

# A Triad of Blessing

*a trio for violin, 'cello and piano*



**Joelle Wallach**

**A Triad of Blessing** was composed in 1988 for the Pacifica Trio with the generous support of the Virginia Center for the Creative Arts. Just prior to **Triad**'s composition, the Pacifica Trio's pianist was involved in one of the frequent car accidents which endanger Californians more constantly than earthquakes. Because her ability to play was to be compromised for a time, **Triad** was written to limit the physical demands of conventional piano technique while concentrating on ensemble issues, engaging the players' musicianship and sensitivity in executing rubato-like fluctuating *tempi, accelerandi and ritards*.

In **A Triad of Blessing** three melodies of traditional zemirot from disparate Jewish communities (Sephardic, Yemenite and Ashkenazi) are used and eventually fused to create a musical fabric which alternates lyricism and rhythmic propulsion. The "triad" of the title refers to the several elements which occur in threes in the piece: three melodies, three cultures, three moods, three instruments. The nature of the harmonies is also triadic.

Most of all though, the music's truest **Triad of Blessing** is the triumvirate of audience, players and composer.

# A Triad of Blessing

for Piano, Violin and Cello.

*J=88 Cantabile*

Joelle Wallach

Violin

Cello

Piano

Vln.

Vc.

p:

Vln.

Vc.

p:

© 1988 Joelle Wallach - All rights reserved.

Handwritten musical score page 2, system 19. The score consists of four staves. The top staff has a treble clef, a key signature of one sharp, and a tempo marking of *cantabile*. It features eighth-note patterns with grace notes and dynamic markings *mp* and *mf*. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. Various dynamics like *p*, *f*, *mp*, and *mf* are indicated throughout the system.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a half note in the treble staff followed by eighth-note pairs. The bass staff begins with a half note followed by eighth-note pairs. Measure 12 continues with eighth-note patterns in both staves, with some notes tied over from the previous measure.

Musical score page 3, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 11 starts with a rest followed by a sixteenth-note pattern. Measure 12 begins with a dynamic marking *mf*. The music continues with eighth-note patterns and rests.

A musical score page showing two measures of music. The key signature changes from B-flat major to A major at the beginning of the second measure. Measure 11 ends with a forte dynamic (f). Measure 12 begins with a forte dynamic (f) and ends with a piano dynamic (p).

37

8<sup>va</sup> f loco 8<sup>va</sup> (loco) mf (loco) mf

43

mf f mf (mf) f mf

49

mf accel. ff più mosso sub.p f  
f accel. f più mosso f

55

benf

60

(benf)

(benf)

65

Tempo primo  
legato  $\text{d}=88$

diminuendo . . . . . (Solo) esp. cantabile

Tempo primo  $\text{d}=88$

diminuendo 3 - 3 - 3 - 3 - 3 -

70

(Solo) esp.

3

76

molto

al niente molto

molto espr. e legato

ritard.

♩ = 69 ma con rubato

molto

ritard.

82

poco a poco più  
e ritenuto  
e poco cresc.

88,

*molto lento (d=60)*

*molto*

*niente*

*collegno + norm.*  
*sul tasto (a whisper)*

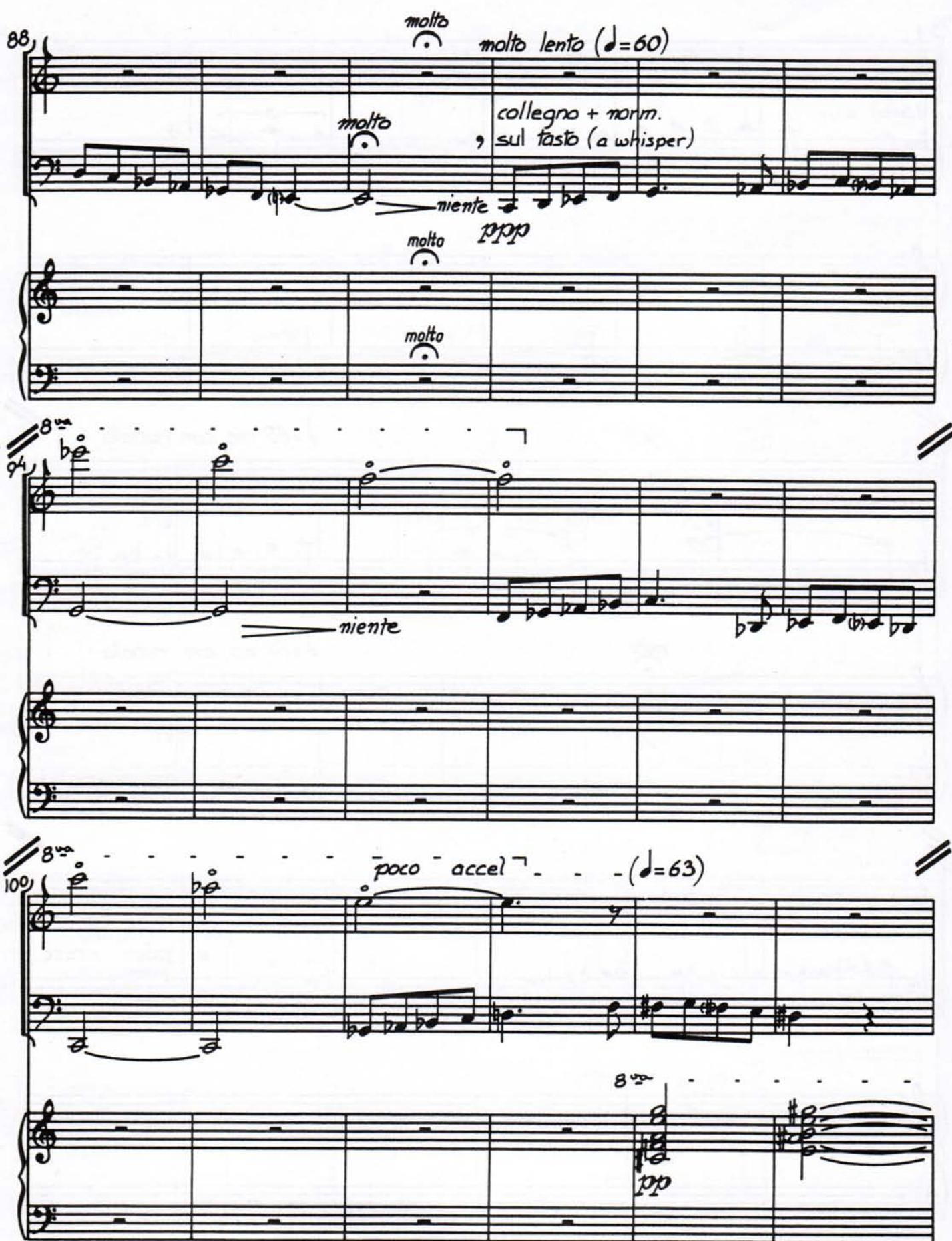
*molto* *ppp*

*molto*

*niente*

*poco accel* - - - (d=63)

*pp*



106

accel. ( $d=68$ )

meno legno e  
meno tosto

poco a poco { cresc.  
e accel.

$\text{mp}$

$p$

112

(poco a poco cresc. e accel.)

crescendo . . . al . . .

ord. (ma mp)

crescendo . . . al . . .

118

benf

$m.f$

benf

124

poco - a - poco - accel.

*p* (sotto voce)

mf

f

f

poco - a - poco - accel.

130

(poco a poco accel.) - - - - - al - - -

bass pizz (b) arco

(poco a poco accel.) - - - - - al - - -

136

$\text{d} = 120$

ancore accel. e cresc.

poco meno *f*

pizz.

arco

$\text{d} = 120$

ancore accel. e cresc.

142, (accel. e cresc.) . . .  $\text{d}=132$

scherzando  $f$ , marcato détaché  $f$

(accel. e cresc.) . . .  $\text{d}=132$

$\text{8}^{\text{m}}$

148, cresc.  $b\flat b\flat b\flat b\flat$   $b\flat b\flat b\flat b\flat$   $b\flat b\flat b\flat b\flat$

pizz.  $ff$

$\text{8}^{\text{m}}$  (loco)

crescendo  $ff$

154,  $b\flat b\flat b\flat b\flat$   $b\sharp b\sharp b\sharp b\sharp$   $b\flat b\flat b\flat b\flat$   $b\sharp b\sharp b\sharp b\sharp$

arco  $f$   $f$

$f$

$f$

$f$

160,

161

162

163

164

165

166

167

168

169

170

171

172, *crescendo*

*sul e*

11

178 (cresc.) al ff ruvido ff

(cresc.) al ff ruvido ff

184 dim.

dim. 3 3 3 3

189 (dim.) 3

(f) 3

This musical score page contains six staves of music. The top two staves represent an orchestra with various instruments like strings and woodwinds. The first staff has dynamic markings (crescendo, ff, ruvido) and slurs. The second staff also has ff and slurs. The third staff is for the piano, with both treble and bass staves. It features ff and slurs. The fourth staff continues the piano part with a dynamic dim. The fifth staff shows a transition with a dynamic dim. and sixteenth-note patterns. The bottom two staves are for the piano, with the bass staff featuring a dynamic f and sixteenth-note patterns.

194,  $\text{♩} = 72-76$  poco - accel. (sord.)

(Misterioso) pizz. arco, marcato

$\text{bassoon}$

$\text{mf}$

poco - accel.

198, sord.  $\text{marcato}$   $\text{♩} = 84-88$  on the string, but separated

$\text{mf}$  on the string, but separated pizz. arco

$\text{mf}$

molto - accel.

202, molto accel. al  $\text{♩} = 152$  (senza sord.)

pizz. arco pizz.

(loco) molto accel. al  $\text{♩} = 152$

f  $\text{mf}$

206, *senza sord. pizz.  
sul G*

(pizz.) *poco f* *arco*

*poco f*

*f*

210, *mf* *(pizz.) arco pizz. arco*

*leggiero* *mp*

*Poco allargando e crescendo . . .*

*f* *f* *meno legato*

*Poco allargando e crescendo . . .*

*mf* *(mf)* *mp*

218 (poco allarg. e cresc.) - - - - -  $\text{d}=144$

219 (poco allarg. e cresc.) - - - - -  $\text{d}=144$

*loco f*

220 ff f ff f

*loco*

223 pizz.

224 *Più lirico arco* (pizz.) ff pizz. ff legato Ped.

230 pizz.

*Contabile*  
arco

(pizz.)

f  
arco

(Ped.)

Allarg.

( $\text{d}=132$ )

benf

Allarg.

( $\text{d}=132$ )

(Allargando)

pizz.  $\text{d}=144$  f  
ff (ff) pizz. o (pizz. ord.) fp

arco

ff  $\text{d}=144$  f

243, ritard.

*(fp)* arco dim. e più dolce legato, cantabile

*mf*

*d=112 più rit.*

ritard.

*d=112 più rit.*

*(più rit.)* *d=96* *mp* *(no gliss.)*

*(più rit.)* *d=96* *mp* *(>)* *molto rit.*

*pizz.* *d=60, fp*

*fpp*

*d=60* *fpp* *fpp* *p* *pp*

255) *Molto ritenuto* *arco* *d=52*  
*con sord.* *sul tasto III* *b II b e*  
*ppp sempre*

260) *Molto dim. e ritardando* *d=52*

261) *poco accel.* *d=60*

262) *poco accel.* *d=60*  
*ppp sempre*

263) *rit.* *ppp con sord.* *niente*  
*niente*

(8<sup>va</sup>) *loco* *ppp* *(loco)*

273, *poco rit.*  $\text{♩} = 56-60$  *molto*

*niente* *(G.P.)* *lontano* *molto*

*poco rit.*  $\text{♩} = 56-60$  *pp* *molto*

*(G.P.)* *subito*  $\text{♩} = 69$

*(echo)* *p* *mp* *pocof* *mp* *pocof*

*mp* *poco... a... poco* *(cresc.)*

285, *accel.*  $\text{♩} = 80$  *accel.*

*più f* *più f*

*accel.*  $\text{♩} = 80$  *accel.*

*(poco a poco cresc.)* *(cresc.)* *(poco a poco cresc.)*

(accel.)

290

cresc.

cresc. (accel.)

cresc.

295

(cresc.)

(cresc.)

(cresc.)

300

(ossia senza sord) A tempo  
Poco allargando

(ossia senza sord) ff  
3 5

Poco allargando A tempo

f

This musical score page contains two systems of music. The top system spans measures 290 to 298, featuring four staves with various dynamics like crescendo and accelerando, and ending with measure 298. The bottom system spans measures 299 to 302, starting with a dynamic crescendo, followed by measure 300 with specific dynamics (ff, 3, 5), and ending with measure 302. The score includes instruction markings such as '(ossia senza sord)' and 'A tempo'.

305      articulated glissando      senza misura - ritard. . . . . molto      Attacca subito  
 $\text{d}=132$

senza sord.      molto      molto      f

senza sord.      ritard.      senza misura, quasi recitative      Attacca subito  
 $\text{d}=132$

genial and boisterous      ruvido      ruvido

genial and boisterous

314

320 *cresc.*

321 *cresc.*

322 *cresc.*

326

332 *molto rit.*  $\text{J}=60$

*decresc.* *sord.* *niente*

*p*

*molto rit.*  $\text{J}=60$  *molto lontano*

*mf*

*8<sup>th</sup>* *ppp*

This is a handwritten musical score for two staves. The top staff consists of five measures starting at measure 320. Measures 320 and 321 both begin with a dynamic 'cresc.' followed by eighth-note patterns. Measure 322 continues this pattern with a dynamic 'cresc.'. Measure 326 starts with a dynamic 'cresc.'. The bottom staff begins at measure 332. It starts with a dynamic 'molto rit.' and tempo 'J=60'. It includes dynamics 'decresc.', 'sord.', 'niente', and 'p'. The bottom staff continues with 'molto rit.' and 'J=60', followed by 'molto lontano'. The final measure shows dynamics 'mf' and '8th' followed by 'ppp'.

337,

(depress silently)

$(8^{\text{b}\flat})$   $\circ$  sostenuto e una  $\circ$  corda pedales  $\circ$

341,

$b^{\flat}$   $b^{\flat}.$   $\sharp b^{\flat} \sharp b^{\flat}$  sul tasto  $b^{\flat}$

$pp$

$pp$

$(8^{\text{b}\flat})$

Subito  $d=88$   
like trumpets  
 $\text{sul pont}$

accel. . . .  
ord. . . .

senza sord.  $\text{sul pont}$

poco f

poco f

Subito  $d=88$

accel. . . .

$(\text{loco})$

poco f

$(8^{\text{b}\flat})$

(accel.)

349,

23

mf

ord.

accel.

subito espr.

subito espr.

3

3

accel. e più ruvido

accel. e più ruvido

(legato)

353,

(d=100)

cresc. e più accel.

poco

mf

mf

mf

mf

poco

8

8

(loco)

357,

a poco

f e ruvido

mf

mf

poco

8

8

(loco)

24

(cresc. e più accel.)

♩=120

361,

(cresc. e più accel.)

f

♩=120

f

365,

f

f

f

f

8va

(loco)

ancora . . . . . accel.

369,

ff

ff

ff

ff

ff

ff

ancora . . . . . accel.

373 (accel.) - - - - -

(accel.) - - - - -

377

381 accel. al

$\text{d} = 176$

accel. al

$\text{d} = 176$

385

Allargando al  $d=152$

Allargando al  $d=152$

397

f

f

3

3

400

401

402

403

404

405

409

(f) - 3 -

(f) - e -

(8va)

allarg. - al  $\text{d}=138$

cresc.

cresc.

allarg. - al  $\text{d}=138$

ritard. -

(cresc.) - - - - più p

(cresc.) - - - - ritard. - - - - niente

(8va)

(cresc.) - - - -

421

*p*

*pizz.*

*pizz.*

*lontano, leggiero luminoso*

*d=54*

*Attacca*

*d=158*

(depress silently)

*ossia 8<sup>va</sup>*

*pp*

*mf*

*Ossia 8<sup>va</sup>*

*arco*

*f*

*arco*

*3*

*f*

*3*

*f*

*accel. - al*

*accel. - al*

30

434  $\text{d}=176$  cresc.

438 (cresc.)  $\text{ff}$  f loco

442  $8^{\text{va}}$

Handwritten musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 434 starts with a dynamic of  $\text{d}=176$  and a crescendo (cresc.). Measure 438 begins with a crescendo (cresc.) and ends with a dynamic of  $\text{ff}$  followed by  $f$  and a tempo marking "loco". Measure 442 starts with a dynamic of  $8^{\text{va}}$ . The score consists of six systems of music, each with a different key signature and time signature, separated by vertical bar lines. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and accidentals. Measures 434-442 are indicated by double vertical bar lines at the start and end of each system.

446 (b) *p* sub.*p* *f*

(8<sup>mm</sup>) sub.*p* *f*

(b) *loco* sub.*p* *f*

450

454

*ff sempre*

*ff sempre*

*ff sempre*

458

8<sup>th</sup>

(poco)

460

ff

f

cresc.

dim.

pizz.

G.P. pizz. (p.)

sffz

ff

vcllo

G.P. sffz

*Violoncello*

# A Triad of Blessing

*a trio for violin, 'cello and piano*



*Joelle Wallach*

A Triad of Blessing  
for Piano, Violin and Cello.

$\text{d}=88$  *Cantabile*

*Cello*

2

3

7

13

19

25

31

37

43

49

55

Accel.

Più mosso

ff

Joelle Wallach

The musical score consists of ten staves of handwritten music for Cello. The first staff starts with a dynamic of *mp* and a style marking *esp.*. The second staff begins with a dynamic of *p*. The third staff has a dynamic of *mp*. The fourth staff ends with a dynamic of *mf*. The fifth staff begins with a dynamic of *mp*. The sixth staff begins with a dynamic of *f*. The seventh staff ends with a dynamic of *mf*. The eighth staff begins with a dynamic of *f*. The ninth staff ends with a dynamic of *f*. The tenth staff ends with a dynamic of *ff*.

Vc.

3

60

65 diminuendo . . . . .

Tempo primo  $d=88$   
(Solo) esp. cantabile

70

72

88

94

100

poco accel. - - - (♩ = 63)



accel. (♩ = 68)

meno legno e

meno tasto

poco a poco { cresc.

e accel.

106

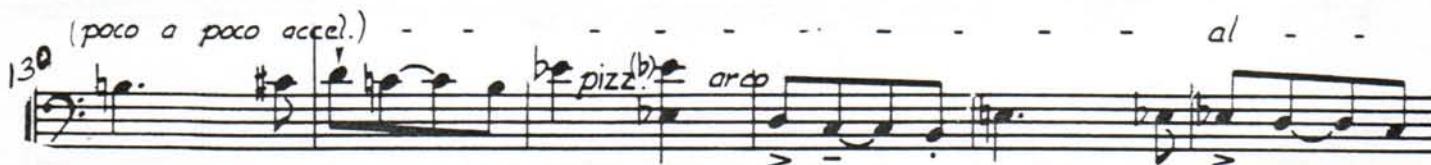
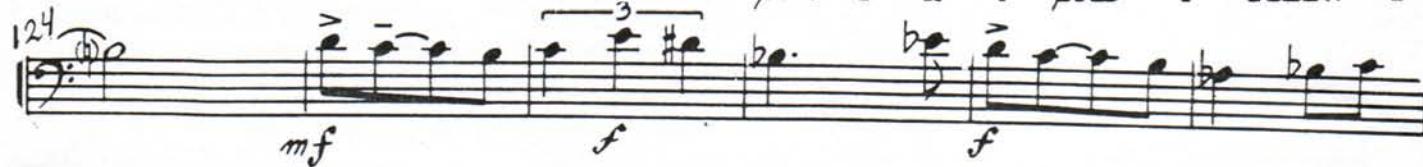


(poco a poco cresc. e accel.)

112 ora. (ma mp)



poco - a - poco - accel. -



(accel. e cresc.)

♩ = 132

142 scherzando f, marcato détaché



148

pizz.

154

159

160

161

162

163

164

165

$\text{♩} = 72-76$

194 (Misterioso) *pizz.* *arco, marcato* *poco - accel.*

198 *marcato*  $\text{♩} = 84-88$  *pizz.* *on the string, but separated arco* *molto . accel.* *mf*

202 *molto accel. al . -*  $\text{♩} = 152$  *pizz. arco pizz.*

206 (pizz.) *poco f*

210 (pizz.) *arco* *pizz.* *arco*

214 *f* *f* *Poco allargando e crescendo . . . meno legato*

218 (poco allarg. e cresc.)  $\text{♩} = 144$

Vc

7

222

226

230 (pizz.)

234 (Allargando)

(♩ = 132)

239

♩ = 144

243

ritard.

dim. e più dolce

♩ = 112 (legato, cantabile più rit.)

247

(piu rit.)

♩ = 96

molto rit.  
(no gliss.)

251

♩ = 60, ff

255 Molto ritenuto  $\text{d}=52$

267

273 poco rit. (G. P.)  $\text{d}=56-60$  lontano molto  
niente

279  $\text{subito d}=69$   
 $\text{mp}$   $\text{poco f}$

285 accel.  $\text{d}=80$  accel.  
 $\text{più f}$

290 (accel.)  $\text{d}=92$   
cresc.

295 (cresc.)

Poco allargando A tempo  
(ossia senza sord.)  $\text{ff}$   $\text{5}$

Vc

305 *articulated  
glissando* senza misura (senza sord.) ritard. molto  $\text{d}=132$  Attacca subito

genial and boisterous  
306 ruvido

314

320 cresc.

326

332 molto rit. . . . . sord.  $\text{d}=60$

*p* decresc.

337

1 2 3

341 piano: 

345 *senza sord.* *sul pont.* *poco f* *accel.*

349 *ord.* *mf* *subito espr.* *più ruvido*

353 - - (d=100) *cresc. e più accel.* *poco*

357 *poco* *f e ruvido*

361 *cresc. e più accel.)* *d=120* *f*

365 *f* *f* *f*

369 *ff* *ff* *ff* *ancora* *accel.*

373 (accel.) . . .

373 (accel.) . . .

377

381 accel. al

385

389

393

Allargando al d=152

397

401

405

409

allarg. - - - al d=138.

cresc. - - -

(cresc.) - - -

ritard.

pianissimo

12

421 *d=54*

426 *arco* *f*

430 *f* *accel.*

434 *cresc.* *d=176*

438 *(cresc.)* *f*

442 *f*

446 *sub.p* *f*

450

454 *ff* *sempre*

458 *(ff)*

462 *f* *ff*

*G.P. pizz. (—)* *ff*

Attacca  
*d=158*  
*pizz.* *Cello*

Violin

# A Triad of Blessing

*a trio for violin, 'cello and piano*



Joelle Wallach

A Triad of Blessing  
for Piano, Violin and Cello.

$\text{d}=88$  Cantabile

Joelle Wallach

Violin

1

2

3

4

5

6

7

8

9

10

## Violin'

3

55) *benf*

60) (b) *'benf)*

65) *Tempo primo*  
*legato*  $\text{d}=88$

70) 2 3 4 5 6 7

76) 8 *molto*  
*al niente.*  $\text{d}=69$  *ma con rubato*  
*ritard.*

88) *molto*  
*molto lento* ( $\text{d}=60$ )  
cello  $\begin{smallmatrix} \text{b} \\ \text{b} \\ \text{b} \end{smallmatrix}$

94)  $\begin{smallmatrix} \text{b} \\ \text{b} \end{smallmatrix}$

100) *poco accel* - - - ( $\text{d}=63$ )

106) *accel. (d=68)* *poco a poco { cresc.  
e accel.*  
*mp*

112) *(poco a poco cresc. e accel.)* *crescendo* *al*  
*mp*

118) *ben f*  
*mf*

124) *poco - a* *poco - accel.*  
*f*

*(poco a poco accel.)* *al*

136) *d=120* *ancore accel. e cresc.*  
*poco meno f*

142) *(accel. e cresc.)* *d=132*  
*f*

148) *cresc.*

154) *f* *f*

Vln.

5

Handwritten musical score for violin (Vln.) page 5, featuring six staves of music. The score includes dynamic markings such as *mf*, *f*, *ff*, *cresc.*, *al*, *crescendo*, *sul e*, *ruvido*, and *f.* Measure 160 starts with a rest followed by eighth notes. Measure 166 shows eighth-note pairs. Measure 172 begins with a dynamic *crescendo*. Measure 178 features a dynamic *ff* and a dynamic *f.* Measure 184 consists of eighth-note pairs. Measure 189 concludes the page with a measure divided into five parts, each ending with a vertical bar and a number (1, 2, 3, 4, 5), followed by a measure starting with a 3 over 4 time signature.

194 
 poco - accel. (sord.)  
 cello: 15 b.p.m.  
 marcato  
 198 sord. on the string, but separated  
 mf  
 molto - accel.  
 202 al d = 152 (senza sord.)  
 senza sord. pizz. sul G arco  
 poco f  
 210  
 poco allargando e crescendo  
 218 (poco allarg. e cresc.) d = 144  
 ff  
 222 ff f

Vln

7

226 *pizz.* *Più lirico arco* (pizz.) *ff*

230 *pizz.* *Cantabile arco* *f*

234 *Allarg.* *(d=132)* *bemf.* *bz.*

239 *pizz.* *d=144* *ff* *arco* *fp*

243 *ritard.* *d=112* *più rit.* *(fp)* *mp*

247 *(più rit.)* *d=96* *molto rit.* *mp*

251 *pizz.* *d=60*

$\text{♩} = 52$  VIa.

255 *Molto ritenuto* arco *con sord.* *sul tasto III* *b II b I b II b I*

261 *poco accel.*  $\text{♩} = 60$  *pop sempre*

267 *rit.* *ppp* *niente*

273 *poco rit.* (G.P.)  $\text{♩} = 56 - 60$  *molto* *cello*

289 *(echo)* *subito*  $\text{♩} = 69$  *poco f*

285 *accel.*  $\text{♩} = 80$  *accel. . .*  
*(accel.)*  $\text{♩} = 92$  *più f*

290 *cresc.*

295 *(cresc.)*

300 *(ossia senza sord.)* *Poco allargando* *A tempo*  $\text{ff}$  *3* *5*

Vln.

9

305, *articulated glissando* senza misura - ritard. . . . . molto *Attacca subito*  $\text{d}=132$

308, *genial and boisterous* ruvido  $f$

314 cresc.

320

326

332 *molto rit.*  $\text{d}=60$

*decresc.* *niente*  $\frac{5}{4}$

Vln.

341 piano: *p* *pp* *sul tasto b*

345 *Subito d=88*  
like trumpets  
*sul ponte* *pacof* *accel.* *ord.* *4*

349 *(accel.)* *mf* *subito espr.* *accel. e più ruvido*

353 *cresc. e più accel.* *poco* *mf*

357 *a* *poco* *mf* *4* *4*

361 *(cresc. e più accel.)* *d=120* *f*

365 *f* *f* *f*

369 *ff* *ff* *ff* *ancora* *accel.*

373 *(accel.)* *mf* *ff* *ff* *p*

377 *mf* *ff* *p*

Vln.

381 *accel.* *al*  $\text{d}=176$  11

385

389

393 Allargando *al*  $\text{d}=152$

397

401 *f*

405

409

413 *allarg.* *al*  $\text{d}=138$   $(\text{f})$   $\frac{3}{\text{e}}$   
*cresc.*

417 *ritard.*  $\text{(cresc.)}$  *più p*

421  $\text{d}=54$  *p*

Attacca  
♩ = 158

425 Pizz.

f arco

accel. - al

cresc.

(cresc.)

sub.p f

ff semper

(ff)

G. p. pizz. ff

The score consists of 14 staves of handwritten musical notation for violin. The key signature varies throughout the piece, with sections in G major, F# minor, and B major. The time signature also changes frequently. The music includes a variety of dynamic markings such as Attacca, f, ff, sub.p, and cresc. Articulation marks like Pizz., arco, and G. p. pizz. are present. Performance instructions like 'accel.' and 'al' are also included. The score is written on five-line staves with some ledger lines for accidentals.