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Moonshot

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Alistair Coleman

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for String Quartet

(2019)

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(2019)

Duration: ca. 15'

*Commissioned by  
Glenstone Museum*

*Written for Abeo Quartet*

*Premiered on October 3, 2019 at  
Glenstone Museum in Potomac, MD.*

[www.alistaircoleman.com](http://www.alistaircoleman.com)

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commissioned by Glenstone Museum

# Moonshot

for String Quartet

Alistair Coleman  
(b. 1998)

I. July 16, 1969

Violin 1  
0 (open string)  
*p*  
ca. 4'' after vln 1  
0 (open string)  
*p*  
ca. 1'' after vln 1, increase speed overtime  
*fp*

Violin 2  
0 (open string)  
*p*  
ca. 2'' after vln 2  
0 (open string)  
*p*  
ca. 1'' after vln 1, increase speed overtime  
*fp*

Viola  
0 (open string)  
*p*  
ca. 1'' after vln 2, increase speed overtime  
*fp*

Violoncello  
0 (open string)  
*p*  
ca. 2'' after vln 2  
0 (open string)  
*p*  
ca. 1'' after vln 1, increase speed overtime  
*fp*

3  
in any order, out of sync with all others, gradually accel  
In Time ♩=80  
*f* *ff* *n*

3  
in any order, out of sync with all others, gradually accel  
*f* *ff* *ppp*

3  
in any order, out of sync with all others, gradually accel  
*f* *ff* *ppp*

3  
in any order, out of sync with all others, gradually accel  
*f* *ff* *ppp*

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Misterioso Ca. ♩=80

2 Vln. *f* molto rubato

4<sup>th</sup>

begin asynchronously

echo, begin ca. 1<sup>st</sup> after vln 1

Vln. *ppp*

begin asynchronously

echo, begin ca. 1<sup>st</sup> after vln 2

Vla. *ppp*

begin asynchronously

Vc. *ppp*

12 Vln. pizz + arco (hold until echos finish) *fp* (hold until echos finish) *f*

echo, begin ca. 1<sup>st</sup> after vln 1

Vln. pizz *ppp* arco *fp* *fp*

echo, begin ca. 1<sup>st</sup> after vln 2

Vla. pizz *ppp* arco *fp* *fp*

echo, begin ca. 1<sup>st</sup> after vla

Vc. pizz *ppp* arco *fp* *fp*

echo, begin ca. 1<sup>st</sup> after vla

13 Vln. *4/4*

Vln. gradually to tremolo-..... *4/4*

Vla. gradually to tremolo-..... *4/4*

Vc. gradually to tremolo-..... *4/4*

In Time ♩=80

Musical score for measures 16-20. The score is for Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 16 starts with a dynamic of *p*. Measures 17-18 feature triplets. Measure 19 has a boxed-in section with a dynamic of *p*. Measure 20 ends with a dynamic of *ff*. The piece concludes with a 3-measure rest.

21 Vivace con brio ♩=120 ♩=♩ sempre

Musical score for measures 21-24. The score is for Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat and the time signature is 3/4. Measure 21 starts with a dynamic of *f*. Measure 22 has a dynamic of *ppp*. Measure 23 has dynamics of *p* and *f*. Measure 24 has dynamics of *f* and *f*. The piece concludes with a 5-measure rest.

25

Musical score for measures 25-28. The score is for Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat and the time signature is 5/4. Measure 25 has a dynamic of *f*. Measure 26 has dynamics of *f* and *fp*. Measure 27 has a dynamic of *f*. Measure 28 has a dynamic of *p*. The piece concludes with a 4-measure rest.

28

Musical score for measures 28-30. The score is for four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.).  
- Vln. I: Starts with a rest, then a half note G4 (p), followed by a quarter note G4 (p), and a quarter note G4 (p) with a slur over the last two notes. Dynamics: p, p < f, p < f.  
- Vln. II: Starts with a quarter note G4 (p), followed by a quarter note G4 (p), and a quarter note G4 (p) with a slur over the last two notes. Dynamics: p < f, > p.  
- Vla.: Starts with a quarter note G4 (p), followed by a quarter note G4 (p), and a quarter note G4 (p) with a slur over the last two notes. Dynamics: > p.  
- Vc.: Starts with a half note G2 (pizz.), followed by a half note G2 (arco), and a half note G2 (arco) with a slur over the last two notes. Dynamics: (pizz.), arco.

31

Musical score for measures 31-33. The score is for four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.).  
- Vln. I: Starts with a quarter note G4 (mf), followed by a quarter note G4 (mf), and a quarter note G4 (mf) with a slur over the last two notes. Dynamics: mf, p.  
- Vln. II: Starts with a quarter note G4 (f), followed by a quarter note G4 (f), and a quarter note G4 (f) with a slur over the last two notes. Dynamics: f, p.  
- Vla.: Starts with a quarter note G4 (f), followed by a quarter note G4 (pp), and a quarter note G4 (pp) with a slur over the last two notes. Dynamics: f, pp.  
- Vc.: Starts with a quarter note G4 (f), followed by a quarter note G4 (pp), and a quarter note G4 (pp) with a slur over the last two notes. Dynamics: f, pp.  
- Annotations: "harm. gliss sul C" is written above the Vla. and Vc. staves in measures 32 and 33.

34

Musical score for measures 34-36. The score is for four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.).  
- Vln. I: Starts with a quarter note G4 (f), followed by a quarter note G4 (f), and a quarter note G4 (f) with a slur over the last two notes. Dynamics: f.  
- Vln. II: Starts with a quarter note G4 (pp), followed by a quarter note G4 (pp), and a quarter note G4 (pp) with a slur over the last two notes. Dynamics: pp, mf, tr.  
- Vla.: Starts with a quarter note G4 (p), followed by a quarter note G4 (p), and a quarter note G4 (p) with a slur over the last two notes. Dynamics: p, pizz.  
- Vc.: Starts with a quarter note G4 (pizz.), followed by a quarter note G4 (pizz), and a quarter note G4 (pizz) with a slur over the last two notes. Dynamics: pizz, f, mf.

38

Violin I (Vln.): Treble clef, melodic line with slurs and accents. Measure 39 has a *p* dynamic. Measure 40 has a *p* dynamic and a triplet of notes. Includes the instruction "harm. gliss sul A".

Violin II (Vln.): Treble clef, mostly rests. Measure 40 has a *p* dynamic and a triplet of notes.

Viola (Vla.): Bass clef, melodic line. Measure 39 has an *f* dynamic and the instruction "arco". Measure 40 has a *p* dynamic and the instruction "pizz".

Violoncello (Vc.): Bass clef, melodic line. Measure 38 has an *f* dynamic. Measure 39 has a *pizz* instruction. Measure 40 has a *p* dynamic.

41

Violin I (Vln.): Treble clef, melodic line with slurs and accents. Measure 43 has a *ff* dynamic.

Violin II (Vln.): Treble clef, melodic line with slurs and accents. Measure 41 has a *p* dynamic. Measure 42 has a *p* dynamic. Measure 43 has a *f* dynamic and a tremolo instruction.

Viola (Vla.): Bass clef, melodic line with slurs and accents. Measure 41 has a *p* dynamic. Measure 42 has a *p* dynamic. Measure 43 has a *f* dynamic. Includes the instruction "solo arco".

Violoncello (Vc.): Bass clef, melodic line with slurs and accents. Measure 43 has a *f* dynamic.

Additional instructions: "sul D" (Violin II), "harm. gliss sul C" (Viola).

44

Violin I (Vln.): Treble clef, melodic line with slurs and accents. Measure 44 has a *pizz* instruction. Measure 45 has an *arco* instruction.

Violin II (Vln.): Treble clef, melodic line with slurs and accents.

Viola (Vla.): Bass clef, melodic line with slurs and accents. Measure 44 has an *fp* dynamic. Measure 45 has *f* and *p* dynamics. Measure 46 has *f* and *p* dynamics.

Violoncello (Vc.): Bass clef, melodic line with slurs and accents.



6

arco

47

Vln.

Vln.

Vla.

Vc.

*f*

*pp*

*f*

*pp*

*f*

*p*

50

Vln.

Vln.

Vla.

Vc.

*pp*

*f*

*pp*

*f*

*pp*

*sfz*

*mf*

*f*

*pp*

*sfz*

*mf*

52

Vln.

Vln.

Vla.

Vc.

*f*

*f*

*f*

*p*

*f*

*p*

*f*

54

Vln. I  
Vln. II  
Vla.  
Vc.

56

Vln. I  
Vln. II  
Vla.  
Vc.

58

Vln. I  
Vln. II  
Vla.  
Vc.

*p* ————— *f* ————— *p*      *pp*      ( ————— *f* ————— )  
occasionally, asynchronously swell

(take your time)      (solo)

*f*      *p*      *pp*      ( ————— *f* ————— )  
occasionally, asynchronously swell

*f*      *p*      *pp*      ( ————— *f* ————— )  
occasionally, asynchronously swell

*p* molto rubato espr.

62

Vln.

Vln.

Vla.

Vc.

5 5

pizz arco

*p* *f*

65

Vln.

Vln.

Vla.

Vc.

*fp* *f* *f* *p* *sfz*

69

Vln.

Vln.

Vla.

Vc.

pizz arco

*sfz* *p* *sfz* *p* *fp* *f*

*fp* *fp* *sfz* *sfz* *p*

pizz arco

*sfz* *sfz* *sfz* *sfz*

72

Vln. *p* *f* 5 9

Vln. arco 5 5

Vla. *f* *p*

Vc. *p* arco

74

Vln. *p* 6 6 6

Vln.

Vla. *mf* arco

Vc. *mf*

75

Vln. 6 6 6 6 *mp* 3/4

Vln. *p* *f* 3/4

Vla. *f* 3/4

Vc. *f* 3/4

77

Violin I (Vln.) and Violin II (Vln.) parts feature sixteenth-note runs with sixteenth rests, marked with *p* and containing six sixteenth-note groups labeled '6'. The Viola (Vla.) part plays a steady eighth-note accompaniment, also marked *p*. The Violoncello (Vc.) part provides a simple harmonic accompaniment, marked *p*. The time signature changes from 3/4 to 4/4 at the start of measure 78.

79

Violin I (Vln.) continues with sixteenth-note runs, marked *p*. A boxed-in section of the first violin part is shown. Violin II (Vln.) has a rest in measure 79 and then enters in measure 80 with a sixteenth-note run, marked *f*. The Viola (Vla.) continues with eighth-note accompaniment. The Violoncello (Vc.) has a long note in measure 79 and a rest in measure 80. The time signature changes from 4/4 to 3/4 at the start of measure 80.

81

Violin I (Vln.) plays a sixteenth-note run, marked *f*. Violin II (Vln.) has a boxed-in section in measure 81, marked *p*, and then rests. The Viola (Vla.) has a boxed-in section in measure 81, marked *p*, and then rests. The Violoncello (Vc.) plays a simple accompaniment, marked *p*. The time signature remains 3/4.

84

Vln. Vln. Vla. Vc.

*mf*

Detailed description: This system covers measures 84 to 86. The first violin part (Vln.) features a melodic line with slurs and accents. The second violin (Vln.), viola (Vla.), and cello (Vc.) parts include boxed-in rhythmic patterns. The cello part has a dynamic marking of *mf* at the end of the system.

87

Vln. Vln. Vla. Vc.

Detailed description: This system covers measures 87 to 89. The first violin part continues with a melodic line. The second violin and viola parts have boxed-in rhythmic patterns. The cello part has a melodic line. The time signature changes from 4/4 to 2/4 at the start of measure 89 and back to 3/4 at the end of measure 89.

90

*molto accel.*

Vln. Vln. Vla. Vc.

*f*

Detailed description: This system covers measures 90 to 92. The first violin part has a melodic line with slurs and accents. The second violin, viola, and cello parts feature rhythmic patterns with accents. The first violin part has a dynamic marking of *f*. The tempo marking *molto accel.* is present above the first violin part. The time signature changes from 3/4 to 4/4 at the start of measure 91 and back to 3/4 at the end of measure 92.

12

94

Vln.

Vln.

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

$\text{♩} = 176$

99

Vln.

Vln.

Vla.

Vc.

*fff pp*

*fff pp*

*fff pp*

*fff pp*

103 Ritenuto

Vln.

Vln.

Vla.

Vc.

*fp*

*fp*

*fp*

*fp*

*ff*

*ff*

*ff*

*ff*

# II. July 20, 1969

1  $\text{♩} = 60$  Ethereal

Vln. *pp* *f* *pp*

Vln. *pp* *f* *pp > ppp*

Vla. *pp* *f* *pp > ppp*

Vc. *pp* *f* *pp > ppp*

6

Vln. *mp*  
sul tasto

Vln. *pp*  
sul tasto

Vla. *pp*

Vc. *pp*  
sul tasto

8

Vln. *p* *p* *ff* *f*

Vln. *tr* *pp* *ff* *pp* *ff* *f* *fp*

Vla. *pp* *ff* *pp* *ff* *f* *fp*

Vc. *pp* *ff* *pp* *ff* *f* *fp*



14  $\text{♩} = 52, \text{♩} = \text{♩} \text{ sempre}$

Vln. *f* *p* *mf*

Vln. *p* *p* *mf*

Vla. *p* *f*

Vc. *p* *p* *mf*

14

Vln. *f*

Vln. *p*

Vla. *p*

Vc. *p*

15

Vln. *ppp* *pp* *ppp*

Vln. *p* *mf* *pp* *ppp*

Vla. *p* *mf* *ppp* *ppp*

Vc. *f* *p* *ppp*

19

Vln. *p*  
sul tasto

Vln. *pp*  
sul tasto

Vla. *pp*  
sul tasto

Vc. *pp*  
sul tasto

22

Vln. *pp* *f* *p*  
lunga

Vln. ord. *f* *pp*

Vla. *f* *p*

Vc. *mf* *f* *pp*  
pizz arco

25

Vln.

Vln. *p*

Vla. *f dolce*

Vc. *p*

27

Vln. *mf*

Vln. *tr* *mf*

Vla. *mf*

Vc. *mf*

30

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

31

Vln. *ff espr.*

Vln. *f* 6

Vla. *f* 6

Vc. *ff espr.* 3

32 47

Vln.

Vln.

Vla.

Vc.

33 48

Vln.

Vln.

Vla.

Vc.

*8va*

34 49

Vln.

Vln.

Vla.

Vc.

*f*

18

rit.

35 (8)

Vln. I  
Vln. II  
Vla.  
Vc.

37 *Meno Mosso* ♩=60

Vln. I  
Vln. II  
Vla.  
Vc.

*fff subito pp*  
*mf*  
*f*

*sul tasto*

39

Vln. I  
Vln. II  
Vla.  
Vc.

*p*

Musical score for Violins (Vln.), Viola (Vla.), and Violoncello (Vc.). Measures 41-44. The score features triplets in measures 41-43 and a change in time signature to 2/4 in measure 44. Dynamics include *pp* and *n*.

### III. July 21, 1969

Musical score for Violins (Vln.), Viola (Vla.), and Violoncello (Vc.). Measures 1-4. The tempo is marked  $\text{♩} = 60$ . The score includes a *(solo) arco* instruction for the Viola in measure 2. Dynamics include *pp* and *mf*.

Musical score for Violins (Vln.), Viola (Vla.), and Violoncello (Vc.). Measures 7-10. The score features sustained notes with dynamic markings *pp*, *p*, and *mp*.

9

Vln. *pp* *pp*

Vln. *pp* *pp* *sul tasto*

Vla. *pp* *pp*

Vc. *f* 6 *p* *pp* *pp*

16

Vln. *p* *mf*

Vln. *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

24

8<sup>va</sup>

Vln. *mf* 6 6 *f*

Vln. *p*

Vla. *p*

Vc. *p*

27 (8)

Vln. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

30

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

33

Vln. *f*

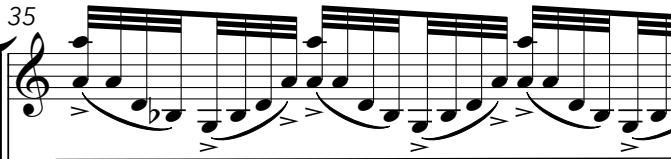

Vln.

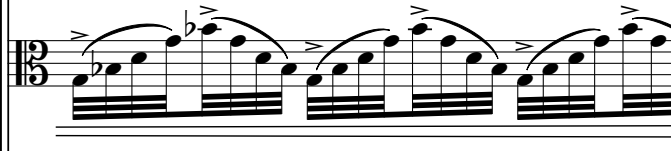
Vla. *f*

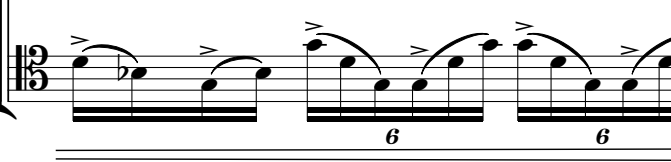
Vc. *f*



35

Vln.  

Vla. 

Vc. 

37

Vln. 

Vln. 

Vla. 

Vc. 

40

Vln. 

Vln. 

Vla. 

Vc. 

45  $\text{♩} = 144$

Vln. *p* *mf*

Vln. *p* *mf*

Vla. arco *p* *mf*

Vc. pizz. *p* *mf*

49

Vln. *p* *mf*

Vln. *p* *mf*

Vla. arco *p* *mf*

Vc. arco *p* *mf*

53

Vln. *f*

Vln. *f* *p*

Vla. *p*

Vc. pizz. *f* *p*

57

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla.)

Violoncello (Vc.)

*mf*

Measures 57-60: The score features a 4/4 time signature. Measures 57-58 are in 4/4, while measures 59-60 are in 7/8. The first violin part has a melodic line with accents and a *mf* dynamic. The second violin part has a rhythmic accompaniment. The viola part has a melodic line with accents. The cello part has a bass line with accents and a *mf* dynamic.

61

"Seagull" Effect

sul pont.

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla.)

Violoncello (Vc.)

*f*

*mf*

Measures 61-64: The score features a 4/4 time signature. Measures 61-62 are in 4/4, while measures 63-64 are in 7/8. The first violin part has a melodic line with accents and a *f* dynamic. The second violin part has a melodic line with accents and a *mf* dynamic. The viola part has a melodic line with accents and a *f* dynamic. The cello part has a bass line with accents and a *mf* dynamic. A box labeled "Seagull" Effect is connected by lines to the first violin part in measures 63 and 64. The instruction "sul pont." is written above the second violin part in measure 63.

65

ord.

ord.

arco

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla.)

Violoncello (Vc.)

*f*

Measures 65-68: The score features a 4/4 time signature. Measures 65-66 are in 4/4, while measures 67-68 are in 7/8. The first violin part has a melodic line with accents and a *f* dynamic. The second violin part has a melodic line with accents and a *f* dynamic. The viola part has a melodic line with accents and a *f* dynamic. The cello part has a bass line with accents and a *f* dynamic. The instruction "ord." is written above the first violin part in measure 65 and above the second violin part in measure 65. The instruction "arco" is written above the cello part in measure 65.

68

Vln. I  
Vln. II  
Vla.  
Vc.

71 *sul pont.*

*p*

"Seagull" Effect

*f*

*pizz.*

*p*

*f*

75

"Seagull" Effect

*sul pont.*

*f*

*p* *ff* *f*

*arco*

*pizz.*

*ff*

\* : Increase pressure (distortion)

79 *sul pont.* *ord.*

Vln. *p* *f* *ff*

Vln. *ord.* *ff*

Vla. *p* *f* *ff*

Vc. *p* *f* *ff* *arco*

"Seagull" Effect

84

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

88 *sul pont.*

Vln. *f*

Vln. "Seagull" Effect

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

Vc. *pizz.* *f* *arco* *ff* *pizz.* *f*

93

Vln. *ord.* *subito p* *f*

Vln. *subito p* *f*

Vla. *subito p* *f*

Vc. *arco* *subito p* *f*

27

97

Vln. *ff* *f* *ff* *n* *f*

Vln. *ff* *f* *ff* *n* *f*

Vla. *ff* *f* *ff* *n* *f*

Vc. *ff* *f* *ff* *n* *f*

103

Vln. *sul pont.* *pp* *f* *ord.* *p* *n* *pp* *mf* *p*

Vln. *sul pont.* *pp* *f* *ord.* *p* *n* *pp* *mf* *p*

Vla. *sul pont.* *pp* *f* *ord.* *p* *n* *pp* *mf* *p*

Vc. *sul pont.* *pp* *f* *pizz.* *pp* *arco* *mf* *p*

*♩ = 60*

110

Vln. *f* *ff* *espr.*

Vln. *f* *ff* *espr.*

Vla. *f* *ff* *espr.*

Vc. *f* *ff* *espr.*

119

Vln. *fff* *pp* *harm. gliss sul G* *3* *sul tasto* *ppp*

Vln. *fff* *p* *8va* *harm. gliss sul G* *3* *sul tasto* *ppp*

Vla. *fff* *pp* *harm. gliss sul G* *3* *p*

Vc. *fff* *pp* *harm. gliss sul G* *3* *sul tasto* *ppp*

125

Vln.  
Vln.  
Vla.  
Vc.

(ad lib. Sul tasto.  
Any combination of these gestures)

130

Vln.  
Vln.  
Vla.  
Vc.

*ppp* III\_ II III\_  
*pp* *p* *pp* *p*

(to ord.) ..... ord.  
(to ord.) ..... ord.  
(to ord.) ..... ord.



ca. 4" ca. 3"

begin slowly rapidly accel. to sul pont.

133 *f*

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

ca. 2"

137 slowing to standstill... to ord. In Time

Vln. *mp* *molto rubato espr.*

Vln. *pp* *f* occasionally, asynchronously swell

Vla. *pp* *f* occasionally, asynchronously swell

Vc. *pp* *f* occasionally, asynchronously swell

143

Vln. 5 *p* *pp* II IV

Vln. *p* *pp* II

Vla. *p* *pp*

Vc. *p* *pp* II

150

Vln. *n*

Vln. II 3 3 *ppp*

Vla. *ppp*

Vc. *ppp*

154

Vln.

Vln. *n*

Vla. *n*

Vc. *n*



