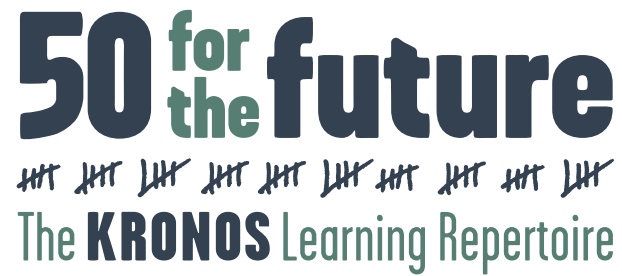


SCORE



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# Merlijn Twaalfhoven

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## Play (2016)

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

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---

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**PUBLISHED BY**  
Kronos Performing Arts Association  
P.O. Box 225340  
San Francisco, CA 94122  
[www.kronosquartet.org](http://www.kronosquartet.org)

*Play*  
for String Quartet  
Performance Notes

String Quartet by **Merlijn Twaalfhoven** (2016)  
Commissioned by the Kronos Quartet for  
*Fifty for the Future: The Kronos Learning Repertoire*

Note for the players:

In this piece, the quartet invites the audience to add specific sounds to the music. It is important that this happens in a free, open, and natural way, without too much explanation or any kind of rehearsal.

My suggestion as an introduction for the audience: "In this piece you are welcome to join. We won't explain exactly what to do, but we'll invite you to "hummm" with the harmonies at the beginning, and use your hands and feet for what will follow."

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Violin I has a directing role, for example to point out sections in the audience that will copy sounds or rhythms from the specific players.

Keep in mind that this interaction is playful, but not funny. We should take the contribution of the audience seriously, create an atmosphere of tranquility and careful listening, and guide with dedication and precision.

I strongly encourage the performers to take the composition as a starting point for your own ideas and to play with the audience more! For example, you can build a further improvisation with rhythmical sounds of the audience around bar number 54.

It is also possible to perform without audience participation.

# Play

Merlijn Twaalfhoven, 2016

50 for the Future

The Kronos Learning Repertoire

Before the start, ask:  
"Can you Humm with us?"

Free tempo.  
Invite parts of the audience to pick up the specific tones.  
(For example left side with the cello,  
middle with the 2nd violin, right side with viola)

Listen to audience: are they humming?  
Don't make a sign or invitation now,  
just create attention to the silence or soft humming.

## for string quartet

Violin I

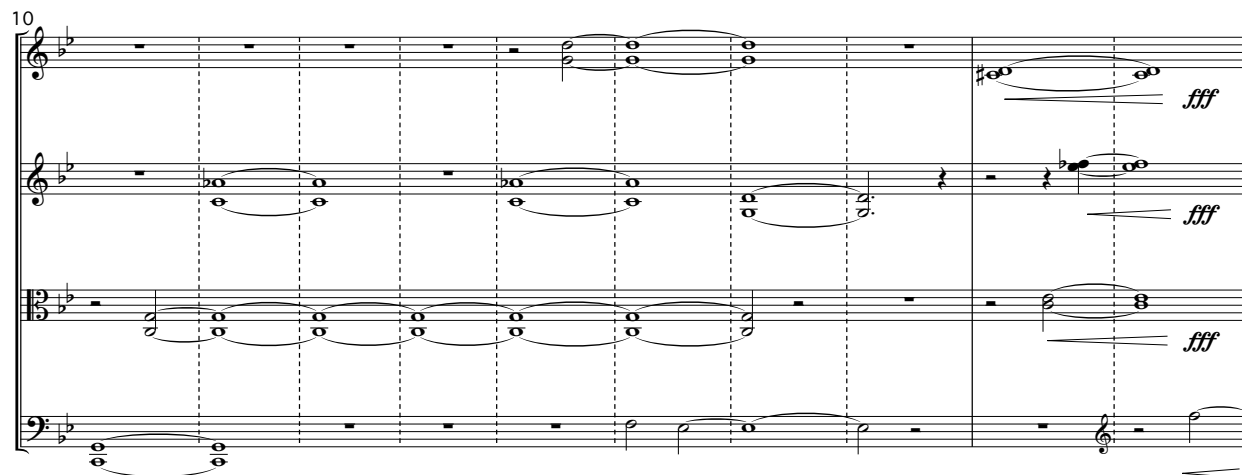
Violin II

Viola

Violoncello

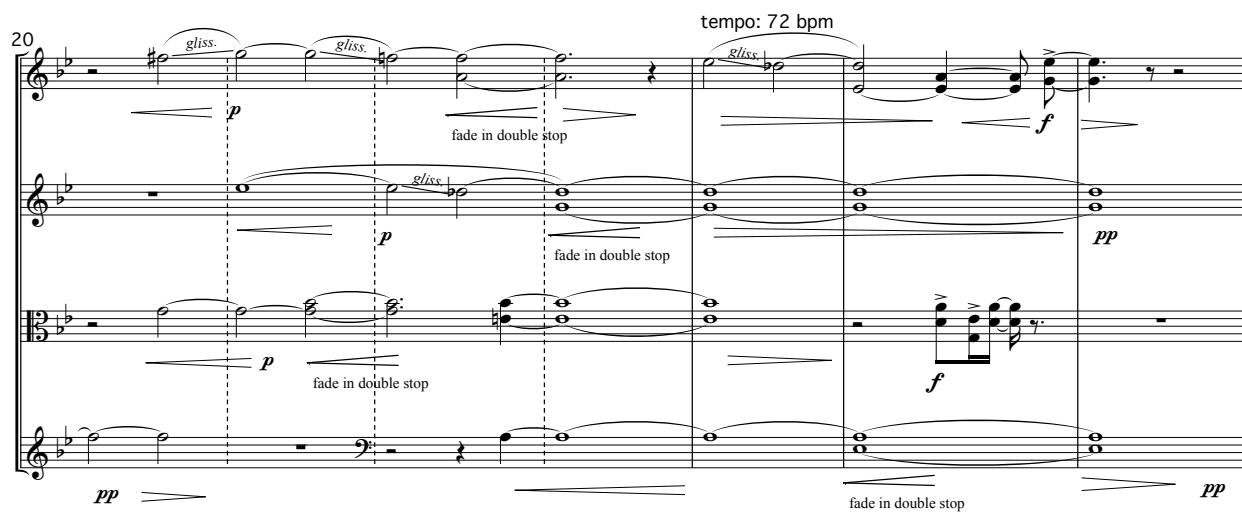


10



20

tempo: 72 bpm



27

*f*

*f*

32

36

Show all audience rhythm of cello: feet  
(keep it gentle and easy)

Sign to audience:  
"continue"

on the string

*pp*

on the string

*p*

Rhythm with feet:  
(keep it gentle and easy)

*pp*

x = Rhythm with feet  
(keep it gentle and easy)

*p*

40

Put your instrument down  
(You need both hands)

Sign to right side of  
audience: "look at viola"

*marcato*  
*mp*

*sim.*

44

Show right side audience rhythm of viola:  
Clap on thigh.

x = RHYTHM WITH FEET: left - right

*mf cresc.*

*mf cresc.*

*mf cresc.*

47

Sign to audience:  
"continue"

Sign to left side of audience:  
"look at Violin II"

REPEAT AS MUCH AS NEEDED  
to establish the rhythm with the audience

Show left side audience rhythm of violin II:  
High: Clap on thigh.  
Low: stamping feet (left-right).

50

*f*

Play until cue V1

*f*

Play until cue V1

*f*

Play until cue V1

Sign to audience:  
"continue"

Give cue  
on the string

53

*mp* *cresc.*

On cue V1

*mp* *cresc.*

On cue V1

*mp* *cresc.*

On cue V1

*mp* *cresc.*

Only percussive sounds.  
Put down your instrument.  
High: clap on thigh.  
Low: stamping feet.

56

*ff*

Put down your bow.

*ff*

Put down your bow.

*ff*

Put down your bow.

*f*



69

*gl.* *gliss.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

x = Rhythm with feet

72

*gl.* *gl.* *gliss.* *gl.* *gl.* *gl.*

75

*sfz* *sfz* *sfz*



79 Bow down.  
Feet: left-right. Invite audience to join.

*pp*

Bow down.  
Feet: left-right.

*pp*

*p*

Bow down.  
Feet: left-right.

*pp*

Bow down.  
Feet: left-right.

*pp*

83 High: With hand on thigh. Invite audience to join.  
Feet: left-right...

*mp*

*mp*

High: With hand on thigh. Invite audience to join.  
Feet: continue...

*mp*

*mp*

87

Hand on thigh fade out ....

Hand on thigh fade out ....

90

pizz. (V2: feet optional)

*f* pizz.

*sim.*

Sign to audience:  
"continue"

93

Sign to audience:  
"continue"

pizz. *mf*, *cresc. to f*

*f*

96

pizz.

*f* *cresc.*

*cresc.*

*cresc.*

*cresc.*

100

Listen to audience: are there still sounds?  
Let it happen and then, gently, make a sign:  
"Silence"

*ff*

*ff*

*ff*

*ff*

105

Invite audience to humm with the players

sul tasto

arco

*pp*

*p*

sul tasto

arco

*ppp*

*p*

sul tasto

arco

*ppp*

*p*

sul tasto

arco

*ppp*

*p*

*pp*

111

Show you are listening to audience.  
(for example put your hand behind your ear)  
Let them humm for a bit more...

Show you are listening to audience.  
(for example put your hand behind your ear)  
Let them humm for a bit more...

Show you are listening to audience.  
(for example put your hand behind your ear)  
Let them humm for a bit more...

Show you are listening to audience.  
(for example put your hand behind your ear)  
Let them humm for a bit more...

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

VIOLIN I



---

# Merlijn Twaalfhoven

---

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*Play*  
for String Quartet  
Performance Notes

String Quartet by **Merlijn Twaalfhoven** (2016)  
Commissioned by the Kronos Quartet for  
*Fifty for the Future: The Kronos Learning Repertoire*

Note for the players:

In this piece, the quartet invites the audience to add specific sounds to the music. It is important that this happens in a free, open, and natural way, without too much explanation or any kind of rehearsal.

My suggestion as an introduction for the audience: "In this piece you are welcome to join. We won't explain exactly what to do, but we'll invite you to "hummm" with the harmonies at the beginning, and use your hands and feet for what will follow."

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I strongly encourage the performers to take the composition as a starting point for your own ideas and to play with the audience more! For example, you can build a further improvisation with rhythmical sounds of the audience around bar number 54.

It is also possible to perform without audience participation.

## Violin I

## Play

## for string quartet

Merlijn Twaalfhoven, 2016

50 for the Future

The Kronos Learning Repertoire

Before the start, ask:

"Can you Humm with us?"

Free tempo.

Invite parts of the audience to pick up the specific tones.  
(For example left side with the cello,  
middle with the 2nd violin, right side with viola)

Listen to audience: are they humming?

Don't make a sign or invitation now,  
just create attention to the silence or soft humming.

Measures 1-8: *p*

Measure 9: *p*

Measures 17-23: *gliss.*, *fff*, *p*, fade in double stop

Measures 24-27: *gliss.*, *f*

Measures 28-31: *f*

Measures 32-35: *f*

Measures 36-38: *pp*, Show all audience rhythm of cello: feet (keep it gentle and easy), Sign to audience: "continue"

Measures 39-40: *p*, on the string

41 Put your instrument down  
(You need both hands) Sign to right side of  
audience: "look at viola"

44 Show right side audience rhythm of viola:  
Clap on thigh.

47 Sign to audience:  
"continue" Sign to left side of audience:  
"look at Violin II"

50 REPEAT AS MUCH AS NEEDED  
to establish the rhythm with the audience Show left side audience rhythm of violin II:  
High: Clap on thigh.  
Low: stamping feet (left-right).

53 Sign to audience:  
"continue" Give cue  
on the string  
*mp cresc.*

56 *ff*

58 Only percussive sounds.  
Put down your instrument.  
High: clap on thigh.  
Low: stamping feet.  
*f* Ad lib.: make this section longer  
with variations on this rhythm

61 Stop! Hands in the air..  
(Audience might need  
a few seconds to stop as well)

64 on the string *p* *gl.* *gl.* *gl.*

66 *gl.* *gl.* *gl.* *gl.* *gl.*

68 *marcato* *f* *gl.* *gl.* *gl.*

70 *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

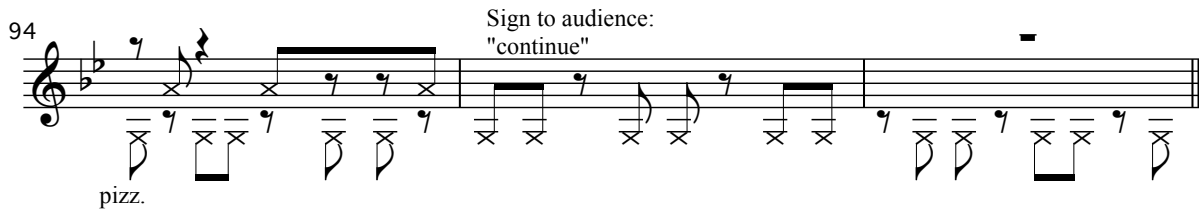
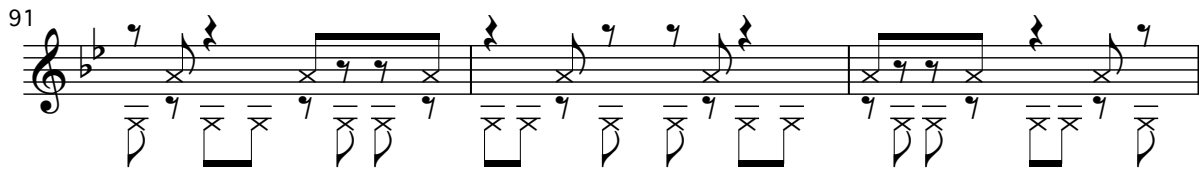
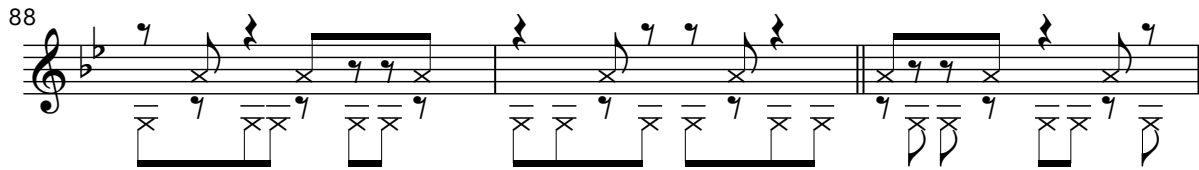
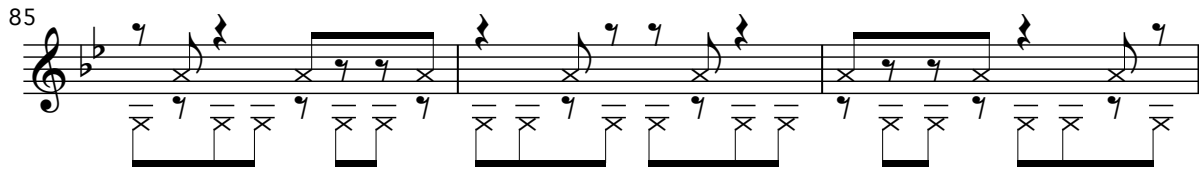
72 *gl.* *gl.* *gl.* *gl.*

74 *gl.* *gl.*

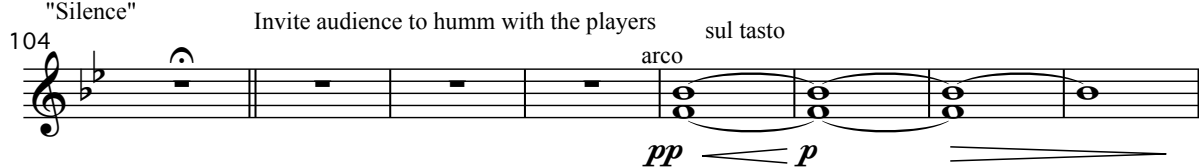
77 Bow down.  
Feet: left-right. Invite audience to join.  
*sfz* *pp*

81 High: With hand on thigh. Invite audience to join.  
Feet: left-right...  
*p* *mp*

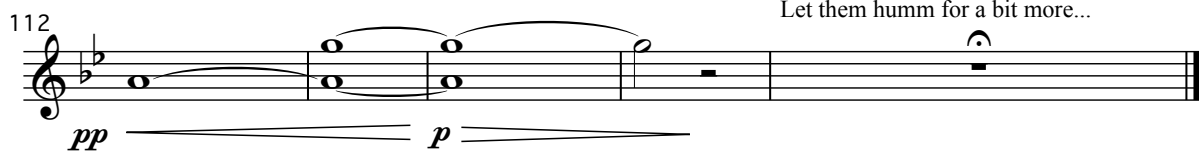




Listen to audience: are there still sounds?  
Let it happen and then, gently: make a sign:  
"Silence"



Show you are listening to audience.  
(for example put your hand behind your ear)  
Let them humm for a bit more...



VIOLIN II



---

# Merlijn Twaalfhoven

---

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*Play*  
for String Quartet  
Performance Notes

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It is also possible to perform without audience participation.

# Play

Violin II

for string quartet

Before the start, ask:  
"Can you Humm with us?"

Free tempo.  
Invite parts of the audience to pick up the specific tones.  
(For example left side with the cello,  
middle with the 2nd violin, right side with viola)

Merlijn Twaalfhoven, 2016

50 for the Future

The Kronos Learning Repertoire

*p*

10

18

*fff* *p* gliss fade in double stop

tempo: 72 bpm

24

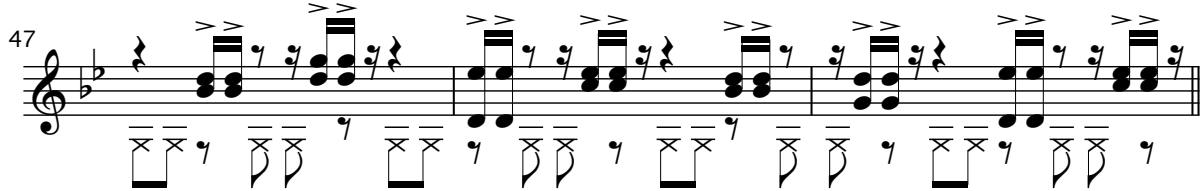
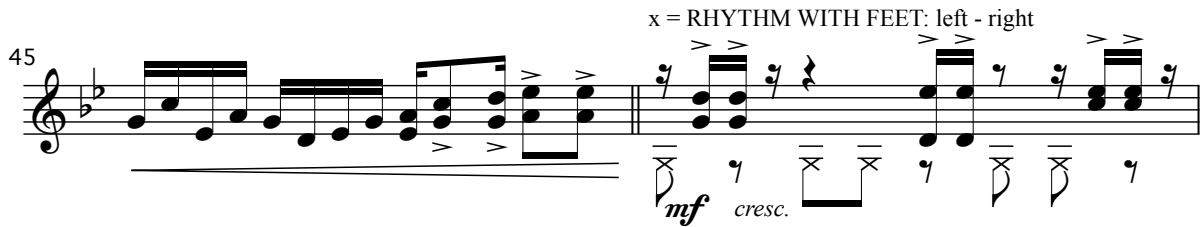
*pp* *f*

30

34

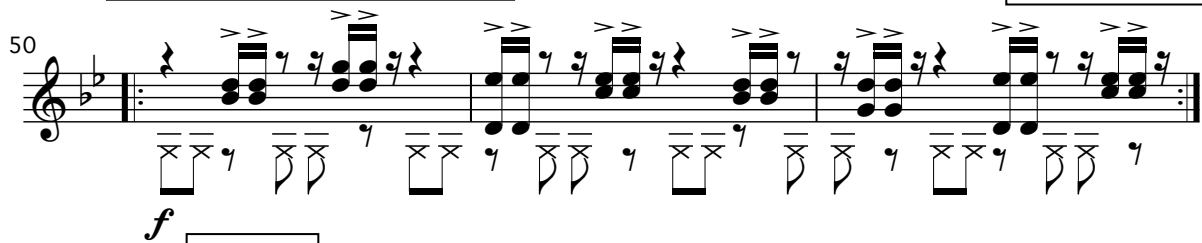
37

on the string *p*

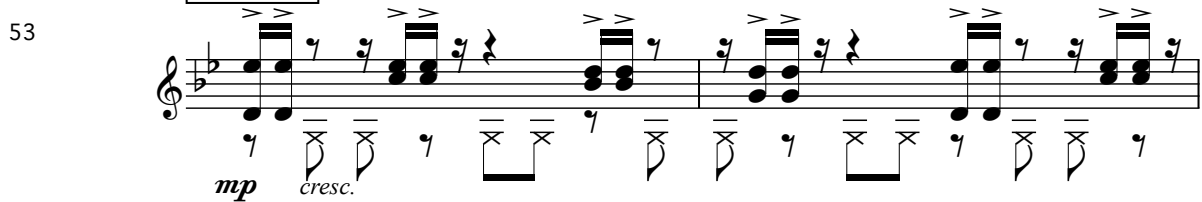


REPEAT AS MUCH AS NEEDED  
to establish the rhythm with the audience

Play until cue V1



On cue V1



Only percussive sounds.  
Put down your instrument.  
High: clap on thigh.  
Low: stamping feet.  
Put down your bow.

56

*ff* *f*

59

Ad lib.: make this section longer  
with variations on this rhythm

Stop! Hands in the air...  
(Audience might need  
a few seconds to stop as well)

61

63

65 on the string *p* *gl.* *gl.* *gl.* *gl.*

(Vln. 1)

67 *gl.* *gl.* *marcato* *f*

69 x = Rhythm with feet

71

73

75

79 Bow down.  
Feet: left-right. *pp* *p*

83 High: With hand on thigh. Invite audience to join.  
Feet: left-right...

*mp*

86 Hand on thigh fade out ....

89 pizz.  
(V2: feet optional)

*f*

91

93

95

97

*cresc.*



99

*ff*

Listen to audience: are there still sounds?  
Let it happen and then, gently: make a sign:  
"Silence"

102

107

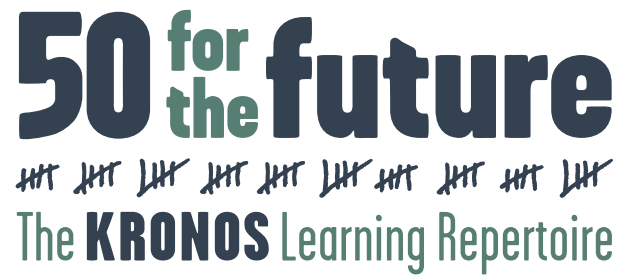
sul tasto

arco

Show you are listening to audience.  
(for example put your hand behind your ear)  
Let them humm for a bit more...

112

VIOLA



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# Merlijn Twaalfhoven

---

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*Play*  
**for String Quartet**  
**Performance Notes**

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It is also possible to perform without audience participation.

Viola

# Play

for string quartet

Merlijn Twaalfhoven, 2016

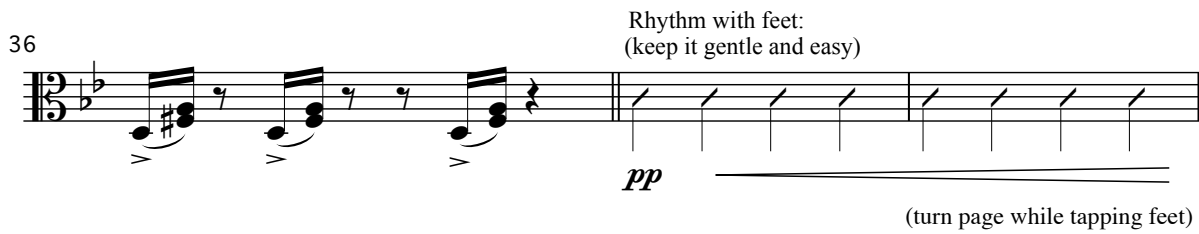
50 for the Future

The Kronos Learning Repertoire

Before the start, ask:  
"Can you Humm with us?"

Free tempo.  
Invite parts of the audience to pick up the specific tones.  
(For example left side with the cello,  
middle with the 2nd violin, right side with viola)

The musical score for the Viola part is written on a single staff in 2/4 time, with a key signature of one flat (B-flat). The score is divided into measures, with measure numbers 7, 14, 20, 25, and 28 indicated at the beginning of their respective lines. The piece begins with a dynamic marking of *p* (piano) at measure 1. The notation includes various note values, rests, and slurs. At measure 14, the dynamic changes to *fff* (fortissimo). At measure 20, the dynamic returns to *p*, and a performance instruction "fade in double stop" is written below the staff. At measure 25, the dynamic changes to *f* (forte). The tempo is specified as "tempo: 72 bpm" at measure 20. The score concludes with a final measure at measure 28.



39 *marcato*

*mp*

42 *sim.*

45 *mf cresc.*

48

REPEAT AS MUCH AS NEEDED  
to establish the rhythm with the audience

50 Play until cue V1

*f*

54 On cue V1

*mp cresc.*

56

*ff* *f*

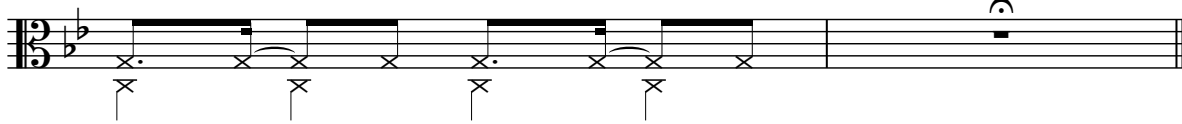
Only percussive sounds.  
Put down your instrument.  
High: clap on thigh.  
Low: stamping feet.  
Put down your bow.

59

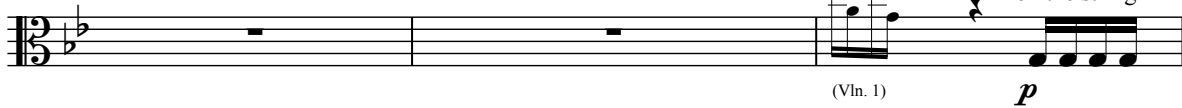
Ad lib.: make this section longer  
with variations on this rhythm

Stop! Hands in the air...  
(Audience might need  
a few seconds to stop as well)

61



63



66



68



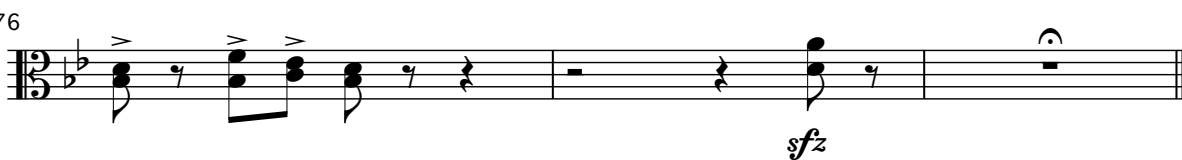
70



73



76



79

Bow down.  
Feet: left-right.

*pp*

83

High: With hand on thigh. Invite audience to join.  
Feet: continue...

*mp*

86

Hand on thigh fade out ....

89

pizz.

*f*

91

sim.

93

95



97

*cresc.*

99

***ff***

103

Listen to audience: are there still sounds?  
Let it happen and then, gently: make a sign:  
"Silence"

*arco* *sul tasto*

107

*p*

111

Show you are listening to audience.  
(for example put your hand behind your ear)  
Let them humm for a bit more...

*pp* *p*

CELLO



---

# Merlijn Twaalfhoven

---

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for String Quartet  
Performance Notes

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Keep in mind that this interaction is playful, but not funny. We should take the contribution of the audience seriously, create an atmosphere of tranquility and careful listening, and guide with dedication and precision.

I strongly encourage the performers to take the composition as a starting point for your own ideas and to play with the audience more! For example, you can build a further improvisation with rhythmical sounds of the audience around bar number 54.

It is also possible to perform without audience participation.

# Play

Violoncello

for string quartet

Before the start, ask:  
"Can you Humm with us?"

Free tempo.  
Invite parts of the audience to pick up the specific tones.  
(For example left side with the cello,  
middle with the 2nd violin, right side with viola)

Merlijn Twaalfhoven, 2016

50 for the Future

The Kronos Learning Repertoire

*p*

9

17

tempo: 72 bpm *pp*

22

fade in double stop *pp f*

29

32

34

36

x = Rhythm with feet  
(keep it gentle and easy)

*p*

38

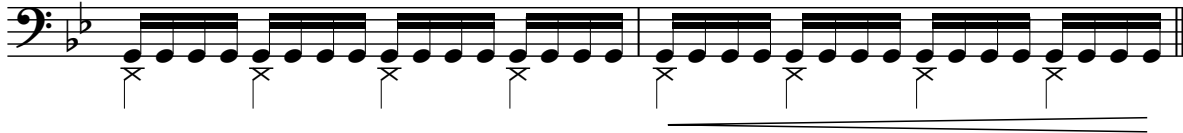
40



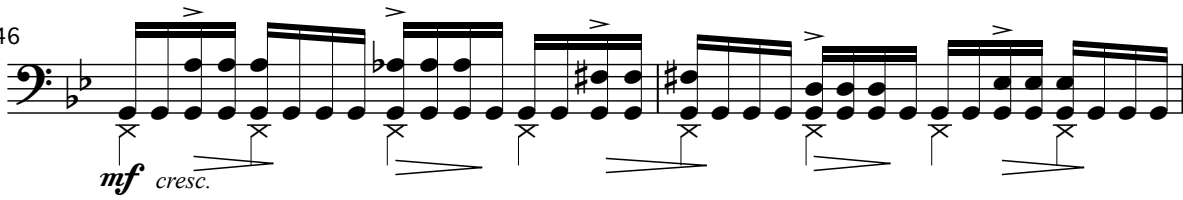
42



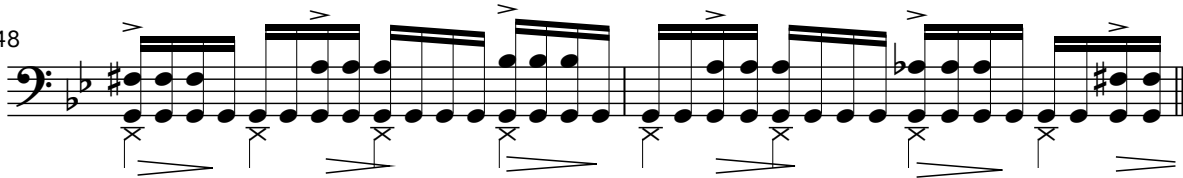
44



46

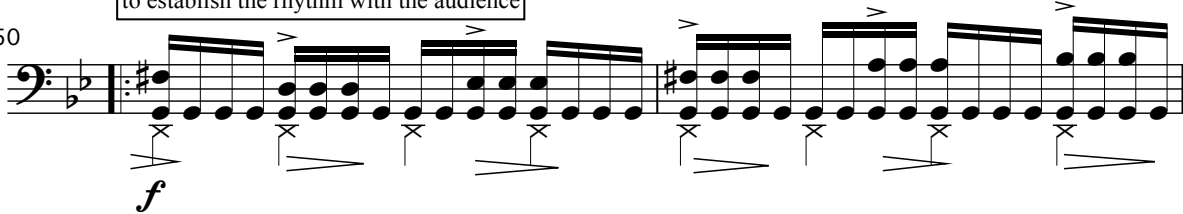


48

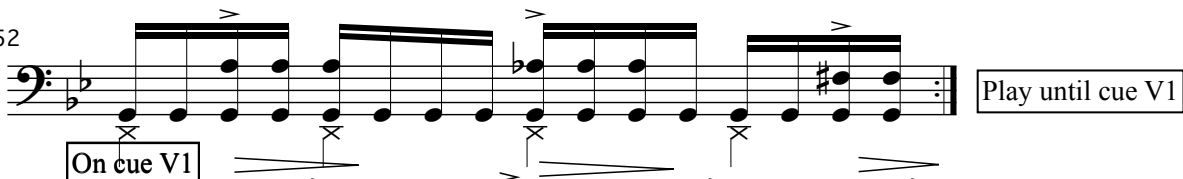


REPEAT AS MUCH AS NEEDED  
to establish the rhythm with the audience

50



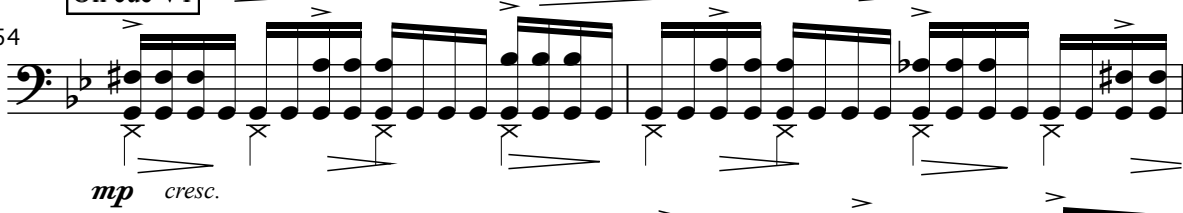
52



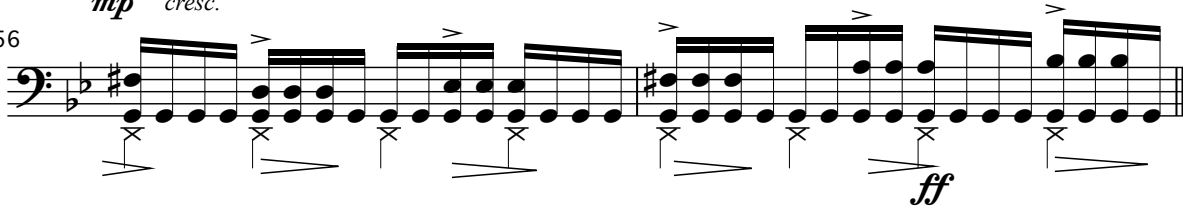
On cue V1

Play until cue V1

54



56



Only percussive sounds.  
Put down your instrument.  
High: clap on thigh.  
Low: stamping feet.  
Put down your bow.

58

***f*** Ad lib.: make this section longer  
with variations on this rhythm

Stop! Hands in the air...  
(Audience might need  
a few seconds to stop as well)

61

63

66

68

*marcato*

***f***

x = Rhythm with feet

70

72

75

***sfz***

***sfz***

79

Bow down.  
Feet: left-right.

***pp***

High: With hand on thigh. Invite audience to join.  
Feet: continue...

84

88 *mp*

91 Sign to audience: "continue" pizz. *mf*, *cresc.* to *f* -----

95 *f* *cresc.*

99 *ff*

Listen to audience: are there still sounds?  
Let it happen and then, gently: make a sign:  
"Silence"

104 *ppp* *p* *sul tasto* *arco*

Show you are listening to audience.  
(for example put your hand behind your ear)  
Let them humm for a bit more...

110 *pp* *p* *pp* *p*