

Raga Taana Pallavi in Madhumalati
for
String Quartet

Submitted by
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About the piece

Raga Taana Pallavi

'Raga Taana Pallavi' commonly referred to as RTP usually marks the climax of a Karnatak music concert. As the name itself indicates, it has three sections, namely Raga, Taana and Pallavi. It is a purely improvisatory form in which a melody (Raga) is elaborated and improvised in free style without tempo called the Raga (or Aalaap) in the first section. It is followed by the second section called the Taana in which the melody is further improvised but creating an illusion of tempo but not strictly adhering to it. In the third section which is the main section called the Pallavi, a refrain (usually containing one line of lyrics) is elaborated and improvised within the framework of the Raga. Here the musician shows his/her proficiency in the rhythm, imagination and the depth of understanding of the Raga. This section has Trikaala (Tri:three, kaala: speeds) in which the refrain is performed in three speeds: slow speed, medium speed, triplet and in the higher speed. This will be followed by solfege passages in complex rhythmic configurations (involving, triplets, quintaplets etc) each leading back to the refrain and the piece ends with a grand rhythmic cadence called 'Muktaaya'.

Raga Madhumalati

This Raga is a creation of the Sarod Maestro, Ustad Ali Akbar Khan. It is in Dorian mode with accidentals including the tritone and the major 7th. Its characteristic key phrase resembles the first line of 'Fur Elise' but with a major 6th.

This piece is dedicated to my Sarangi Guru, Grammy winner, Late Pandit Dhruba Ghosh. Madhumalati was the last Raga that he taught me!

Raga Aalapana Section

1

A

Largo

Violin 1

Violin 2

Viola

Cello

Vn.1

Vn.2.

Vla.

Vc.

E pressivo

$\frac{4}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

Vn.1

Vn.2.

Vla.

Vc.

$\frac{5}{4}$ $\frac{4}{4}$ f

$\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ f

$\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ f

10

Vn.1 Vn.2. Vla. Vc.

p

pp

B

13

Vn.1 Vn.2. Vla. Vc.

f

f

f

17

Vn.1 Vn.2. Vla. Vc.

p

mf

ritardando...

p

20

Vn.1 *pp*

Vn.2. *tr~*

Flag. *o*

Vla. *pp*

Vc.

23

Vn.1

Vn.2.

Vla.

Vc.

Taana Section

C 120 BPM
col legno battuto

25

Vn.1 *pp*

Vn.2. *pp*

Vla. *mf*

Vc. *p*

28

Vn.1

Vn.2.

Vla.

Vc.

This section contains four staves. Vn.1 has eighth-note patterns with grace notes. Vn.2 has sustained notes with slurs. Vla. has sixteenth-note patterns. Vc. has eighth-note patterns.

31 *ord.*

D

Vn.1

Vn.2. *tr~~~~~*

Vla.

Vc.

This section contains four staves. Vn.1 has sixteenth-note patterns. Vn.2 has sustained notes with slurs. Vla. has sixteenth-note patterns. Vc. has eighth-note patterns. Measure 31 includes dynamics *ord.*, **D**, *v*, and *f*.

34

Vn.1

Vn.2.

Vla.

Vc.

This section contains four staves. Vn.1 has sixteenth-note patterns. Vn.2 has sustained notes with slurs. Vla. has sixteenth-note patterns. Vc. has eighth-note patterns.

37

Vn.1

Vn.2.

Vla.

Vc.

Measures 37-39: Vn.1 rests. Vn.2. plays eighth-note pairs. Vla. plays eighth-note pairs. Vc. plays eighth-note pairs.

40

Vn.1

Vn.2.

Vla.

Vc.

Measures 40-42: Vn.1 rests. Vn.2. eighth-note pairs. Vla. eighth-note pairs. Vc. eighth-note pairs.

42

Vn.1

Vn.2.

Vla.

Vc.

Measures 43-44: Vn.1 eighth-note pairs. Vn.2. eighth-note pairs. Vla. eighth-note pairs. Vc. eighth-note pairs.

44

Vn.1

Vn.2.

Vla.

Vc.

E

f

47

Vn.1

Vn.2.

Vla.

Vc.

49

Vn.1

Vn.2.

Vla.

Vc.

$\frac{6}{8}$

$\frac{6}{8}$

$\frac{6}{8}$

52

Vn.1 Vn.2. Vla. Vc.

Arco

55

Vn.1 Vn.2. Vla. Vc.

Flag. \circ

pizz.

F

57

Vn.1 Vn.2. Vla. Vc.

\circ

$\frac{12}{16}$ $\frac{5}{16}$

$\frac{12}{16}$ - $\frac{5}{16}$

$\frac{12}{16}$ - $\frac{5}{16}$

$\frac{12}{16}$ - $\frac{5}{16}$

60

Vn.1

Vn.1

Vn.2.

Vla.

Vc.

Vn.1

Vn.2.

Vla.

Vc.

Vn.1

Vn.2.

Vla.

Vc.

Vn.1

Vn.2.

Vla.

Vc.

69

Vn.1

Vn.2

Vla.

Vc.

72

Vn.1

Vn.2

Vla.

Vc.

75

Vn.1

Vn.2

Vla.

Vc.

This musical score page contains three systems of music for string instruments.
System 1 (Measures 69-71):
- Vn.1: Rests throughout.
- Vn.2: Rests until measure 70, then eighth-note pairs with slurs and dynamic **f**.
- Vla.: Eighth-note pairs with slurs and dynamic **f**.
- Vc.: Rests throughout.
System 2 (Measures 72-74):
- All parts start with eighth-note pairs. **mf**, **ritardando...**, **f**.
- Vn.1: Eighth-note pairs with slurs and dynamic **f**.
- Vn.2: Eighth-note pairs with slurs and dynamic **f**.
- Vla.: Eighth-note pairs with slurs and dynamic **f**.
- Vc.: Eighth-note pairs with slurs and dynamic **f**.
- All parts end with eighth-note pairs and slurs.
System 3 (Measures 75-77):
- All parts play eighth-note pairs with slurs and dynamic **ff**.
- Vn.1: Eighth-note pairs with slurs and dynamic **ff**.
- Vn.2: Eighth-note pairs with slurs and dynamic **ff**.
- Vla.: Eighth-note pairs with slurs and dynamic **ff**.
- Vc.: Eighth-note pairs with slurs and dynamic **ff**.

Pallavi Section

1

120 BPM

G

Violin 1

Violin 2

Viola

Cello

Vn.1

Vn.2.

Vla.

Vc.

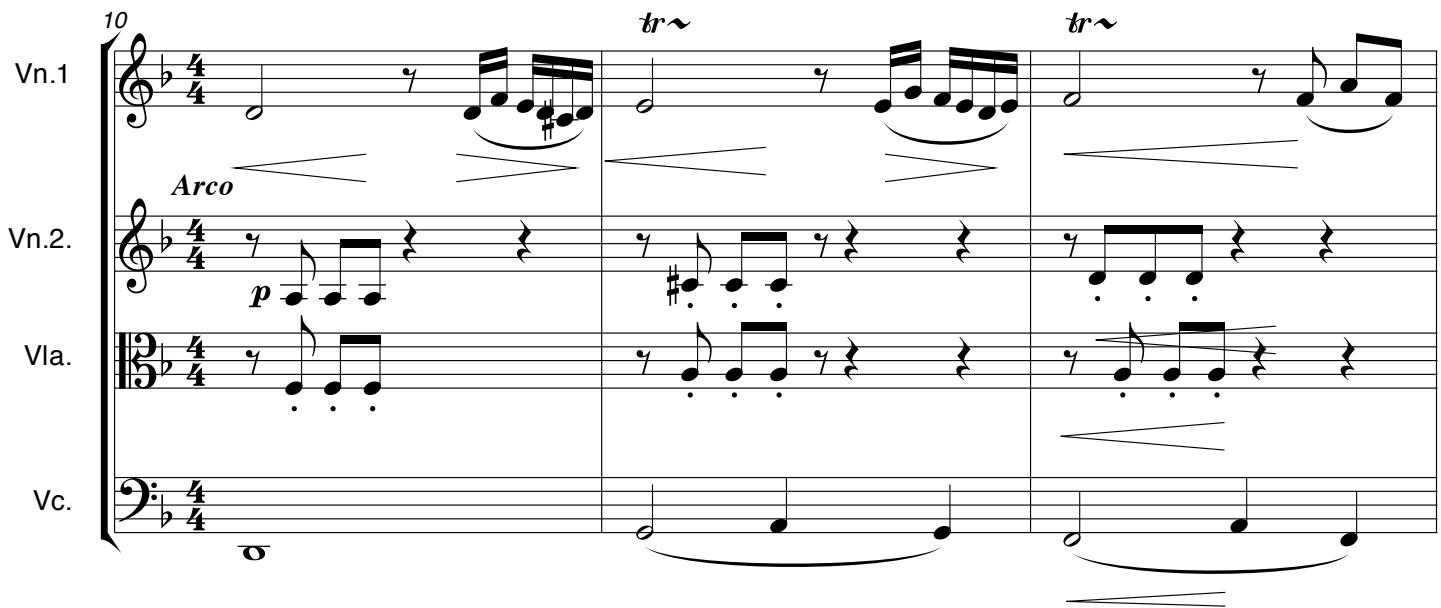
Violin 1

Violin 2

Viola

Cello

10

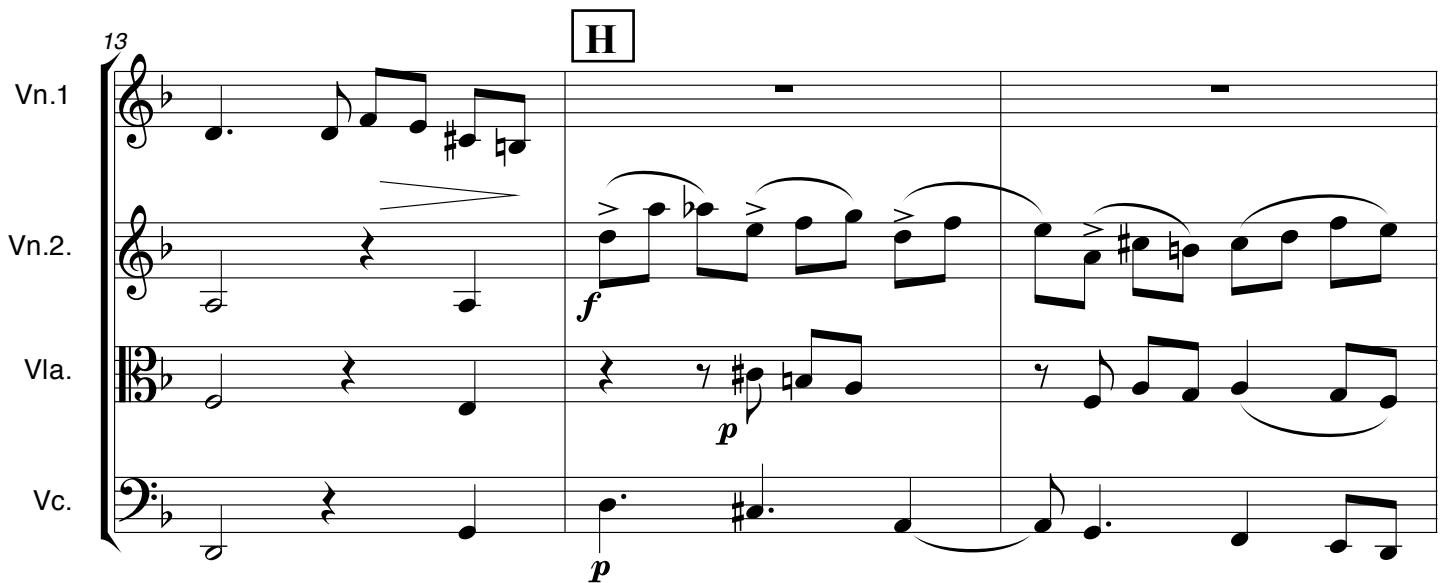
Vn.1 

Vn.2.

Vla.

Vc.

13 H

Vn.1 

Vn.2.

Vla.

Vc.

16

Vn.1 

Vn.2.

Vla.

Vc.

18

Vn.1

p

tr~

mf

tr~

tr~

Vn.2.

f

Vla.

mf

Vc.

mf

21

Vn.1

pp

mp

Vn.2.

pp

Vla.

pp

Vc.

pp

I

24

Vn.1

p

Vn.2.

mp

Vla.

f

Vc.

p

27

Vn.1

Vn.2.

Vla.

Vc.

30

Vn.1

Vn.2.

Vla.

Vc.

33

Vn.1

Vn.2.

Vla.

Vc.

J

Martele

36

Vn.1 *cresc...*

Vn.2. *cresc...*

Vla.

Vc. *cresc...*

ff

ff

ff

39

Vn.1

Vn.2.

Vla.

Vc.

K

p

p Ord.

p

f

42

Vn.1

Vn.2.

Vla.

Vc.

45

Vn.1 Vn.2. Vla. Vc.

f *tr~* *mp*

48

Vn.1 Vn.2. Vla. Vc.

mf *f* *f* *f*

51

Vn.1 Vn.2. Vla. Vc.

cresc... *ff* *ff* *ff*

L

53

Vn.1

Vn.2.

Vla.

Vc.

55

Vn.1

Vn.2.

Vla.

Vc.

57

Vn.1

Vn.2.

Vla.

Vc.

mp

pizz.

mp

f

Arco

f

60

Vn.1

Vn.2.

Vla.

Vc.

M

62

Vn.1

Vn.2.

Vla.

Vc.

p

f

pizz.

mf

65

Vn.1

Vn.2.

Vla.

Vc.

p

67

Vn.1

Vn.2.

Vla.

Vc.

N

69

Vn.1

Vn.2.

Vla.

Vc.

72

Vn.1

Vn.2.

Vla.

Vc.

Arco

75

Vn.1

Vn.2.

Vla.

Vc.

O

p

mf

p

78

Vn.1

Vn.2.

Vla.

Vc.

81

Vn.1

Vn.2.

Vla.

Vc.

pizz.

tr~

Musical score for strings (Vn.1, Vn.2, Vla., Vc.) across three staves.

Staff 1 (Measures 84-86):

- Vn.1:** Dynamics: *tr* (trill), **P**. Measures 84-85: eighth-note pairs. Measure 86: eighth-note pairs followed by sixteenth-note patterns.
- Vn.2:** Measures 84-85: eighth-note pairs. Measure 86: eighth-note pairs followed by sixteenth-note patterns.
- Vla.:** Measures 84-85: eighth-note pairs. Measure 86: eighth-note pairs followed by sixteenth-note patterns.
- Vc.:** Measures 84-85: eighth-note pairs. Measure 86: eighth-note pairs followed by sixteenth-note patterns.

Staff 2 (Measures 87-89):

- Vn.1:** Measures 87-88: sixteenth-note patterns. Measure 89: eighth-note pairs followed by sixteenth-note patterns.
- Vn.2:** Measures 87-88: eighth-note pairs. Measure 89: eighth-note pairs followed by sixteenth-note patterns.
- Vla.:** Measures 87-88: eighth-note pairs. Measure 89: eighth-note pairs followed by sixteenth-note patterns.
- Vc.:** Measures 87-88: eighth-note pairs. Measure 89: eighth-note pairs followed by sixteenth-note patterns.

Staff 3 (Measures 90-92):

- Vn.1:** Measures 90-91: sixteenth-note patterns. Measure 92: eighth-note pairs followed by sixteenth-note patterns.
- Vn.2:** Measures 90-91: eighth-note pairs. Measure 92: eighth-note pairs followed by sixteenth-note patterns.
- Vla.:** Measures 90-91: eighth-note pairs. Measure 92: eighth-note pairs followed by sixteenth-note patterns.
- Vc.:** Measures 90-91: eighth-note pairs. Measure 92: eighth-note pairs followed by sixteenth-note patterns.

93

Vn.1

Vn.2.

Vla.

f

Vc.

96

Vn.1

Vn.2.

Vla.

p

Vc.

p

f

99

Vn.1

Vn.2.

Vla.

Vc.

101

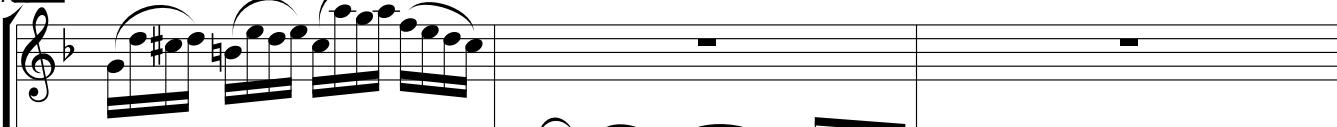
Vn.1 

Vn.2 

Vla. 

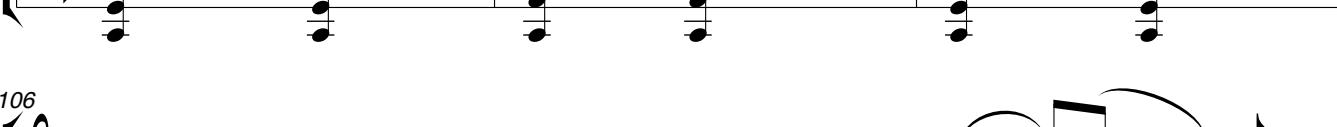
Vc. 

103 Q

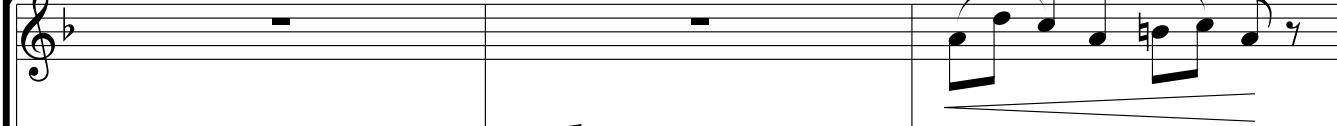
Vn.1 

Vn.2 

Vla. 

Vc. 

106

Vn.1 

Vn.2 

Vla. 

Vc. Arco 

109

Vn.1 *mp*

Vn.2 *f*

Vla. *mp*

Vc. *mp*

This section consists of four staves for Vn.1, Vn.2, Vla., and Vc. The key signature is one flat. Measure 109 starts with sustained notes followed by eighth-note patterns. Measure 110 features sixteenth-note patterns. Measures 111 and 112 continue with eighth-note patterns.

112

Vn.1

Vn.2

Vla.

Vc.

R

This section continues with four staves for Vn.1, Vn.2, Vla., and Vc. The key signature changes to one sharp. Measure 112 begins with eighth-note patterns. Measures 113 and 114 show sixteenth-note patterns. Measure 115 concludes the section with eighth-note patterns.

115

Vn.1

Vn.2

Vla. *mp*
f

Vc.

This section continues with four staves for Vn.1, Vn.2, Vla., and Vc. The key signature changes to one sharp. Measure 115 starts with eighth-note patterns. Measures 116 and 117 feature sixteenth-note patterns. Measure 118 concludes the section with eighth-note patterns.

118

Vn.1

Vn.2.

Vla.

Vc.

rit

rit

rit

S

121

Vn.1

Vn.2.

Vla.

Vc.

mf

p

p

p

124

Vn.1

Vn.2.

Vla.

Vc.

126

Vn.1 Vn.2. Vla. Vc.

128

Vn.1 Vn.2. Vla. Vc.

130 T

Vn.1 Vn.2. Vla. Vc.

132

Vn.1

Vn.2.

Vla.

Vc.

134

Vn.1

Vn.2.

Vla.

Vc.

136

Vn.1

Vn.2.

Vla.

Vc.

This musical score page contains three staves for string instruments: Violin 1 (Vn.1), Violin 2 (Vn.2), Viola (Vla.), and Cello (Vc.).

Measure 132: Violin 1 plays eighth notes. Violin 2 plays sixteenth-note patterns. Viola and Cello play sustained notes. Measure 133 begins with a rest for all parts. Violin 2 continues its sixteenth-note pattern. Viola and Cello play eighth-note patterns.

Measure 134: Violin 1 rests. Violin 2 rests. Viola plays eighth notes. Cello plays sixteenth-note patterns. Measure 135 begins with a rest for all parts. Violin 2 continues its eighth-note pattern. Viola and Cello play sixteenth-note patterns.

Measure 136: Violin 1 plays eighth notes. Violin 2 plays sixteenth-note patterns. Viola rests. Cello plays eighth-note patterns. Measures 137 and 138 begin with rests for all parts. Violin 2 continues its eighth-note pattern. Viola and Cello play sixteenth-note patterns.

Musical score for strings (Vn.1, Vn.2, Vla., Vc.) showing three measures of music.

Measure 138: The Vn.1 and Vn.2 parts are silent. The Vla. part has a single eighth note followed by three sixteenth-note groups. The Vc. part starts with a grace note and then plays eighth notes. The tempo is 138. A dynamic marking *mp* is placed under the Vc. notes. An instruction **U** is in a box above the Vn.1 staff, and *Ad lib* is written above the Vn.1 staff.

Measure 140: The Vn.1 part has a sixteenth-note pattern. The Vn.2 part is silent. The Vla. part is silent. The Vc. part is silent. The tempo is 140. The instruction *Ad lib* is written above the Vn.1 staff.

Measure 142: The Vn.1 part starts with a sixteenth-note pattern followed by a fermata. The tempo is indicated as *accel...*. The Vn.2 part has a sixteenth-note pattern. The Vla. part is silent. The Vc. part is silent.

143

Vn.1

Vn.2.

Vla.

Vc.

Ad lib accel...

144

Vn.1

Vn.2.

Vla.

Vc.

a tempo

a tempo

a tempo

147

Vn.1

Vn.2.

Vla.

Vc.

150

Vn.1
Vn.2.
Vla.
Vc.

mf

mf

mf

mf

W

153

Vn.1
Vn.2.
Vla.
Vc.

mp

ff

mf

mp

156

Vn.1
Vn.2.
Vla.
Vc.

158

Vn.1 Vn.2. Vla. Vc.

X

161

Vn.1 Vn.2. Vla. Vc.

164

Vn.1 Vn.2. Vla. Vc.

15 16 15 16

5 4 - -

5 4 - -

5 4 p 15 16

5 16 5 8 7 16 >

p 5 8 7 16 > v.

p 5 8 7 16 > v.

v. 15 16 5 8 7 16 > v.

15 16 5 4 - -

15 16 5 4 - -

15 16 5 4 - -

167

Vn.1 $\begin{smallmatrix} \text{G} \\ \flat \end{smallmatrix}$ $\begin{smallmatrix} 15 \\ 16 \end{smallmatrix}$

Vn.2 $\begin{smallmatrix} \text{G} \\ \flat \end{smallmatrix}$ $\begin{smallmatrix} 15 \\ 16 \end{smallmatrix}$

Vla. $\begin{smallmatrix} \text{B} \\ \flat \end{smallmatrix}$ $\begin{smallmatrix} 15 \\ 16 \end{smallmatrix}$

Vc. $\begin{smallmatrix} \text{B} \\ \flat \end{smallmatrix}$ $\begin{smallmatrix} 15 \\ 16 \end{smallmatrix}$

169

Vn.1 $\begin{smallmatrix} \text{G} \\ \flat \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$

Vn.2 $\begin{smallmatrix} \text{G} \\ \flat \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$

Vla. $\begin{smallmatrix} \text{B} \\ \flat \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$

Vc. $\begin{smallmatrix} \text{B} \\ \flat \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$

171

Vn.1 $\begin{smallmatrix} \text{G} \\ \flat \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$

Vn.2 $\begin{smallmatrix} \text{G} \\ \flat \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$

Vla. $\begin{smallmatrix} \text{B} \\ \flat \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$

Vc. $\begin{smallmatrix} \text{B} \\ \flat \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$

174

Vn.1 Vn.2. Vla. Vc.

177

Vn.1 Vn.2. Vla. Vc.

180

Vn.1 Vn.2. Vla. Vc.

Largo

183

Vn.1

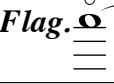
Vn.2.

Vla.

Vc.

Z

mp

Flag. 

pp

pp

186

Vn.1

Vn.2.

Vla.

Vc.



188

Vn.1

Vn.2.

Vla.

Vc.

This musical score page shows four staves for string instruments. The first three staves (Vn.1, Vn.2., and Vla.) have treble clefs and are in common time. They play sustained notes with grace marks. The fourth staff (Vc.) has a bass clef and plays eighth-note patterns. Measure 188 ends with a bar line followed by a repeat sign and a first ending sign.

191

Vn.1

Vn.2.

Vla.

Vc.

This musical score page shows four staves for string instruments. The first three staves (Vn.1, Vn.2., and Vla.) have treble clefs and are in common time. The fourth staff (Vc.) has a bass clef and is in common time. All staves are currently blank, indicating a rest or a silent measure.