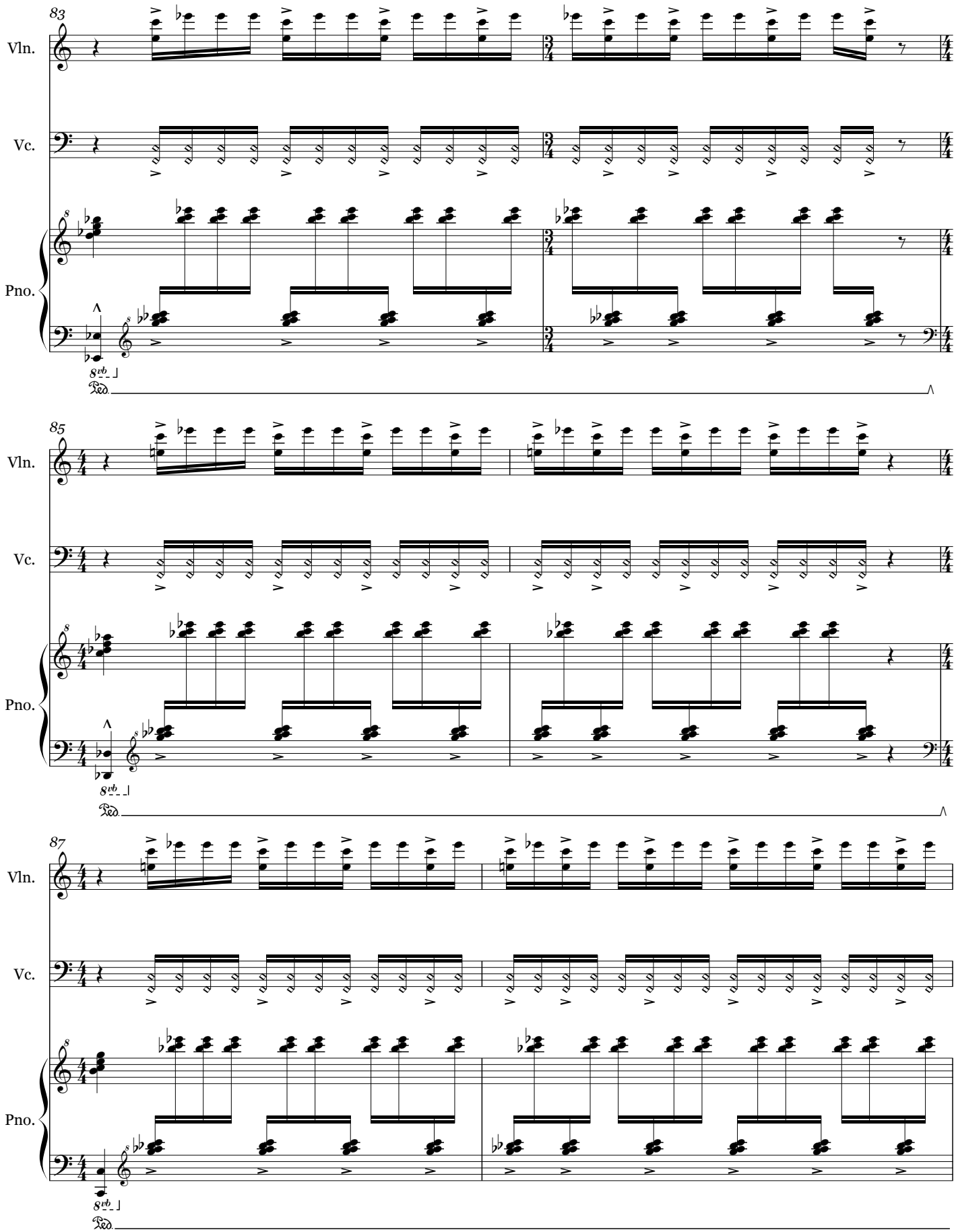

37
Vln.
mf
Vc.
mf
Pno.
39
Vln.
f
Vc.
f
Pno.
41
Vln.
Vc.
Pno.
(RH)
(LH)
(this should sound and feel like a "merging" of the left and right hands)

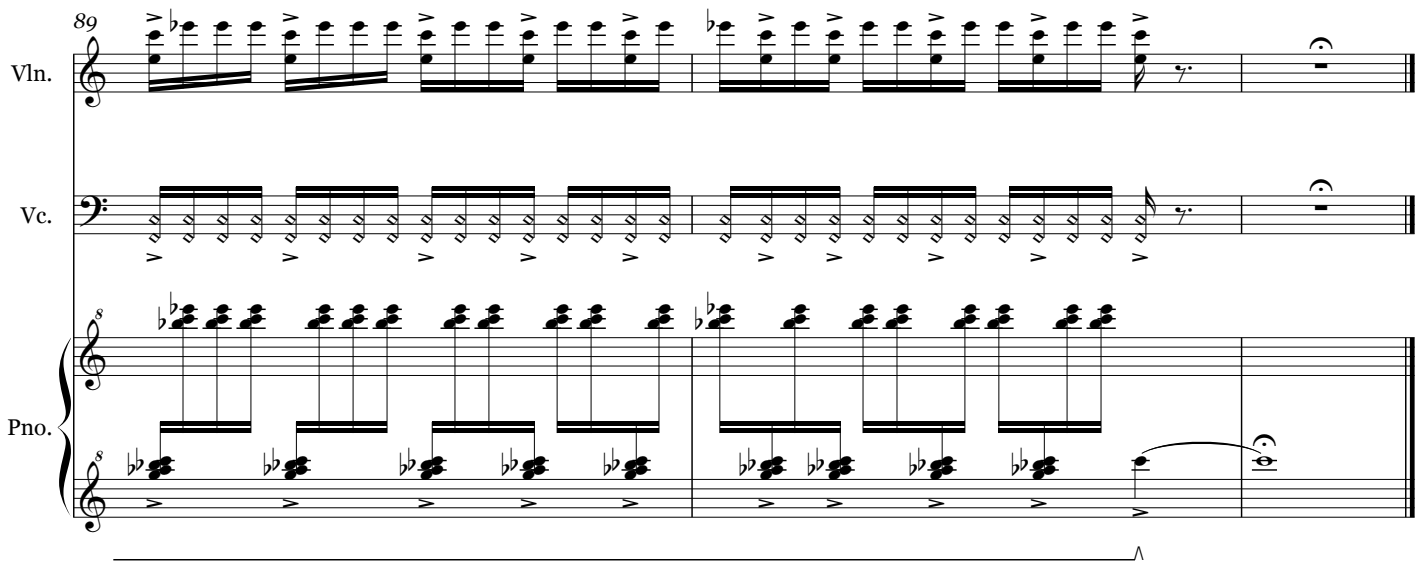

45
Vln.
Vc.
Pno.
ff
fff
mf
♩ = 128 - 132; stuttery half-time beat
49
II
III
IV
mp
loco
53
cresc. poco a poco
pp


II
I
57
Vln.
mf
Vc.
mf
Pno.
cresc. poco a poco
60
Vln.
cresc. poco a poco
Vc.
cresc. poco a poco
Pno.
mf
3 2 1 2
8vb
cresc. poco a poco
63
Vln.
Ped.
Vc.
Pno.


65
II, I
II
I
Vln.
Vc.
Pno.
f
3
8vb
68
poco a poco cresc.
cresc. poco a poco
71


74
II
I
Vln.
Vc.
Pno.
ff
77
fff
80
8vb


83
Vln.
Vc.
Pno.
8vb
Ped.
85
Vln.
Vc.
Pno.
8vb
Ped.
87
Vln.
Vc.
Pno.
8vb
Ped.


89
Vln.
Vc.
Pno.