

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.

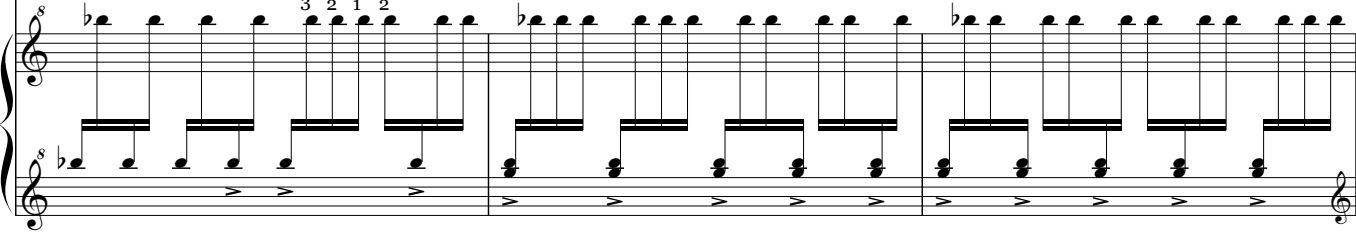
Vc.

Pno. loco *p* *cresc. poco a poco*


10


Vln. 

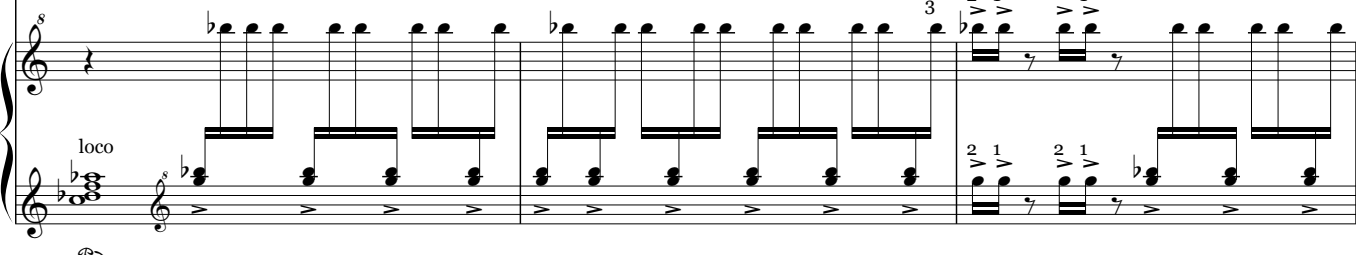
Vc. 

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

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. *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*

Vc.

Pno.

40

Vln. *II*

Vc.

Pno.

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. *8^{va}*

47

Vln. *sfz*

Vc. *sfz*

Pno. *sfz*

50 arco

Vln. *f*

Vc. arco

Pno. *8^{va}*

53

Vln.

Vc.

Pno.

pizz

arco

sfz

f

sfz

(8) *v*

56

Vln.

Vc.

Pno.

pizz

sfz

loco

58

Vln.

Vc.

Pno.

arco

ppp

ff

ppp

mf

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*

Pno. *mp*

IV (harm gliss.)

78

Vln. *mp*

Vc. *mp*

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

$\text{♩} = 60 - 66$; 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** ($\text{♩} = 66 - 70$)

Vln. *f* V

Vc. *jeté*

Pno.

Vln. *fp* V

Vc. *jeté* III *fp*

Pno.

13

Vln. *fp* *p non vibrato*

Vc. *fp* *fp*

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.

Legato

51

Vln.

Vc.

Pno.

57

Vln.

Vc.

Pno.

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. pizz *sfz*

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

v

95

Vln.

Vc.

Pno.

fp

sw

V

IV

V

III

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 Violin (Vln.) and Viola (Vc.) staves 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, while the Pno. part includes *sffz* and *p* dynamics. The third system (measures 7-9) shows the Vln. and Vc. parts with *f* dynamics and *pizz* (pizzicato) markings, and the Pno. part with *f* and *p* dynamics, including triplet 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*

33

Vln. *mp*

Vc. *mp*

Pno. *ppp*

35

Vln. *mp*

Vc. *mp*

Pno. *ppp*

37

Vln. *mf*

Vc. *mf*

Pno.

Measures 37-38. Violin and Viola parts are simple chords. Piano part features sixteenth-note triplets in the right hand.

39

Vln. *f*

Vc. *f*

Pno.

Measures 39-40. Violin and Viola parts are simple chords. Piano part features eighth-note triplets in the right hand and quarter notes in the left hand.

41

Vln.

Vc.

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

Measures 41-42. Violin and Viola parts are simple chords. Piano part features eighth-note patterns in both hands.

45

Vln. *ff* *fff*

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

Pno. *ff*

♩ = 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} 8^{vb} 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
Reo

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

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

Vc. *f* *cresc. poco a poco*

Pno. *f* *poco a poco cresc.*

8th 1
Reo

71 *f* II I *f* II I

Vln. *f* II I II I

Vc. *f*

Pno. *f*

8th 1
Reo

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.

8th 1

Red

85

Vln.

Vc.

Pno.

8th 1

Red

87

Vln.

Vc.

Pno.

8th 1

Red

89

Vln.

Vc.

Pno.

This musical score page contains measures 89, 90, and 91. The Violin (Vln.) part is in the treble clef, playing a melodic line with slurs and accents. The Viola (Vc.) part is in the bass clef, playing a rhythmic accompaniment of eighth notes with slurs and accents. The Piano (Pno.) part consists of two staves: the right hand plays chords with slurs and accents, and the left hand plays a bass line with slurs and accents. A fermata is placed over the final measure (91) of the piano part. A large brace spans the bottom of the piano part across measures 89 and 90.