

to William Moersch

# MERLIN

for solo marimba (1985)

## Andrew Thomas

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### ABOUT THE COMPOSER

Andrew Thomas enjoys a multifaceted career as a composer, pianist, and conductor. He has recorded his music on Opus One Records and GM Recordings, and many ensembles have performed his works. These groups include The Prospective Encounters Series of The New York Philharmonic, the Fromm Concerts at Tanglewood, the Aspen Music Festival, the Louisville Orchestra and the Shreveport Symphony. As a pianist and conductor, Mr. Thomas has recorded for Opus One Records, CRI, Folkways and other companies. He is Music Director of the Battery Dance Company. Among his awards are grants from the National Endowment for the Arts, the New York State Council on the Arts and the New York Foundation for the Arts. In 1988 the White House Commission on Presidential Scholars cited him as a Distinguished Teacher. He has taught Music Composition in the Pre-College Division of The Juilliard School since 1970 and is presently Head of the Pre-College Division.

Other works by Mr. Thomas for percussion include *Witchhowl* for timpani and marimba, *The Great Spangled Fritillary* for violin and marimba, *Pythagoreas* and the *Four Hammers* for percussion quartet, and *Loving Mad Tom*, a concerto for marimba and orchestra.

### ABOUT THE MUSIC

Merlin was composed for and is dedicated to William Moersch. The poem *Merlin* by Edwin Arlington Robinson is a long narrative retelling of the King Arthur legend and of the destruction of his Court. I have used two quotes from the poem to set the tone of the two movements of the score. —A.T.

1. "GAWAINE, GAWAINE, what look ye for to see,  
So far beyond the faint edge of the world?  
D'ye look to see the lady Vivian,  
Pursued by divers ominous vile demons  
That have another king more fierce than ours?  
Or think ye that if ye look far enough  
And hard enough into the feathery west  
Ye'll have a glimmer of the Grail itself?  
And if ye look for neither Grail nor lady,  
What look ye for to see, Gawaine, Gawaine?"

2. . . . Time's way with you and me  
Is our way, in that we are out of Time  
And out of tune with Time.

— from *Merlin*, by Edwin Arlington Robinson

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Andrew Thomas **MERLIN I** (1985)

*Marmba*

$\downarrow = 40-50$  ca.

on the beat

*ppp pp* *mp* *pp*

*\* Play all tremolos as independent rolls.*

5

*crescendo*

*mf non dim*

9

*ppp p cresc.*

*f* *p sub.*

*Slightly Faster*

13

*f* *mf* *f dim*

17

*p* *ppp.*

*Tempo I*



Andrew Thomas  
**MERLIN I**  
(1985)

22

(non cresc.)  
Cresc  
Slightly Faster  
ff

26

accel. pochiss.  
rit. pochiss.  
p sub. < fff  
dim  
p

31

Tempo I  
p  
sfs  
ff  
sfs  
ff

36

sfs  
pp  
ppp  
mp

41

dead stick  
p  
ff  
pp  
ppp

4 July 1985, Los Gatos



Andrew Chomas  
**MERLIN II** (1985)

Presto  $\text{♩} = 72 \text{ ca.}$

Handwritten musical score for Merlin II, measures 5-29. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat major/D minor) and a time signature of 3/8. The tempo is marked 'Presto' with a quarter note equal to approximately 72 beats per minute. The score includes various dynamics such as *pp*, *cresc.*, *f*, *ff*, *dim.*, *p*, *mp*, and *mf*. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the beginning of their respective systems. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are some handwritten annotations and corrections throughout the score, such as 'poco' and 'a poco' above notes in measures 11 and 12, and '5' written above notes in measures 13, 17, and 21. The score concludes with a double bar line and a fermata in measure 29.



Andrew Thomas  
**MERLIN II**  
(1985)

Handwritten musical score for Merlin II, measures 30-68. The score is written on a single staff in treble clef with a key signature of one flat (B-flat major). The time signature is 4/4. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, often with accents. Measure numbers 30, 34, 38, 42, 46, 50, 54, 58, and 62 are marked. Dynamic markings include *f*, *mp subito*, *ff subito*, *cresc.*, *pp*, and *ff*. There are several slurs and phrasing marks. Measure 30 starts with a *f* dynamic. Measure 34 has a *ff subito* marking. Measure 38 has a *ff* marking. Measure 42 has a *mp* marking. Measure 46 has a *pp* marking. Measure 50 has a *cresc.* marking. Measure 54 has a *ff* marking. Measure 58 has a *cresc.* marking. Measure 62 has a *f* marking. The score ends with a *ff* marking in measure 68.



Andrew Thomas  
**MERLIN II** (1985)

70 *p* *mf* *p*

74 *cresc. poco a poco* *mp*

78 *cresc. poco a poco* *mf* *cresc. poco a poco*

82 *f* *p subito* *cresc. poco a poco (mp)*

86 *(mf)* *(f)*

90 *ff*

94 *fff*

98 *4:6* *1* *Turn*



Andrew Chomas

# MERLIN (1985) II

*Slower accel. poco a poco*

*Tempo*

101

4:6 4:6 4:6 4:6

*f p p f*

*cresc poco poco a poco*

105

*p ff p p*

109

*p ff p p*

113

*ff p p p*

116

*p p p p*



Andrew Chomas  
**MERLIN II**  
(1985)

Handwritten musical score for Merlin II, measures 119-148. The score is written on ten systems, each with two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes the following dynamic markings and performance instructions:

- 119: *ff*, *sfz*, *p sub.*, *cresc poco a poco*
- 120: *pp*, *mp*
- 121: *pp*, *p*, *sfz*, *dim poco a poco*, *p*, *<f*
- 122: *fff*, *dim poco a poco*, *ppp*
- 123: *p cresc.*, *ff*
- 124: *f*, *ff*
- 125: *f*, *ff*
- 126: *f*, *ff*
- 127: *f*, *ff*
- 128: *f*, *ff*
- 129: *f*, *ff*
- 130: *f*, *ff*
- 131: *f*, *ff*
- 132: *f*, *ff*
- 133: *f*, *ff*
- 134: *f*, *ff*
- 135: *f*, *ff*
- 136: *f*, *ff*
- 137: *f*, *ff*
- 138: *f*, *ff*
- 139: *f*, *ff*
- 140: *f*, *ff*
- 141: *f*, *ff*
- 142: *f*, *ff*
- 143: *f*, *ff*
- 144: *f*, *ff*
- 145: *f*, *ff*
- 146: *f*, *ff*
- 147: *f*, *ff*
- 148: *f*, *ff*

The score also includes a "Turn" instruction in measure 128. The notation is dense, with many notes and rests, and includes various articulation marks such as accents and slurs.



Andrew Thomas  
**MERLIN II**  
(1985)

149

*f*  
*molto*  
*p sub*

153

*pp*  
*p*  
*mp*

157/160

1 158  
2 161

163

*mf*  
*f*  
*ff*  
*mp*

167

*mp*  
*f*  
*ff*  
*mp*

171

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

175

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

179

*f*  
*f*  
*f*  
*f*



Andrew Thomas **MERLIN II** (1985)

182 *Slower* 4:6 *pp* *non cresc.* *Tempo*

186 *p* 4:6 *accel. poco a poco* 4:6 *cresc poco a poco* *f* *Tempo*

190 4:6

194 4:6 *197/199*

198/200 *201* *ff*

203 *ffff*

206 *b* *ff*

210 *p sub.* *cresc.* *ffff*

12 August 1985, Los Gatos  
16 September 1985, NYC.