SCORE

50 for the future
The KRONOS Learning Repertoire

Zakir Hussain
(arr. Reena Esmail)

Pallavi (2017)

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

Please help spread the word about Kronos' *Fifty for the Future* project by including the credit below along with the title and composer of the work. This information should be included in printed programs, press announcements, performance videos, websites and when announcing the work from the stage.

> "This piece was commissioned for *Fifty for the Future: The Kronos Learning Repertoire*, a project of the Kronos Performing Arts Association. The score and parts are available for free online. kronosquartet.org."

Zakir Hussain's *Pallavi* was commissioned as part of the Kronos Performing Arts Association's **Fifty for the Future: The Kronos Learning Repertoire**, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

PUBLISHED BY
Kronos Performing Arts Association
P.O. Box 225340
San Francisco, CA 94122
www.kronosquartet.org

Special thanks to Alex Kelly for his help in developing Zakir Hussain's *Pallavi*.

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Pallavi

Rehearsal & Performance Note

String Quartet by **Zakir Hussain** (2017)
Arranged by **Reena Esmail**
for Kronos' *Fifty for the Future*

Rehearsal Note:

This piece includes an optional backing track, which consists of a tabla track (performed by Zakir Hussain) and a drone on A. If you decide to perform *Pallavi* with the backing track, there are several audio tracks, available here

dropbox.com/sh/f701ue5xx2uj2cm/AABSgY1FzS-M2gnzj5OI_FKIa?dl=0

for rehearsal and performance purposes, as follows:

- **Tabla + Drone + Bells**: This is a rehearsal track with both tabla and drone, plus bells to mark each rehearsal letter/landmark
    - a **Tabla + Drone + Bells time code worksheet** is included for track navigation
- **Tabla + Bells**: This is a rehearsal track with only tabla, plus bells to mark each rehearsal letter/landmark
    - the **Tabla + Drone + Bells time code worksheet** referenced above may also be used to navigate this track
- **Tabla + Drone**: This is the backing track to be used in performances
- **Drone Only**: This is a rehearsal track with the isolated drone for intonation practice
- **Tabla Only**: This is a rehearsal track with isolated tabla

*You may also use the **Drone Only** and **Tabla Only** files to create your own version of the performance track according to the mix/balance you prefer.*

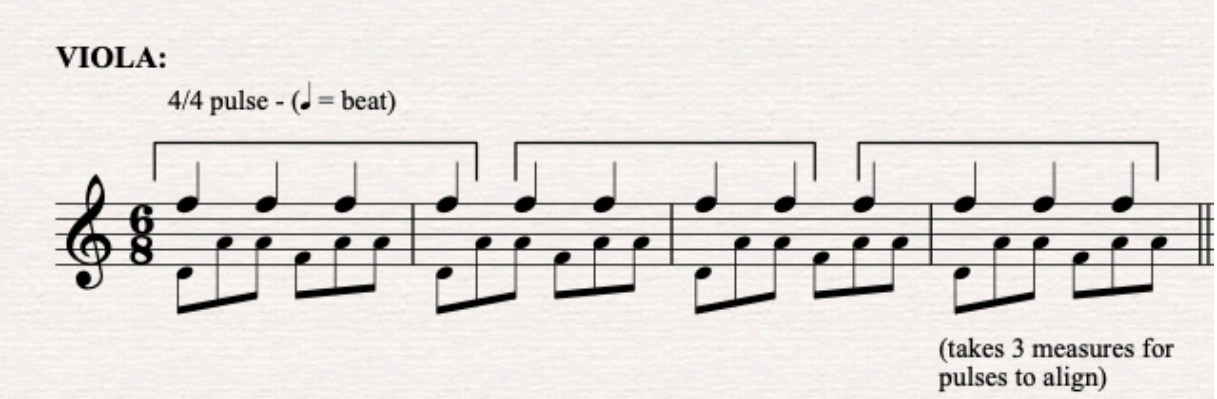
Note from the arranger:

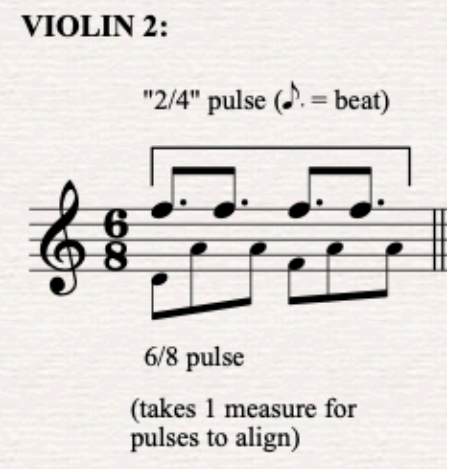
The rhythmic genius of Zakir Hussain is displayed so brilliantly in this piece, through the seamless interweaving of many different rhythmic pulses.

The piece is technically written in 6/8, which is the closest Western equivalent to the Hindustani taal (rhythmic cycle) called Dadra:

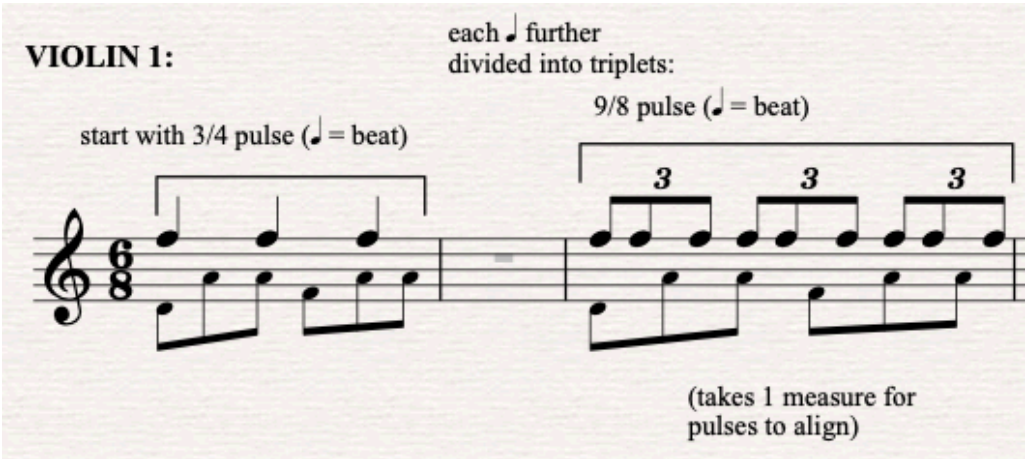
chandrakantha.com/tala_taal/daadra/dadra.html

Though 6/8 is the basis for alignment, each performer's line implies a different meter, at a different speed, that all then align at certain explicit cadence points in the piece. The beginning viola line could be interpreted as a 4/4 with a quarter note pulse.





The Violin 2 line (starting at A, but especially audible when it is alone at m.22) feels like a 2/4 with a dotted eighth note pulse.



When the Violin 1 enters at D, it feels like a 9/8, where the pulse is essentially a quarter note that is then further divided into triplets.

And when the cello finally enters, it is simply the indicated 6/8.

The greatest conceptual difference in meter between Hindustani classical music and Western classical music is this: In Hindustani music, meter is always explicit. If there is a section that is intended to be in a certain meter, there will always be a percussion instrument explicitly showing each beat of that meter. In Western music, the creation of the meter is the responsibility of all musicians, not just percussion. Therefore, in Western music, the job of the melodic instruments is to show and preserve the metric structure, whereas in Hindustani music, it is to create counterpoint with the meter. This is the essence of what Zakir Hussain is showing us through this work—he is allowing Western musicians a window into the most sophisticated levels of Hindustani metric counterpoint.

When listening to the recording, listen closely to each meter as it enters, and how Hussain graciously guides each performer into a new metric space within that 6/8 with his tabla. The possibilities are infinite.

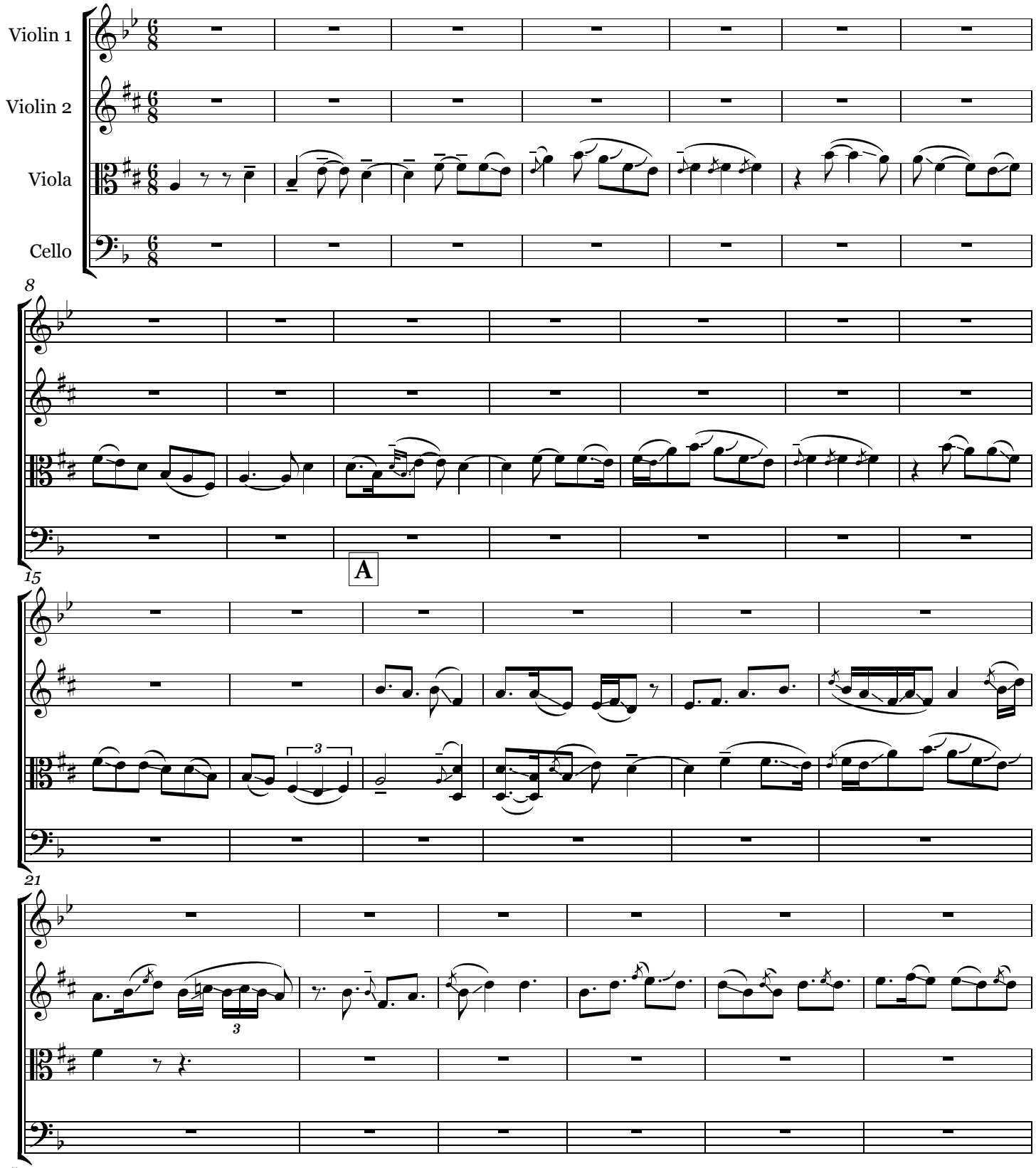
Pallavi

for Kronos Quartet

composed by Zakir Hussain
transcribed and arranged by Reena Esmail

Moderato ♩ = 90

* Introduction



* When performing with tabla backing track,
there are 6 measures of tabla intro

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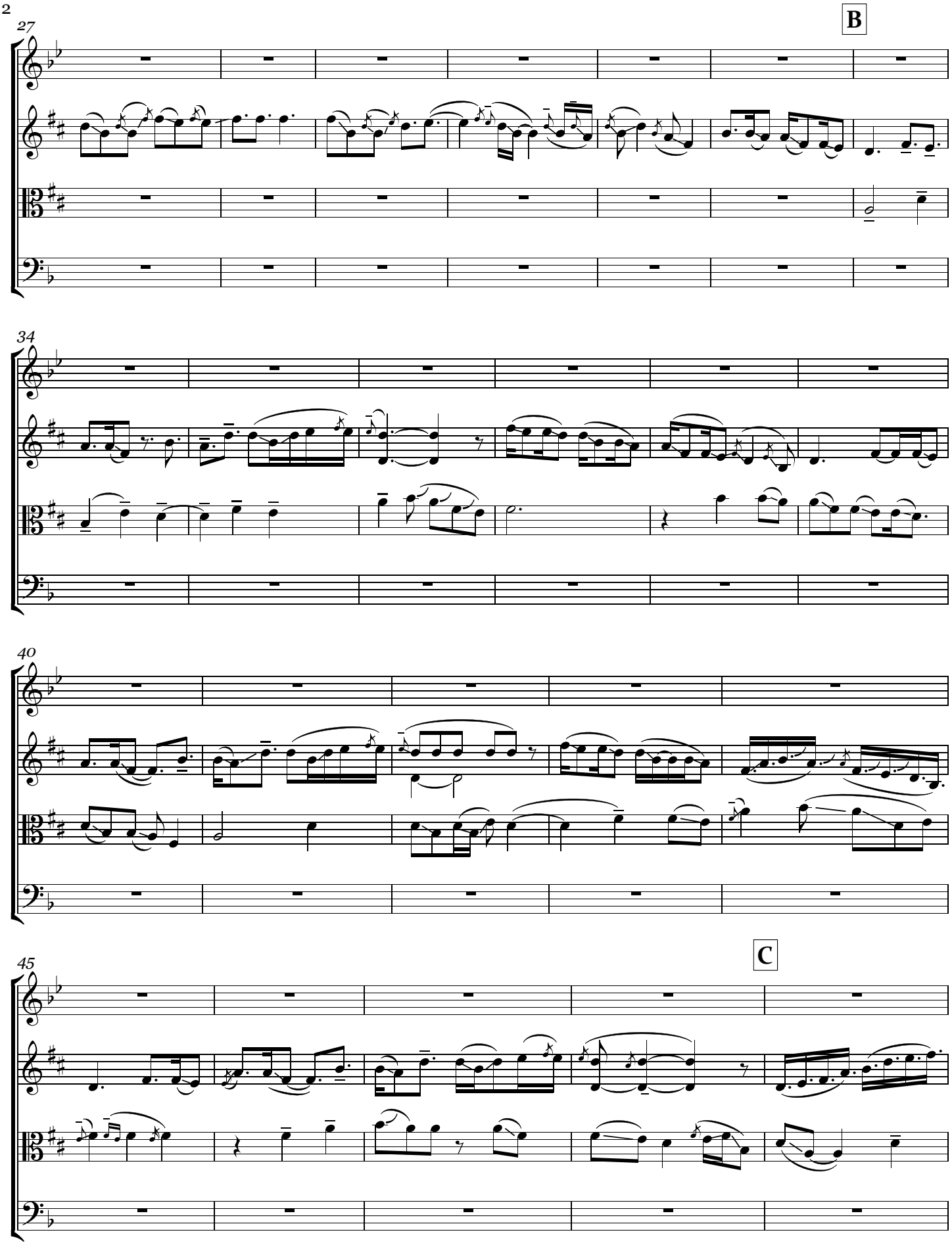
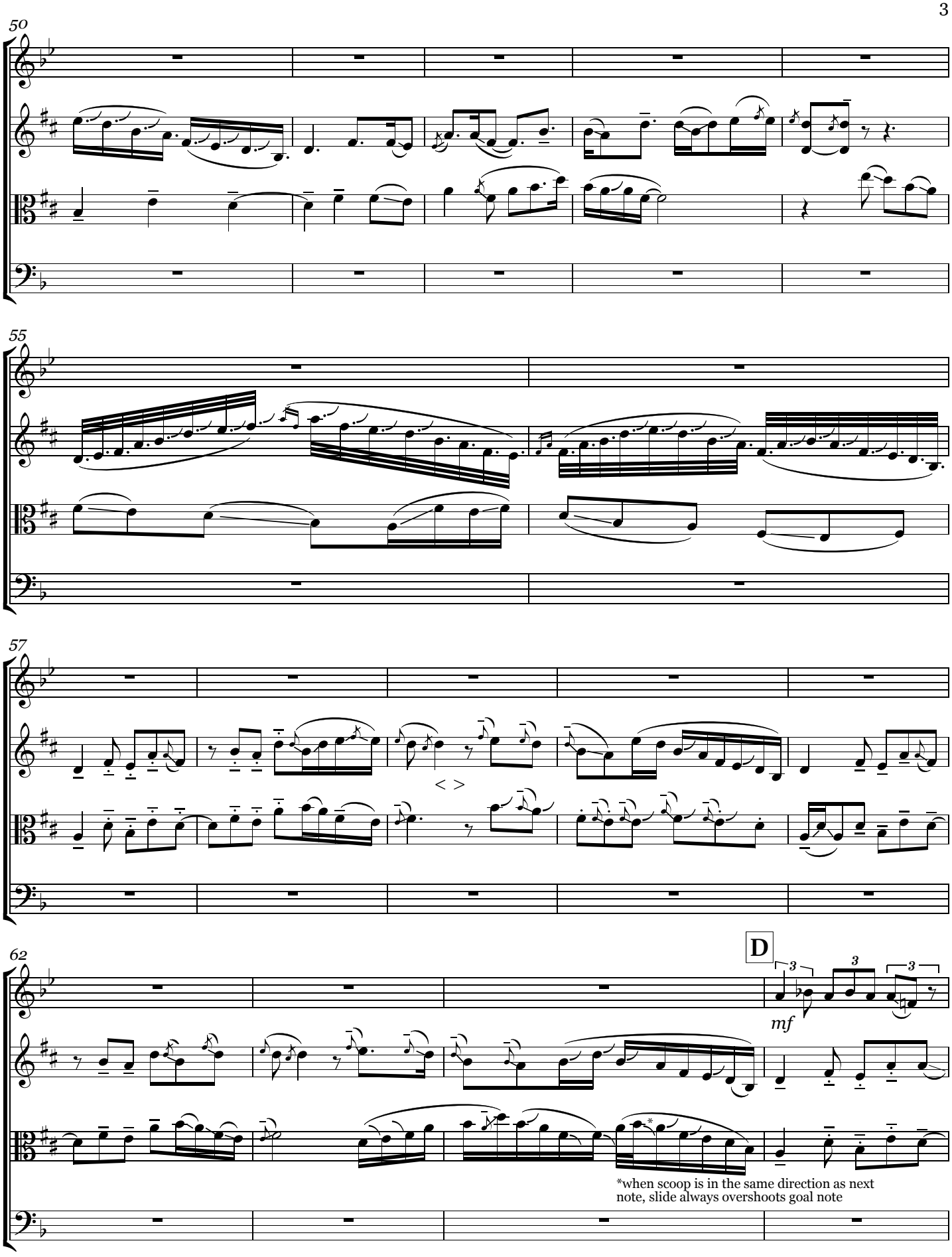
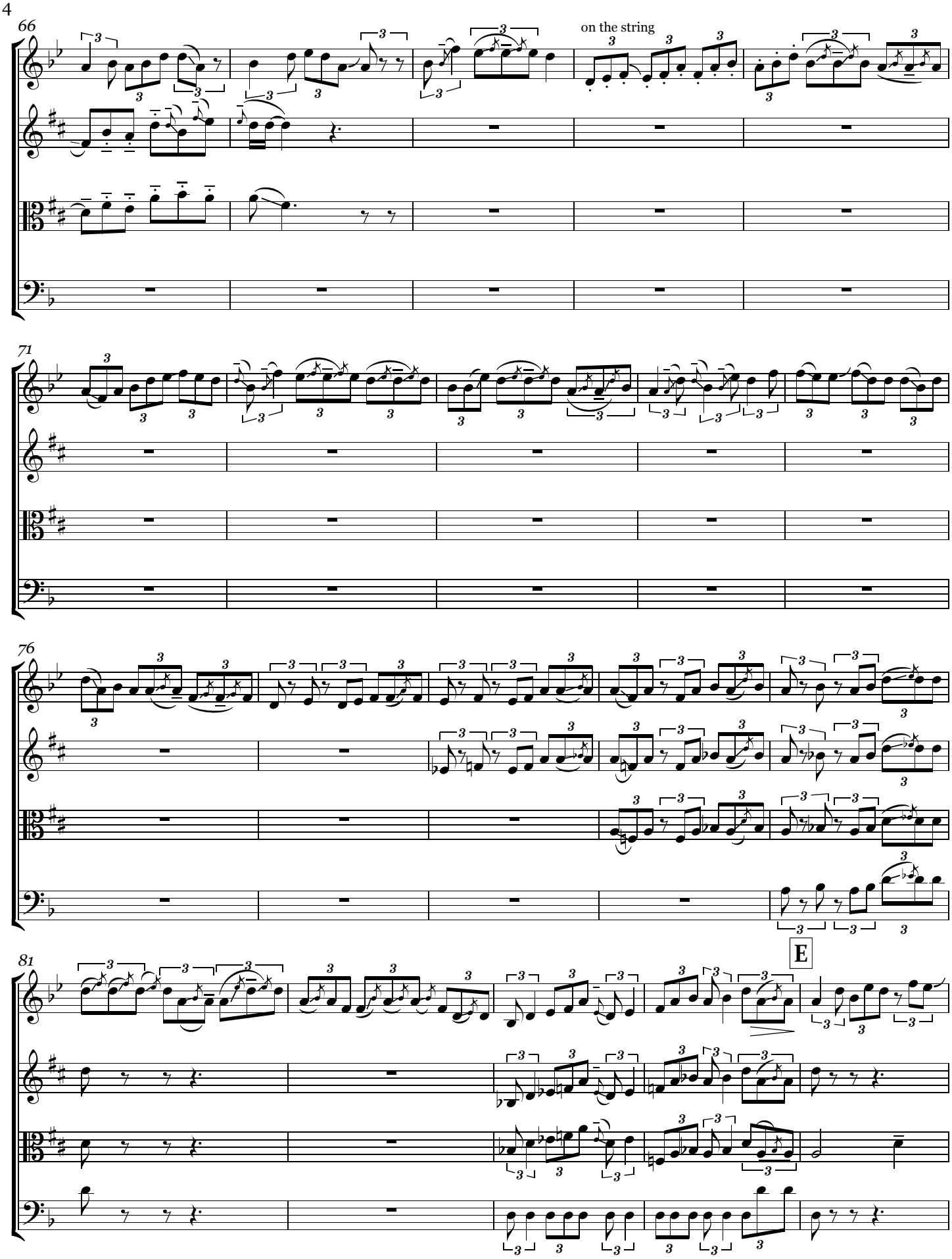
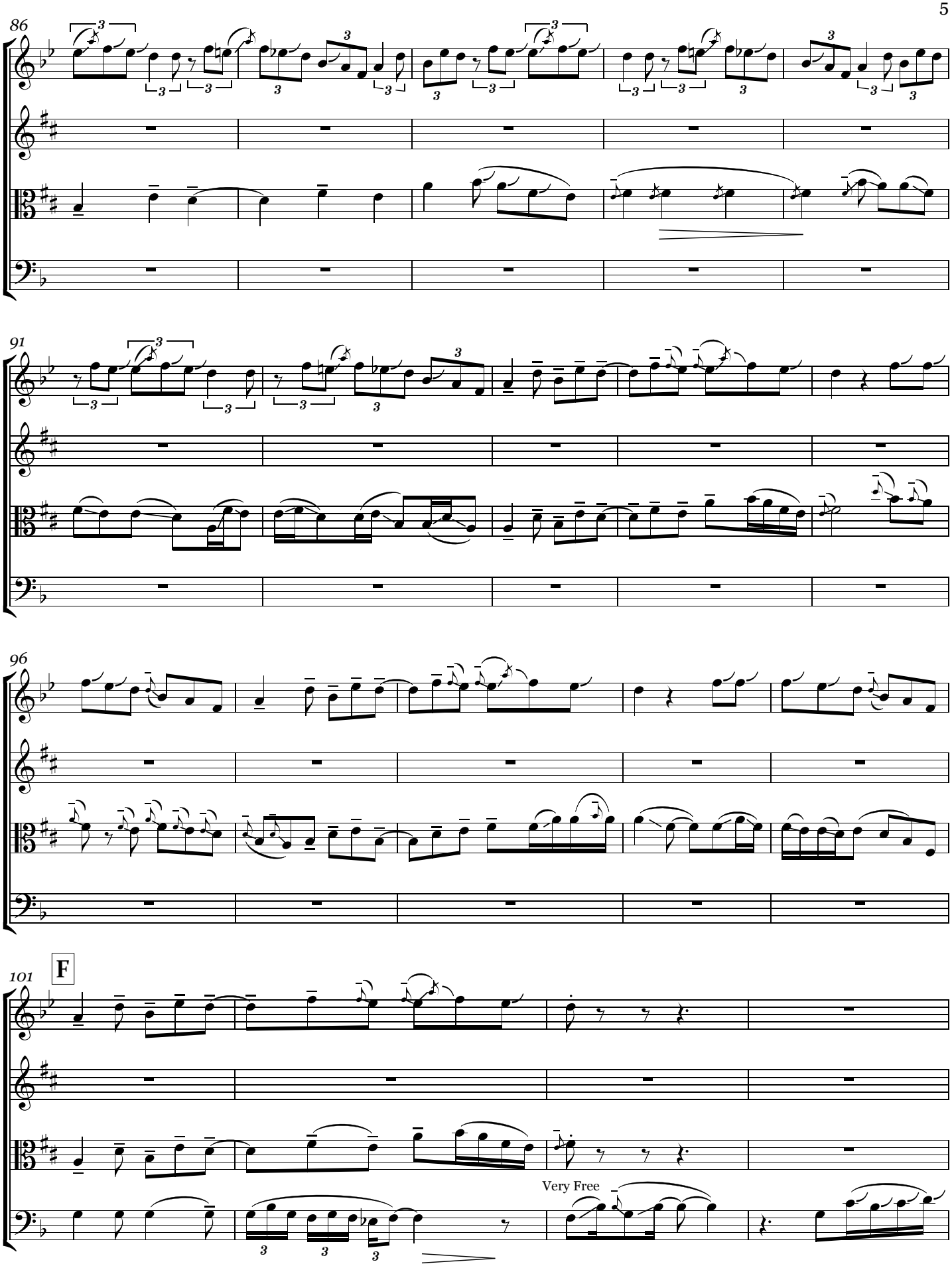
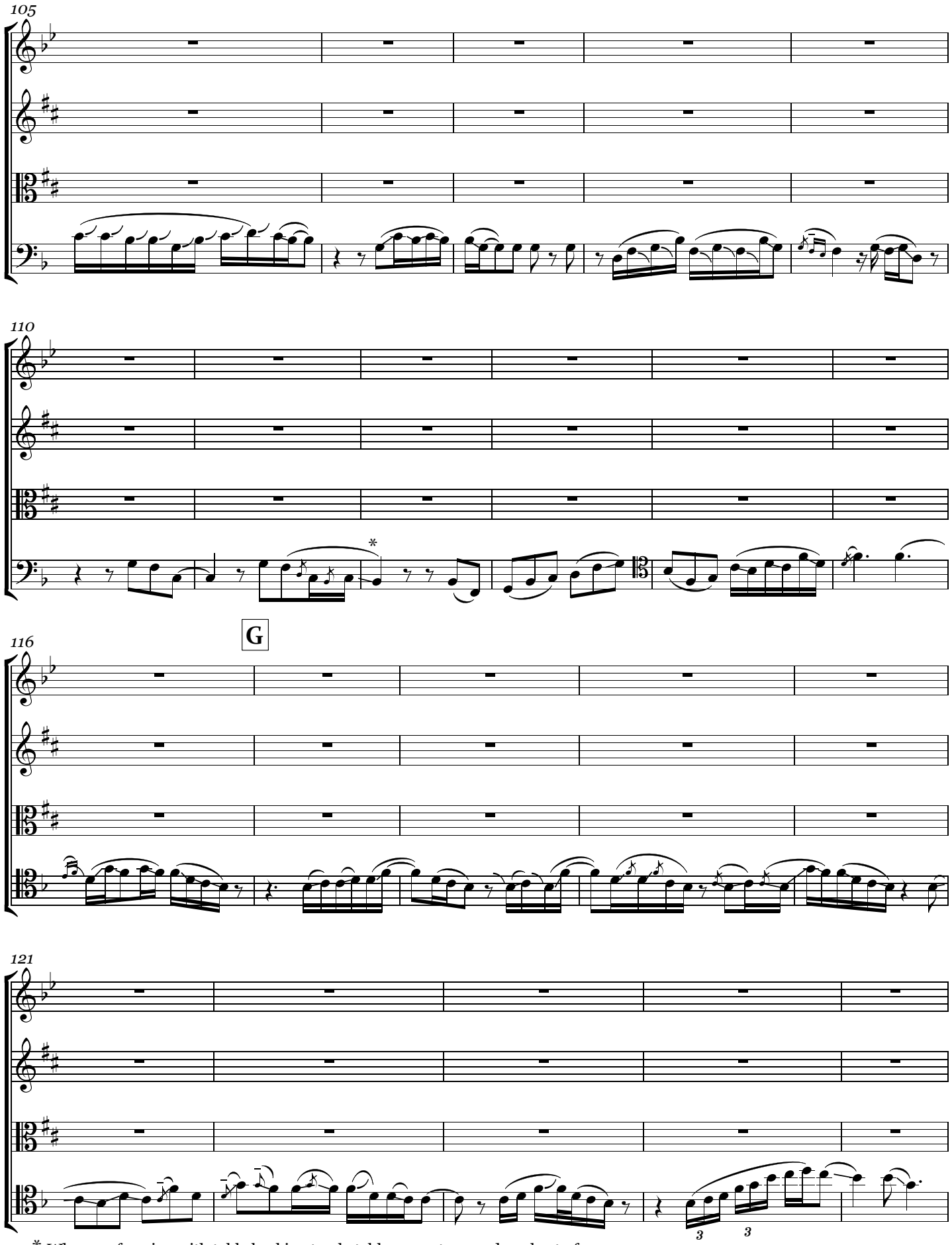

27
B
34
40
45
C

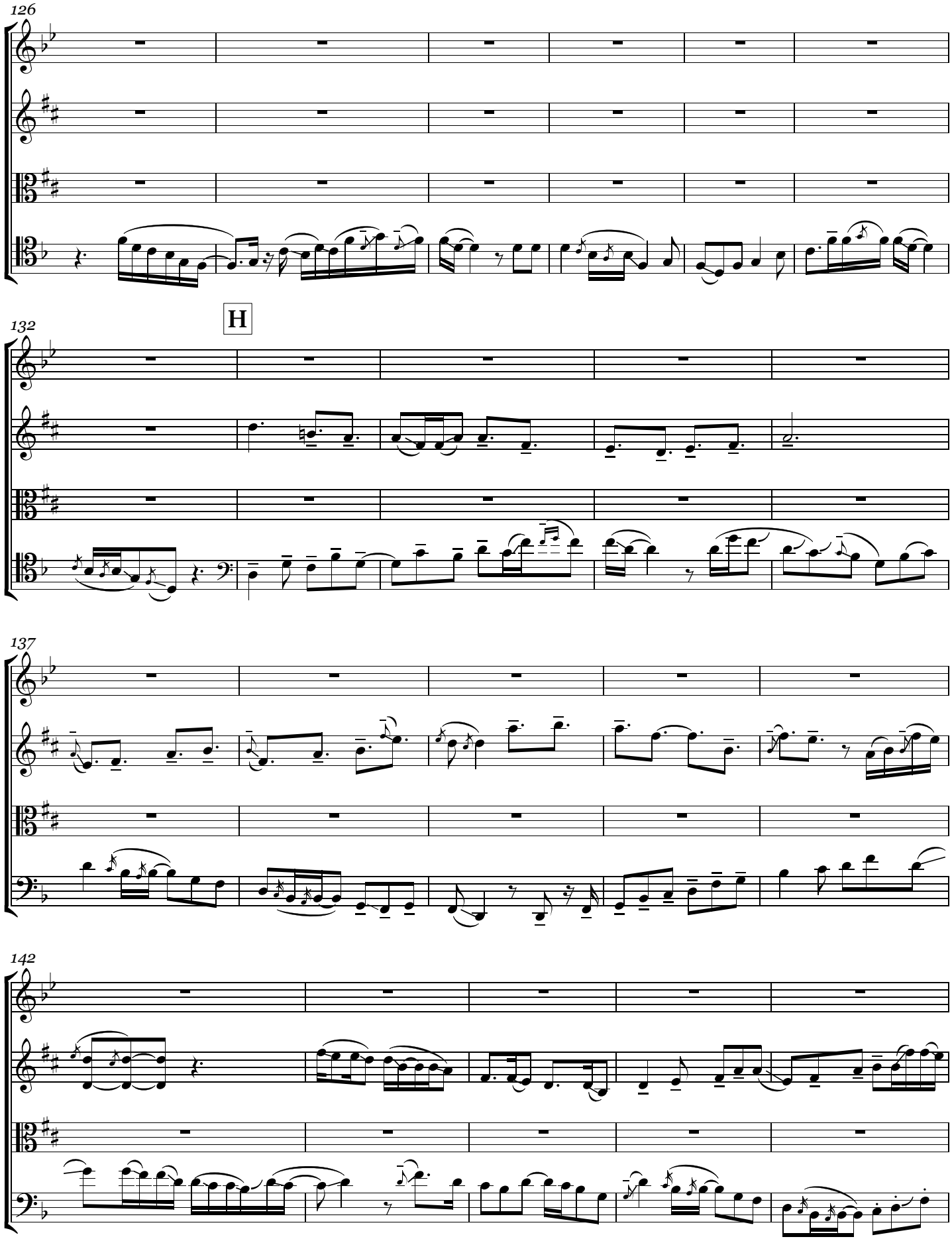

50
55
57
62
D
3
3
3
mf
*when scoop is in the same direction as next note, slide always overshoots goal note


66
on the string
71
76
81
E


86
91
96
101
F
Very Free



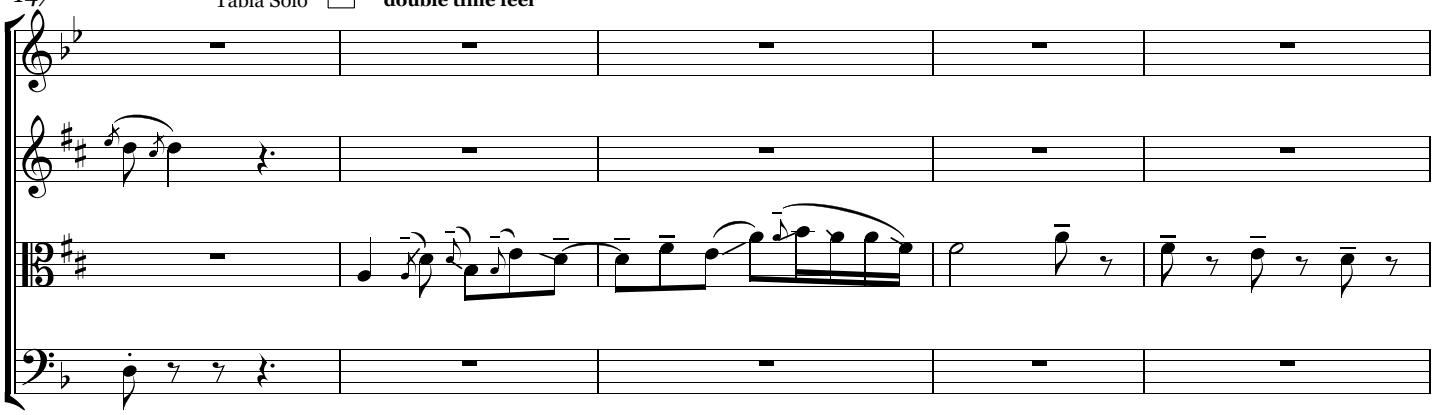
* When performing with tabla backing track, tabla cue enters on downbeat of measure 112


126
H
132
137
142

147

* Tabla Solo

I **"Main Body"**
double time feel



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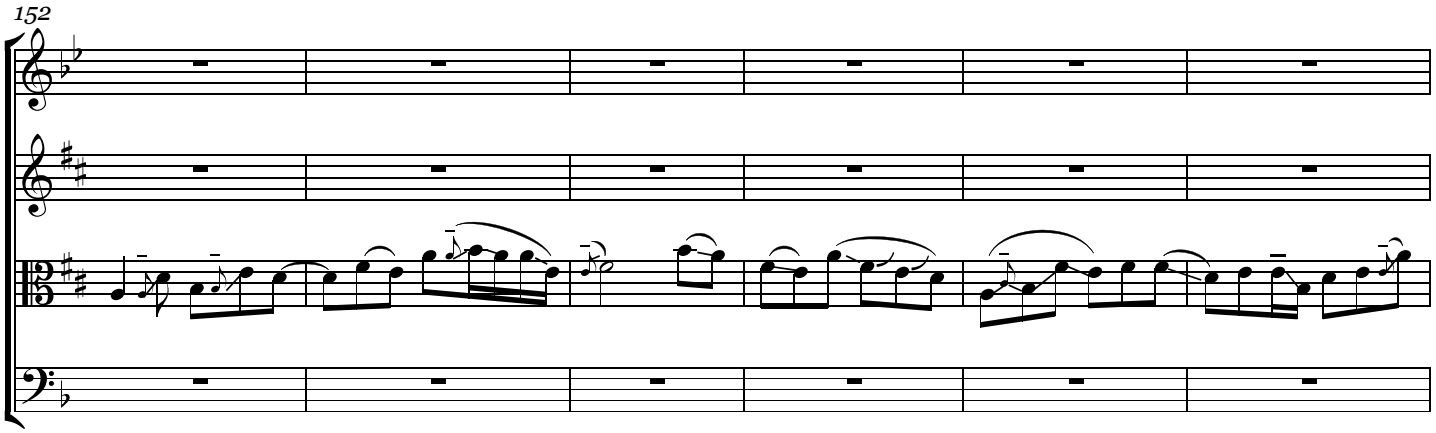

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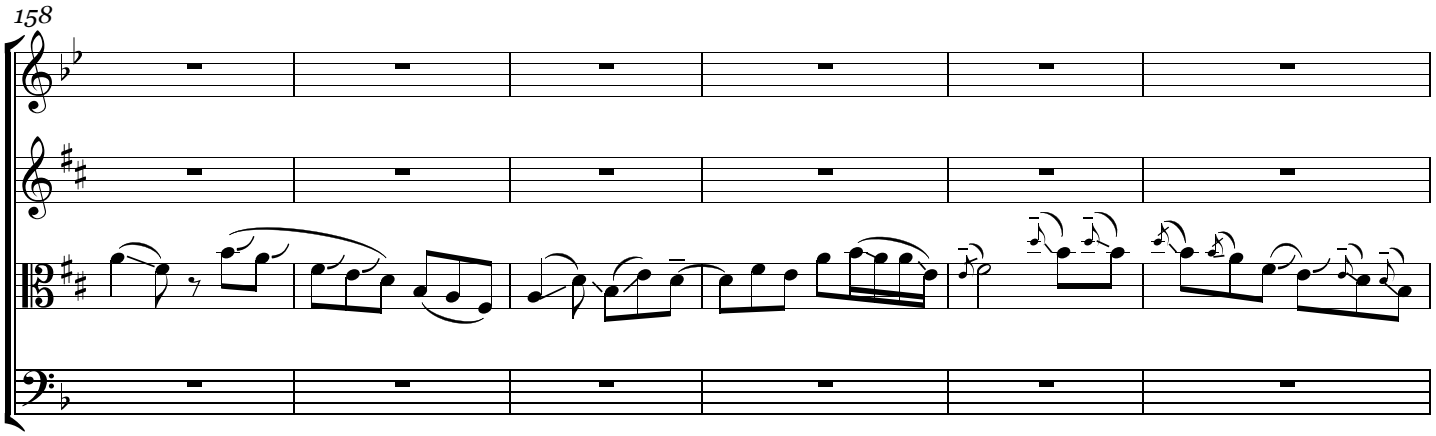
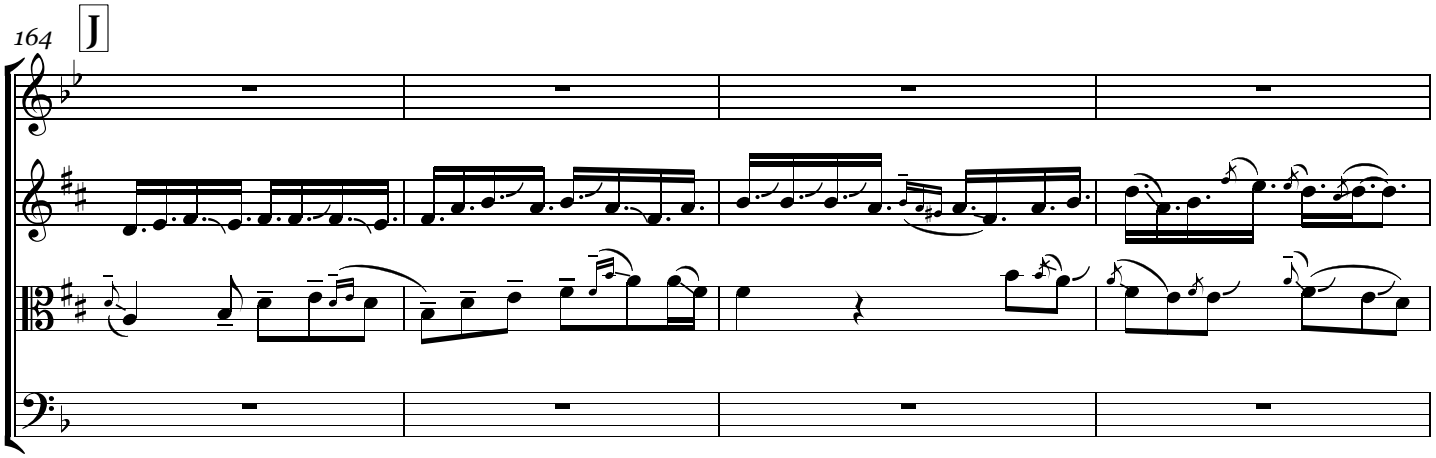
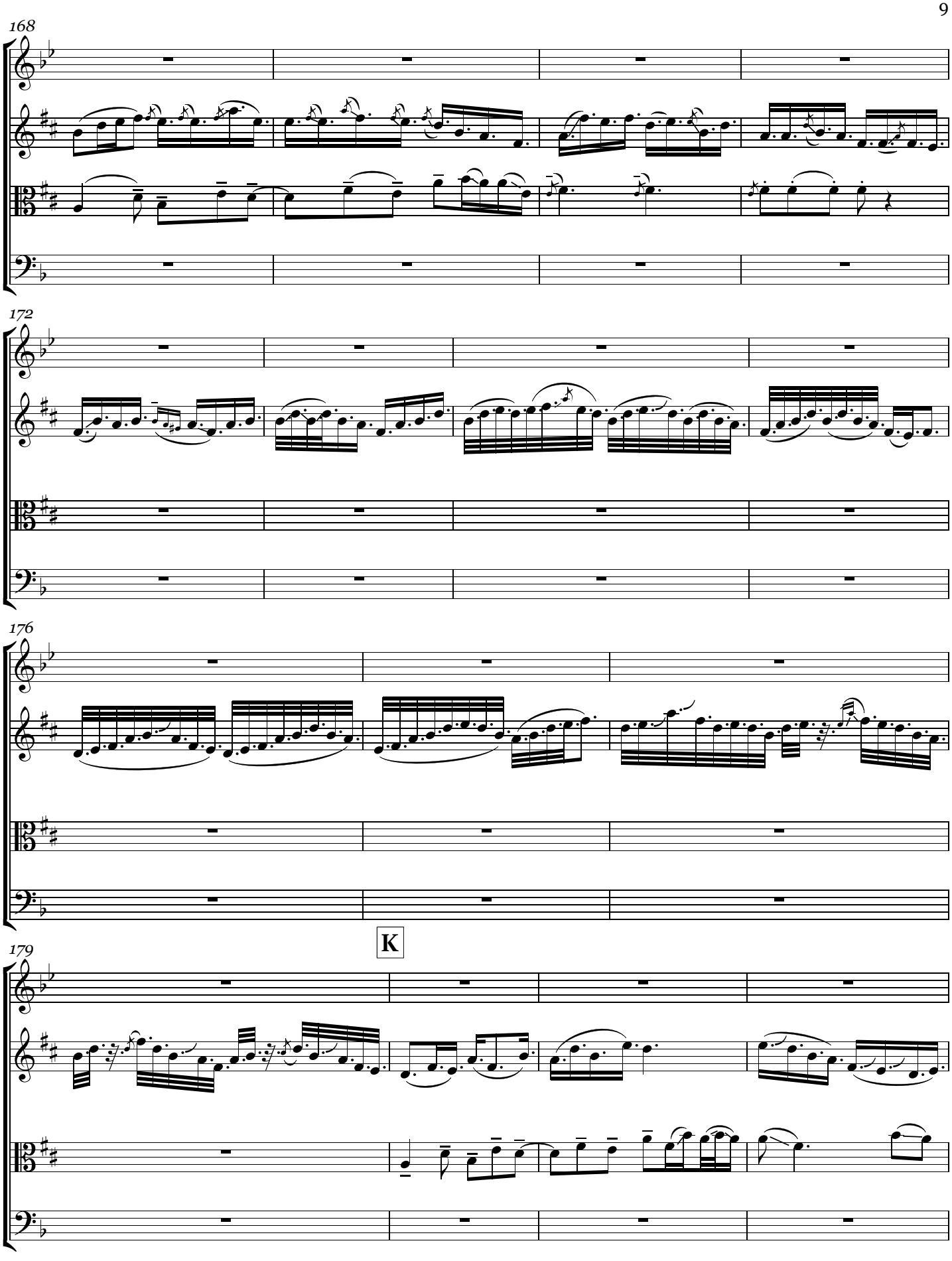


164 J



* When performing with tabla backing track, insert 15 bars of rest between bars 147 and 148 for a tabla solo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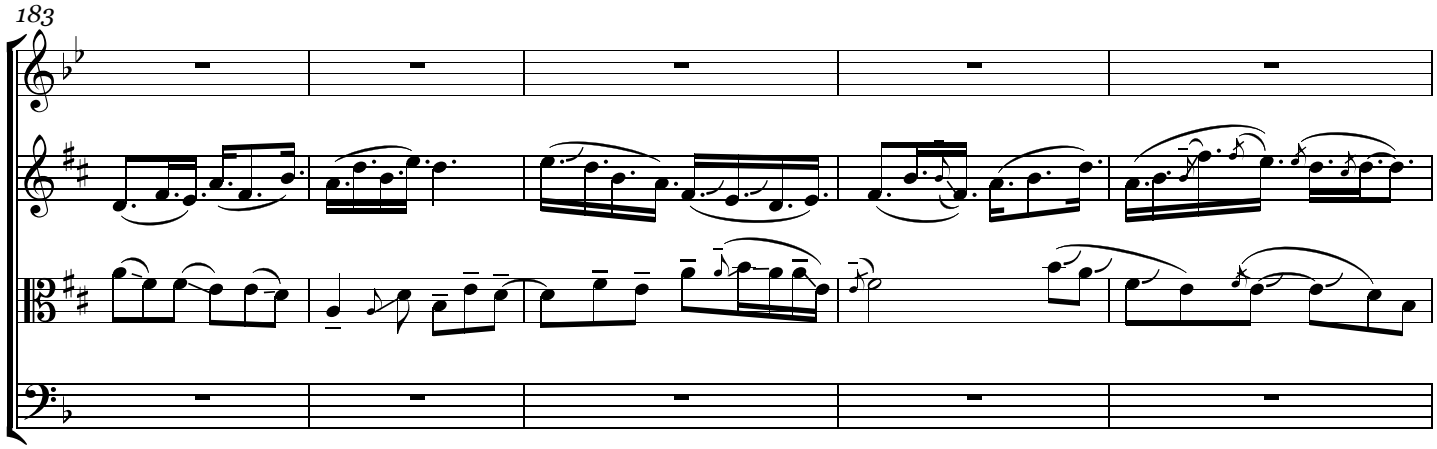
172
176
K
179

183



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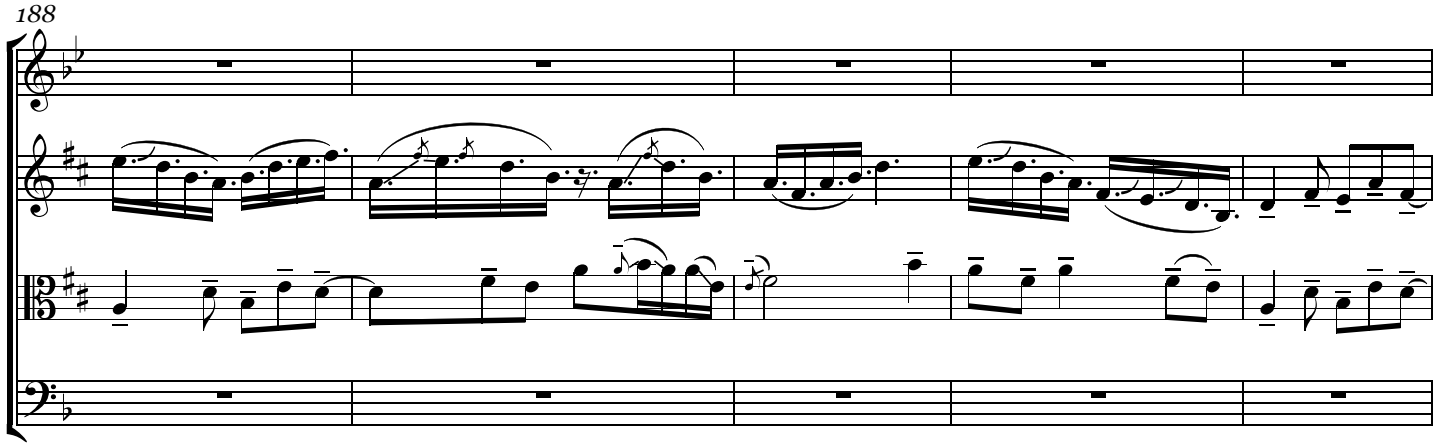

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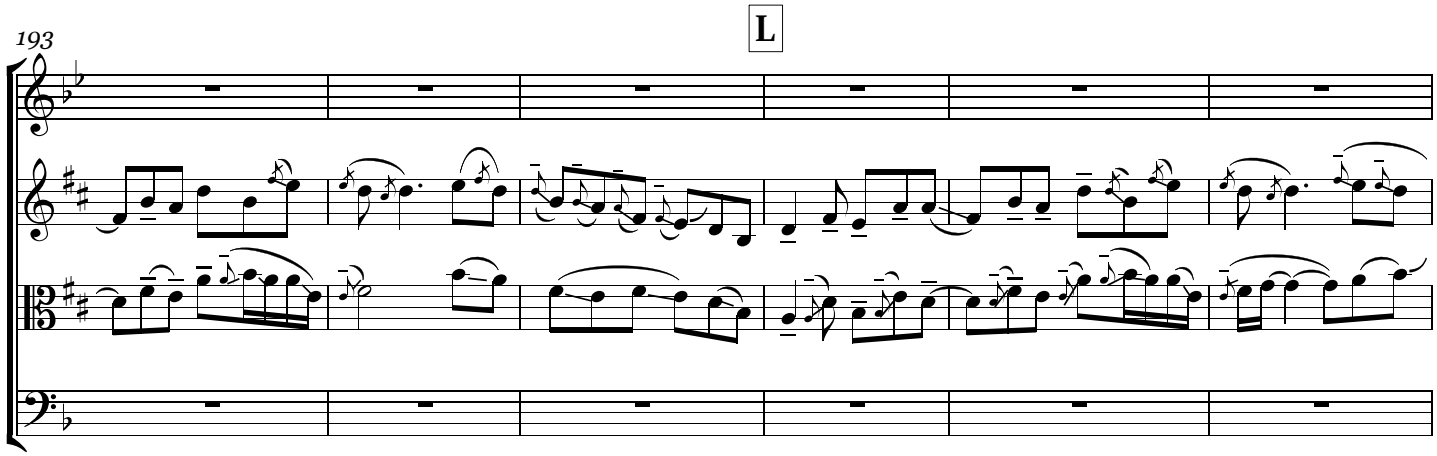

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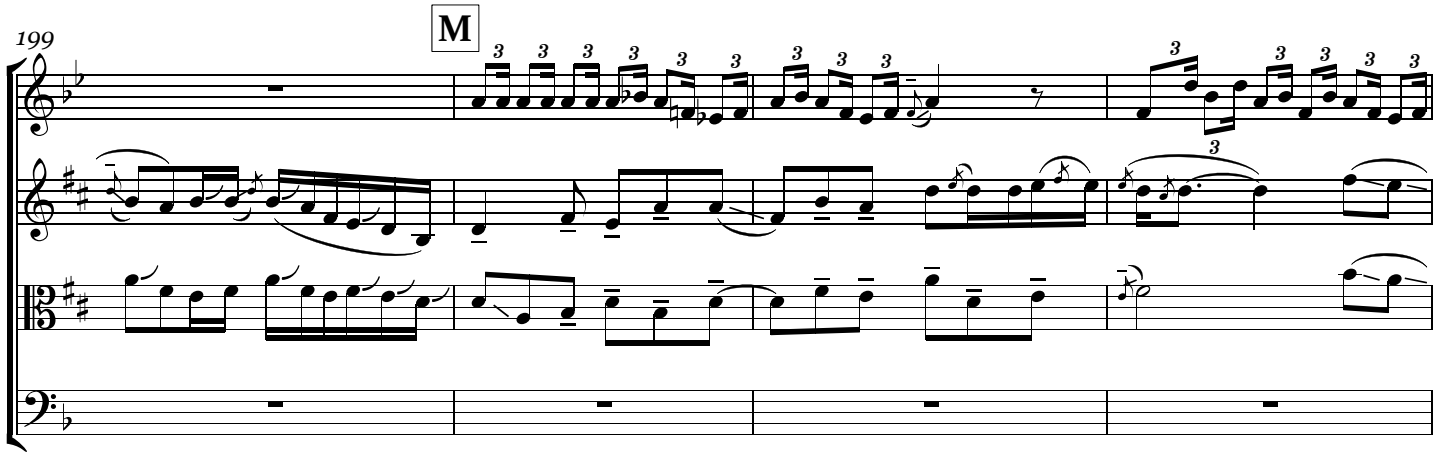
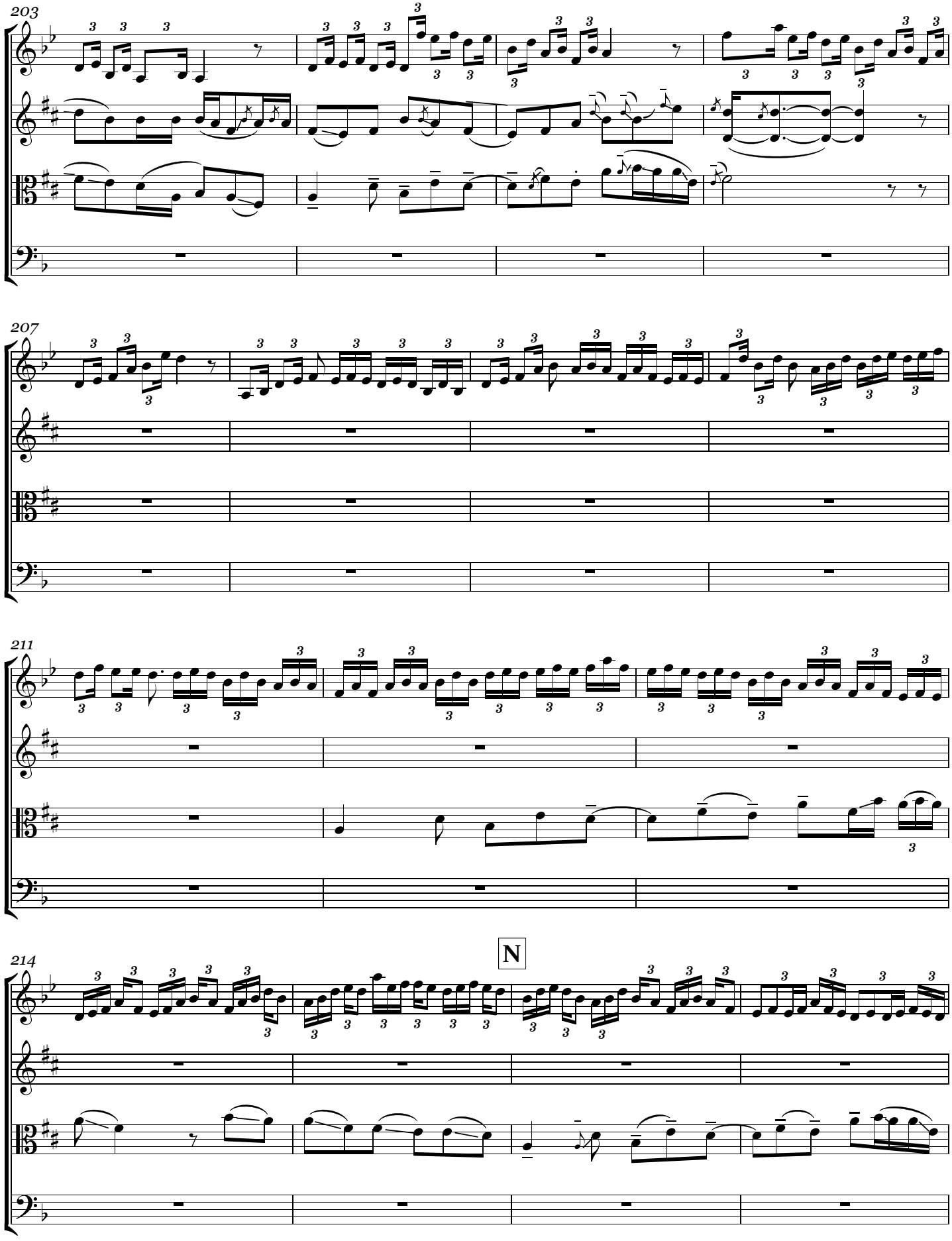
M

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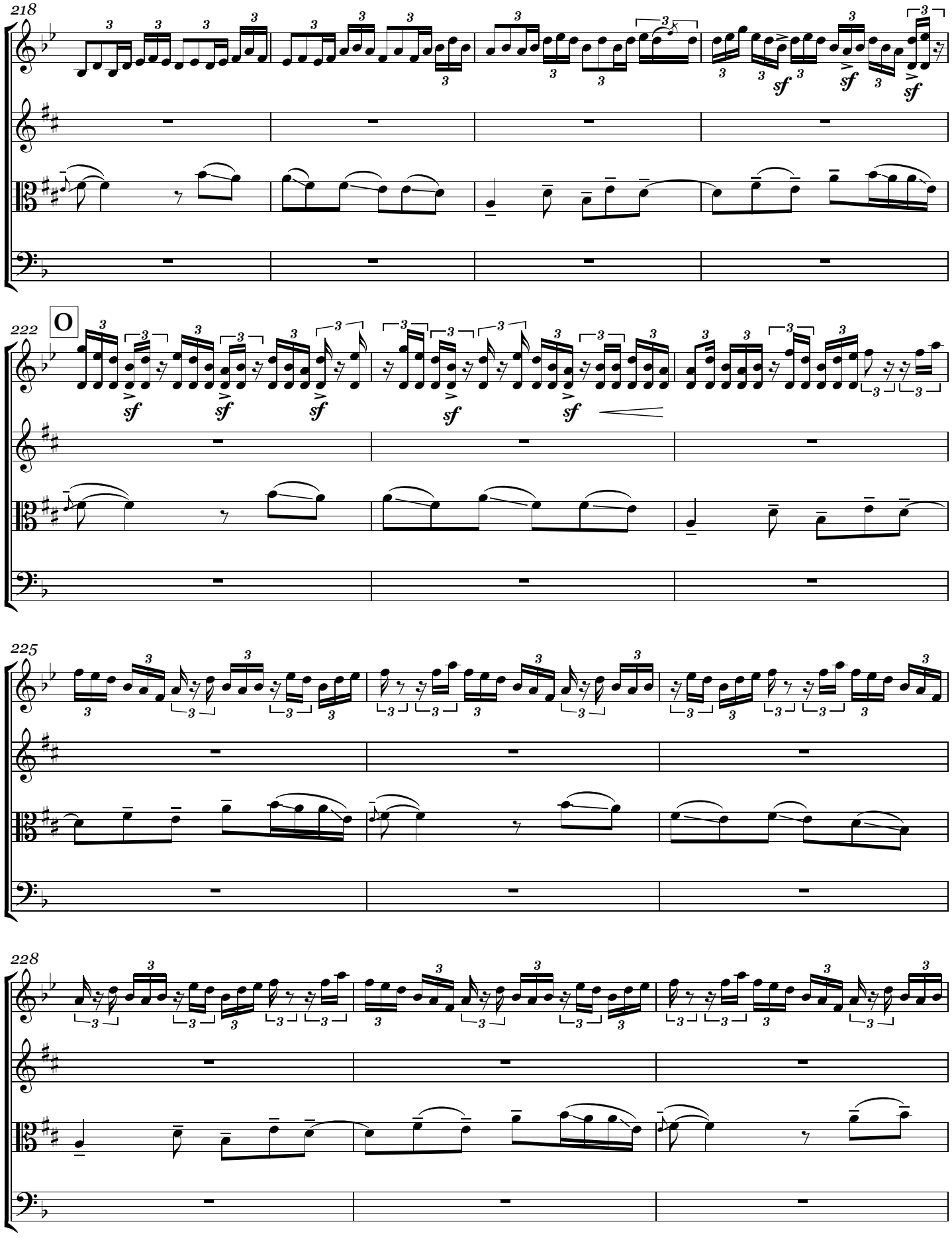
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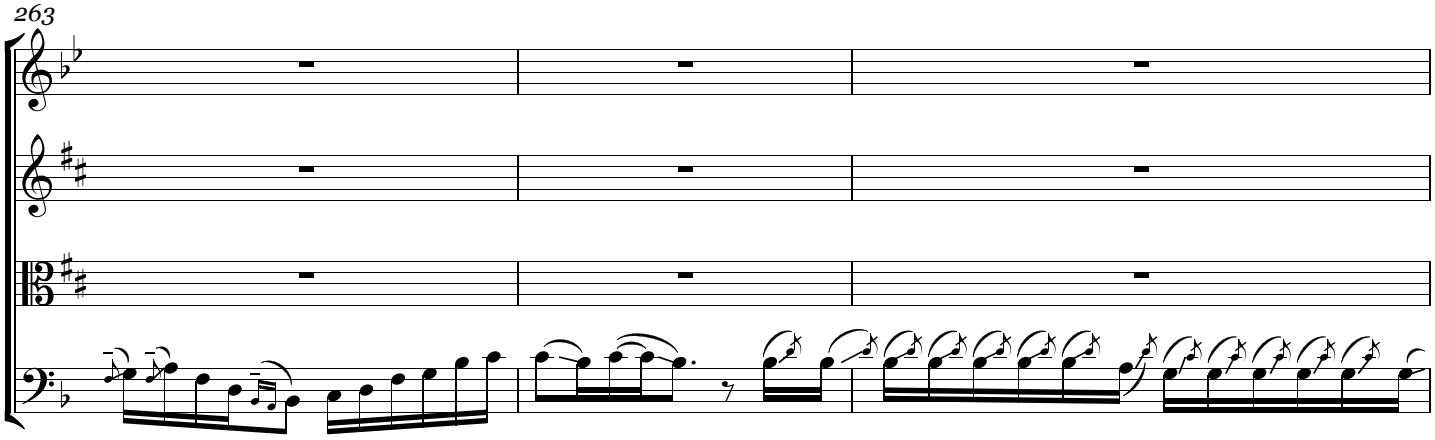

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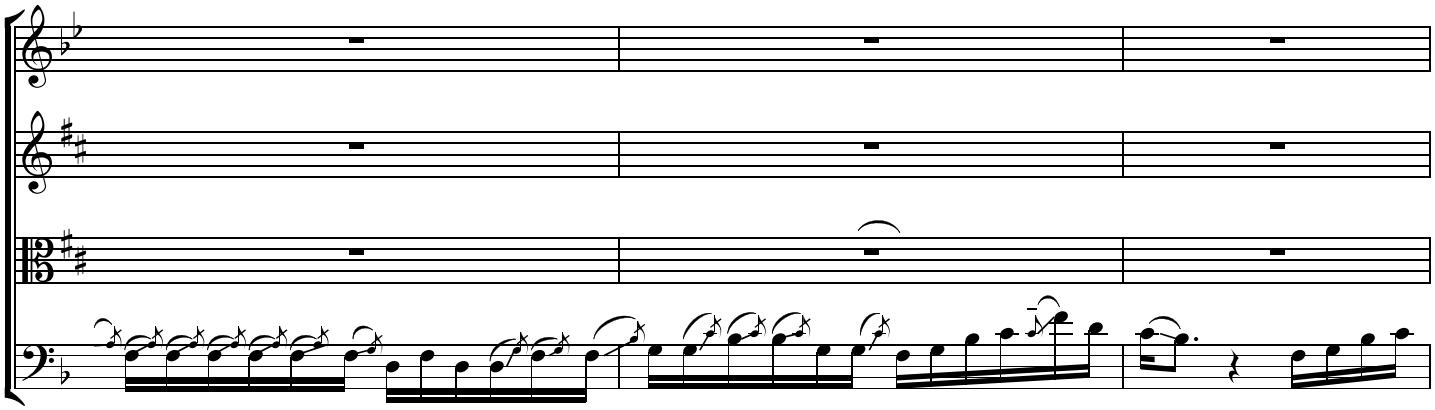

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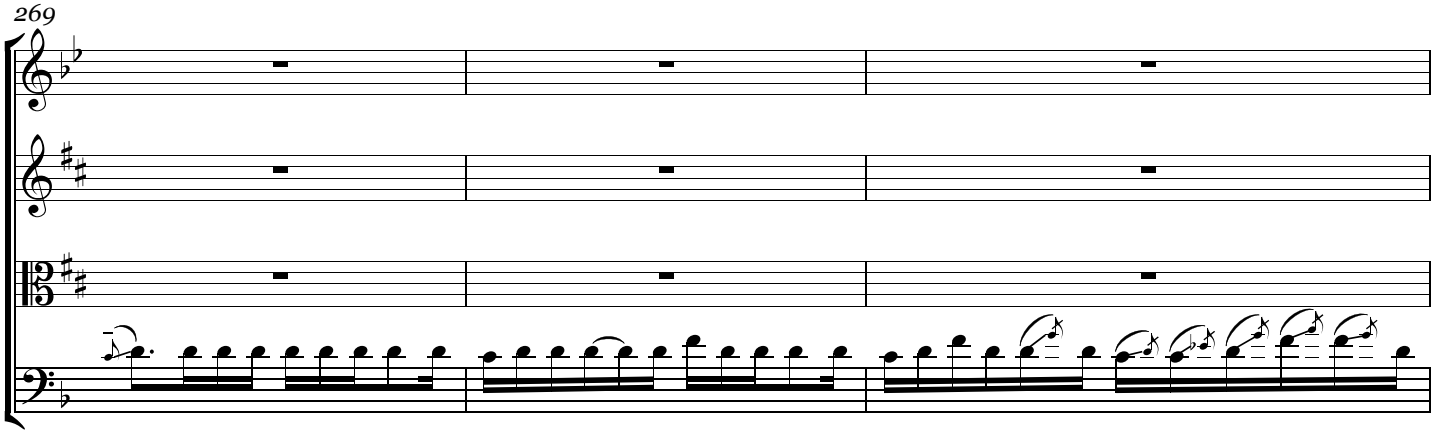

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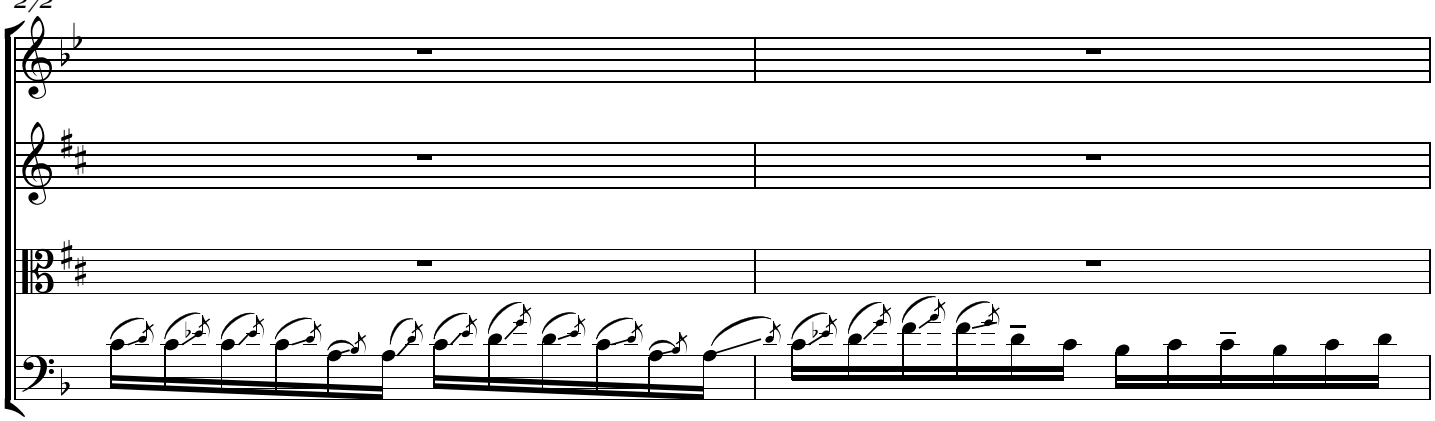

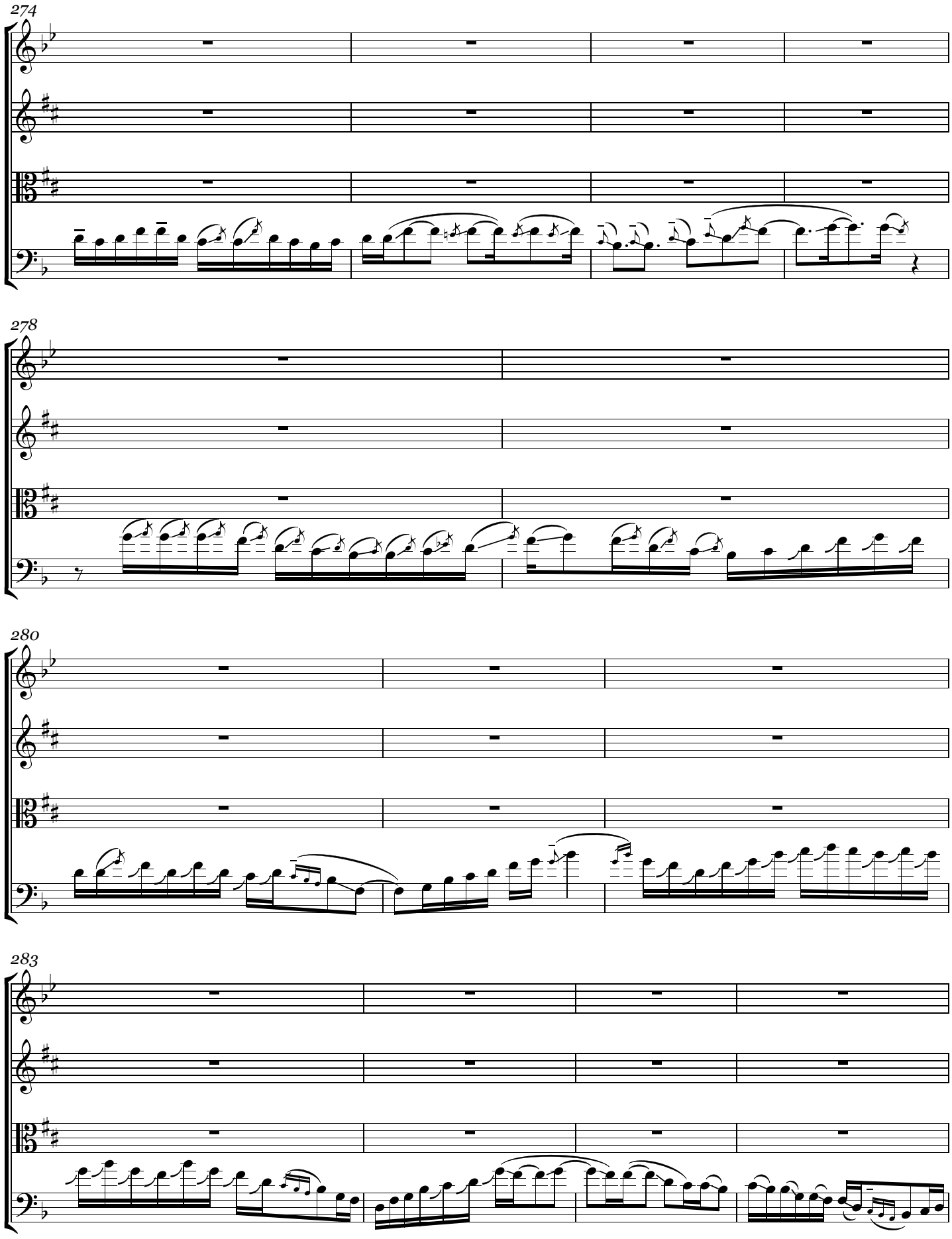
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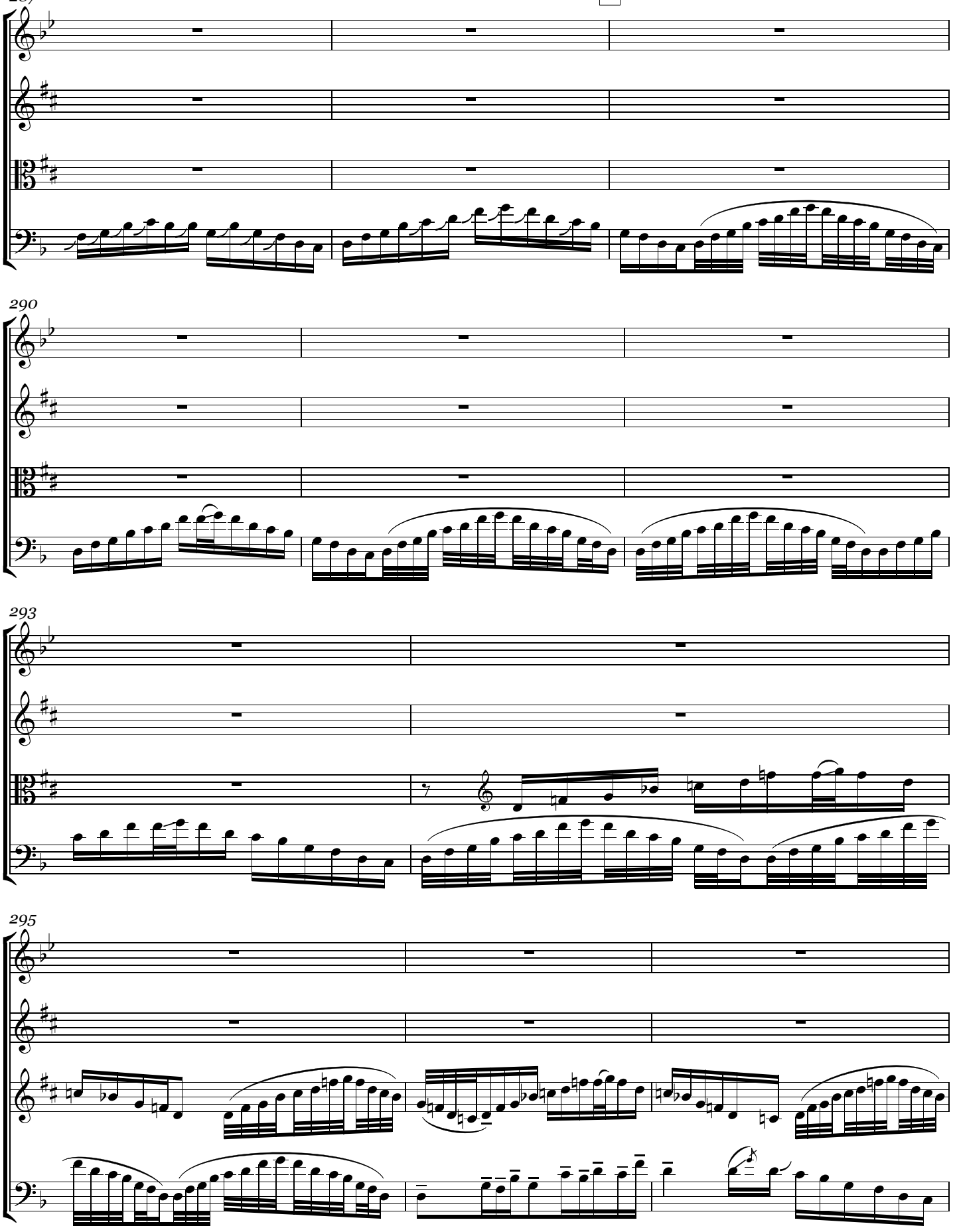

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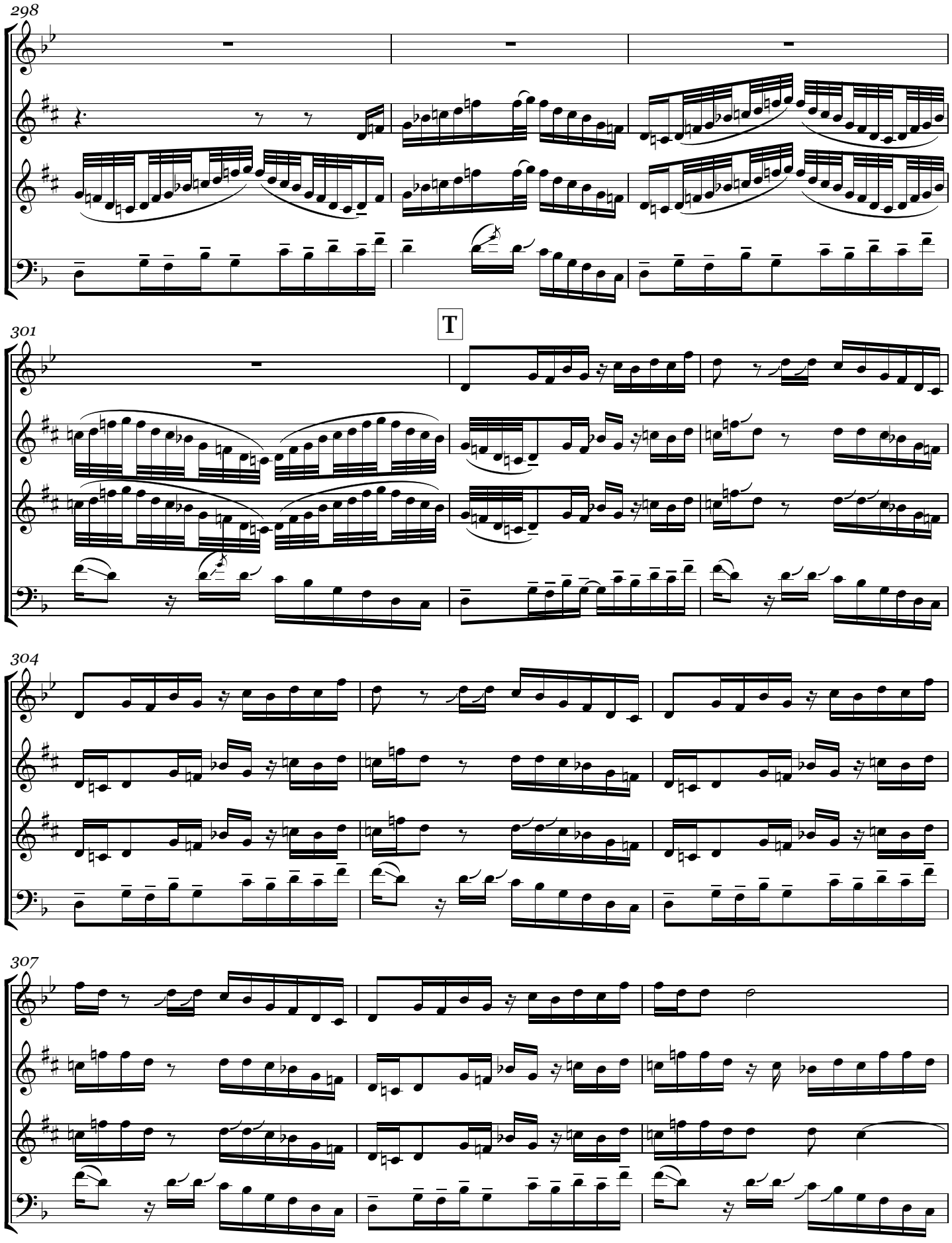

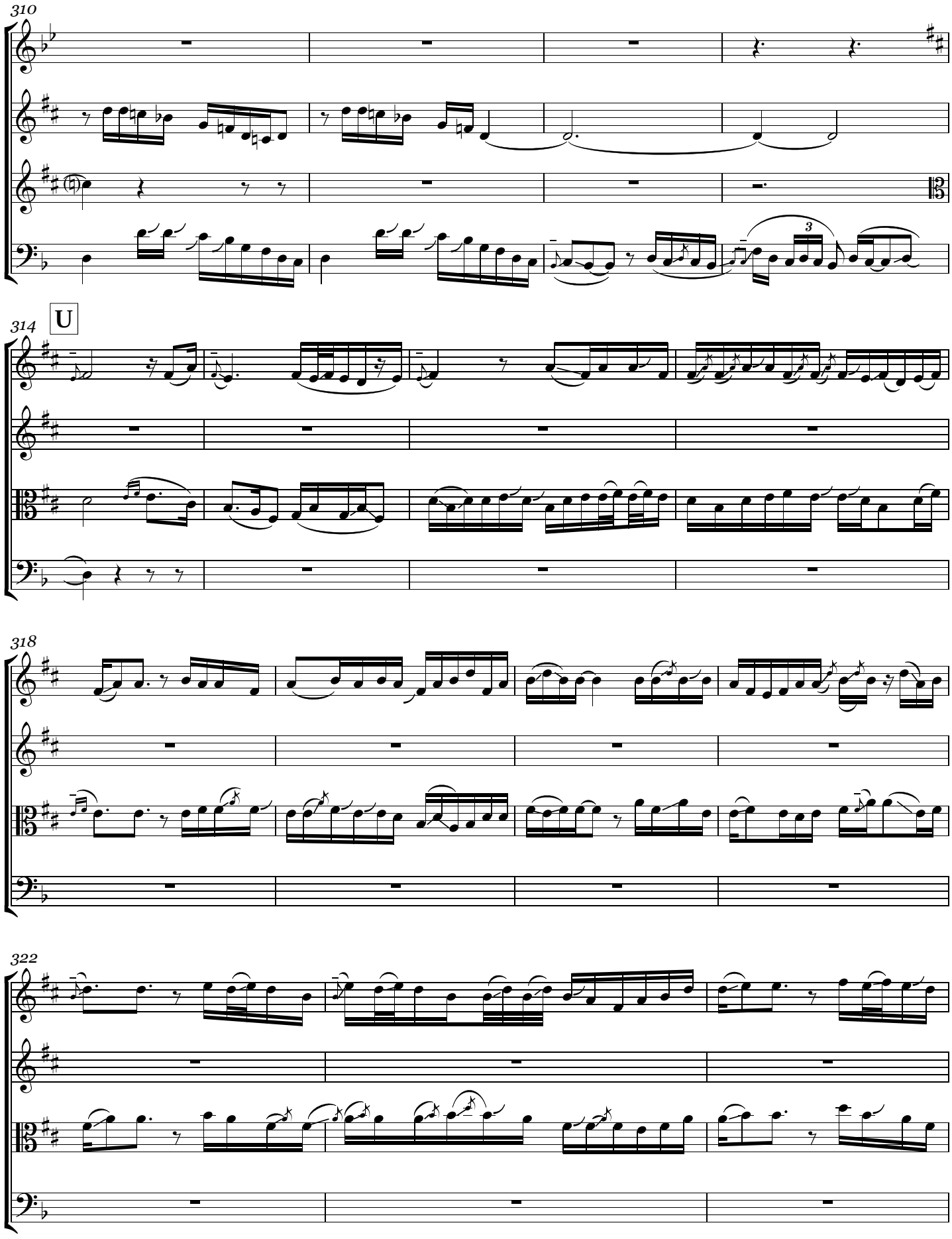
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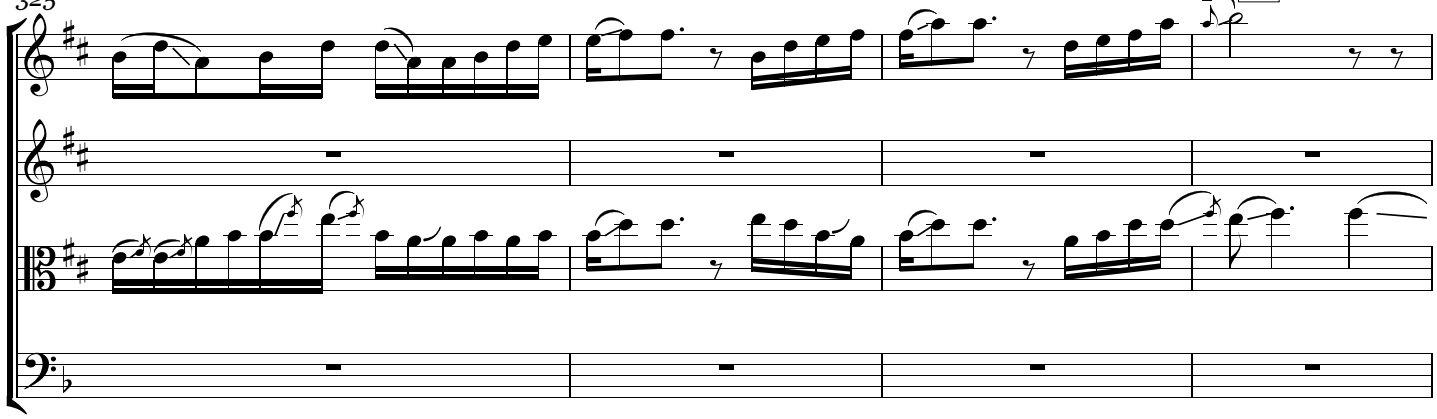

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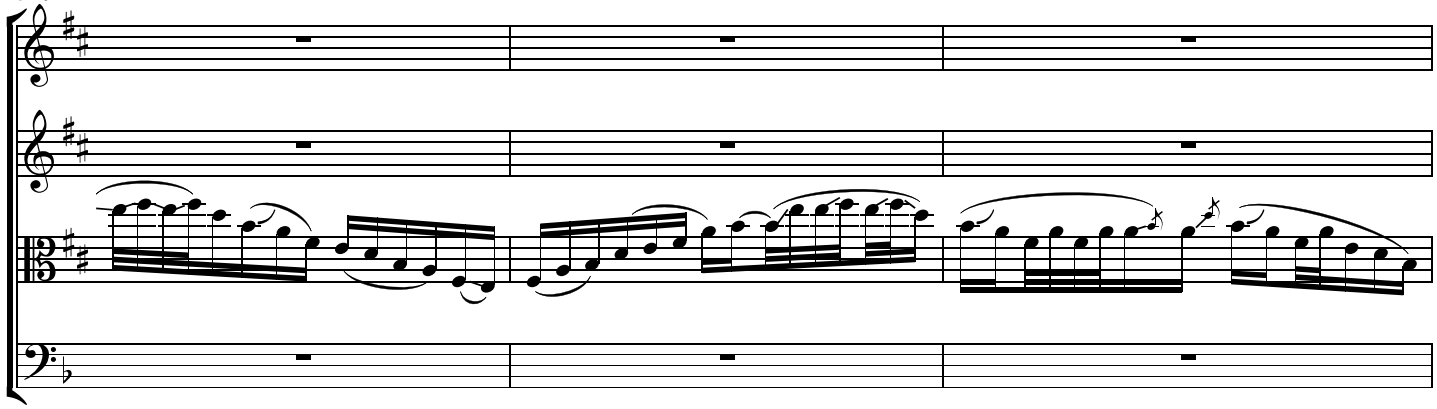

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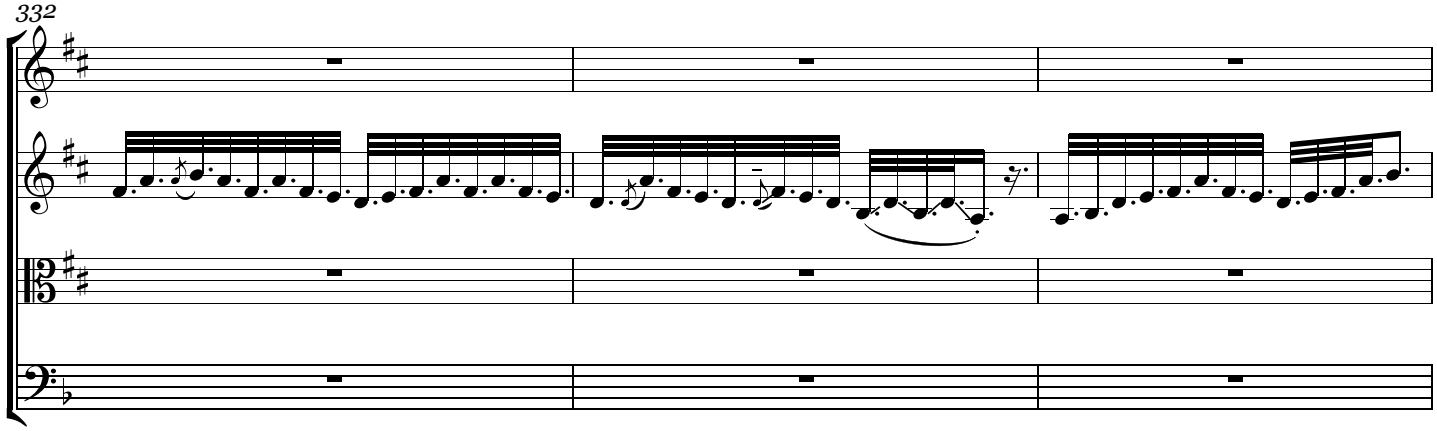

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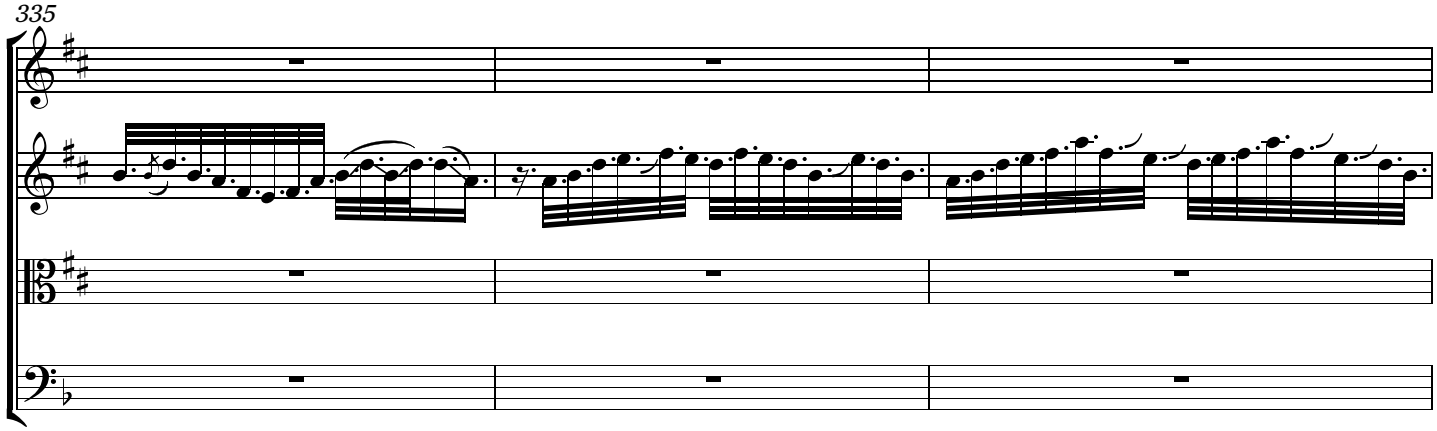
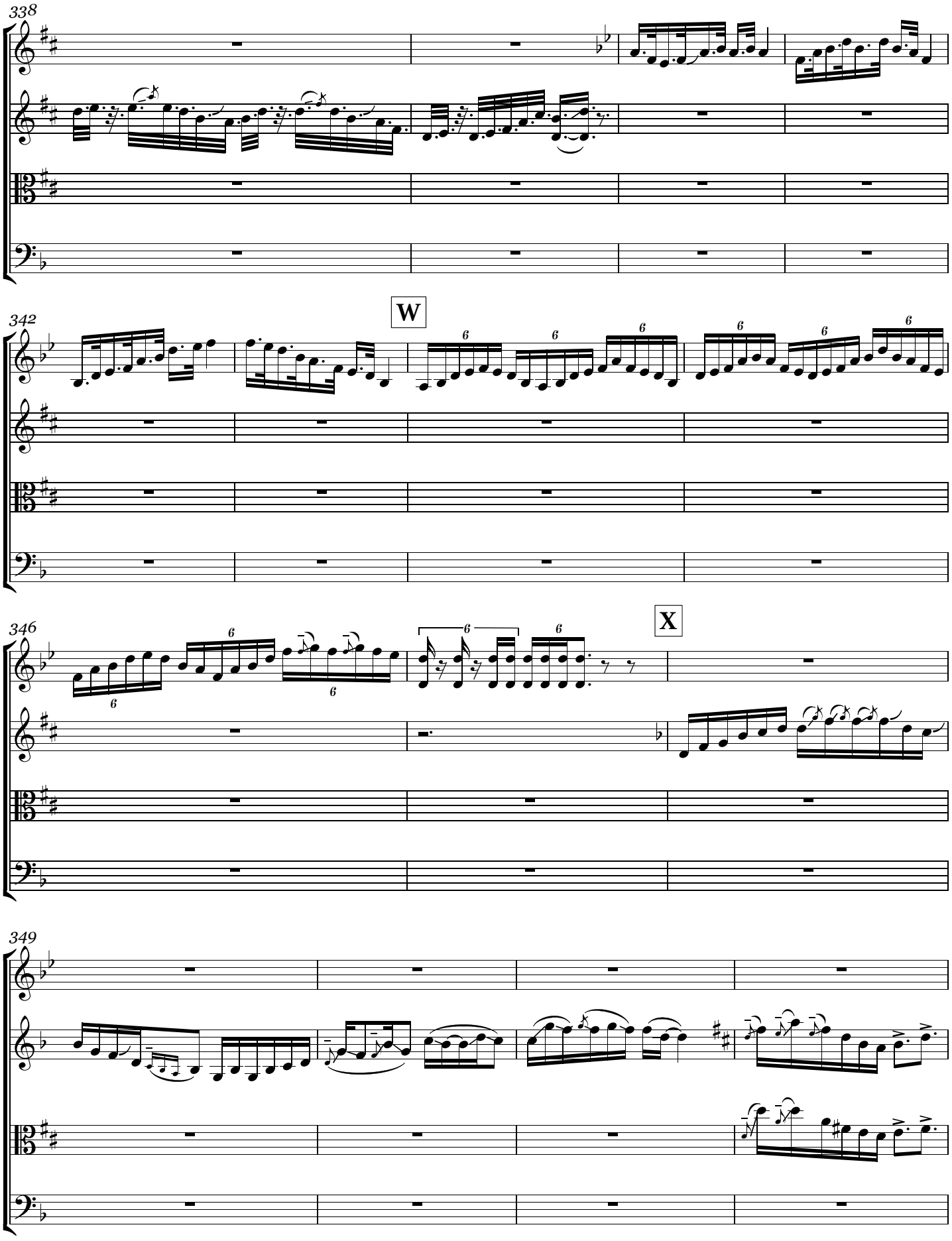



338
342
W
346
X
349

353

357

361

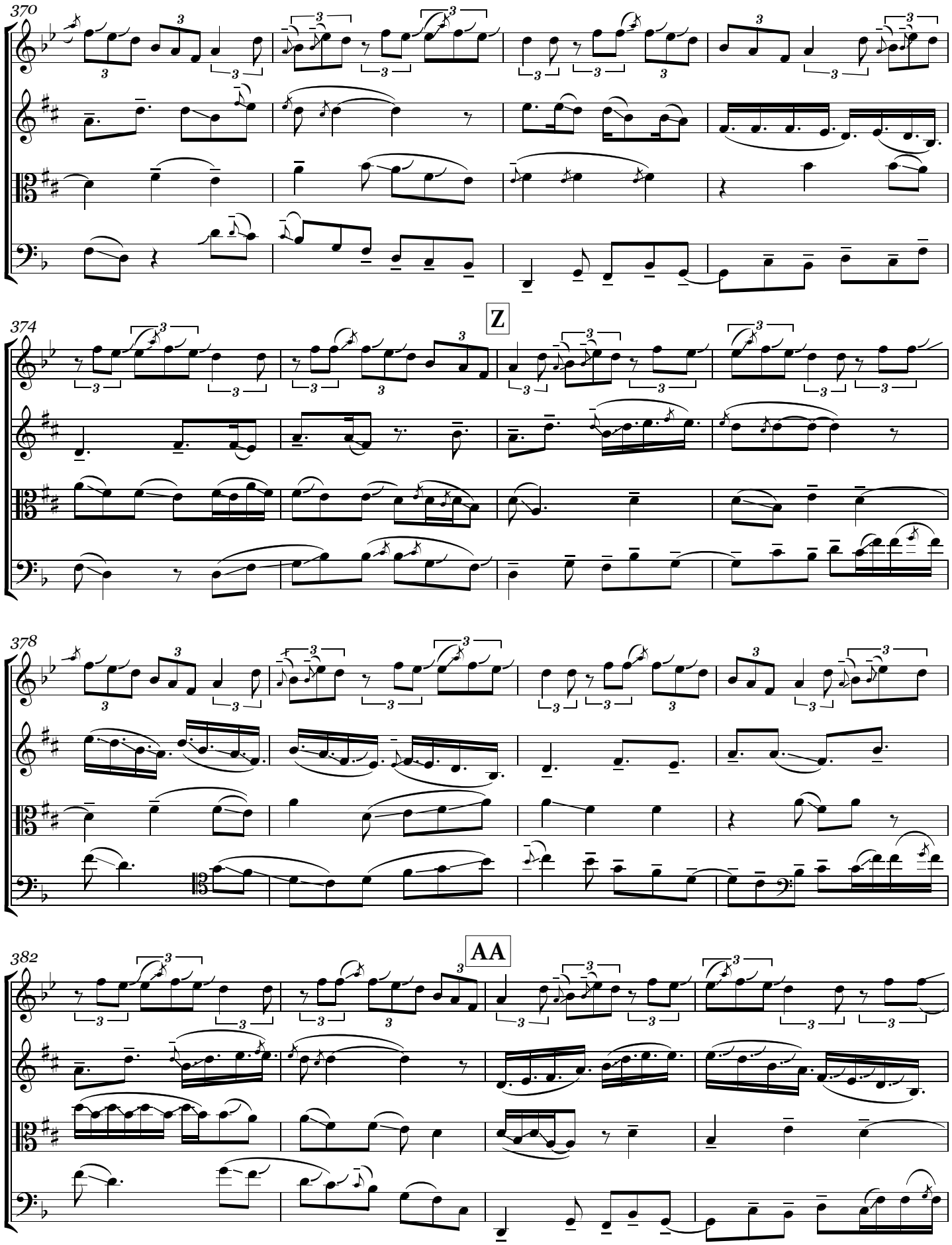
Y Finale

(𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 x3)

(𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 x3)

viola

365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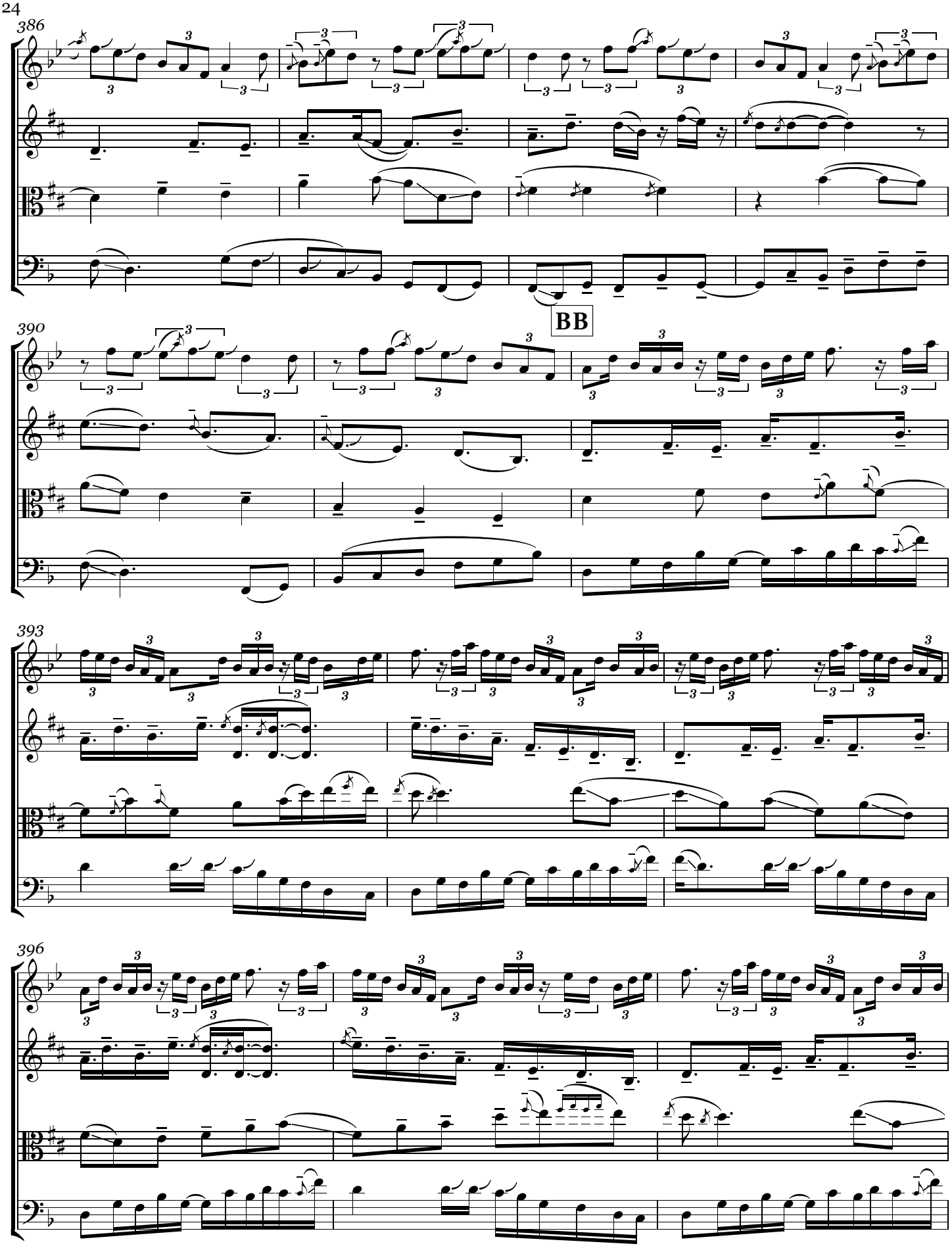
374
Z
378
382
AA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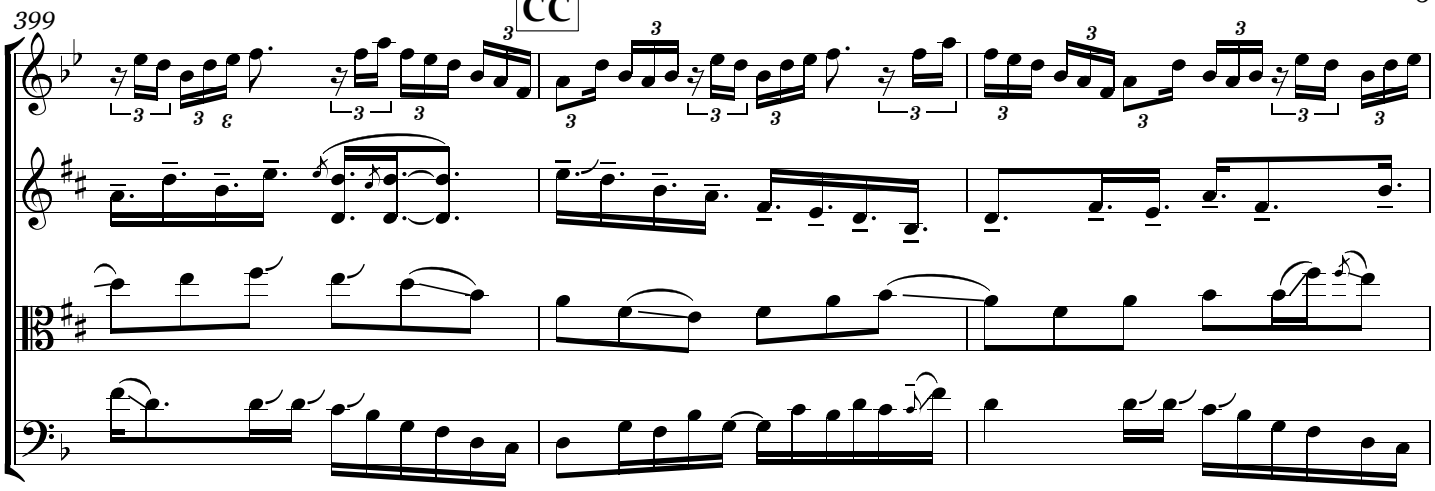

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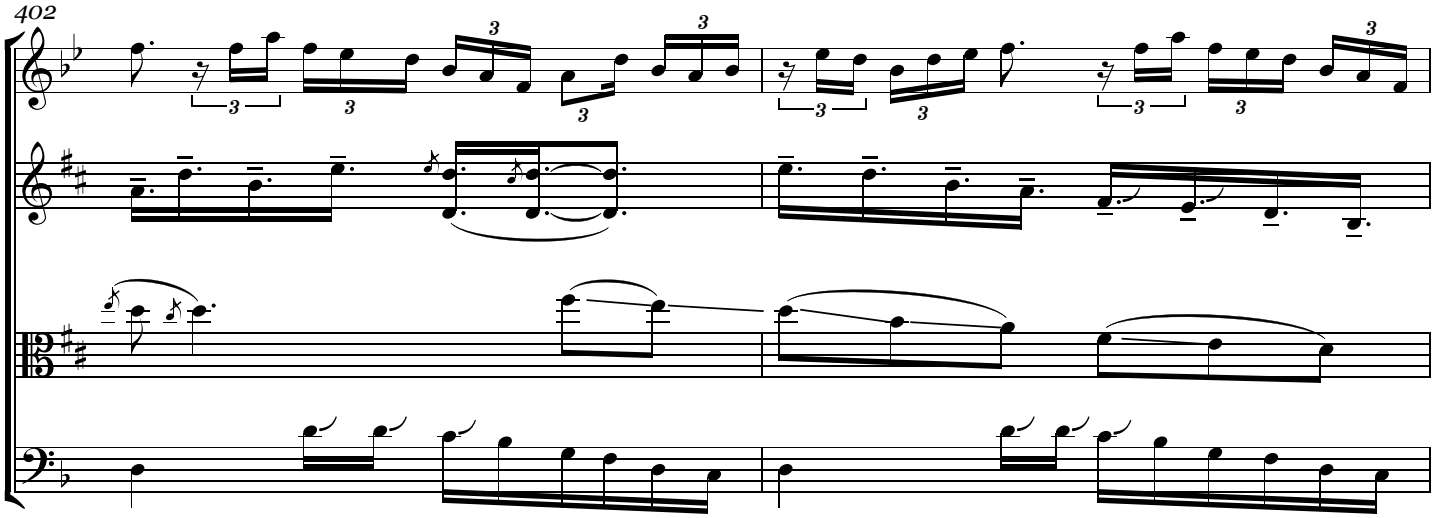

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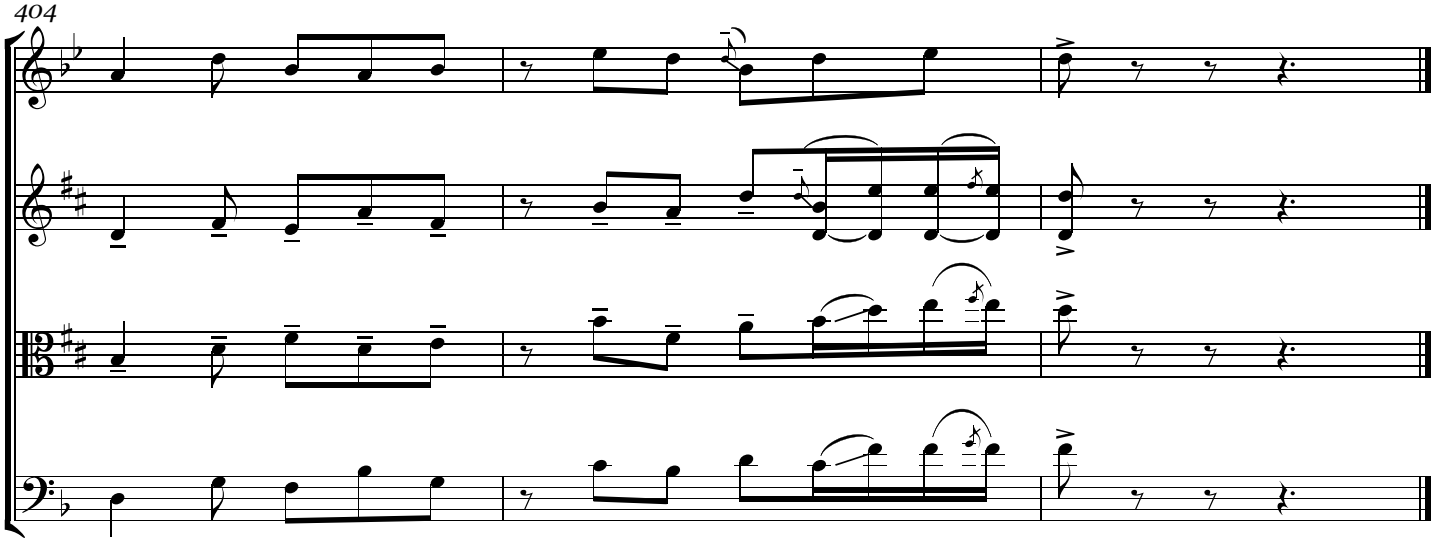

VIOLIN I

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Zakir Hussain
(arr. Reena Esmail)

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www.kronosquartet.org

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Arranged by **Reena Esmail**
for Kronos' *Fifty for the Future*

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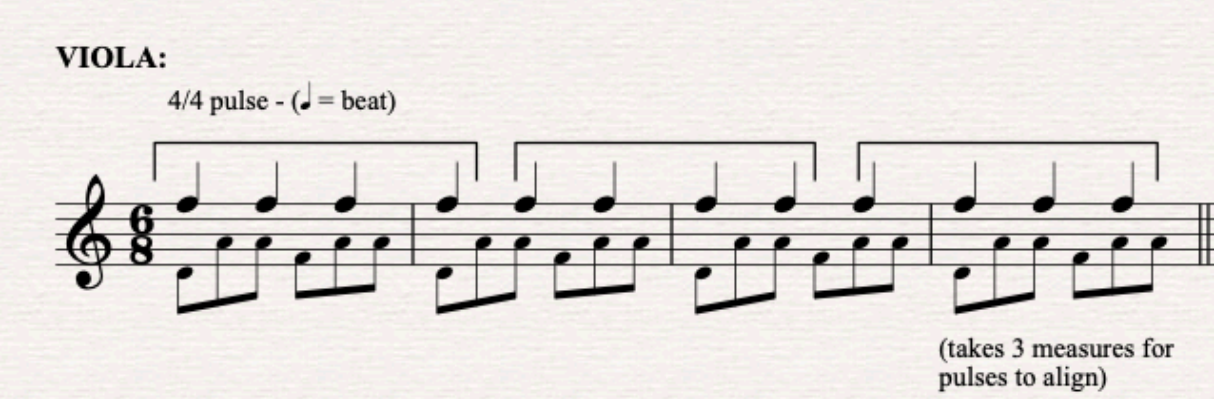
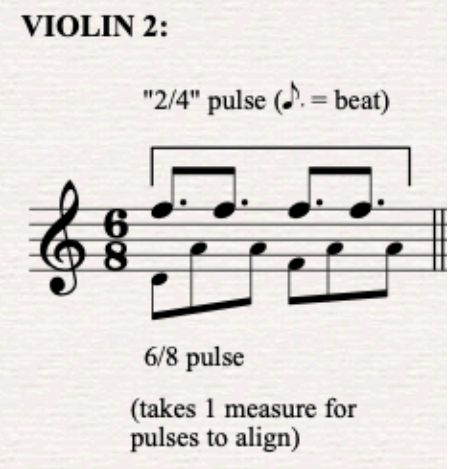
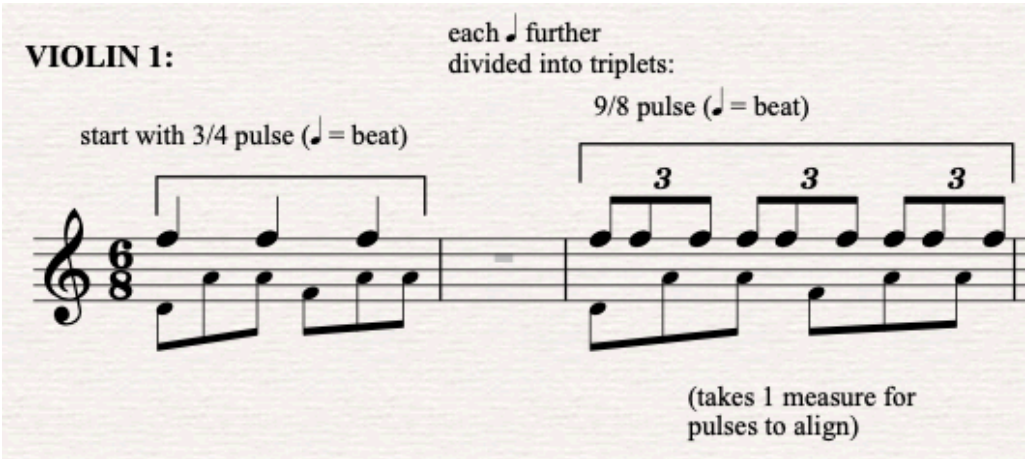




The Violin 2 line (starting at A, but especially audible when it is alone at m.22) feels like a 2/4 with a dotted eighth note pulse.



When the Violin 1 enters at D, it feels like a 9/8, where the pulse is essentially a quarter note that is then further divided into triplets.

And when the cello finally enters, it is simply the indicated 6/8.

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When listening to the recording, listen closely to each meter as it enters, and how Hussain graciously guides each performer into a new metric space within that 6/8 with his tabla. The possibilities are infinite.

Violin 1

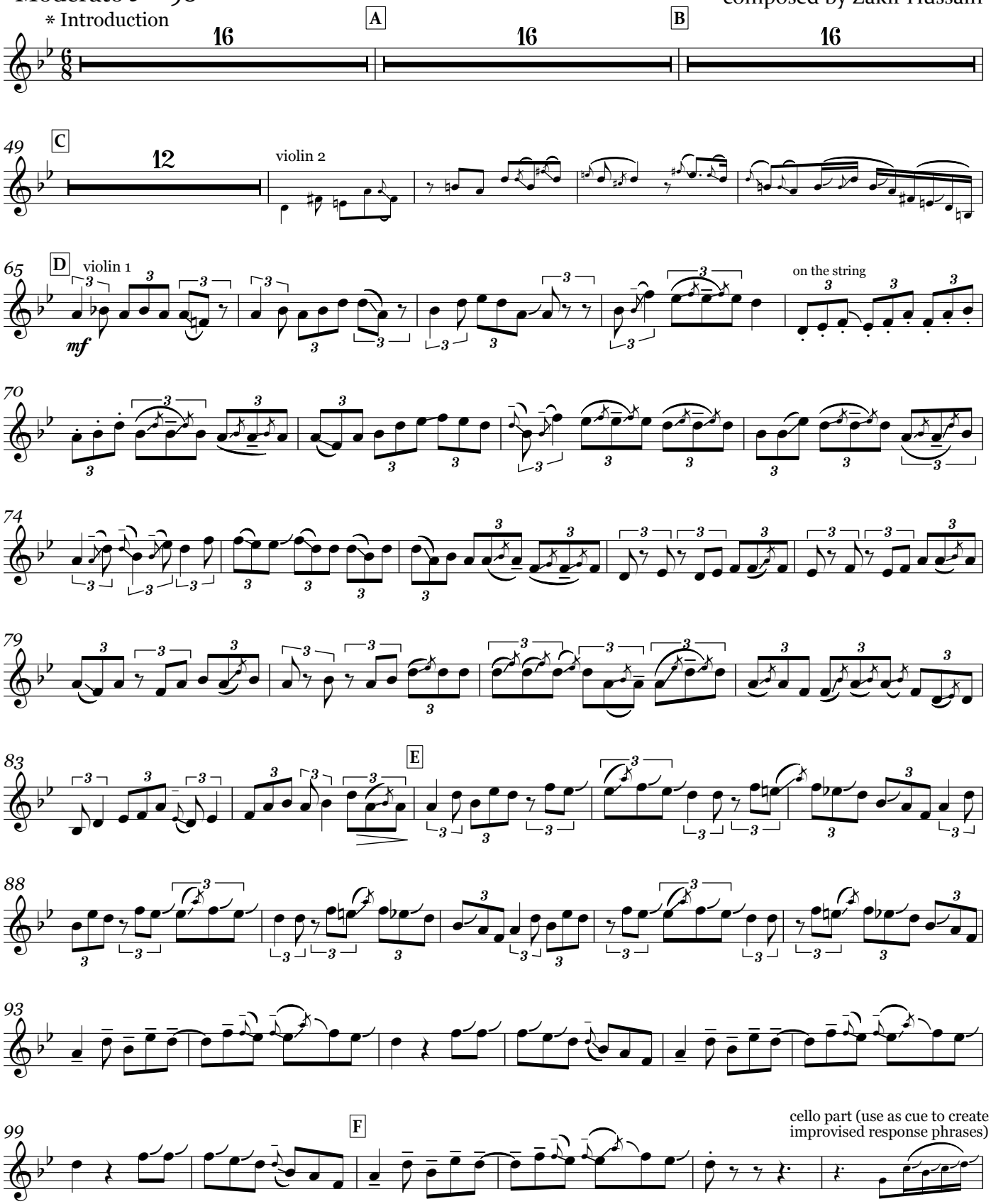
Pallavi

for Kronos Quartet

Moderato ♩ = 90

composed by Zakir Hussain

* Introduction



* When performing with tabla backing track, there are 4 measures of tabla intro

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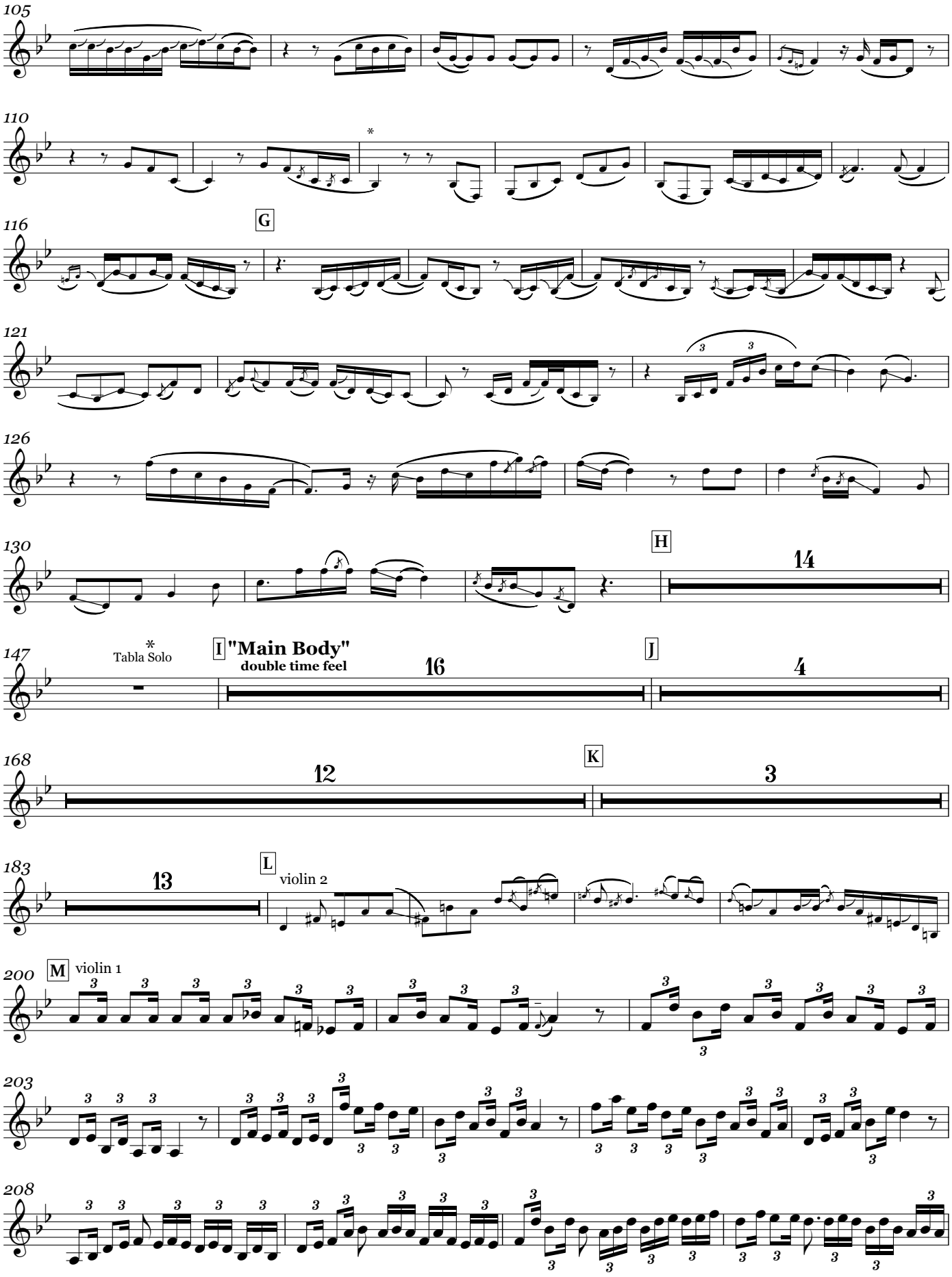
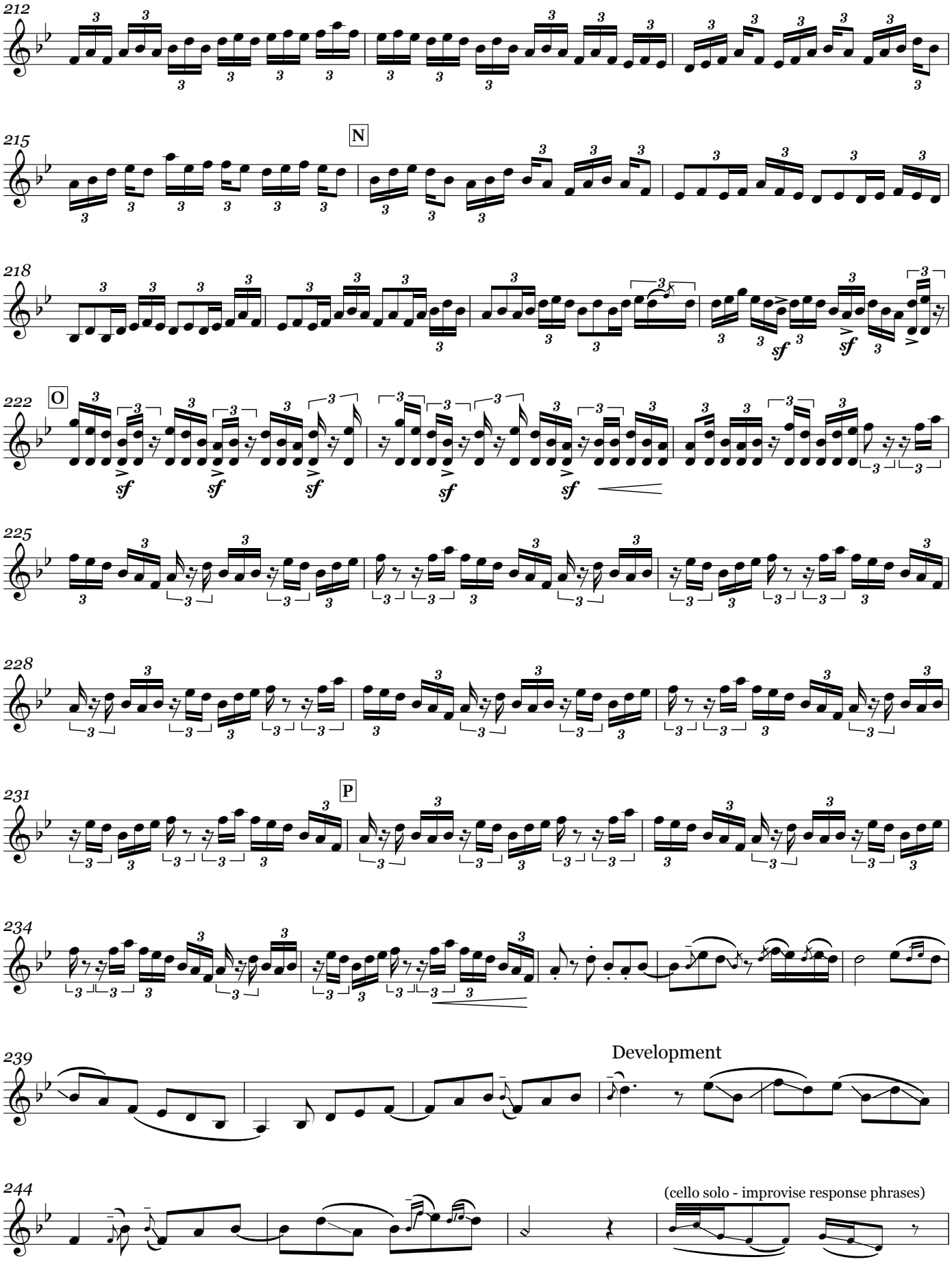
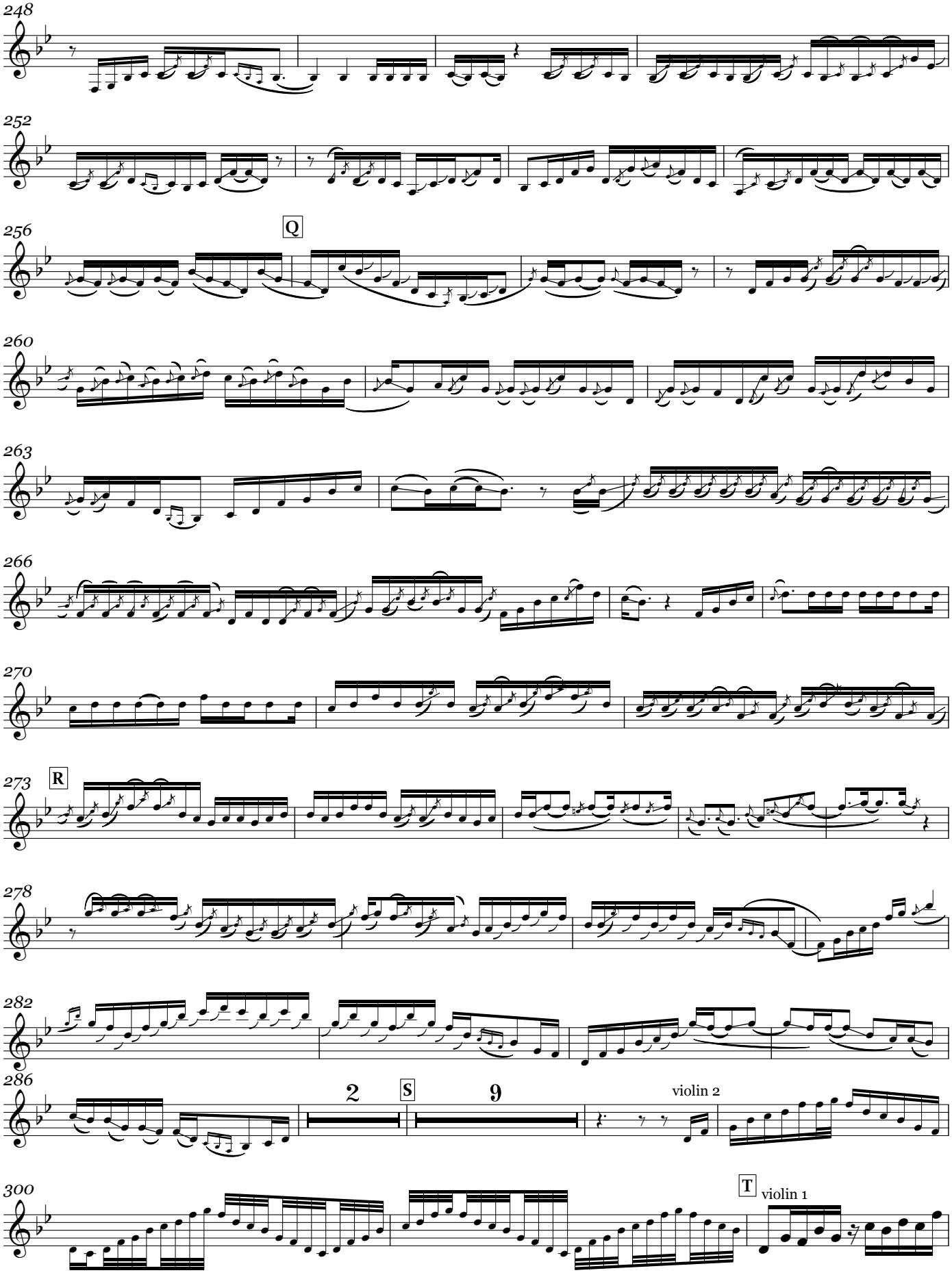
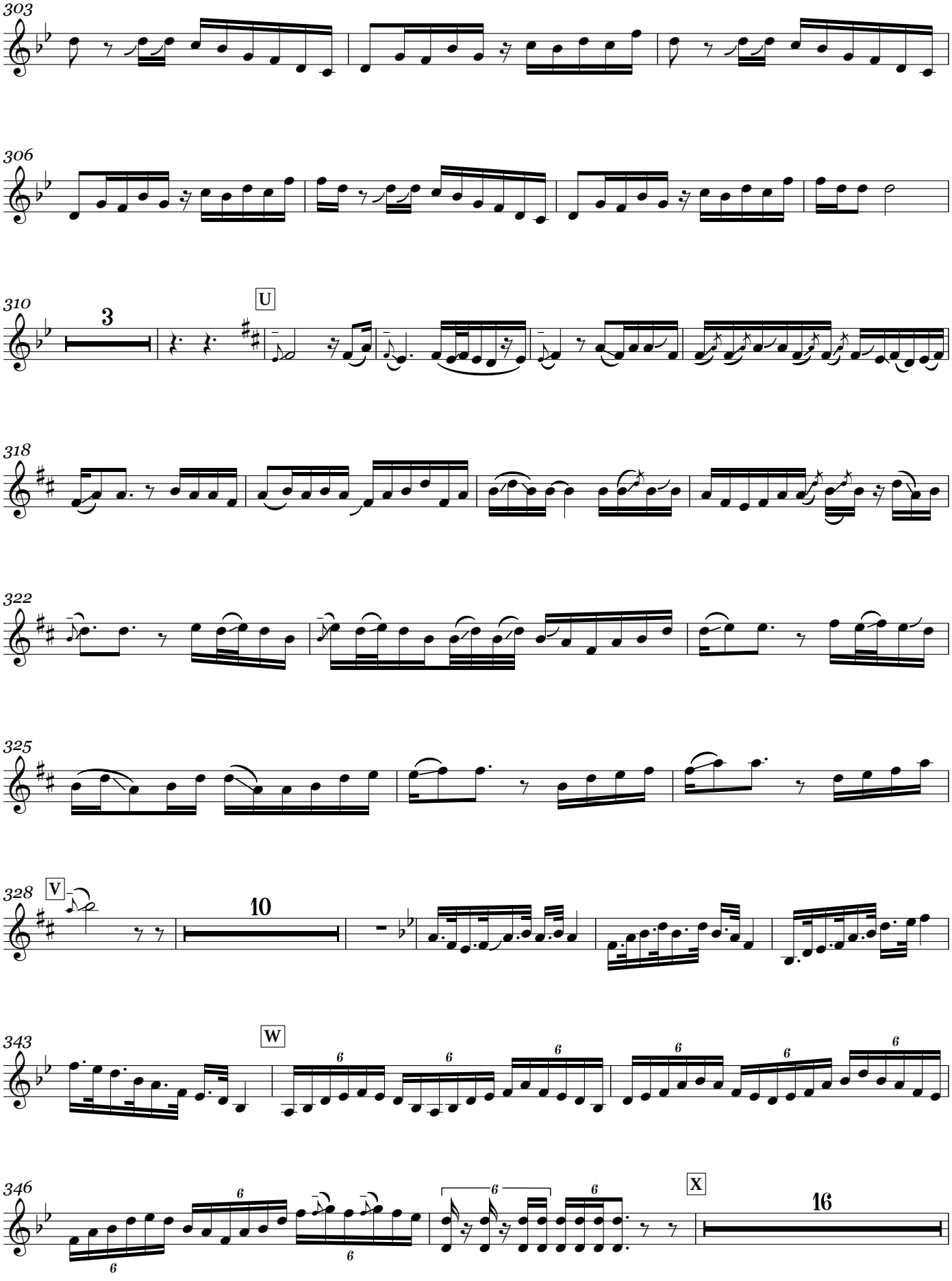
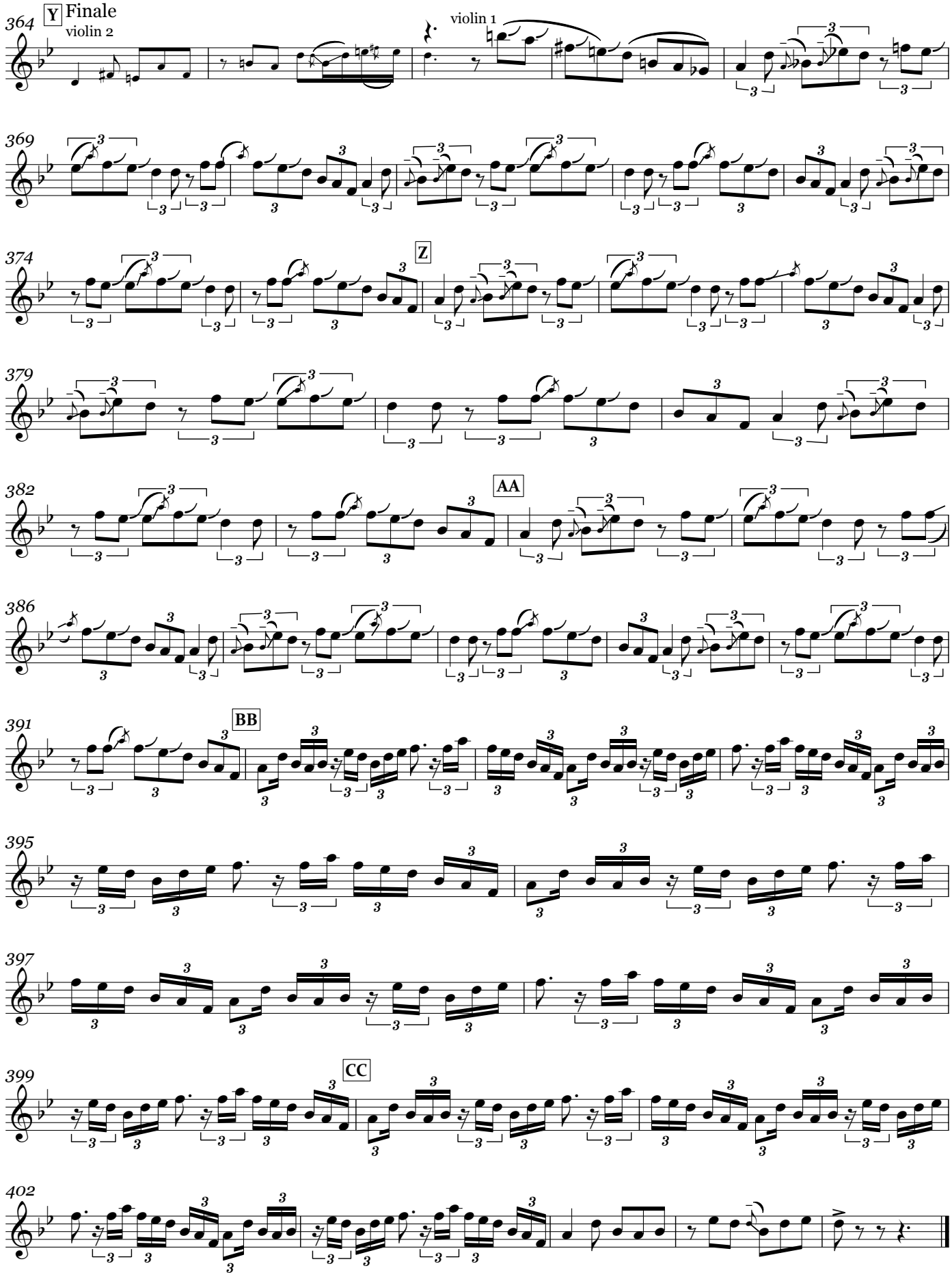


* When performing with tabla backing track, tabla cue enters on downbeat of measure 112


212
215
N
218
222
O
225
228
231
P
234
239
Development
244
(cello solo - improvise response phrases)


248
252
256
Q
260
263
266
270
273
R
278
282
286
2
S
9
violin 2
300
T
violin 1


303
306
310
3
U
318
322
325
328
V
10
343
W
346
X
16


364
Y Finale
violin 2
violin 1
369
374
Z
379
382
AA
386
391
BB
395
397
399
CC
402

VIOLIN II

50 for the future
The KRONOS Learning Repertoire

Zakir Hussain
(arr. Reena Esmail)

Pallavi (2017)

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

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Kronos Performing Arts Association
P.O. Box 225340
San Francisco, CA 94122
www.kronosquartet.org

Special thanks to Alex Kelly for his help in developing Zakir Hussain's *Pallavi*.

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Pallavi

Rehearsal & Performance Note

String Quartet by **Zakir Hussain** (2017)
Arranged by **Reena Esmail**
for Kronos' *Fifty for the Future*

Rehearsal Note:

This piece includes an optional backing track, which consists of a tabla track (performed by Zakir Hussain) and a drone on A. If you decide to perform *Pallavi* with the backing track, there are several audio tracks, available here

dropbox.com/sh/f701ue5xx2uj2cm/AABSgY1FzS-M2gnzj5OI_FKIa?dl=0

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- **Tabla Only**: This is a rehearsal track with isolated tabla

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Note from the arranger:

The rhythmic genius of Zakir Hussain is displayed so brilliantly in this piece, through the seamless interweaving of many different rhythmic pulses.

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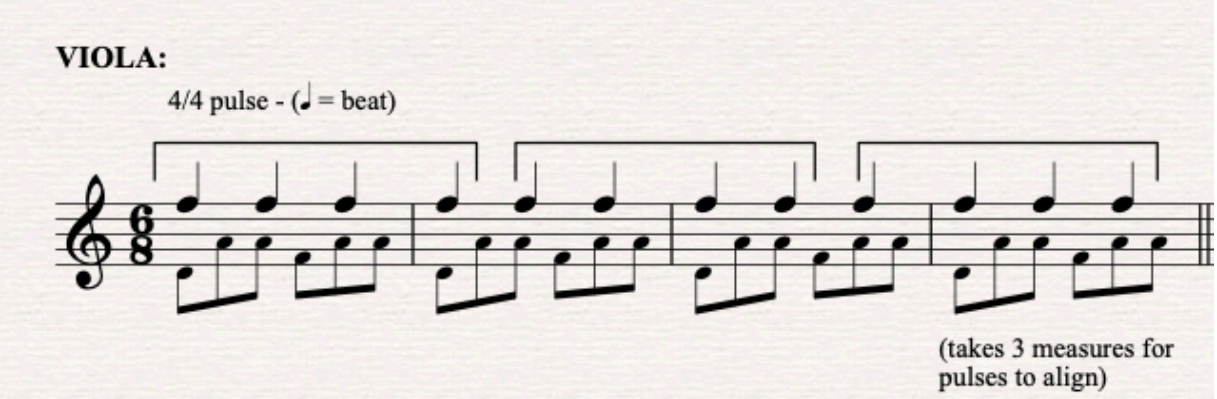

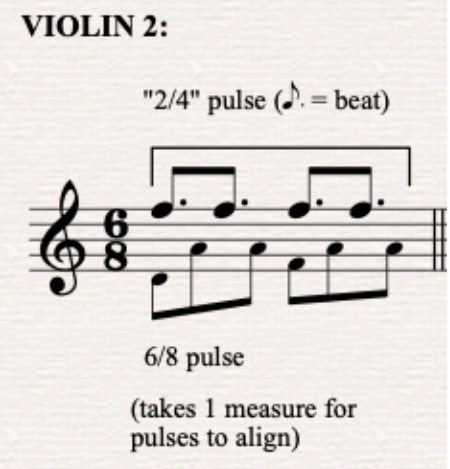

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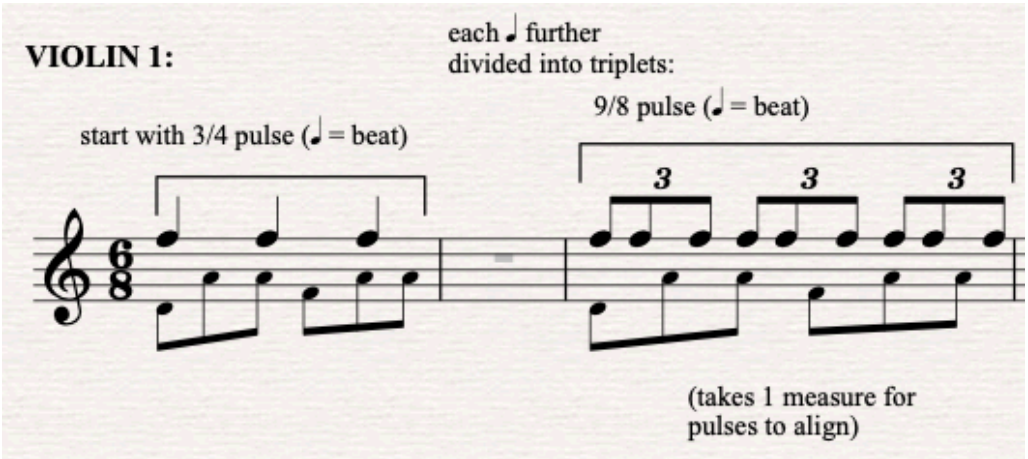

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Violin 2

Pallavi

for Kronos Quartet

Moderato ♩ = 90

composed by Zakir Hussain

* Introduction

7 6

viola

3

17 **A** violin 2

3

22

27

31 **B**

36

41

45

48 **C**

51

* When performing with tabla backing track, there are 4 measures of tabla intro

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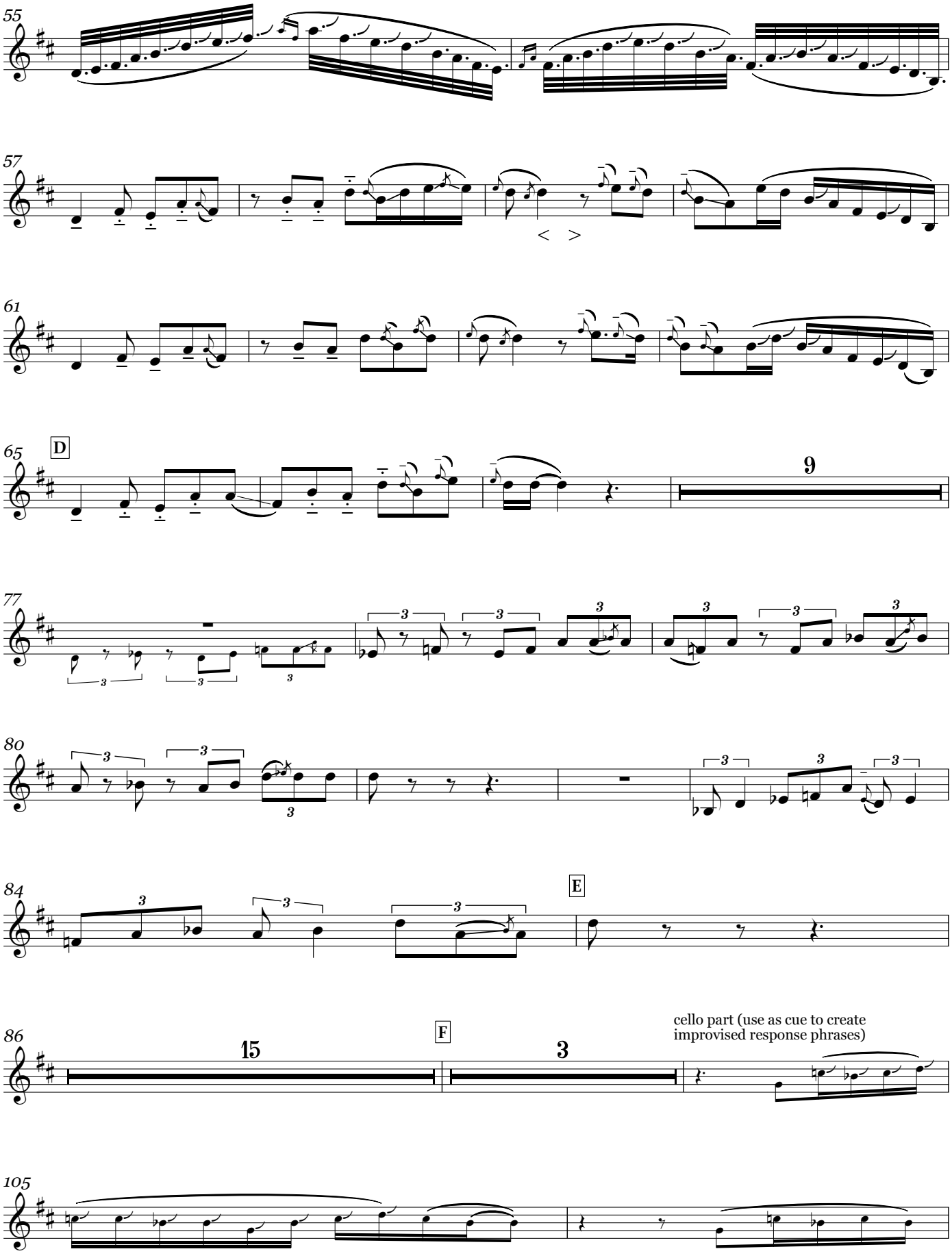
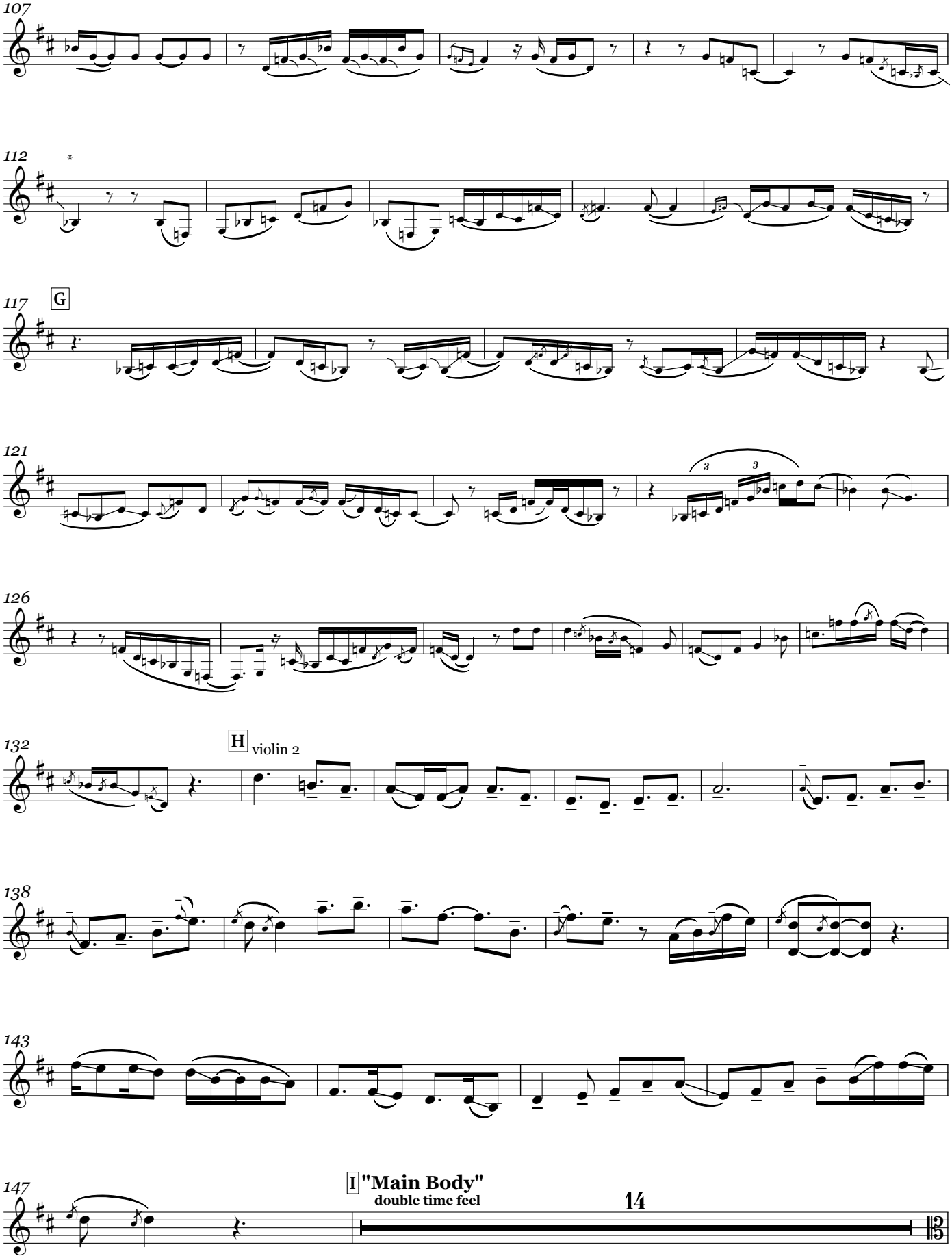
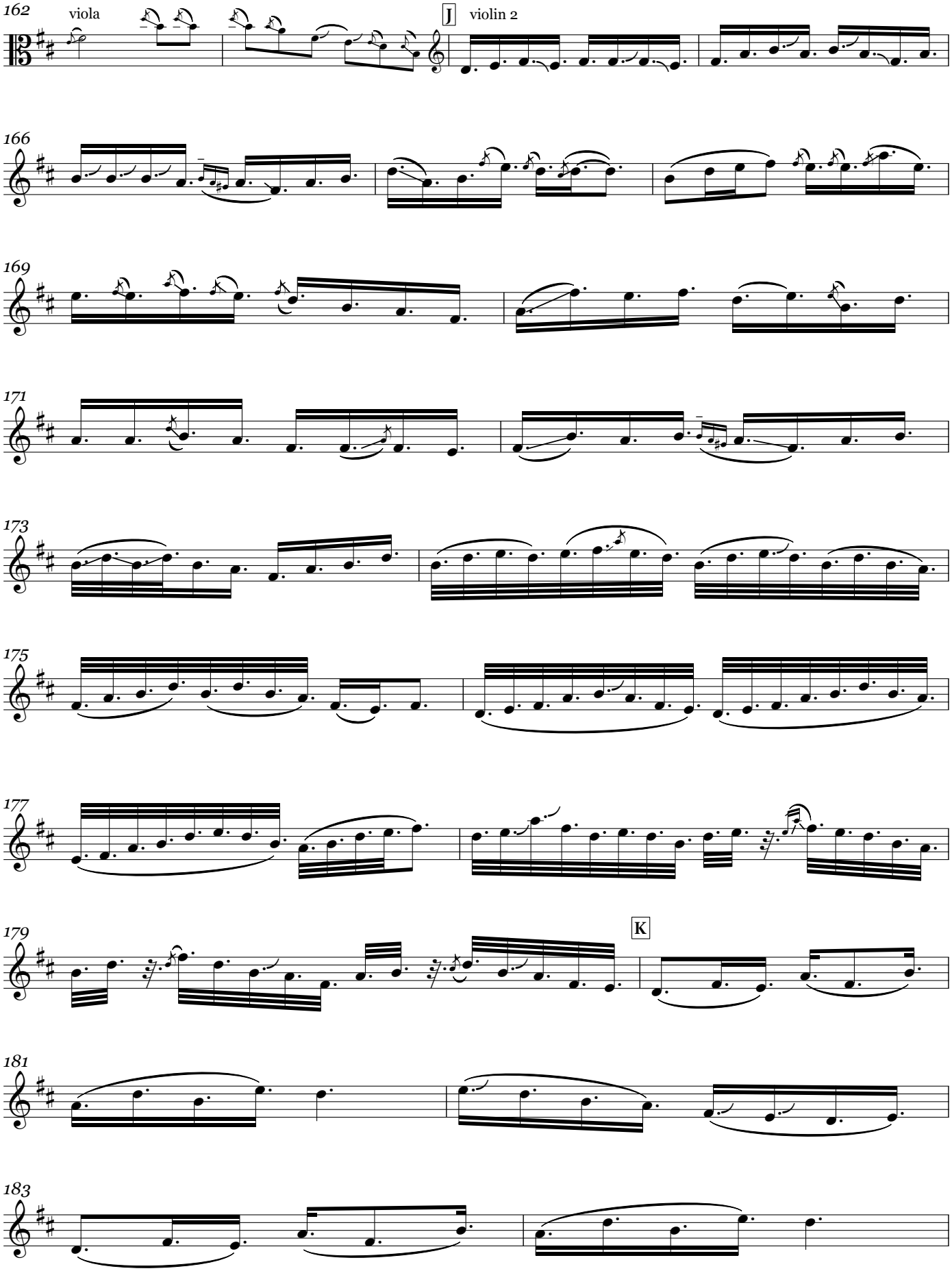
Violin 2

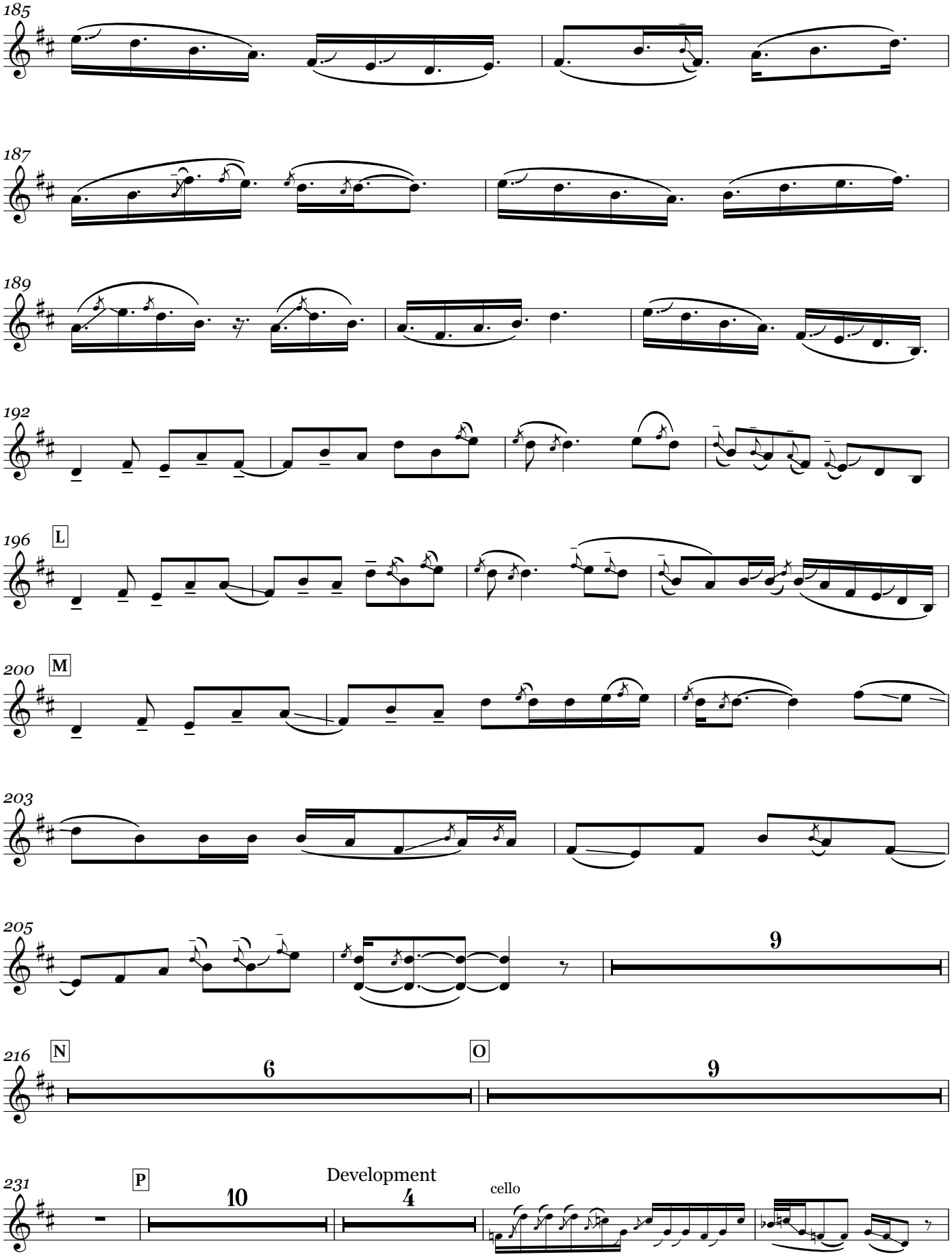

55
57
61
65
D
9
77
80
84
E
86
15
F
3
cello part (use as cue to create improvised response phrases)
105

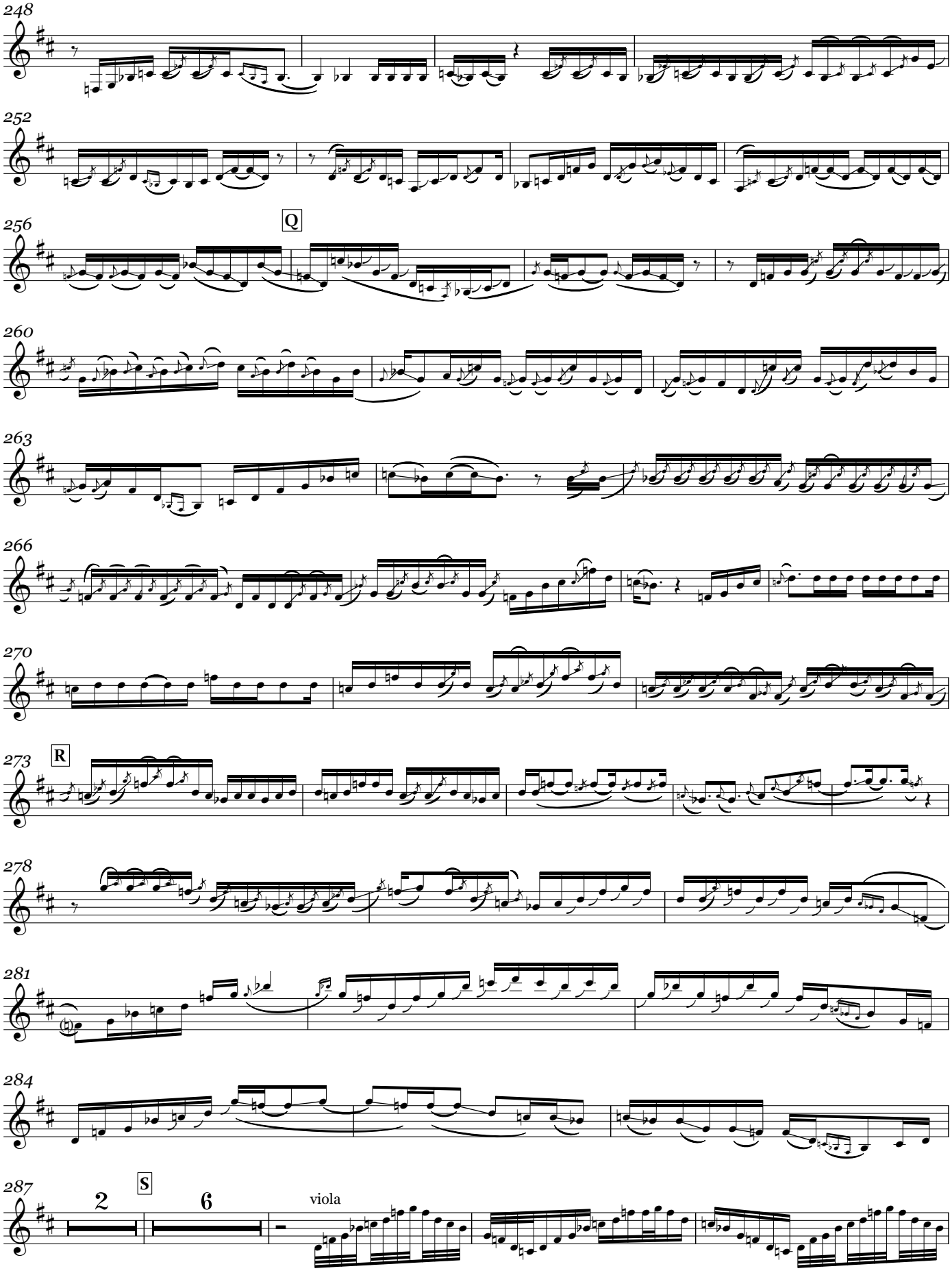


* When performing with tabla backing track, tabla cue enters on downbeat of measure 112

Violin 2




185
187
189
192
196
L
200
M
203
205
9
216
N
6
O
9
231
P
10
Development
4
cello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Q
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263
266
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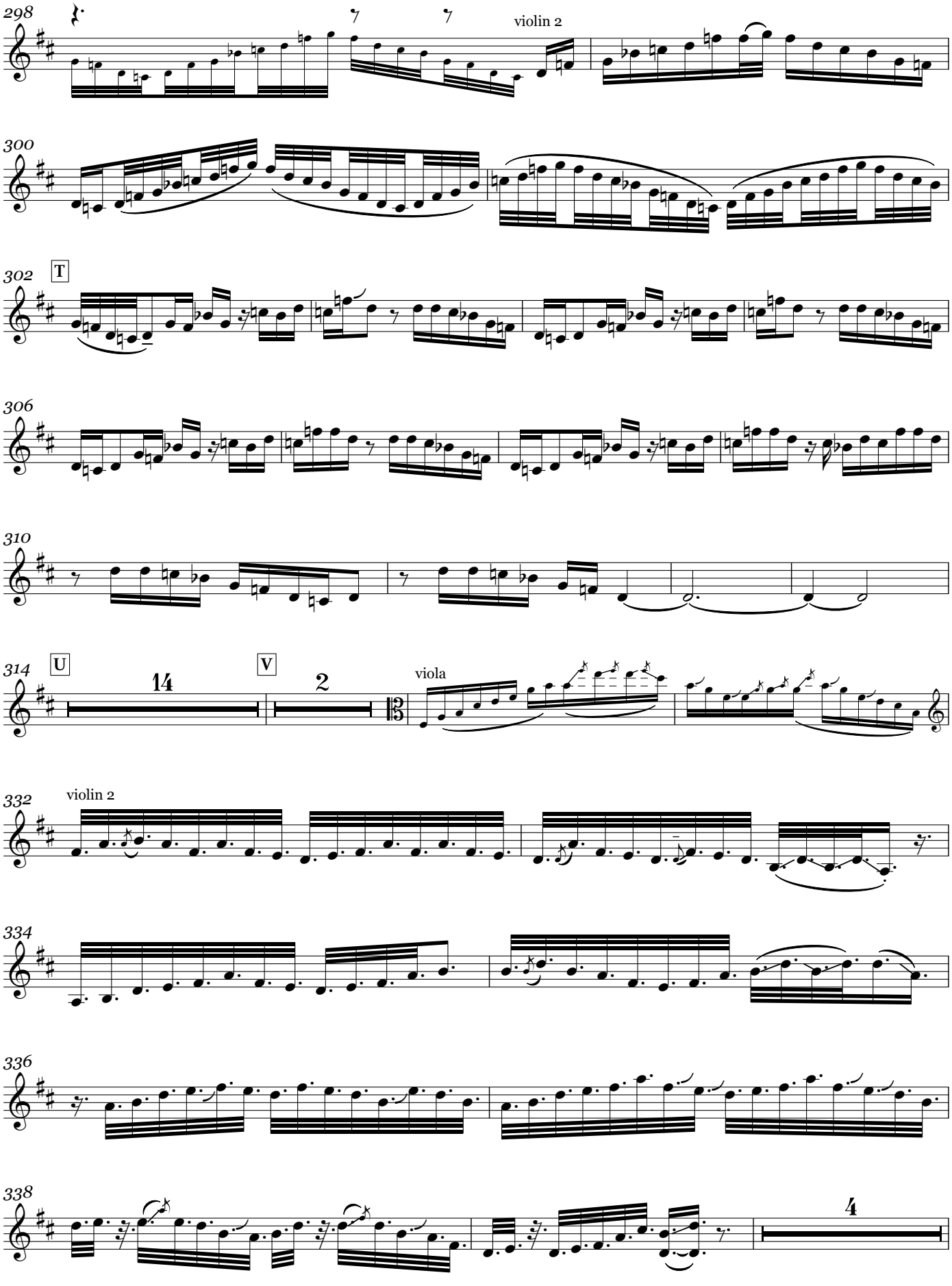
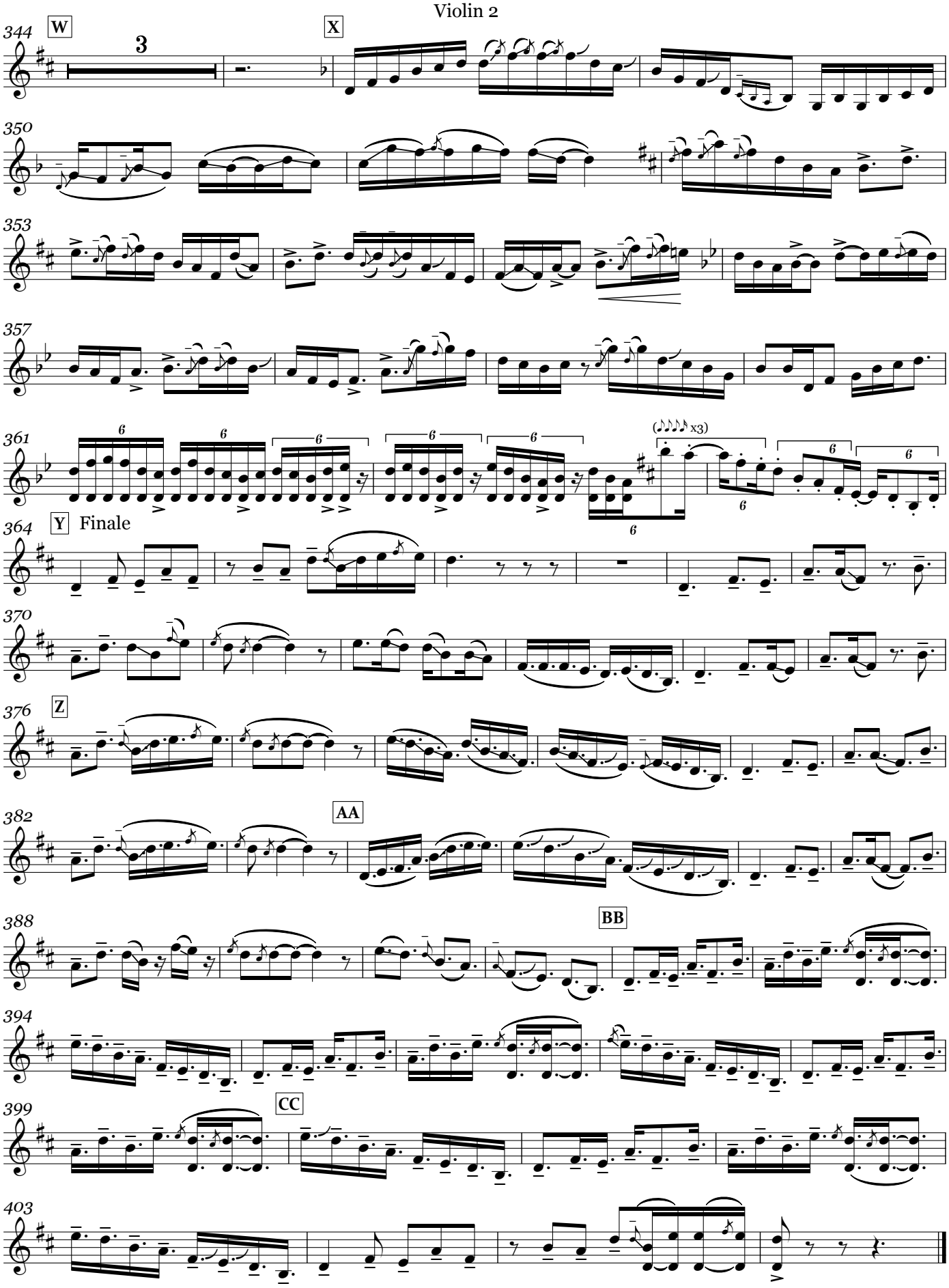
R
278
281
284
287
S
2
6
viola


298
7
7
violin 2
300
302
T
306
310
314
U
14
V
2
viola
332
violin 2
334
336
338
4

Violin 2


344
W
3
X
350
353
357
361
(x3)
364
Y
Finale
370
376
Z
382
AA
388
BB
394
399
CC
403

VIOLA

50 for the future
The KRONOS Learning Repertoire

Zakir Hussain
(arr. Reena Esmail)

Pallavi (2017)

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

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Pallavi

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Arranged by **Reena Esmail**
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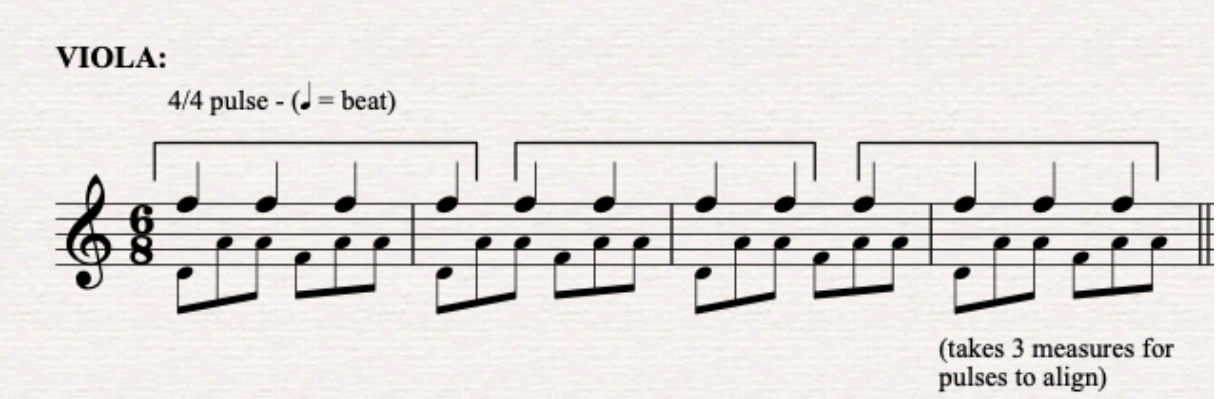
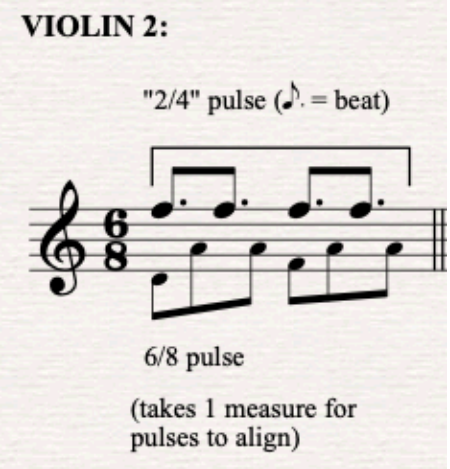
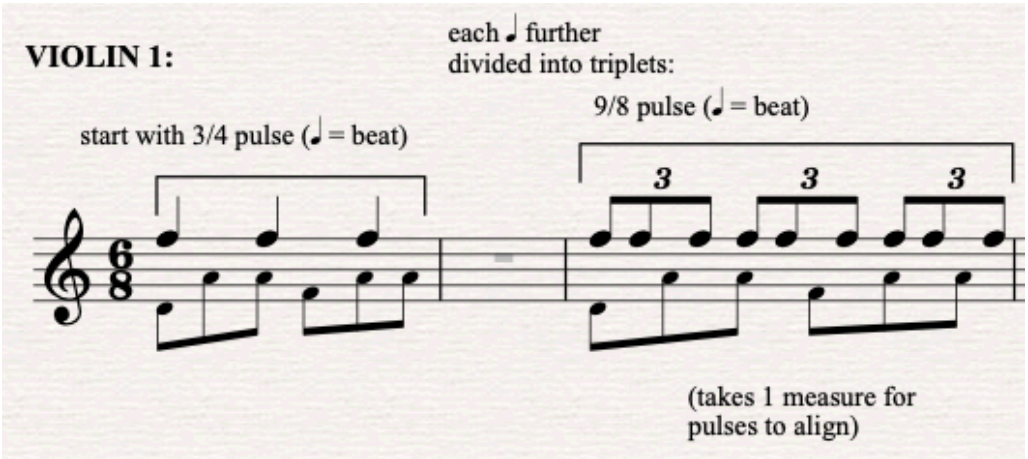




The Violin 2 line (starting at A, but especially audible when it is alone at m.22) feels like a 2/4 with a dotted eighth note pulse.



When the Violin 1 enters at D, it feels like a 9/8, where the pulse is essentially a quarter note that is then further divided into triplets.

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Viola

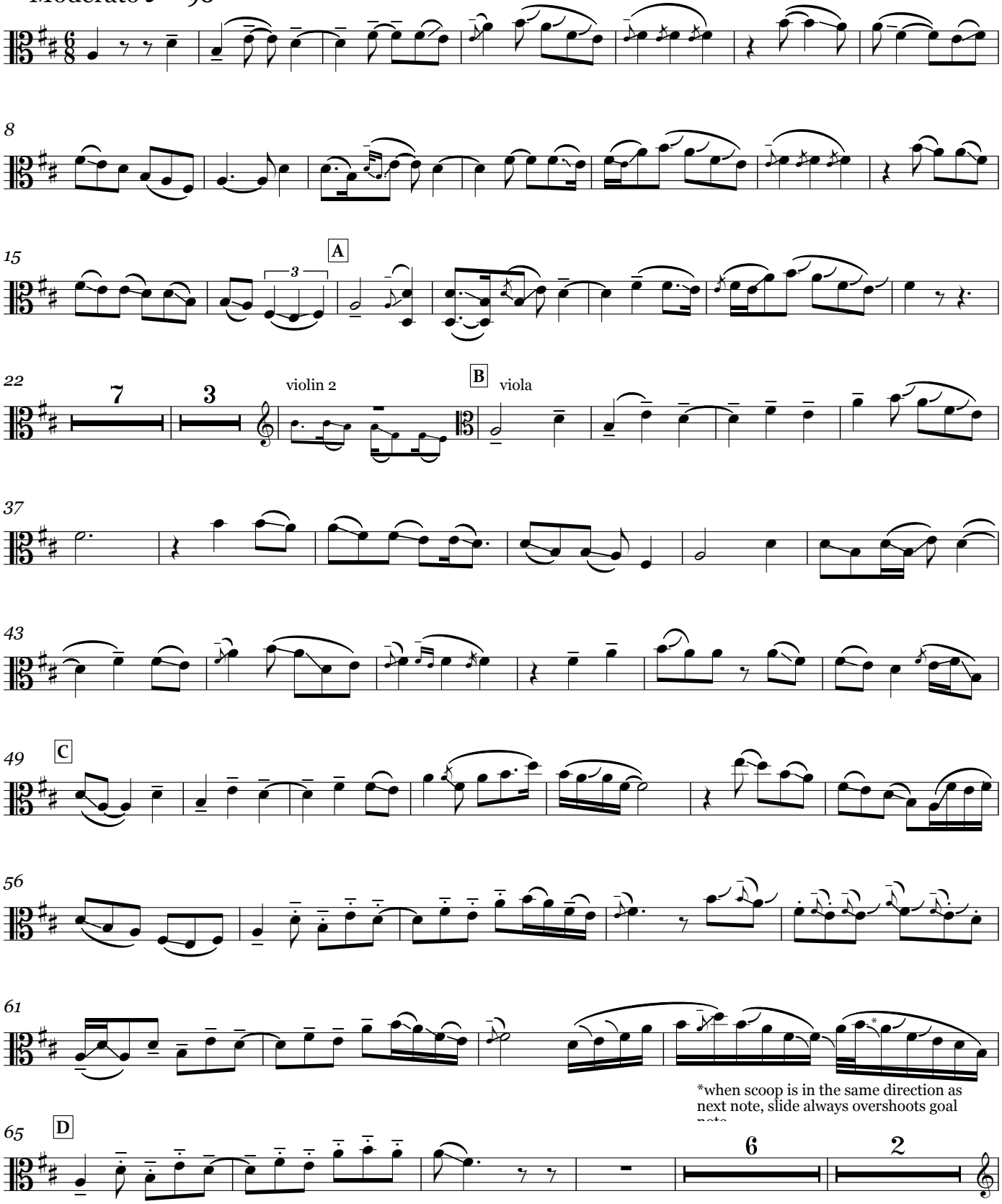
Pallavi

for Kronos Quartet

composed by Zakir Hussain
transcribed and arranged by Reena Esmail

Introduction

Moderato ♩ = 90



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Viola

77 violin 1 violin 2 viola

83 E

87

91

96

101 F

cello part (use as cue to create improvised response phrases)

105

110 *

116 G

121

126

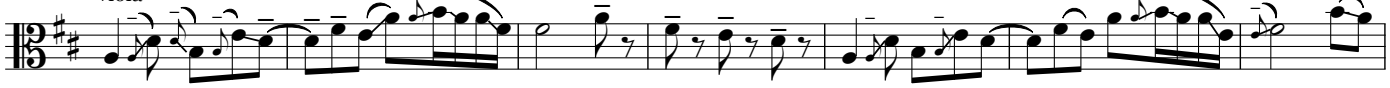
131 H

12

violin 2

* When performing with tabla backing track, tabla cue enters on downbeat of measure 112

148 I viola



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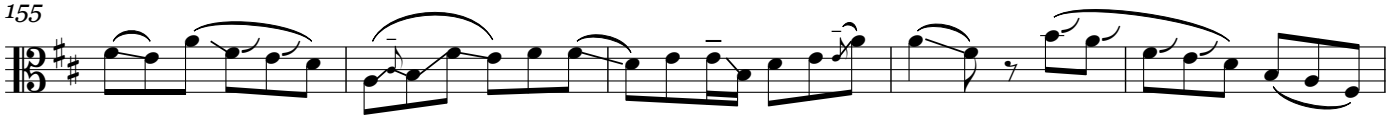

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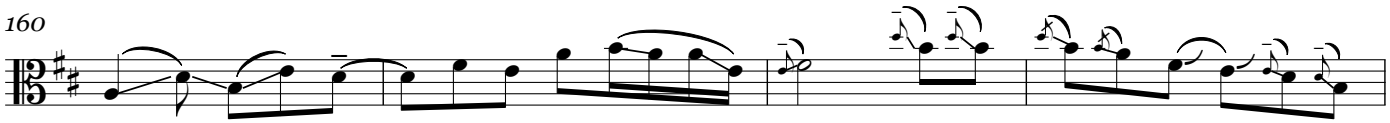
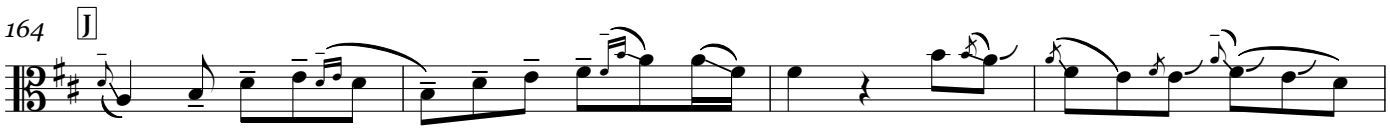


164 J



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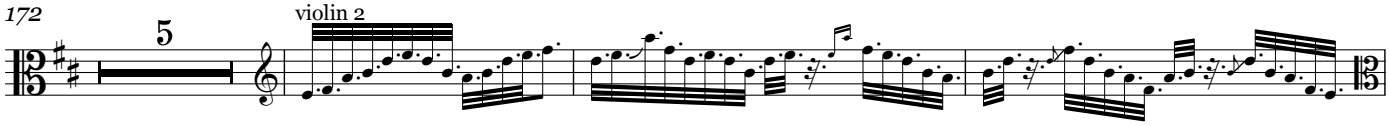
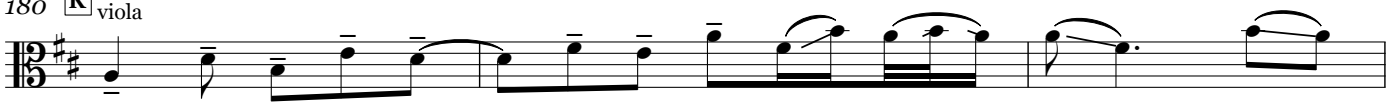


180 K viola



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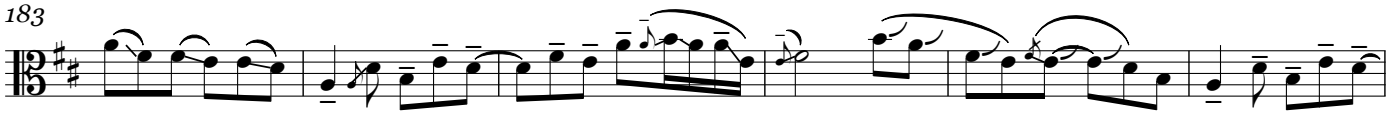

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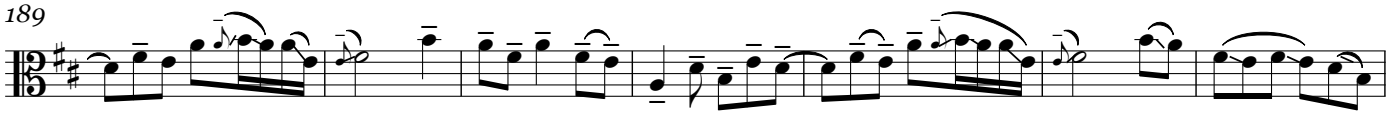
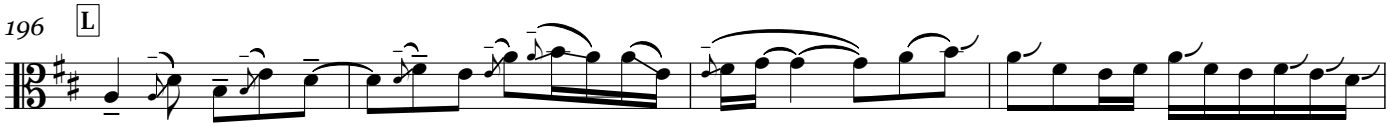


196 L



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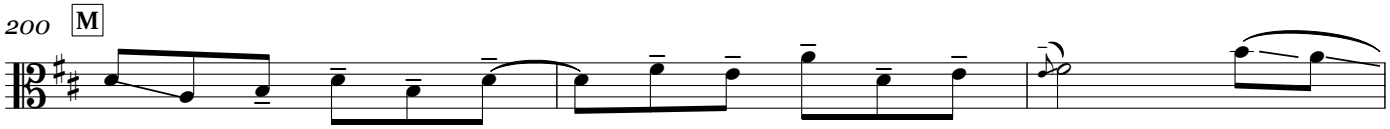

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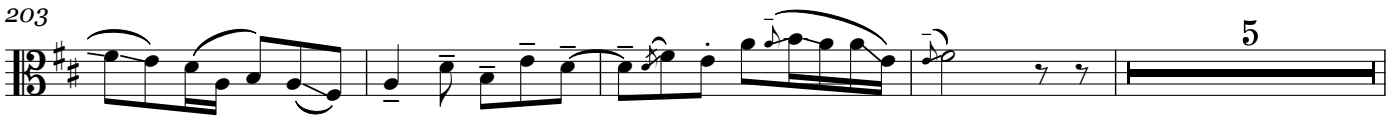
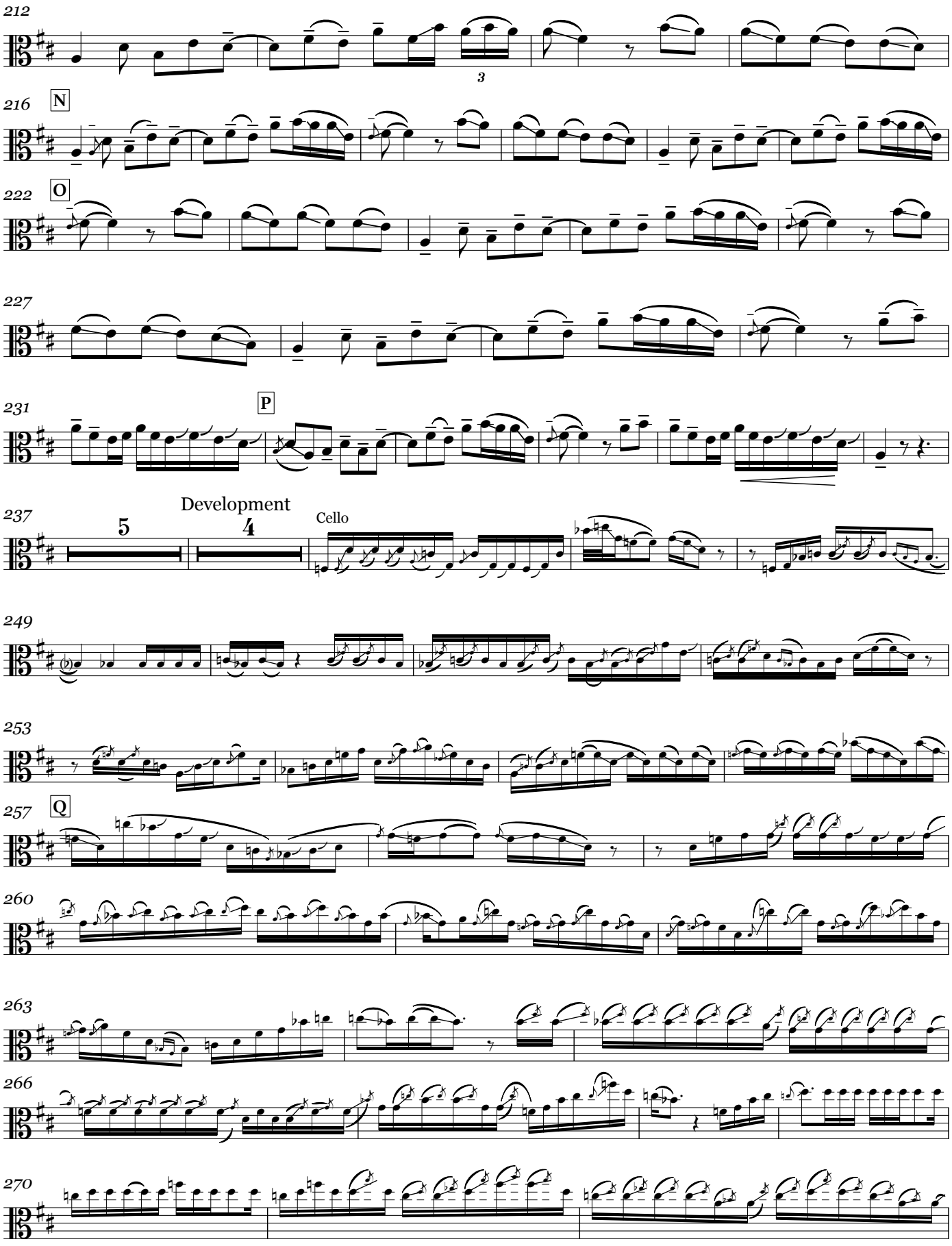
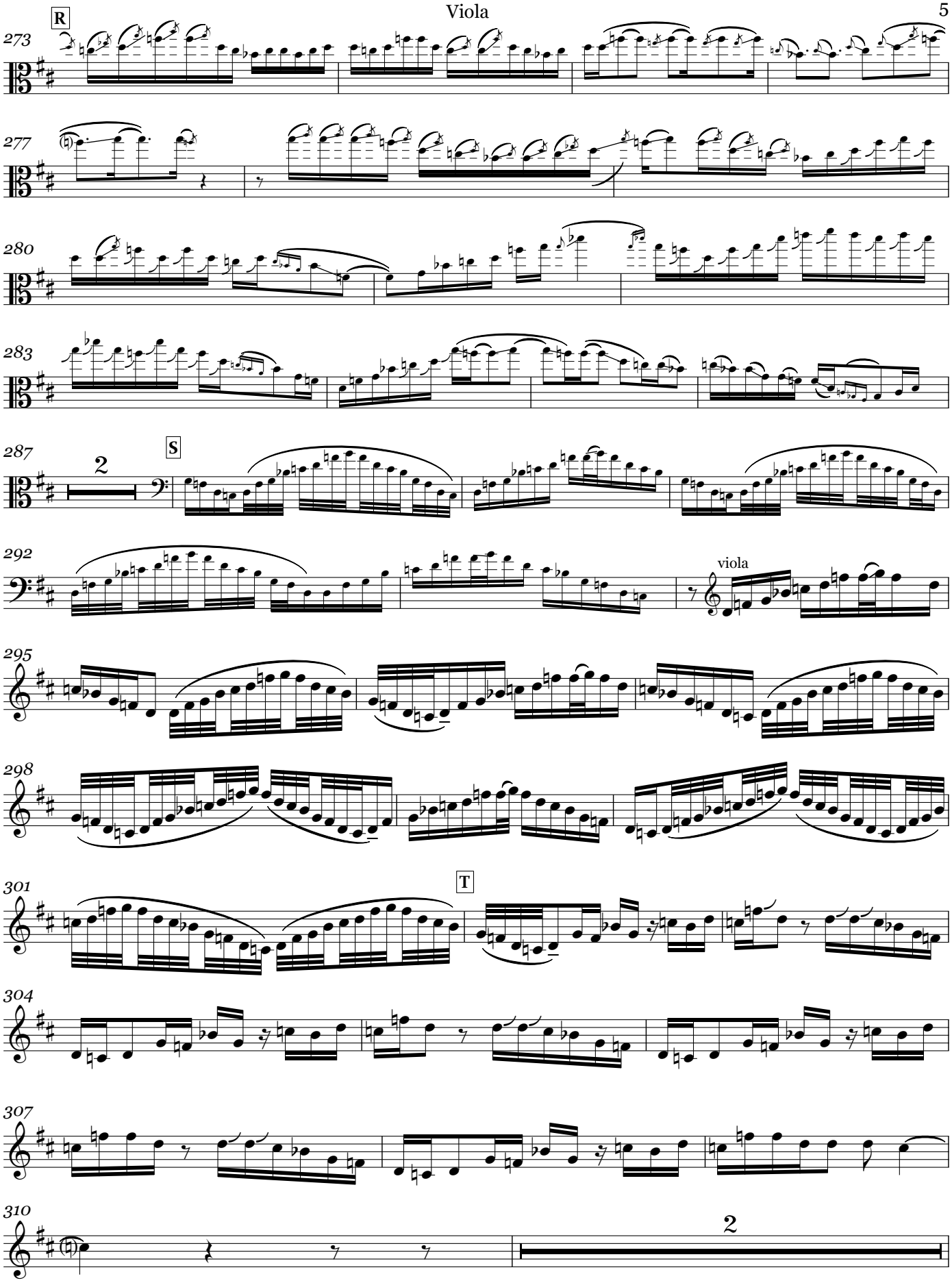
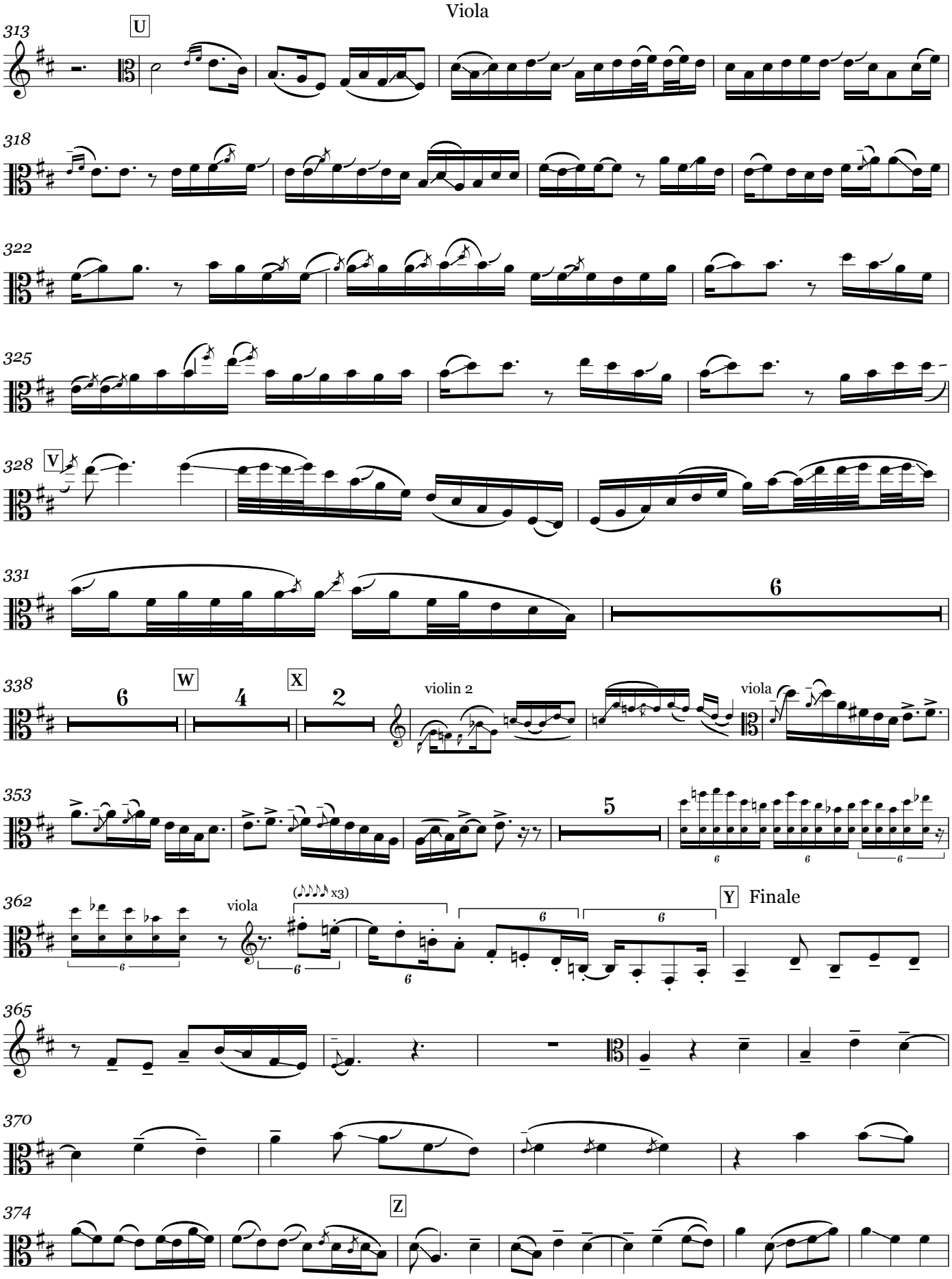
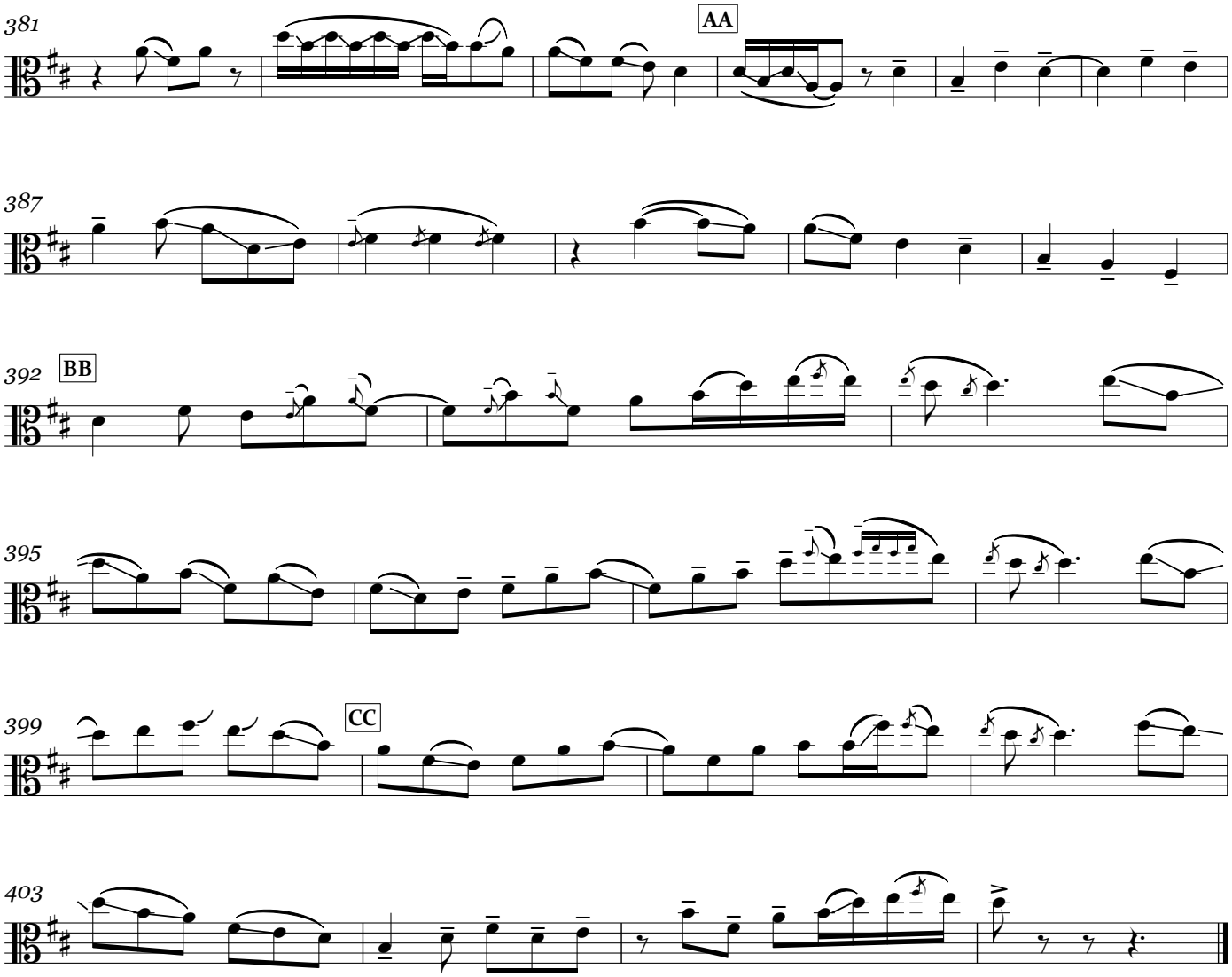



212
3
216
N
222
O
227
231
P
237
5
Development
4
Cello
249
253
257
Q
260
263
266
270


R
273
277
280
283
287
2
S
292
viola
295
298
301
T
304
307
310
2


313
U
318
322
325
328
V
331
6
338
6
W
4
X
2
violin 2
viola
353
5
362
viola
(♪♪♪♪ x3)
Y
Finale
365
370
374
Z


381
AA
387
392
BB
395
399
CC
403

CELLO

50 for the future
The KRONOS Learning Repertoire

Zakir Hussain
(arr. Reena Esmail)

Pallavi (2017)

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

Please help spread the word about Kronos' *Fifty for the Future* project by including the credit below along with the title and composer of the work. This information should be included in printed programs, press announcements, performance videos, websites and when announcing the work from the stage.

> "This piece was commissioned for *Fifty for the Future: The Kronos Learning Repertoire*, a project of the Kronos Performing Arts Association. The score and parts are available for free online. kronosquartet.org."

Zakir Hussain's *Pallavi* was commissioned as part of the Kronos Performing Arts Association's **Fifty for the Future: The Kronos Learning Repertoire**, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

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Pallavi

Rehearsal & Performance Note

String Quartet by **Zakir Hussain** (2017)
Arranged by **Reena Esmail**
for Kronos' *Fifty for the Future*

Rehearsal Note:

This piece includes an optional backing track, which consists of a tabla track (performed by Zakir Hussain) and a drone on A. If you decide to perform *Pallavi* with the backing track, there are several audio tracks, available here

dropbox.com/sh/f701ue5xx2uj2cm/AABSgY1FzS-M2gnzj5OI_FKIa?dl=0

for rehearsal and performance purposes, as follows:

- **Tabla + Drone + Bells**: This is a rehearsal track with both tabla and drone, plus bells to mark each rehearsal letter/landmark
    - a **Tabla + Drone + Bells time code worksheet** is included for track navigation
- **Tabla + Bells**: This is a rehearsal track with only tabla, plus bells to mark each rehearsal letter/landmark
    - the **Tabla + Drone + Bells time code worksheet** referenced above may also be used to navigate this track
- **Tabla + Drone**: This is the backing track to be used in performances
- **Drone Only**: This is a rehearsal track with the isolated drone for intonation practice
- **Tabla Only**: This is a rehearsal track with isolated tabla

*You may also use the **Drone Only** and **Tabla Only** files to create your own version of the performance track according to the mix/balance you prefer.*

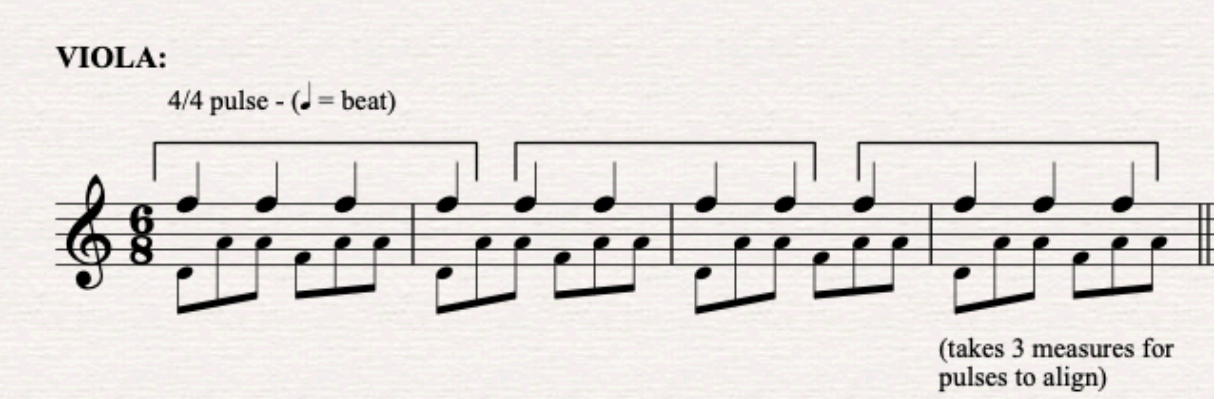
Note from the arranger:

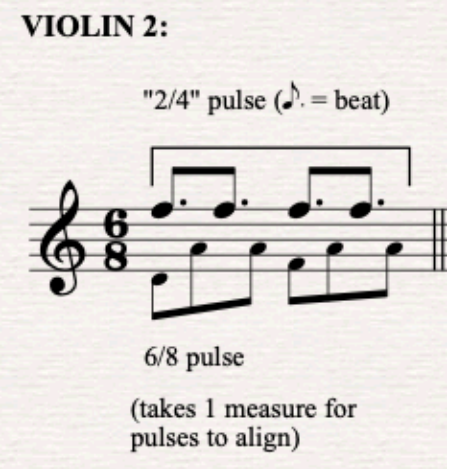
The rhythmic genius of Zakir Hussain is displayed so brilliantly in this piece, through the seamless interweaving of many different rhythmic pulses.

The piece is technically written in 6/8, which is the closest Western equivalent to the Hindustani taal (rhythmic cycle) called Dadra:

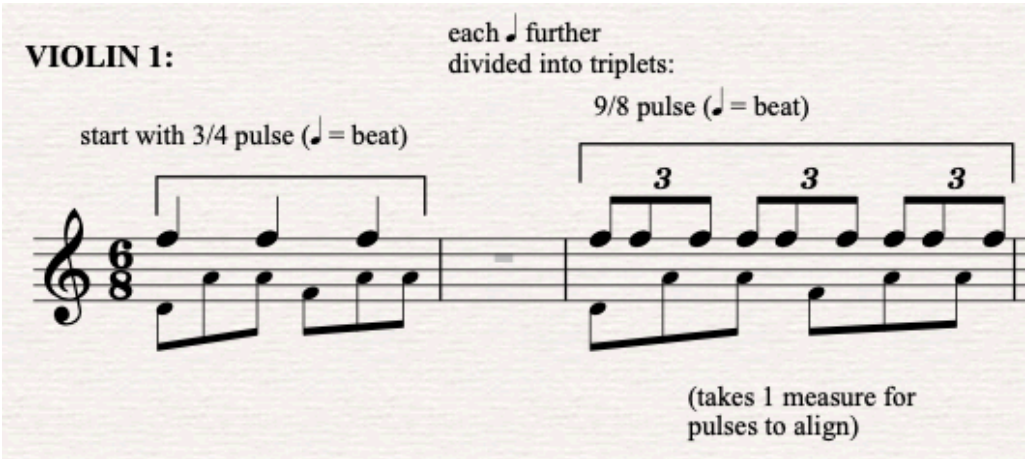
chandrakantha.com/tala_taal/daadra/dadra.html

Though 6/8 is the basis for alignment, each performer's line implies a different meter, at a different speed, that all then align at certain explicit cadence points in the piece. The beginning viola line could be interpreted as a 4/4 with a quarter note pulse.





The Violin 2 line (starting at A, but especially audible when it is alone at m.22) feels like a 2/4 with a dotted eighth note pulse.



When the Violin 1 enters at D, it feels like a 9/8, where the pulse is essentially a quarter note that is then further divided into triplets.

And when the cello finally enters, it is simply the indicated 6/8.

The greatest conceptual difference in meter between Hindustani classical music and Western classical music is this: In Hindustani music, meter is always explicit. If there is a section that is intended to be in a certain meter, there will always be a percussion instrument explicitly showing each beat of that meter. In Western music, the creation of the meter is the responsibility of all musicians, not just percussion. Therefore, in Western music, the job of the melodic instruments is to show and preserve the metric structure, whereas in Hindustani music, it is to create counterpoint with the meter. This is the essence of what Zakir Hussain is showing us through this work—he is allowing Western musicians a window into the most sophisticated levels of Hindustani metric counterpoint.

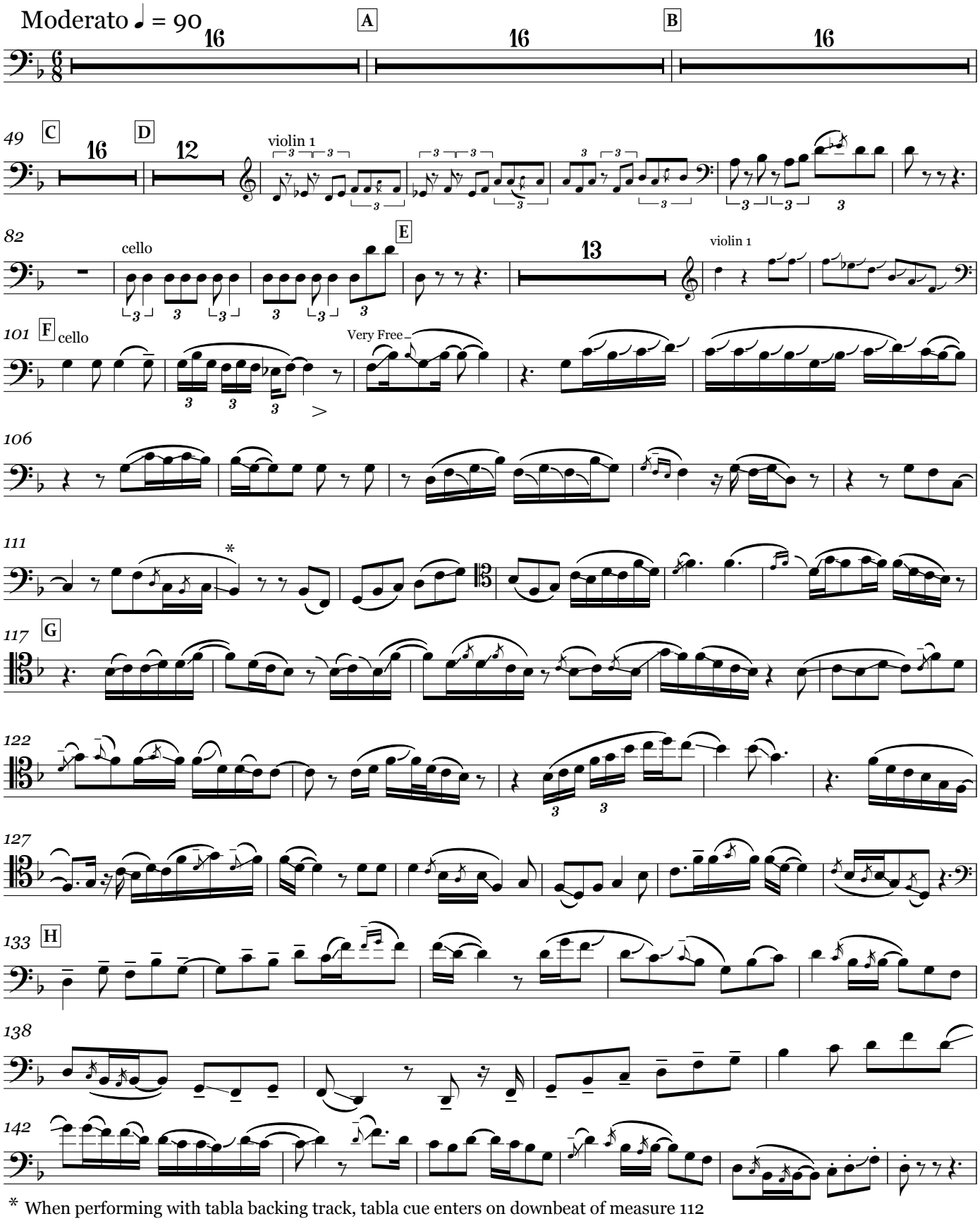
When listening to the recording, listen closely to each meter as it enters, and how Hussain graciously guides each performer into a new metric space within that 6/8 with his tabla. The possibilities are infinite.

Cello

Pallavi

for Kronos Quartet

composed by Zakir Hussain



* When performing with tabla backing track, tabla cue enters on downbeat of measure 112

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Cello

148 I **"Main Body"** double time feel 32 J 16 K 36

232 L 8 violin 1

Development

242 cello *f*

246 *mf*

250

253

257 M

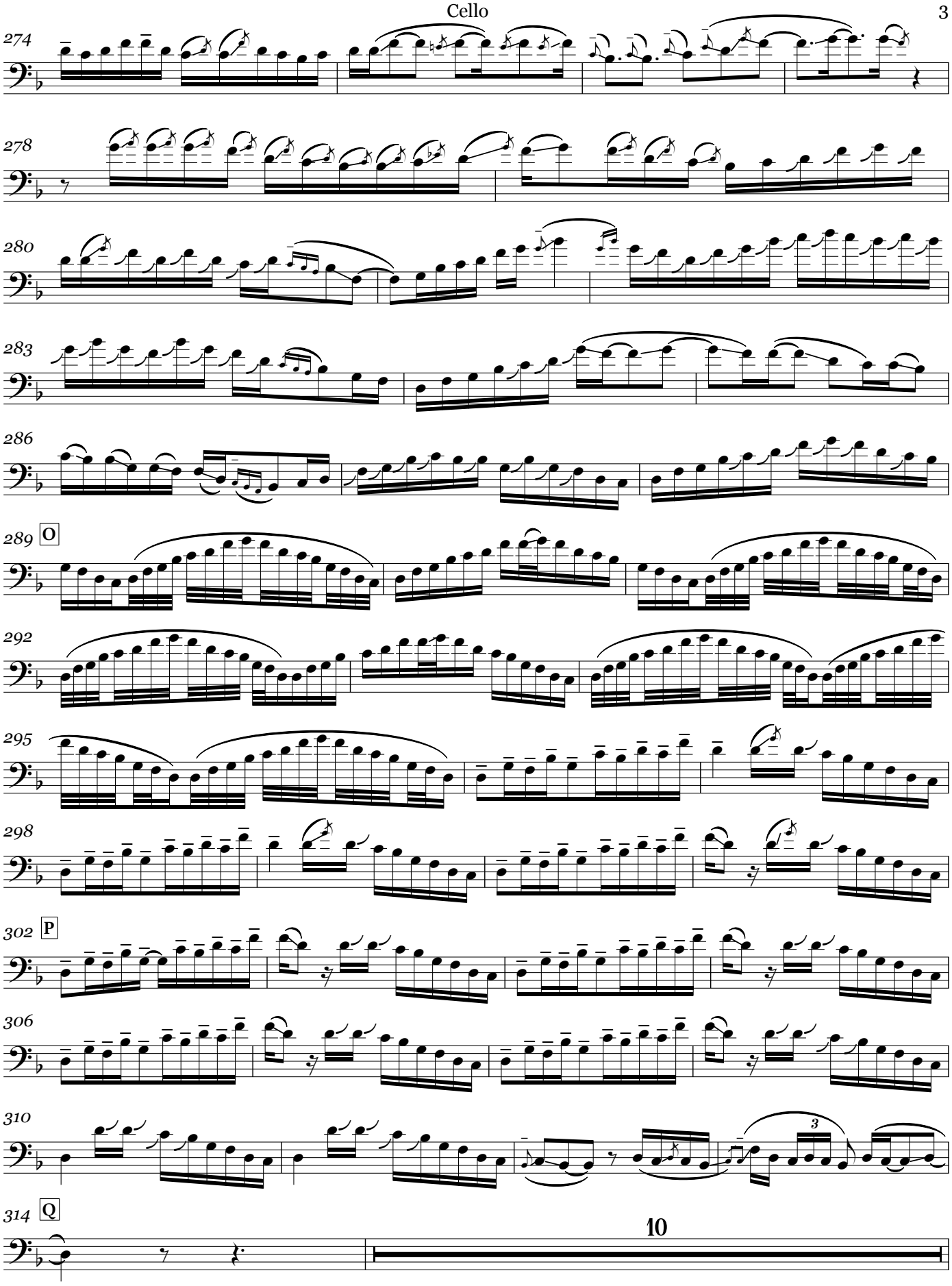
260

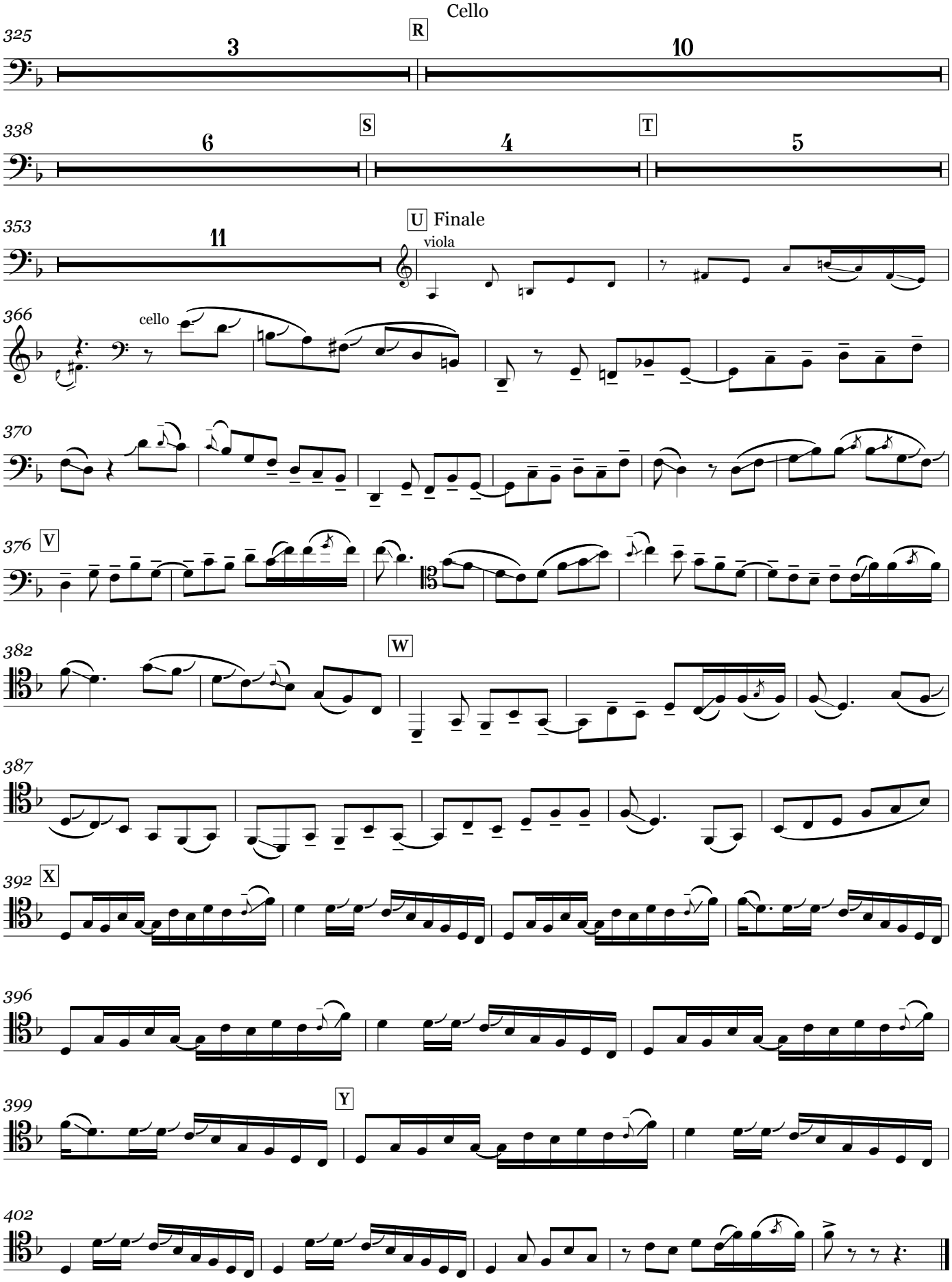
263

266

269

272 N


274
278
280
283
286
289 O
292
295
298
302 P
306
310
314 Q
10


325
R
3
10
338
S
6
T
4
5
353
U Finale
11
viola
366
cello
370
376
V
382
W
387
392
X
396
399
Y
402