

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.

I. Dashers dashers, get out the way

♩ = 128 - 132; stuttery half-time beat

Max Stoffregen

II
I

Vln. *p cresc. poco a poco*

Vc.

Pno.

Vln. *p*

Vc. (sounding pitches) III IV *p cresc. poco a poco*

Pno.

Vln. 7

Vc.

Pno. loco *p cresc. poco a poco*

10

Vln.

Vc.

Pno.

13

Vln.

Vc.

Pno.

loco

16

Vln.

Vc.

Pno.

mf cresc. poco a poco

mf cresc. poco a poco

mf

cresc. poco a poco

19

Vln. *f*

Vc. *f*

Pno. *f*

22

Vln. *ff*

Vc. *ff*

Pno. *ff*

25

Vln. *f* *fp* *f*

Vc. *f* *mf*

Pno. *sfz*

battuto

8^{va}
 (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. *fp* *f*

Vc.

Pno.

(8).....1

31

Vln. *fp* *mf* *sfz* pizz arco I *mf* *cresc. poco a poco*

Vc. pizz *sfz* arco III IV *mf* *cresc. poco a poco*

Pno. *sfz* *mf* *cresc. poco a poco*

(8).....1

35

Vln. II

Vc.

Pno.

37

Vln. ^{II}
I

Vc.

Pno.

40

Vln. ^{II}
I

Vc.

Pno.

ff

ff

ff

42

Vln.

Vc.

Pno.

sfz

play this repeated chord figure always accented and slightly detached, with a lightness on the wrist.

8^{vb}

* 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. *f*

Vc. pizz

Pno. *s* *8vb*

47

Vln. pizz *sfz*

Vc. *sfz*

Pno. *sfz*

50

Vln. arco *f*

Vc. arco *f*

Pno. *8vb*

53

Vln.

Vc.

Pno.

pizz

arco

sfz

f

sfz

(8) *v*

56

Vln.

Vc.

Pno.

pizz

sfz

loco

loco

58

Vln.

Vc.

Pno.

III

IV

arco

ppp

ff

ppp

ppp

mp

pp

8va

64

Vln. *f* *mp*

Vc. *f* *mf* *3* *3* *3* *3*

Pno. *f* *mp* *p* *pp*

8va

67

Vln. II Arco III *ppp* *f*

Vc. *mf* *3* *ppp* *f* *mp*

Pno. *ppp* *pppp* *f* *pp*

8va

71

Vln. *f*

Vc. *f* *3* *3* *IV (harm gliss.)*

Pno. *8va*

74 *Jetè*

Vln. *p*

Vc. *p* IV (harm gliss.)

Pno. *mp*

78

Vln. II

Vc. III IV

Pno. *mp*

82

Vln. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Pno. *pp*

85

Vln. *mf*

Vc. *mf*

Pno. *cresc. poco a poco*

88

Vln. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Pno. *mf* *cresc. poco a poco*

8vb

91

Vln. *2ed.*

Vc.

Pno. 3 2 1 2 *b*

94

Vln. *f*

Vc.

Pno. *f*

8^{va} *And.*

97

Vln. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Pno. *poco a poco cresc.*

8^{va} *And.*

100

Vln. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Pno. *poco a poco cresc.*

8^{va} *And.*

103

Vln. *cresc.*

Vc. *cresc.*

Pno. *cresc.*

8^{vb} 1

106

Vln. *ff*

Vc. *ff*

Pno. *ff*

8^{vb} 1

109

Vln. *cresc.*

Vc. *cresc.*

Pno. *cresc.*

8^{vb} 1

112

Vln. *fff*

Vc. *fff*

Pno. *fff*
Marcato
8vb (no pedal)

114

Vln.

Vc.

Pno. *8vb*

116

Vln. *mf* **Attacca**

Vc. *mf* **Attacca**

Pno. *8vb*

II. It's never easy to say goodbye

♩ = 60 - 66; sentimental, beautiful.

Vln. *p* II (simile) IV (simile)

Vc. *p* III

Pno. *f* finger muted at end of string (nearest the keyboard)

5 **just a bit faster** (♩ = 66 - 70)

Vln. *p* V

Vc. *jeté*

Pno.

Vln. *fp* V

Vc. *jeté* III *fp*

Pno.

13

Vln. *fp* *p non vibrato*

Vc. *fp* *fp* III

Pno. *p*

(with pedal)

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

18

Vln. (*p*) *mf*

Vc.

Pno. (*p*)

24

Vln. *sub p*

Vc. IV *n* *mp* *n*

Pno.

29

Vln. *mp*

Vc. *Detachè*
n *mp* *n*

Pno. *pp una corda*

36

Vln.

Vc. *n* *mp* *n*

Pno.

41

Vln.

Vc. *n* *mp*

Pno.

46

Vln.

Vc.

Pno.

n *n* *Legato*

Red *Red*

Detailed description: This system covers measures 46-50. The Violin part has a melodic line with a fermata over measures 48-49. The Violoncello part has a rhythmic accompaniment with a fermata over measures 48-49. The Piano part has a complex accompaniment with a fermata over measures 48-49. Dynamics include *n* (pianissimo) and *Legato*. There are also some markings that look like *Red* or *Red*.

51

Vln.

Vc.

Pno.

pp *ff* *mf* *pp* *ff* *pp* *mf* *f* *p* poco a poco cresc.

Red *Red*

Detailed description: This system covers measures 51-56. The Violin part has a melodic line with a fermata over measures 53-54. The Violoncello part has a rhythmic accompaniment with a fermata over measures 53-54. The Piano part has a complex accompaniment with a fermata over measures 53-54. Dynamics include *pp* (pianissimo), *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), and *p* (piano) poco a poco cresc. There are also some markings that look like *Red* or *Red*.

57

Vln.

Vc.

Pno.

poco a poco cresc. *pp* *mf* *pp* *mf*

Detailed description: This system covers measures 57-62. The Violin part has a melodic line with a fermata over measures 59-60. The Violoncello part has a rhythmic accompaniment with a fermata over measures 59-60. The Piano part has a complex accompaniment with a fermata over measures 59-60. Dynamics include *poco a poco cresc.*, *pp* (pianissimo), *mf* (mezzo-forte), and *mf* (mezzo-forte).

63

Vln. *f* *poco a poco cresc.*

Vc. *pp* *f* *pp* *f* *pp*

Pno. *mf* *poco a poco cresc.*

69

Vln. *ff*

Vc. *ff* *pp* *ff* *pp* *ff*

Pno. *ff*

75

Vln. *ff* *poco a poco cresc.* *fff*

Vc. *pp*

Pno. *poco a poco cresc.* *ff*

79

Vln. *ff*

Vc. *fff* pizz *sfz*

Pno.

83

Vln. *sfz* pizz

Vc. arco *f* *fff* pizz *sfz* battuto

Pno.

88 **Tempo 1** (♩ = 66 - 70)

Vln. *fp* *fp*

Vc. arco *fp* *fp*

Pno. *mp sostenuto*

92

Vln.

Vc.

Pno.

fp

95

Vln.

Vc.

Pno.

fp

sfz

III. Mason always calls when I least expect

♩ = 84; a tempo

The musical score is arranged in three systems. The first system (measures 1-3) features a Violin (Vln.) and Viola (Vc.) part with dynamics *pp* and *ff*, and a Piano (Pno.) part with *sffz* and *p* dynamics. The second system (measures 4-6) continues the Vln. and Vc. parts with a *(Piano)* marking and *sffz* dynamics, and the Pno. part with *sffz* and *p* dynamics. The third system (measures 7-9) features a Violin (Vln.) and Viola (Vc.) part with *f* and *pizz* markings, and a Piano (Pno.) part with *f* and *p* dynamics. The score includes various musical notations such as rests, slurs, and dynamic markings.

11

Vln.

Vc.

Pno.

14

Vln.

Vc.

Pno.

17

Vln.

Vc.

Pno.

20

Vln.

Vc.

Pno.

sfz

sfz *sfz*

sfz *sfz*

(s)

(s)

♩ = 60 Passacaglia

23

Vln.

Vc.

Pno.

ff

ff

ff

(s)

arco

n

ff

ff

Red.

26

Vln.

Vc.

Pno.

arco

pp

f

ppp

pp

f

31

Vln. *p*

Vc. *p*

(both staves 8va)

Pno. *ppp*

Detailed description: This system covers measures 31 and 32. The Violin part (Vln.) has a half note chord in measure 31 and a half note chord in measure 32. The Viola part (Vc.) has a half note chord in measure 31 and a half note chord in measure 32. The Piano part (Pno.) consists of two staves. The right hand plays a continuous sixteenth-note pattern with sixteenth-note triplets and sixteenth-note pairs, marked with '6' above the notes. The left hand plays a similar sixteenth-note pattern. The dynamic is *ppp*. The tempo is 8va.

33

Vln. *mp*

Vc. *mp*

Pno. *ppp*

Detailed description: This system covers measures 33 and 34. The Violin part (Vln.) has a half note chord in measure 33, followed by a melodic line in measure 34 with a slur. The Viola part (Vc.) has a half note chord in measure 33 and a half note chord in measure 34. The Piano part (Pno.) continues with the sixteenth-note pattern from the previous system. The dynamic is *ppp*.

35

Vln. *mp*

Vc. *mp*

Pno. *ppp*

Detailed description: This system covers measures 35 and 36. The Violin part (Vln.) has a half note chord in measure 35, followed by a melodic line in measure 36 with a slur. The Viola part (Vc.) has a half note chord in measure 35 and a half note chord in measure 36. The Piano part (Pno.) continues with the sixteenth-note pattern from the previous system. The dynamic is *ppp*.

37

Vln. *mf*

Vc. *mf*

Pno.

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

39

Vln.

Vc. *f*

Pno.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

41

Vln.

Vc.

Pno. (RH) (LH) (this should sound and feel like a "merging" of the left and right hands)

45

Vln. *ff* *fff*

Vc. *ff* *mf* *ff* *mf* *ff* *mf* *fff*

Pno. *ff*

$\text{♩} = 128 - 132$; stuttery half-time beat

49

Vln. *mp*

Vc. *mp*

Pno. *ff* *mf*

loco

8vb *1*

53

Vln. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Pno. *pp*

57 ^{II}_I

Vln. *mf*

Vc. *mf*

Pno. *cresc. poco a poco*

60

Vln. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Pno. *mf* *cresc. poco a poco*

8^{va}...

3 2 1 2

63

Vln. *And.*

Vc.

Pno.

65 *f* II, I *f* II I

Vln. *f* II, I II I

Vc. *f*

Pno. *f*

8th 1 *Red.*

68 *poco a poco cresc.* II I *f cresc. poco a poco*

Vln. *poco a poco cresc.* II I *f cresc. poco a poco*

Vc. *f cresc. poco a poco*

Pno. *poco a poco cresc.*

8th 1 *Red.*

71 II I II I

Vln. II I II I

Vc. *f cresc. poco a poco*

Pno. *f cresc. poco a poco*

8th 1 *Red.*

74

Vln. *ff*

Vc. *ff*

Pno. *ff*

8^{va}

8^{vb}

II

77

Vln. *fff*

Vc. *fff*

Pno. *fff*

8^{va}

8^{vb}

80

Vln.

Vc.

Pno.

8^{va}

8^{vb}

83

Vln.

Vc.

Pno.

8^{va} 1

8^{va} 1

85

Vln.

Vc.

Pno.

8^{va} 1

8^{va} 1

87

Vln.

Vc.

Pno.

8^{va} 1

8^{va} 1

89

Vln.

Vc.

Pno.

The image shows a musical score for measures 89 and 90. The score is written for Violin (Vln.), Viola (Vc.), and Piano (Pno.). Measure 89 begins with a treble clef and a key signature of one flat (B-flat). The Violin part features a melodic line with eighth notes and slurs. The Viola part has a rhythmic accompaniment of eighth notes. The Piano part consists of a left hand with chords and a right hand with chords, both featuring slurs. Measure 90 continues the patterns from measure 89. A fermata is placed over the final note of measure 90 in all parts. A brace under the piano part indicates a continuation of the piece.