

SCORE



Zakir Hussain

(arr. Reena Esmail)

Pallavi (2017)

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

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"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_FKla?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
 - o 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
 - o 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.

VIOLA:
4/4 pulse - (♩ = beat)

(takes 3 measures for pulses to align)

VIOLIN 2:
"2/4" pulse (♩. = beat)

6/8 pulse
(takes 1 measure for pulses to align)

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.

VIOLIN 1:
start with 3/4 pulse (♩ = beat)

each ♩ further divided into triplets:
9/8 pulse (♩ = beat)

(takes 1 measure for pulses to align)

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

The musical score is written for a string quartet (Violin 1, Violin 2, Viola, and Cello) in 6/8 time. The key signature has one flat (B-flat). The tempo is marked 'Moderato' with a quarter note equal to 90 beats per minute. The score begins with an introduction marked with an asterisk. The first system consists of 7 measures. The second system starts at measure 8 and includes a section labeled 'A' at measure 15. The third system starts at measure 21 and includes a triplet of eighth notes at measure 22. The score is written for four staves: Violin 1 (treble clef, B-flat key signature), Violin 2 (treble clef, B-flat key signature), Viola (alto clef, B-flat key signature), and Cello (bass clef, B-flat key signature). The Viola and Cello parts have a 6/8 time signature, while the Violin parts have a 6/8 time signature.

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

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27

System 1 (Measures 27-33): Treble and bass staves are mostly empty. The alto staff contains a melodic line in G major with eighth and sixteenth notes, including trills and slurs.

34

System 2 (Measures 34-39): Treble and bass staves are mostly empty. The alto staff continues the melodic line with various rhythmic patterns and slurs.

40

System 3 (Measures 40-44): Treble and bass staves are mostly empty. The alto staff continues the melodic line with various rhythmic patterns and slurs.

45

System 4 (Measures 45-49): Treble and bass staves are mostly empty. The alto staff continues the melodic line with various rhythmic patterns and slurs.

50

55

57

62

D

mf

*when scoop is in the same direction as next note, slide always overshoots goal note

[illegible]

76

Musical score for 'The Rose Tree' (Meisterlied). The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one flat (B-flat). The time signature is 3/4. The score features a complex melody with many triplets and slurs. The first staff (Treble 1) contains the main melody, while the other staves provide accompaniment. The score ends with a final measure in the first staff.

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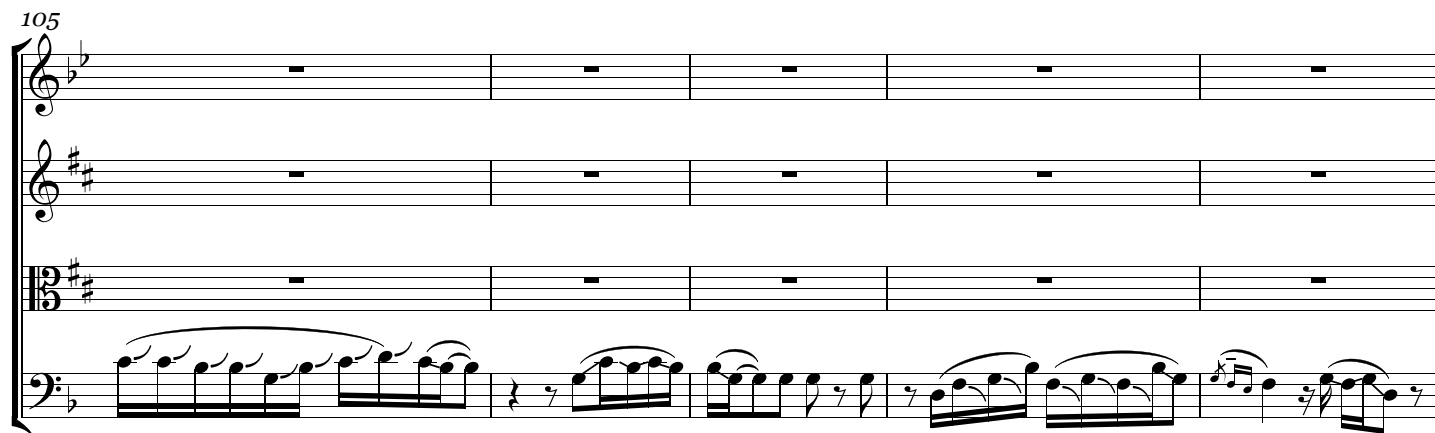
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101 **F**

101 **F**

Very Free

105



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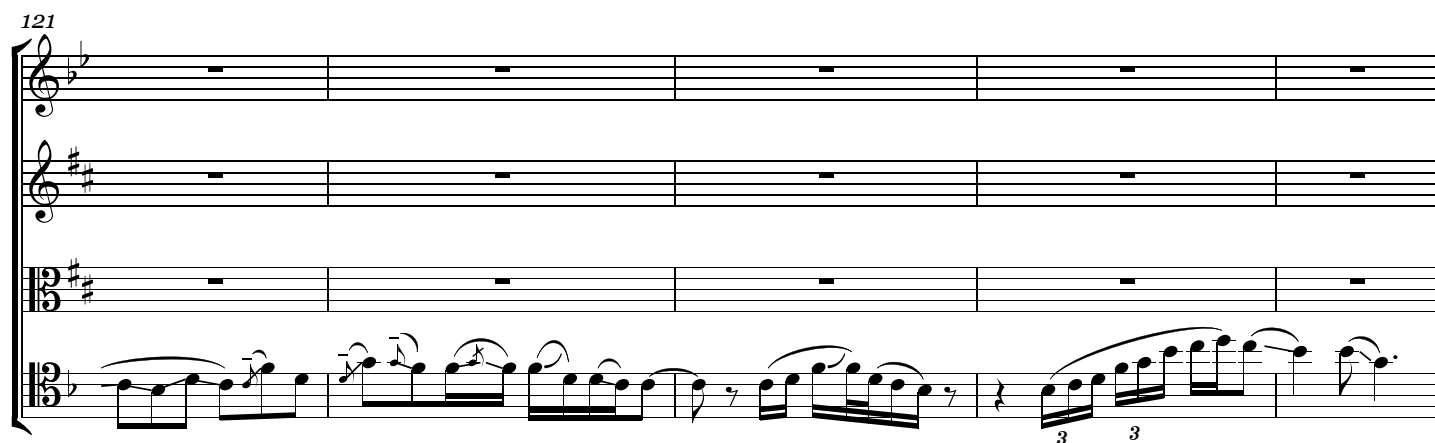


116

G



121



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

126

Musical score for measures 126-131. The score is written for four staves. The first three staves (treble and alto clefs) contain whole rests. The fourth staff (bass clef) contains a complex melodic line with eighth and sixteenth notes, including slurs and ties.

H

132

Musical score for measures 132-136. The first staff (treble clef) contains whole rests. The second staff (alto clef) contains a melodic line starting in measure 132. The third staff (bass clef) contains a complex melodic line with eighth and sixteenth notes, including slurs and ties.

137

Musical score for measures 137-141. The first staff (treble clef) contains whole rests. The second staff (alto clef) contains a melodic line starting in measure 137. The third staff (bass clef) contains a complex melodic line with eighth and sixteenth notes, including slurs and ties.

142

Musical score for measures 142-146. The first staff (treble clef) contains whole rests. The second staff (alto clef) contains a melodic line starting in measure 142. The third staff (bass clef) contains a complex melodic line with eighth and sixteenth notes, including slurs and ties.

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

147

152

158

164 **J**

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

168

Measures 168-171 of a musical score. The score is written for four staves: Treble, Treble with a key signature change to one sharp (F#), Bass, and Bass. The key signature changes from B-flat to F# in measure 169. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

172

Measures 172-175 of a musical score. The score is written for four staves: Treble, Treble with a key signature change to one sharp (F#), Bass, and Bass. The key signature changes from B-flat to F# in measure 172. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

176

Measures 176-178 of a musical score. The score is written for four staves: Treble, Treble with a key signature change to one sharp (F#), Bass, and Bass. The key signature changes from B-flat to F# in measure 176. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

K

179

Measures 179-182 of a musical score. The score is written for four staves: Treble, Treble with a key signature change to one sharp (F#), Bass, and Bass. The key signature changes from B-flat to F# in measure 179. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

183

Measures 183-187 of a musical score. The score is written for four staves: Treble, Treble (with a key signature change to one sharp), Bass, and Bass. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests.

188

Measures 188-192 of a musical score. The score is written for four staves: Treble, Treble (with a key signature change to one sharp), Bass, and Bass. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests.

L

193

Measures 193-198 of a musical score. The score is written for four staves: Treble, Treble (with a key signature change to one sharp), Bass, and Bass. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests.

M

199

Measures 199-203 of a musical score. The score is written for four staves: Treble, Treble (with a key signature change to one sharp), Bass, and Bass. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 200 contains triplets in the Treble and Bass staves.

203

Measures 203-206 of a musical score. The system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains eighth and sixteenth notes, many beamed in groups of three (trios). The second staff is in treble clef with a key signature of two sharps (F# and C#), containing eighth and sixteenth notes. The third staff is in bass clef with a key signature of two sharps, containing eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one flat and contains whole rests for all four measures.

207

Measures 207-210 of a musical score. The system consists of four staves. The top staff is in treble clef with a key signature of one flat, containing eighth and sixteenth notes, many beamed in groups of three. The second staff is in treble clef with a key signature of two sharps and contains whole rests for all four measures. The third staff is in bass clef with a key signature of two sharps and contains whole rests for all four measures. The bottom staff is in bass clef with a key signature of one flat and contains whole rests for all four measures.

211

Measures 211-213 of a musical score. The system consists of four staves. The top staff is in treble clef with a key signature of one flat, containing eighth and sixteenth notes, many beamed in groups of three. The second staff is in treble clef with a key signature of two sharps and contains whole rests for all three measures. The third staff is in bass clef with a key signature of two sharps, containing eighth and sixteenth notes, many beamed in groups of three. The bottom staff is in bass clef with a key signature of one flat and contains whole rests for all three measures.

214

N

Measures 214-217 of a musical score. The system consists of four staves. The top staff is in treble clef with a key signature of one flat, containing eighth and sixteenth notes, many beamed in groups of three. A box containing the letter 'N' is positioned above the staff at the start of measure 215. The second staff is in treble clef with a key signature of two sharps and contains whole rests for all four measures. The third staff is in bass clef with a key signature of two sharps, containing eighth and sixteenth notes, many beamed in groups of three. The bottom staff is in bass clef with a key signature of one flat and contains whole rests for all four measures.

218

218 219 220 221

222

222 223 224

225

225 226 227

228

228 229 230 231

231 **P**

Musical score for measures 231-233. Measure 231 is marked with a **P** (Piano) dynamic. The treble clef staff features a complex melodic line with numerous triplets. The bass clef staff provides a steady eighth-note accompaniment. The middle staff is empty.

234

Musical score for measures 234-237. The treble clef staff continues with complex melodic lines and triplets. The bass clef staff continues with eighth-note accompaniment. The middle staff is empty.

238 **Development**

Musical score for measures 238-243. Measure 238 is the start of the **Development** section. The treble clef staff has a melodic line. The bass clef staff has a melodic line starting at measure 240, marked with a forte **f** dynamic. The middle staff is empty.

244

Musical score for measures 244-247. The treble clef staff has a melodic line. The bass clef staff has a complex melodic line with many sixteenth notes. The middle staff is empty.

248

Measures 248-251. The system consists of four staves. The top three staves (treble and alto clefs) are empty. The bottom staff (bass clef) contains a melodic line starting with a half rest, followed by eighth and sixteenth notes, and a dynamic marking of *mf* at the beginning.

252

Measures 252-255. The system consists of four staves. The top three staves are empty. The bottom staff (bass clef) continues the melodic line with eighth and sixteenth notes.

Q

256

Measures 256-259. The system consists of four staves. The top three staves are empty. The bottom staff (bass clef) continues the melodic line with eighth and sixteenth notes.

260

Measures 260-263. The system consists of four staves. The top three staves are empty. The bottom staff (bass clef) continues the melodic line with eighth and sixteenth notes.

263

Measures 263-265 of a musical score. The score is written for four staves: two treble staves (top two) and two bass staves (bottom two). The key signature is one flat (B-flat). Measures 263 and 264 are mostly empty, with only a few notes in the bass staff. Measure 265 contains a complex, fast-paced melodic line in the bass staff, featuring many sixteenth and thirty-second notes, with some notes beamed together. The treble staves are empty.

266

Measures 266-268 of a musical score. The score is written for four staves: two treble staves (top two) and two bass staves (bottom two). The key signature is one flat (B-flat). Measures 266 and 267 are mostly empty, with only a few notes in the bass staff. Measure 268 contains a complex, fast-paced melodic line in the bass staff, featuring many sixteenth and thirty-second notes, with some notes beamed together. The treble staves are empty.

269

Measures 269-271 of a musical score. The score is written for four staves: two treble staves (top two) and two bass staves (bottom two). The key signature is one flat (B-flat). Measures 269 and 270 are mostly empty, with only a few notes in the bass staff. Measure 271 contains a complex, fast-paced melodic line in the bass staff, featuring many sixteenth and thirty-second notes, with some notes beamed together. The treble staves are empty.

R

272

Measures 272-274 of a musical score. The score is written for four staves: two treble staves (top two) and two bass staves (bottom two). The key signature is one flat (B-flat). Measures 272 and 273 are mostly empty, with only a few notes in the bass staff. Measure 274 contains a complex, fast-paced melodic line in the bass staff, featuring many sixteenth and thirty-second notes, with some notes beamed together. The treble staves are empty.

274

System 274: Four staves. The first three staves (treble, treble, and alto) contain whole rests. The fourth staff (bass) contains a melodic line with eighth and sixteenth notes, including slurs and ties.

278

System 278: Four staves. The first three staves (treble, treble, and alto) contain whole rests. The fourth staff (bass) contains a melodic line with eighth and sixteenth notes, including slurs and ties.

280

System 280: Four staves. The first three staves (treble, treble, and alto) contain whole rests. The fourth staff (bass) contains a melodic line with eighth and sixteenth notes, including slurs and ties.

283

System 283: Four staves. The first three staves (treble, treble, and alto) contain whole rests. The fourth staff (bass) contains a melodic line with eighth and sixteenth notes, including slurs and ties.

S

287

Measures 287-289 of a musical score. The score is written for four staves: two treble staves (top two) and two bass staves (bottom two). The key signature is one flat (B-flat). Measures 287 and 288 are mostly rests in the treble staves. The bass staves contain continuous eighth-note patterns. In measure 289, the bass staves feature a melodic line with a slur over the final two measures.

290

Measures 290-292 of a musical score. The score is written for four staves: two treble staves (top two) and two bass staves (bottom two). The key signature is one flat (B-flat). Measures 290 and 291 are mostly rests in the treble staves. The bass staves contain continuous eighth-note patterns. In measure 292, the bass staves feature a melodic line with a slur over the final two measures.

293

Measures 293-294 of a musical score. The score is written for four staves: two treble staves (top two) and two bass staves (bottom two). The key signature is one flat (B-flat). Measures 293 and 294 are mostly rests in the treble staves. The bass staves contain continuous eighth-note patterns. In measure 294, the bass staves feature a melodic line with a slur over the final two measures.

295

Measures 295-297 of a musical score. The score is written for four staves: two treble staves (top two) and two bass staves (bottom two). The key signature is one flat (B-flat). Measures 295 and 296 are mostly rests in the treble staves. The bass staves contain continuous eighth-note patterns. In measure 297, the bass staves feature a melodic line with a slur over the final two measures.

298

System 298: This system contains four staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a whole rest followed by a series of eighth and sixteenth notes. The second and third staves are also grand staves with treble clefs and a key signature of one sharp. They contain complex melodic lines with many beamed eighth and sixteenth notes, some with slurs. The bottom staff is a bass staff with a bass clef and a key signature of one sharp, containing a steady eighth-note accompaniment.

T

301

System 301: This system contains four staves. The top staff is a grand staff with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes. The second and third staves are also grand staves with treble clefs and a key signature of one sharp. They contain complex melodic lines with many beamed eighth and sixteenth notes, some with slurs. The bottom staff is a bass staff with a bass clef and a key signature of one sharp, containing a steady eighth-note accompaniment.

304

System 304: This system contains four staves. The top staff is a grand staff with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes. The second and third staves are also grand staves with treble clefs and a key signature of one sharp. They contain complex melodic lines with many beamed eighth and sixteenth notes, some with slurs. The bottom staff is a bass staff with a bass clef and a key signature of one sharp, containing a steady eighth-note accompaniment.

307

System 307: This system contains four staves. The top staff is a grand staff with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes. The second and third staves are also grand staves with treble clefs and a key signature of one sharp. They contain complex melodic lines with many beamed eighth and sixteenth notes, some with slurs. The bottom staff is a bass staff with a bass clef and a key signature of one sharp, containing a steady eighth-note accompaniment.

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U

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V

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338

Measures 338-341. The score is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains the main melody, featuring eighth and sixteenth notes with slurs. The second staff (treble clef) contains a complex accompaniment with many beamed sixteenth notes and slurs. The third staff (bass clef) is empty. The fourth staff (bass clef) is empty.

342

W

Measures 342-345. The score is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains the main melody, featuring eighth and sixteenth notes with slurs. The second staff (treble clef) is empty. The third staff (bass clef) is empty. The fourth staff (bass clef) is empty.

346

X

Measures 346-348. The score is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains the main melody, featuring eighth and sixteenth notes with slurs. The second staff (treble clef) contains a complex accompaniment with many beamed sixteenth notes and slurs. The third staff (bass clef) is empty. The fourth staff (bass clef) is empty.

349

Measures 349-352. The score is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains the main melody, featuring eighth and sixteenth notes with slurs. The second staff (treble clef) contains a complex accompaniment with many beamed sixteenth notes and slurs. The third staff (bass clef) is empty. The fourth staff (bass clef) is empty.

353

Measures 353-356. The score is in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains rests. The second staff (treble clef) features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The third staff (bass clef) contains rests. The fourth staff (bass clef) contains rests.

357

Measures 357-360. The first staff (treble clef) contains rests. The second staff (treble clef) continues the melodic line from the previous system. The third staff (bass clef) contains rests. The fourth staff (bass clef) contains rests.

Y Finale

361

Measures 361-364. The first staff (treble clef) contains rests. The second staff (treble clef) features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The third staff (bass clef) contains rests. The fourth staff (bass clef) contains rests. The word "viola" is written below the fourth staff.

365

Measures 365-368. The first staff (treble clef) contains rests. The second staff (treble clef) features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The third staff (bass clef) contains rests. The fourth staff (bass clef) contains rests.

370

Measures 370-373 of a musical score. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#) and the time signature is 3/8. Measures 370-373 contain complex rhythmic patterns with many triplets and slurs. Measure 373 ends with a repeat sign.

374

Measures 374-377 of a musical score. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#) and the time signature is 3/8. Measures 374-377 continue the complex rhythmic patterns with many triplets and slurs. Measure 377 ends with a repeat sign.

378

Measures 378-381 of a musical score. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#) and the time signature is 3/8. Measures 378-381 continue the complex rhythmic patterns with many triplets and slurs. Measure 381 ends with a repeat sign.

382

Measures 382-385 of a musical score. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#) and the time signature is 3/8. Measures 382-385 continue the complex rhythmic patterns with many triplets and slurs. Measure 385 ends with a repeat sign.

386

This system contains measures 386 through 390. It features a treble and bass staff with a key signature of one sharp (F#). The music is characterized by frequent triplet markings (indicated by a '3' over a bracket) and various slurs. A box labeled 'BB' is positioned above the treble staff at measure 389.

390

This system contains measures 390 through 393. It continues the musical notation from the previous system, maintaining the same key signature and featuring triplet markings and slurs.

393

This system contains measures 393 through 396. The notation continues with triplet markings and slurs across the treble and bass staves.

396

This system contains measures 396 through 400. It concludes the page with further musical notation, including triplet markings and slurs.

399

CC

Measures 399-401. The music is in 3/4 time and one flat. The right hand features a complex melody with many triplets and sixteenth notes. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

402

Measures 402-403. The melody continues with triplets and sixteenth notes. The left hand accompaniment remains consistent with the previous measures.

404

Measures 404-406. The melody concludes with a final cadence. The left hand accompaniment also concludes with a final cadence.

VIOLIN I

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.

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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_FKla?dl=0

for rehearsal and performance purposes, as follows:

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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.

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.

VIOLA:
4/4 pulse - (♩ = beat)



(takes 3 measures for pulses to align)

VIOLIN 2:
"2/4" pulse (♩. = beat)




6/8 pulse
(takes 1 measure for pulses to align)

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.

VIOLIN 1:
start with 3/4 pulse (♩ = beat)

each ♩ further divided into triplets:
9/8 pulse (♩ = beat)



(takes 1 measure for pulses to align)

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.

Violin 1

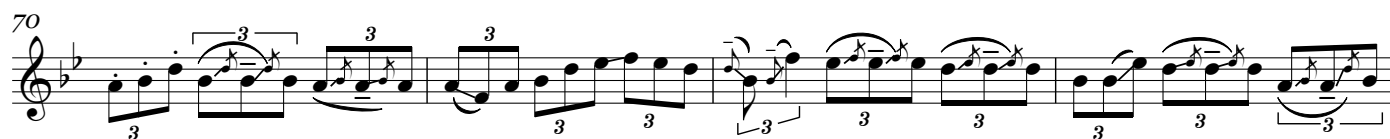
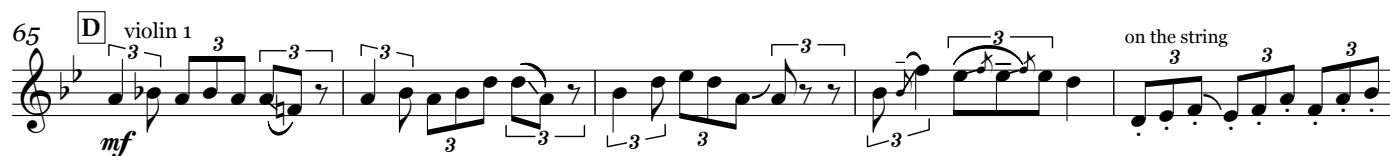
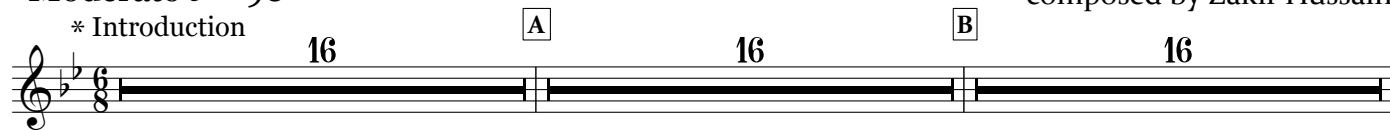
Pallavi

for Kronos Quartet

Moderato ♩ = 90

* Introduction

composed by Zakir Hussain

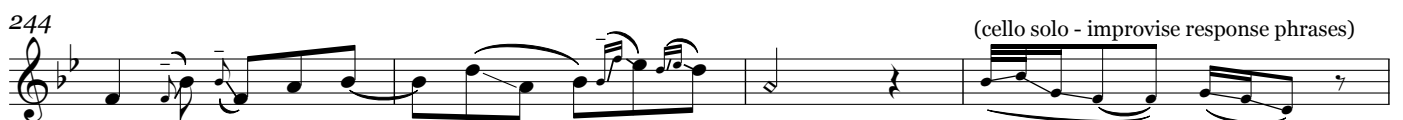


cello part (use as cue to create improvised response phrases)

* When performing with tabla backing track,

there are 4 measures of tabla intro

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248

252

256 **Q**

260

263

266

270

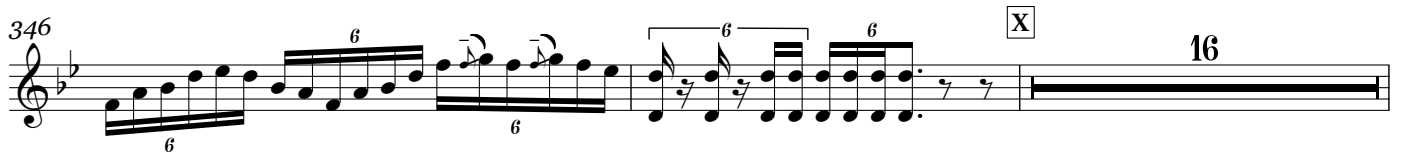
273 **R**

278

282

286 2 **S** 9 violin 2

300 **T** violin 1



Violin 1

364 **Y** Finale
violin 2

369

374 **Z**

379

382 **AA**

386

391 **BB**

395

397

399 **CC**

402

VIOLIN II



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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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.

VIOLA:
4/4 pulse - (♩ = beat)



(takes 3 measures for pulses to align)

VIOLIN 2:
"2/4" pulse (♩. = beat)




6/8 pulse
(takes 1 measure for pulses to align)

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.

VIOLIN 1:
start with 3/4 pulse (♩ = beat)

each ♩ further divided into triplets:
9/8 pulse (♩ = beat)



(takes 1 measure for pulses to align)

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.

for Kronos Quartet

composed by Zakir Hussain

* Introduction



7 6

viola

3

17 **A** violin 2

3

22

Musical notation for measure 22, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes with various rests and ties.

27

Measure 27: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with slurs and ties indicating phrasing. The measure ends with a double bar line.

31 B

Musical notation for measure 31. The staff is in treble clef with a key signature of two sharps (F# and C#). The notation includes a triplet of eighth notes, a long slur covering several notes, and various rests.

36

Musical notation for measures 36-41. Measure 36: Treble clef, key signature of two sharps (F# and C#), 2/4 time. The melody starts on G4, moves to A4, then B4, and ends on A4. The bass line starts on G3, moves to F3, then E3, and ends on D3. Measure 37: Treble clef, key signature of two sharps (F# and C#), 2/4 time. The melody starts on G4, moves to A4, then B4, and ends on A4. The bass line starts on G3, moves to F3, then E3, and ends on D3. Measure 38: Treble clef, key signature of two sharps (F# and C#), 2/4 time. The melody starts on G4, moves to A4, then B4, and ends on A4. The bass line starts on G3, moves to F3, then E3, and ends on D3. Measure 39: Treble clef, key signature of two sharps (F# and C#), 2/4 time. The melody starts on G4, moves to A4, then B4, and ends on A4. The bass line starts on G3, moves to F3, then E3, and ends on D3. Measure 40: Treble clef, key signature of two sharps (F# and C#), 2/4 time. The melody starts on G4, moves to A4, then B4, and ends on A4. The bass line starts on G3, moves to F3, then E3, and ends on D3. Measure 41: Treble clef, key signature of two sharps (F# and C#), 2/4 time. The melody starts on G4, moves to A4, then B4, and ends on A4. The bass line starts on G3, moves to F3, then E3, and ends on D3.

41

45

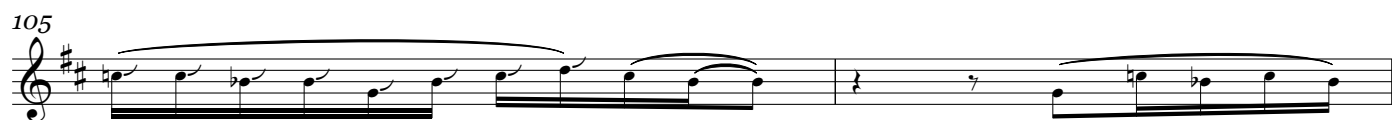
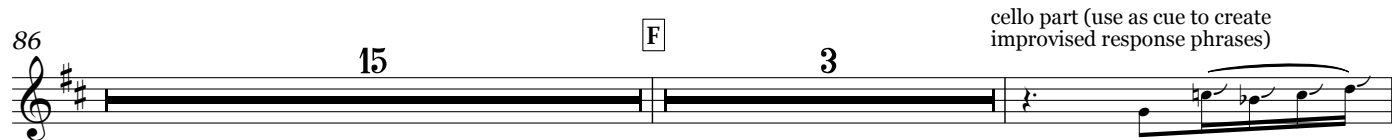
45

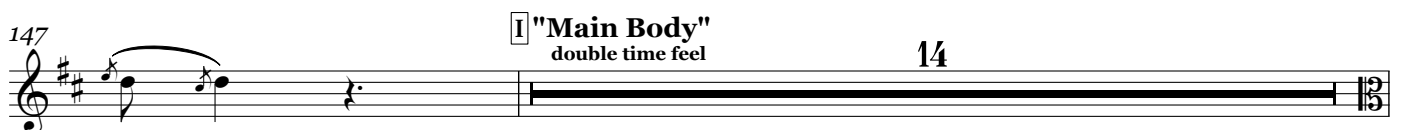
Musical notation for measures 48-52. Measure 48 starts with a treble clef, key signature of two sharps (F# and C#), and a common time signature 'C'. The melody consists of quarter notes D5, E5, F#5, G5, A5, B5, C6, and D6. Measures 49-52 continue the melody with eighth and sixteenth note patterns, including ties and slurs.

51

Measure 51: Treble clef, key signature of two sharps (F# and C#). The melody begins with a quarter note D5, followed by an eighth note E5 with a mordent, and a quarter note F#5. A slur covers the next two notes: a quarter note G#5 and an eighth note A5. This is followed by a quarter note B5 with a mordent, then a quarter note C#6 with a mordent. A slur covers the next two notes: a quarter note D6 and an eighth note E6. This is followed by a quarter note F#6 with a mordent, then a quarter note G#6 with a mordent. A slur covers the next two notes: a quarter note A6 and an eighth note B6. The measure ends with a quarter note C7 with a mordent.

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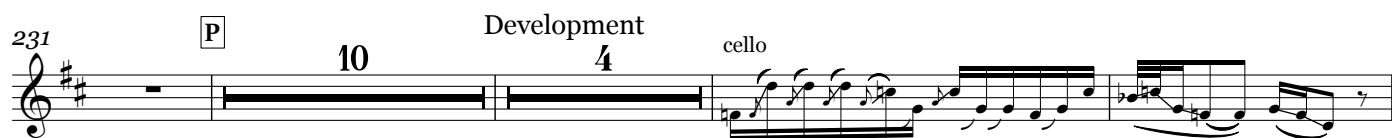
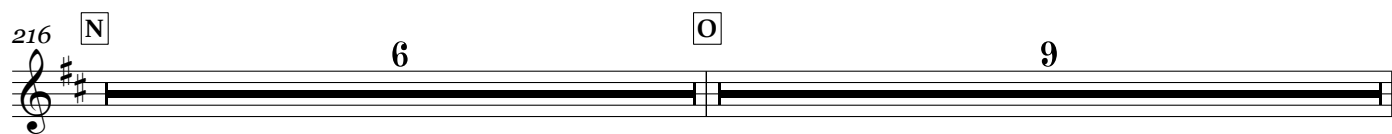
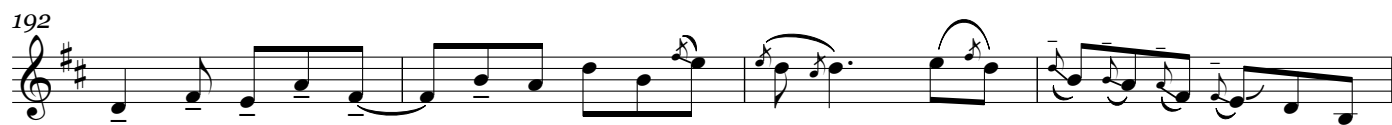
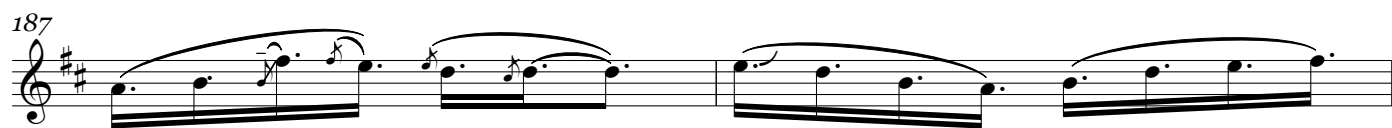
* When performing with tabla backing track, tabla cue enters on downbeat of measure 112

viola

J violin 2

183

Musical notation for measure 183, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes with various rests and ties.



Development

cello

248

252

256 **Q**

260

263

266

270

273 **R**

278

281

284

287 **S** 2 6 viola

The image displays a page of a musical score for Violin 2, spanning measures 248 to 287. The music is written in treble clef with a key signature of two sharps (F# and C#). The notation includes a variety of rhythmic values such as eighth and sixteenth notes, often grouped with slurs. Rehearsal marks are indicated by letters in boxes: 'Q' at measure 256, 'R' at measure 273, and 'S' at measure 287. At the beginning of measure 287, there are markings '2' and '6' above the staff, and the word 'viola' is written below the staff, suggesting a change in the instrument or a specific performance instruction.

Violin 2

7



Violin 2

Violin 2

344 [W] 3 [X]

350

353

357

361 6 6 6 6 6 (x3) 6 6

364 [Y] Finale

370

376 [Z]

382 [AA]

388 [BB]

394

399 [CC]

403

VIOLA

50 for the future

HT HT HT HT HT HT HT HT HT HT HT
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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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.

VIOLA:
4/4 pulse - (♩ = beat)

(takes 3 measures for pulses to align)

VIOLIN 2:
"2/4" pulse (♩. = beat)

6/8 pulse
(takes 1 measure for pulses to align)

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.

VIOLIN 1:
start with 3/4 pulse (♩ = beat)

each ♩ further divided into triplets:
9/8 pulse (♩ = beat)

(takes 1 measure for pulses to align)

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.

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Viola

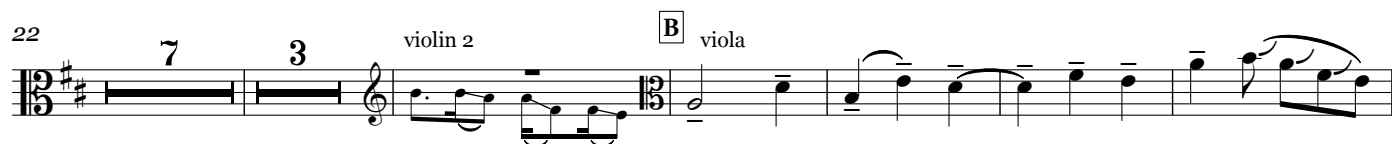
Pallavi

for Kronos Quartet

Introduction

Moderato ♩ = 90

composed by Zakir Hussain
transcribed and arranged by Reena Esmail



*when scoop is in the same direction as next note, slide always overshoots goal

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

Viola

77 violin 1 violin 2 viola 3 3 3 3 3 3 3 3

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

"Main Body"

Viola

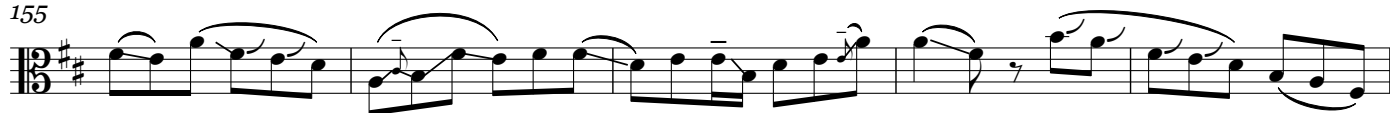
3

double time feel

148 **I** viola



155



160



164 **J**



168



172



180 **K** viola



183



189



196 **L**



200 **M**



203



212



216 [N]



222 [O]



227



231 [P]



237



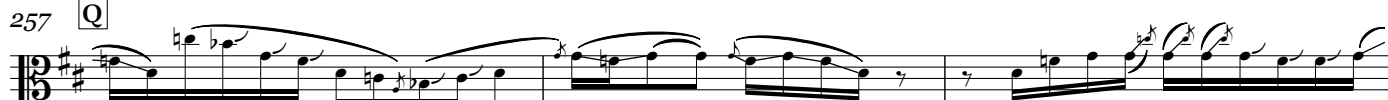
249



253



257 [Q]



260



263



266



270



Viola

5

273 **R**

277

280

283

287 **S** 2

292 viola

295

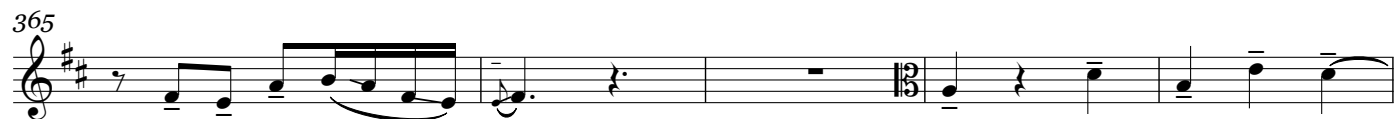
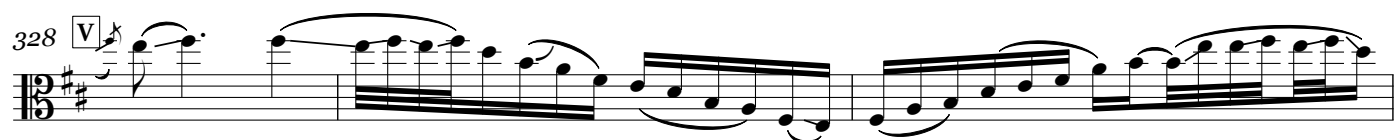
298

301 **T**

304

307

310 2



381



387



392

BB



395



399

CC



403



CELLO

50 for the future

HT HT HT HT HT HT HT HT HT HT HT
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Pallavi

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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_FKla?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
 - o 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
 - o 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.

VIOLA:
4/4 pulse - (♩ = beat)

(takes 3 measures for pulses to align)

VIOLIN 2:
"2/4" pulse (♩. = beat)

6/8 pulse
(takes 1 measure for pulses to align)

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.

VIOLIN 1:
start with 3/4 pulse (♩ = beat)

each ♩ further divided into triplets:
9/8 pulse (♩ = beat)

(takes 1 measure for pulses to align)

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.

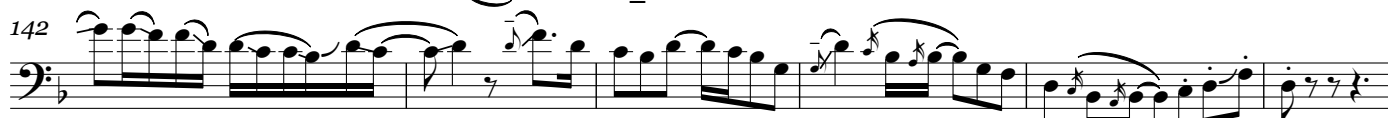
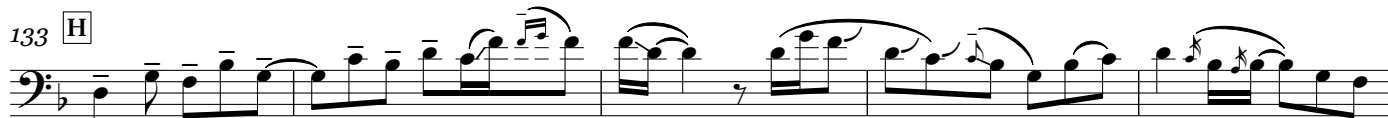
Cello

Pallavi

for Kronos Quartet

composed by Zakir Hussain

* Introduction

Moderato $\text{♩} = 90$ 

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

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

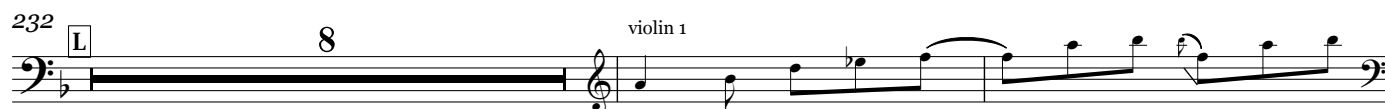
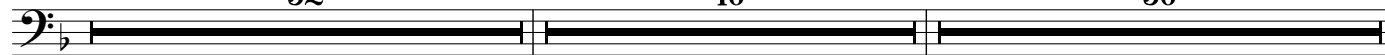
32

J

16

K

36



Development



Cello

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