

Full Score

Gilad Cohen

Three Goat Blues
for string quartet

(2015)

*Commissioned by Apollo Chamber Players for 20x2020 project,
underwritten by a grant from Houston Arts Alliance*

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Program Notes:

“Chad Gadya” (“one little goat” in Aramaic) is a popular prayer from the Jewish holiday of Passover. While the holiday celebrates the biblical journey of the Israelites from slavery to freedom, “Chad Gadya” tells the story of one little goat that, right at the beginning of the prayer, is eaten by a cat. This tragic event begins a horrific fable about the power of nature, in which each being is killed by one larger than itself. Following the 20th-century French composer Darius Milhaud, who wove

Provençal Jewish prayers into his music, I chose to use an old Provençal tune of “Chad Gadya” as a musical source for my piece. I decided, however, that the poor animal deserves a second chance.

Instead of one goat, my piece portrays three (or possibly three aspects of the same goat).

The first one is an oppressed, captive goat who sings the blues through the low-ranged cello.

The viola represents a second goat that finds its way out of captivity and frolics here and there, but unfortunately its memories of oppression do not allow it to find peace. Only the third goat, featured by the violin, reaches true salvation. In a free adaptation of the original Provençal melody, the goat celebrates its freedom by dancing among the hills using awkward meters (since I can’t really imagine a goat dancing in 4/4 time). The piece was commissioned by Apollo Chamber Players for 20x2020 project, underwritten

by a grant from the Houston Arts Alliance, and was written for their program “Oppression to Expression” that connects pieces influenced by Provençal Jewish and African-American traditions.

Three Goat Blues

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Last update: October 2018

**Andante, bluesy, wandering around,
but keeping a very constant beat ($\text{♩}=90$)**

Violin I

Violin II

Viola

Violoncello

l.h. pizz while bowing, and then rapidly gliss once (back and forth) on the same string
p somber
introverted at first



Vn. I

Vn. II

Vla.

Vc.

l.h. pizz while bowing, and then rapidly gliss once (back and forth) on the same string
pp somber
softer than viola, like echo

simile
gl.
+
more confident

8

Vn. I

Vn. II

Vla.

Vc.



11

l.h. pizz while bowing, and then
rapidly gliss once (back and forth)
on the same string

\bowtie gl.

Vn. I

pp somber
softer than viola, like echo

simile

Vn. II

Vla.

Vc.

sul
pont. gradually →

The score continues with measures 11-14. Measure 11 starts with a rest for Vn. I, followed by a melodic line for Vn. II, Vla., and Vc. Measure 12 begins with a melodic line for Vn. I, with dynamic instructions for Vn. II, Vla., and Vc. Measures 13-14 show a continuation of the melodic lines for all four instruments, with dynamic markings and performance instructions like 'sul pont.' and 'gradually'.

14

Vn. I

Vn. II

Vla.

Vc.

constantly alternate colors, e.g.
sul ponticello, sul tasto and ord.



A

16

Vn. I

Vn. II

Vla.

Vc.

p

simile

gl

p

b

mp

(keep playing
with colors)

f solo, rough

18

Vn. I

Vn. II

Vla.

Vc. *espress.*



21

Vn. I

Vn. II

Vla.

Vc. *Poco sul pont.*
bright and rough

Musical score for orchestra, page 24. The score includes parts for Vn. I, Vn. II, Vla., and Vc. The Vn. I part features sixteenth-note patterns with grace marks and dynamic markings like 'gl' and '+'. The Vn. II part has similar patterns with 'v+' and 'gl' markings. The Vla. part includes a dynamic 'sfz' and 'gl' markings. The Vc. part is labeled 'ord.' and 'dramatic'.



Musical score for strings (Vn. I, Vn. II, Vla., Vc.) showing measures 27-30. The score includes dynamic markings (pp, p, sffz) and performance instructions (3, +, v, -). Measure 27: Vn. I: eighth-note pairs with 3, followed by a sixteenth-note pattern with 3. Vn. II: eighth-note pairs with 3. Vla.: eighth-note pairs with 3. Vc.: sustained note with sffz. Measure 28: Vn. I: eighth-note pairs with 3. Vn. II: eighth-note pairs with 3. Vla.: eighth-note pairs with 3. Vc.: sustained note with sffz. Measure 29: Vn. I: eighth-note pairs with 3. Vn. II: eighth-note pairs with 3. Vla.: eighth-note pairs with 3. Vc.: sustained note with sffz. Measure 30: Vn. I: eighth-note pairs with 3. Vn. II: eighth-note pairs with 3. Vla.: eighth-note pairs with 3. Vc.: sustained note with sffz.

B

Vn. I

Vn. II

Vla.

Vc.

p

p

mp

f solo, rough



Vn. I

Vn. II

Vla.

Vc.

v

v

v

v

C

36

Vn. I

Vn. II

Vla.

Vc.

poco a poco dim.

poco a poco dim.

poco a poco dim.

mf

sfz

dark, dramatic

39

Vn. I

Vn. II

Vla.

Vc.

pp

sfz

10

D

42

Vn. I *mf rich and comforting*

Vn. II

Vla.

Vc. *pizz., long*

pp

pp

ppp

II III IV II III IV



48

Vn. I *sul pont.* II I change bow seemlessly

Vn. II *sul pont.* IV III *mysterious* *pp* change bow seemlessly

Vla. *mysterious* II III IV *pp*

Vc. *mp*

53

Vn. I

Vn. II

Vla.

Vc.

occasional sul pont.
ad lib.

p express., ruminating
rubato

≡

E Moderato Molto Rubato ($\text{♩}=100$)

58

Vn. I

Vn. II

sul pont.

Vla.

Vc.

pp

pp

tr

ppp

61

Vn. I

Vn. II

Vla.

(tr) Vc.

sul pont.

sul pont.

gliss.

gliss.

F Allegro, accurate, lighter ($\text{♩}=140$)

63

Vn. I

Vn. II

Vla.

Vc.

pizz.

p elegant

(II)

subp

p

pizz.

66

Vn. I

Vn. II

Vla.

Vc.

con sord.

mf cantabile,
determined

G

69 con sord.

Vn. I arco
II
III *8va*

Vn. II *ppp*

Vla.
Vc.

con sord.



73 pizz.

Vn. I II
III *p*

Vn. II *pp*

Vla. *p*
sul pont. *pp* 3

Vc.

H

76 arco 3
f melodramatic

Vn. II 3
f melodramatic
ord. 3
f melodramatic

Vla.
Vc.

14

molto vib.

80

Vn. I

Vn. II

Vla.

Vc.



84

Vn. I

Vn. II

pizz.

mp rhythmic, light

Vla.

Vc.

poco a poco cresc.



87

Vn. I

Vn. II

f

Vla.

Vc.

f

I Subito Moderato giusto,
like a clock ($\text{♩}=120$)

89

Vn. I arco

Vn. II subp giusto, determined

Vla. f subp giusto, determined

Vc. -

pizz.

p giusto

arco

mf solo
giusto, passionate

92

Vn. I

Vn. II

Vla.

Vc.

arco

mp

p gentle

p gentle

gentle

J Allegro, as before ($\text{♩}=140$)

94

Vn. I pp

Vn. II I 8va II $(\#)$ pp

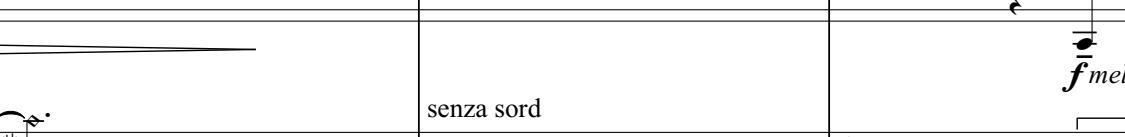
Vla. -

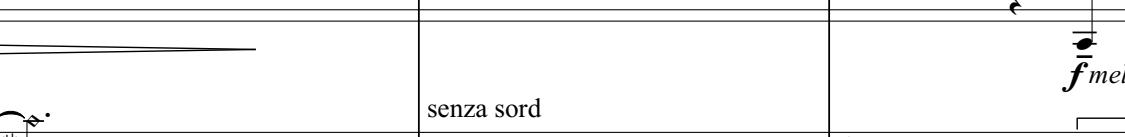
Vc. + + pizz.

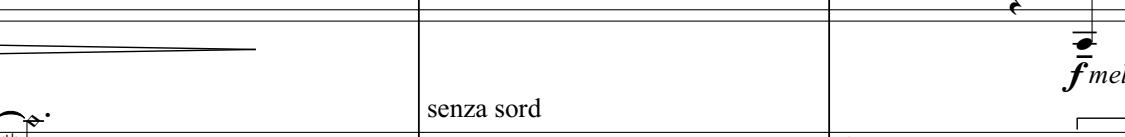
sul pont.

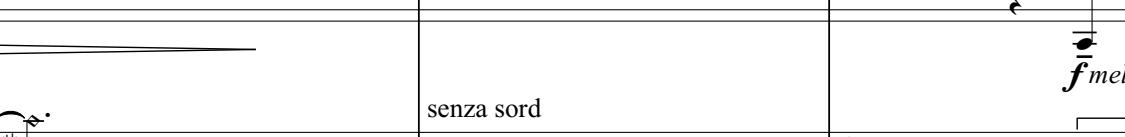
10

96

Vn. I senza sord arco 

Vn. II senza sord 

Vla. senza sord 

Vc. 

K

2

103

Vn. I

Vn. II

Vla.

Vc.

mf aggressive

arco

mf aggressive

over pressure

f aggressive

arco

f aggressive

107

Vn. I

Vn. II

Vla.

Vc.

110

Vn. I *f*

Vn. II *f*

Vla.

Vc.

112

Vn. I

Vn. II

Vla.

Vc.

sul pont.

ff

fmp

ff

L Subito Moderato giusto ($\text{♩}=120$)

114

Vn. I ***ff*** ***mf solo*** *giusto, passionate*

Vn. II ***ff*** *submf giusto, determined*

Vla. ***submf giusto, determined***

Vc. ***arco*** ***mf solo*** *giusto, passionate*



118

Vn. I

Vn. II

Vla.

Vc.

gentle

gentle

gentle

Moderato (♩=120)

rit.

Molto Rubato (♩=100)

Vn. I *pp*

Vn. II *8va*
I II

Vla. *pp*

Vc. + + *pizz.* *p ruminating*

con sord. occasional
 sul pont. ad lib.
 p express., ruminating,
 rubato



N

126

Vn. I con sord.
non vib.

Vn. II *pp somber*

Vla. non vib.

Vc. arco IV
pp somber

128

Vn. I

Vn. II

Vla.

Vc.

O **Moderato, flowing (♩=120)**

This section shows four staves for strings. Vn. I has two eighth-note grace notes. Vn. II has sixteenth-note patterns with '6' and '3' markings. Vla. has sustained notes with grace notes. Vc. has sustained notes with grace notes. Measure 130 starts with a repeat sign.

130 arco

Vn. I *p solo melancholic*

Vn. II *mp pizz.*

Vla. *p gentle*

Vc. *p gentle*

This section shows four staves. Vn. I uses arco technique. Vn. II uses pizzicato with '3', '5', and 'tr' markings. Vla. and Vc. play sustained notes with grace notes. Measures 131-133 show similar patterns with changes in dynamics and articulations.

134

Vn. I

Vn. II *pizz.*

Vla. *arco 3 3 3*

Vc. *pp pizz.*

This section shows four staves. Vn. I has sustained notes with grace notes. Vn. II uses pizzicato. Vla. uses arco with '3' markings. Vc. uses pizzicato with 'pp' and 'tr' markings. Measures 135-136 show similar patterns with changes in dynamics and articulations.

136

Vn. I

Vn. II

(tr) 

Vla.

Vc.

P

139 arco

Vn. I *p solo melancholic*

Vn. II arco *pp*  tr 

Vla. *pp cantabile*

Vc.

143

Vn. I 

Vn. II pizz. *p*

Vla. 

Vc. 

Musical score for strings (Vn. I, Vn. II, Vla., Vc.) at measure 145. The score is in common time (indicated by the '4' in the top right corner). The parts are as follows:

- Vn. I:** Rest.
- Vn. II:** Eighth-note patterns.
- Vla. (Viola):** Tremolo (marked *(tr)*) followed by a sustained note.
- Vc. (Cello):** Eighth-note patterns.

148

Vn. I arco
p solo melancholic

Vn. II arco
pp 3 3 5 4 4

Vla. 3 4 4
pp cantabile

Vc. 3 4 4

150

Vn. I

Vn. II (tr) senza sord.

Vla. senza sord.

Vc. *mf*

Lunga

165

Vn. I

Vn. II

Vla.

Vc.

S

(pizz.)

mf

let ring

sfz

f energetic

ffolky
poco sul pont.
arco

ffolky
poco sul pont.
arco

f energetic

169

Vn. I

Vn. II

Vla.

Vc.

sfz

sfz

ord.

mf

mf

solo

173

Vn. I

Vn. II

Vla.

Vc.

ord.

mf

f

f

177

Vn. I

Vn. II

Vla.

Vc.

T

180

Vn. I

p intensive
pizz.

Vn. II

>pp
spiccato
p

Vla.

Vc.

184

Vn. I

p

Vn. II

mf express.

Vla.

6
mf express.

Vc.

3 arco
mf express.

U

Musical score for strings (Vn. I, Vn. II, Vla., Vc.) showing measures 189-190. The score is in common time, with key signatures changing between measures. Measure 189 starts with Vn. I and Vn. II playing eighth-note patterns with dynamic *mp*, while Vla. and Vc. provide harmonic support. Measure 190 begins with a forte dynamic *tr* on Vn. II, followed by sustained notes and sixteenth-note patterns on Vn. I and Vn. II.

1

192

Vn. I f

Vn. II f molto vib.
while glissing

Vla. gliss.

Vc. 3

196

Vn. I *mp*

Vn. II *pizz.* *f*

Vla.

Vc.

199

sul G

Vn. I *f rocky&dirty*

Vn. II *arco* *mf*

Vla.

Vc.

molto vib.

f energetic

arco

mf

203

Vn. I *sffz*

Vn. II *sffz*

Vla.

Vc.

V

206

Vn. I *fmp* *f* *f rocky&dirty*

Vn. II *p spiccato*

Vla. *spiccato*
 subp
 pizz.

Vc. *p*

==

210

Vn. I *mf* *f* *f*

Vn. II

Vla.

Vc.

==

213

Vn. I *rhythmic* *pp*

Vn. II *rhythmic* *pp*

Vla.

Vc. *mp*

217

Vn. I *p intensive* pizz. *mp* arco *f* espress., broad

Vn. II >*pp* *p* spiccato *mp* *f* espress., broad

Vla. *p* *f* espress., broad arco

Vc. *p* *f* espress., broad

222

Vn. I *#p*. *fp* *p* *p*

Vn. II *#p*. *p* pizz. *p*

Vla. *p* *p*

Vc. *p*

226

Vn. I *pp* non vib.

Vn. II *mf* *mf*

Vla. arco *mp* *mf* *p* *f* pizz. *mf*

Vc. *mp* *p* *arco* *f*

X

229

Vn. I pizz.

Vn. II ord. vib.
p intensive

Vla. pizz. slap fingerboard

Vc. f

slap fingerboard pizz.

slap fingerboard pizz.

slap fingerboard pizz.

pizz.

233

Vn. I

Vn. II

Vla.

Vc.

Y Largo, heavy and pompous ($\text{♩}=50$) poco a poco accel.
a la kleizmer

237

Vn. I arco
mf

Vn. II arco
mf

Vla. arco
f solo
heavy, pompous

Vc. arco non legato
mf heavy

IV

sfz

241

Vn. I *f solo accented*

Vn. II

Vla.

Vc.

Z Allegro vivace ($\text{♩} = 150$) *sffz*

Vn. I *f* non legato

Vn. II *f* non legato

Vla. *f* non legato

Vc. *f* non legato

AA

Vn. I *ff* *subp*

Vn. II *ff* *subp*

Vla. *ff* *subp* *mf*

Vc. *ff* *subp* *mf*

254

Vn. I *fp* — *f* *fmp* — *f* *fmp* — *f* *pizz.* *ff* *p* *mischiefous*

Vn. II *fp* — *f* *fmp* — *f* *fmp* — *f* *pizz.* *ff*

Vla. *arco* *f* *driven* *sffz*

Vc. *f* *driven* *sffz*

BB

258

Vn. I II *arco* *spiccato*

Vn. II *p* *arco* *spiccato*

Vla. *p*

Vc. — *(arco)*

p *mischiefous*

263

Vn. I — *3* *4* *3* *4* *3* *4* *3* *4* *3* *4*

Vn. II *4* *3* *4* *3* *4* *3* *4* *3* *4* *3* *4*

Vla. *3* *4* *3* *4* *3* *4* *3* *4* *3* *4* *3* *4*

Vc. *3* *4* *3* *4* *3* *4* *3* *4* *3* *4* *3* *4*

267

Vn. I

f folky
poco sul pont.

Vn. II

Vla.

Vc.

f folky
poco sul pont.

f energetic

let ring
pizz. Ⓜ arco

mf

sfz

f energetic



271 CC

Vn. I

poco sul pont.,
suggesting el. guitar

ff wild

ord.

f *sfz* *f*

sfz

34

275

Vn. I

Vn. II

Vla.

Vc.

ord.

f

IV

submp heavy

submp heavy

submp heavy

279

Vn. I

Vn. II

Vla.

Vc.

pp

f

pp

mf

pizz.

f

p

f

subp

DD

283

Vn. I

mp intensive

pizz.

mp

Vn. II

pp

pp

spiccato

mp

Vla.

mp

p

arco

Vc.

p

arco

287

Vn. I *ff molto express., glorious*

Vn. II *fp*

Vla. *f giusto, energetic*

Vc. *f giusto, energetic*

Vn. I

Vn. II (tr) ~~~~~

Vla.

Vc.

292

Vn. I

Vn. II

Vla.

Vc.

pp

mp 3 3 3 3 pizz. *mf*

297

Vn. I

mp 3 3 3

Vn. II

3 3 3 3

Vla.

f arco
pizz. *mp* 3 3 3

Vc.

mf

299 3

Vn. I

Vn. II *mf*

Vla.

Vc. *mf p* *f*

EE

301

Vn. I *p* *pizz.* *p* *ord. vib.* *p* *f broad*

Vn. II *p intensive*

Vla. *p* *p* *p* *f broad*

Vc. *pizz.* *arco* *p* *f* *f*

FF Broad, rhythmic and accurate in time

305

Vn. I

Vn. II

Vla.

Vc. *driven*

309

Vn. I *molto espress.*

Vn. II *molto espress.*

Vla. *f energetic*

Vc. *f energetic*

fp

tr

mf

mf



314

Vn. I *fp*

Vn. II *fp*

Vla. *f energetic*

Vc. *f energetic*

tr

mfp

ff espress. celebrative

ff espress. celebrative

ff espress. celebrative

GG

318

Vn. I
Vn. II
Vla.
Vc.

ff

322

Vn. I
Vn. II
Vla.
Vc.

ff *molto express.*

ff *molto express.*

ff

III
IV

326

Vn. I
Vn. II
Vla.
Vc.

fmp

fff

fmp

fff

fff

fff

ff rough

2/4
5/4
2/4
5/4
2/4

HH Andante rubato
peaceful ($\text{♩}=100$)

330 non vib.

Vn. I f decrescendo very slowly, like a dying sound of an explosion (pp)

Vn. II smoothly switch to harmonics IV experiment with weird sounds including sul pont. III IV

Vla. pizz. pp special; not audible at first due to the rest of the ensemble

Vc. III IV smoothly switch to harmonics experiment with weird sounds including sul pont.



334

Vn. I

Vn. II

Vla. p con sord.

Vc.

337

Vn. I

Vn. II

Vla.

Vc.

II

339

con sord.

p like a memory

sul pont.
IV

con sord.

pp

harm. gliss.
sul G

Vn. I

Vn. II

Vla.

Vc.

pizz.

arco

sul pont.

8va

342

Vn. I

Vn. II

simile

6

Vla.

Vc.

ord.

mp

pp

randon harm. glisses ad lib.
sul G, sul pont.

5

pp

espress.

**III
IV**

Poco rubato A tempo

345

Vn. I
Vn. II
Vla.
Vc.

JJ
mp express.

349

Vn. I
Vn. II
Vla.
Vc.

p
p cantabile
pizz. arco
sul pont. *8va*

353

Vn. I
Vn. II
Vla.
Vc.

sul pont. *mp express.*
harm. glisses ad lib.
sul D, sul pont.

pp

II
III
IV
ord.
pp
sul pont. *mp express.*

KK

357

Vn. I

Vn. II

Vla.

Vc.

ord.
pp (softer)

pp cantabile (softer than before)

espress.

pizz.
arco
ord.

pp *pp*



361

Vn. I

Vn. II

Vla.

Vc.

rit.

III

sul pont. *8va*

mp

p

III
IV

ord.

pp

Poco rubato A tempo

365 sul pont. () () ()
 Vn. I II ()
 mp express.
 harm. glisses ad lib.
 sul D, sul pont.
 pp
 Vn. II
 Vla.
 Vc. sul pont. () () ()
 mp express.
 simile () () ()
 mp express.
 rubato () () ()

2

A tempo

poco rit.

369

I
II 8va

Vn. I

Vn. II

Vla.

Vc.

very slowly

arco

pp

III
IV

ppp

pizz.

ppp

very slowly