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.
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-M2gnzj5O1_FKla?dl=0](dropbox.com/sh/f701ue5xx2uj2cm/AABSgY1FzS-M2gnzj5O1_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
  - 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](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 - (\( \overline{\text{}} \)) = beat

(takes 3 measures 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 2:**

"2/4" pulse (\( \overline{\text{}} \)) = beat

6/8 pulse

(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.

**VIOLIN 1:**

start with 3/4 pulse (\( \overline{\text{}} \)) = beat

9/8 pulse (\( \overline{\text{}} \)) = beat

(takes 1 measure for pulses to align)

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 $\frac{1}{4} = 90$

* Introduction

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

© Kronos Arts Publishing 2017. All Rights Reserved
*when scoop is in the same direction as next note, slide always overshoots goal note*
When performing with tabla backing track, tabla cue enters on downbeat of measure 112.
When performing with tabla backing track, insert 15 bars of rest between bars 147 and 148 for a tabla solo.
Finale
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.

© 2017 Kronos Arts Publishing. All Rights Reserved.
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-M2qnzj5Oj_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
  - 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.

**VIOLA:**

4/4 pulse - \( \frac{4}{4} \) = beat

(takes 3 measures 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 2:**

"2/4" pulse \( \frac{\circ}{,} \) = beat

6/8 pulse

(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.

**VIOLIN 1:**

start with 3/4 pulse \( \frac{3}{4} \) = beat

9/8 pulse \( \frac{\circ}{,} \) = beat

(takes 1 measure for pulses to align)

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

Moderato \( \frac{4}{4} = 90 \)

* Introduction

violin 1

violin 2

mf

on the string

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

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

© Kronos Arts Publishing 2017. All Rights Reserved
When performing with tabla backing track, tabla cue enters on downbeat of measure 112.
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. kronesquartet.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.

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

© 2017 Kronos Arts Publishing. All Rights Reserved.
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-M2gnzj5O1_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
  - 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.

**VIOLA:**

4/4 pulse - (\(\downarrow\) = beat)

![Viola musical notation](image)

(takes 3 measures 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 2:**

"2/4" pulse (\(\downarrow\) = beat)

![Violin 2 musical notation](image)

6/8 pulse

(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.

**VIOLIN 1:**

start with 3/4 pulse (\(\downarrow\) = beat)

9/8 pulse (\(\downarrow\) = beat)

![Violin 1 musical notation](image)

(takes 1 measure for pulses to align)

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 gracefully 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

Violin 2

© Kronos Arts Publishing 2017. All Rights Reserved

* When performing with tabla backing track, there are 4 measures of tabla intro
cello part (use as cue to create improvised response phrases)
When performing with tabla backing track, tabla cue enters on downbeat of measure 112.
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.

© 2017 Kronos Arts Publishing. All Rights Reserved.
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-M2gnzj5O1_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
  - 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.

**VIOLA:**

4/4 pulse - (♩ = beat)

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 2:**

"2/4" pulse (♩ = beat)

6/8 pulse
(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.

**VIOLIN 1:**

each ♩ further divided into triplets:

start with 3/4 pulse (♩ = beat)

9/8 pulse (♩ = beat)

(takes 1 measure for pulses to align)

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.
Viola

Pallavi

for Kronos Quartet

composed by Zakir Hussain
transcribed and arranged by Reena Esmail

Introduction

Moderato \( \frac{\nu}{\nu} = 90 \)

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

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

© Kronos Arts Publishing 2017. All Rights Reserved
When performing with tabla backing track, tabla cue enters on downbeat of measure 112.
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.

© 2017 Kronos Arts Publishing. All Rights Reserved.
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
  - 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/daadra.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)

![VIOLA notation](image)

(takes 3 measures for pulses to align)

**VIOLIN 2:**

"2/4" pulse (♩ = beat)

![VIOLIN 2 notation](image)

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)

![VIOLIN 1 notation](image)

(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.

9/8 pulse (♩ = beat)

(each ♩ further divided into triplets:)

![Additional notation](image)

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 \( \frac{4}{4} = 90 \)

\( \text{cello} \)

\( \text{violin 1} \)

\( \text{Very Free} \)

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

Cellos

violin 1

\[ \text{Development} \]

\[ \text{Cello} \]

\[ \text{Development} \]

\[ \text{Cellos} \]

\[ \text{violin 1} \]