Gustav Mahler

Adagietto From Symphony No. 5

arranged for percussion ensemble by Jeffrey D. Grubbs



Adagietto - From Symphony No. 5 by Gustav Mahler, arranged by Jeffrey D. Grubbs.
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Personnel & Instrumentation

- 5 players
- 1 Vibraphone (3 octaves)
 Use medium-hard vibraphone mallets.
- 2 Marimbas (4.3 octaves low A)

Use soft, tonal, yarn marimba mallets.

*One marimba is shared by marimba players 1 and 3, while the other is shared by marimba players 2 and 4.

Performance notes

The presence or absence of a conductor will, of course, vary from situation to situation and is left to the discretion of the involved parties. Dynamic balance between the vibraphone soloist and the marimba accompanists is a crucial concern. Aural consultation with a competent, trusted percussionist might be solicited to ensure that good balance is consistently attained.

Please note the "railroad track" markings at the ends of bars 2, 57, and 67, respectively, as well as the "luftpause" or breath mark at the end of bar 49. All other breath marks in the transcription are merely indications of space between notes. The breath mark at the end of bar 49 is intended as a slight pause that is not dissimilar to the effect of "railroad tracks." Please note that it occurs in all five parts.

This transcription was not designed to accommodate the use of 4.5-octave or 5.0-octave marimbas. As a consequence, some of the written

ranges in the two lower marimba parts do not coincide with the written range in the celli and contrabass parts of the orchestral original. I certainly encourage conductors and/or performers with access to 4.5-octave and/or 5.0-octave marimbas to consult a full score and make the necessary modifications in the score and parts. Pedaling choices in the vibraphone part are left solely to the discretion of the performer.

Rehearsal numbers included herein are identical to Mahler's choices in the score. As such, the standard harp part from the orchestral version may be added to this arrangmement as an optional enhancement. The phrases in English pertaining to tempi are translated from the original German language phrases used by Mahler. All quarter notes, dotted quarter notes, half notes, and dotted half notes with stress marks in the two lower marimba parts are pizzicato strokes in the original's celli and contrabass parts and should therefore register as strong, resonant, legato sounds.

About the arranger

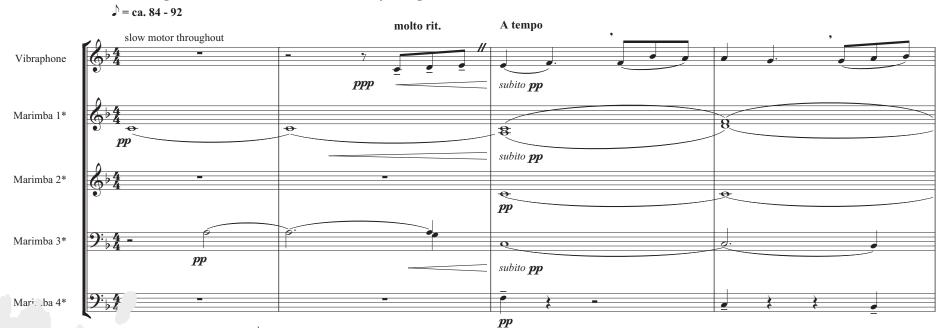
Timpanist and percussionist **Jeff Grubbs** is an active professional orchestral/freelance musician in the greater Cental New York and Capital District areas. Mr. Grubbs is a native of Memphis, Tennessee, and has resided in the Syracuse, New York area since 1980. He is a regular member of the Glimmerglass Opera Theatre Orchestra (Cooperstown, New York) and the Utica Symphony Orchestra and is the Principal Percussionist and Associate Timpanist of the Catskill Symphony Orchestra (Oneonta, New York). Additionally, Mr. Grubbs has been a frequent substitute/extra percussionist with the Syracuse Symphony Orchestra. He has served on the faculties of the music departments of Hartwick College (Oneonta, New York) and Schenectady County Community College (Schenectady, New York).

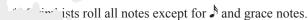
Mr. Grubbs has composed and published several original compositions for percussion ensemble (Fanfare for Percussion Quartet, Lulllaby Rhapsody, Two Musical Pictures) and has also published transcriptions of several significant orchestral works (selections from Ravel's Mother Goose Ballet, "Habanera" from Ravel's Rapsodie Espagnole, Chabrier's Joyeuse Marche, "Castillane" and "Aragonaise" from Massenet's Le Cid Opera Ballet Suite) for keyboard percussion ensemble. He holds a B.M. in Percussion Performance from Boston Conservatory of Music and an M.M. in Percussion Performance from New England Conservatory. His studio teachers include Arthur Press, Fred D. Hinger, Frank Epstein, and Alan Abel.

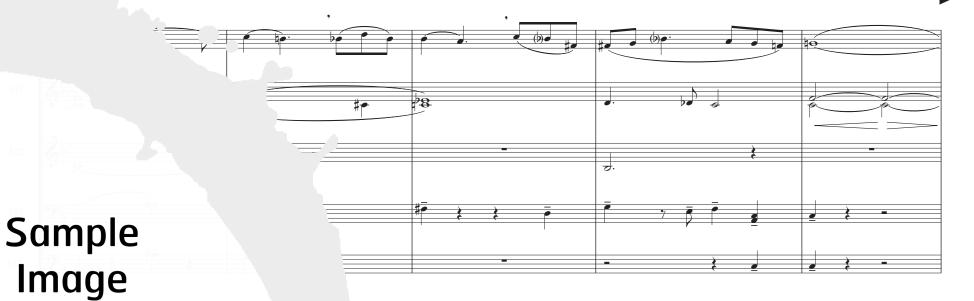
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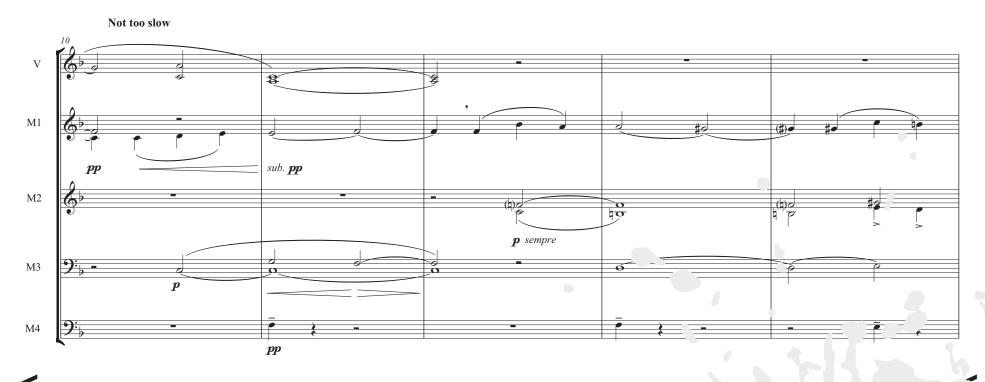
Gustav Mahler Arr. Jeffrey D. Grubbs

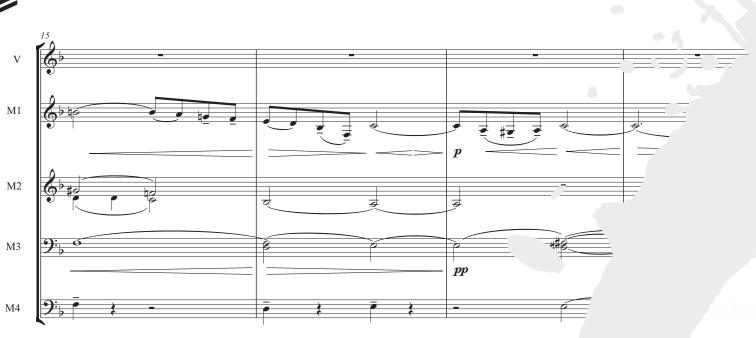
Molto adagio with sublime tenderness and melancholy throughout

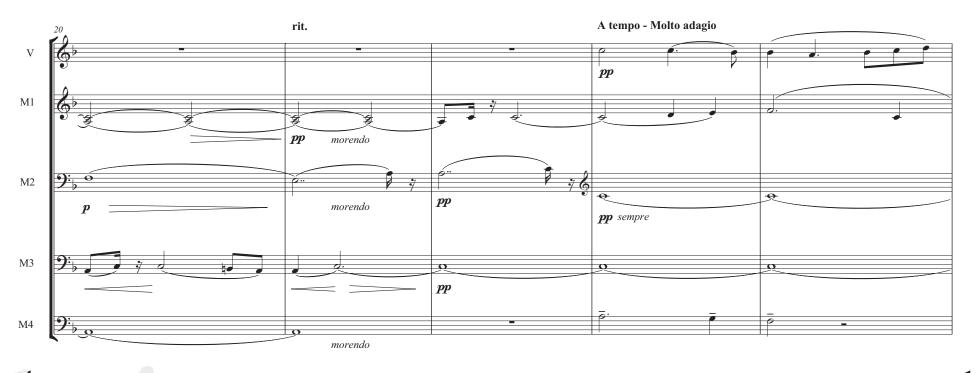


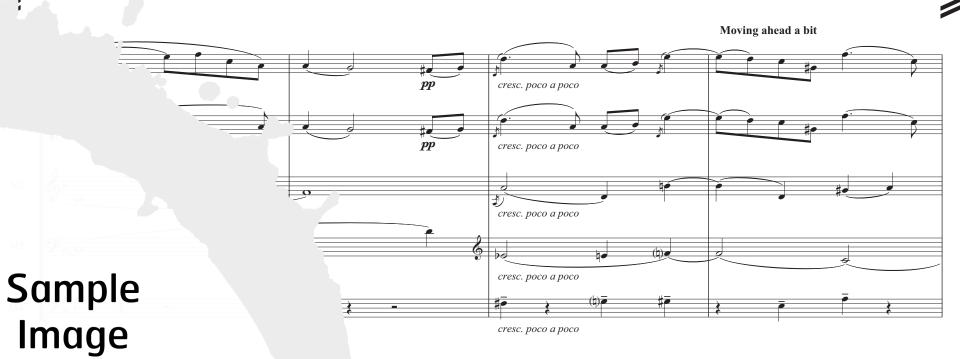




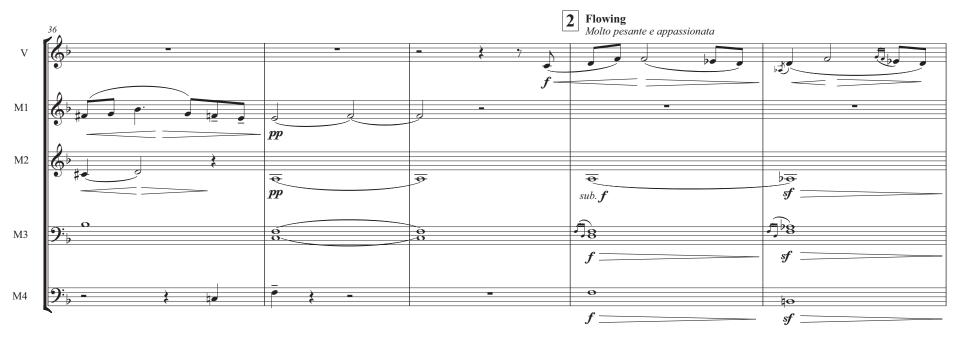




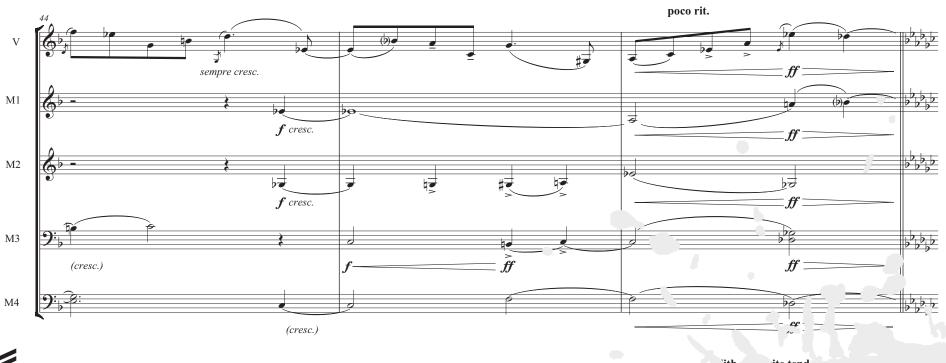


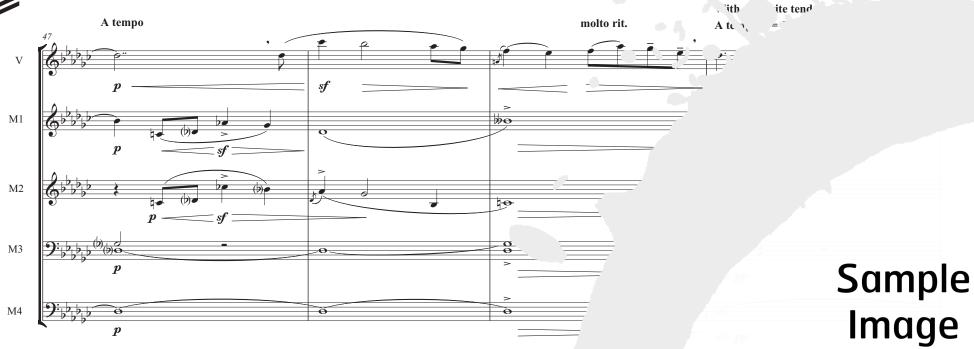


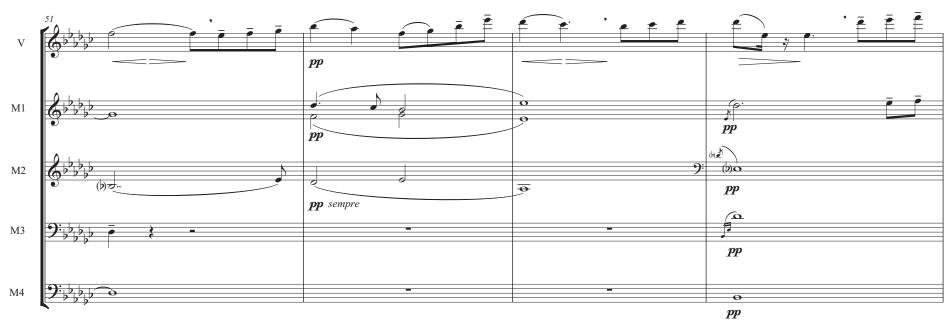


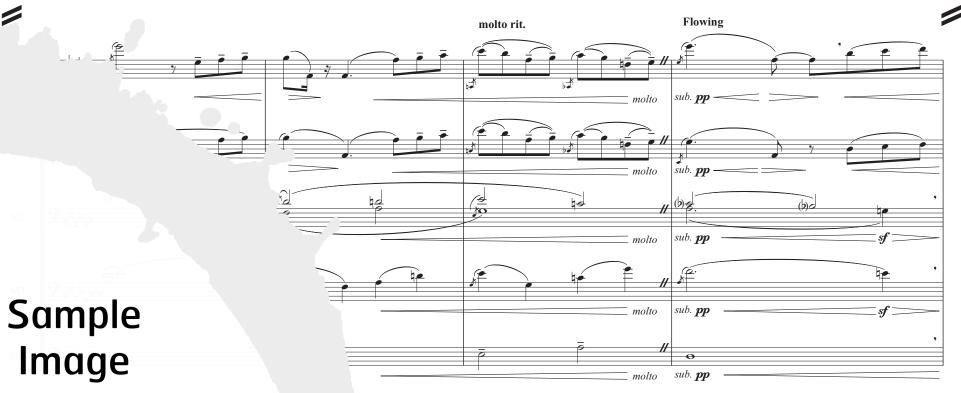




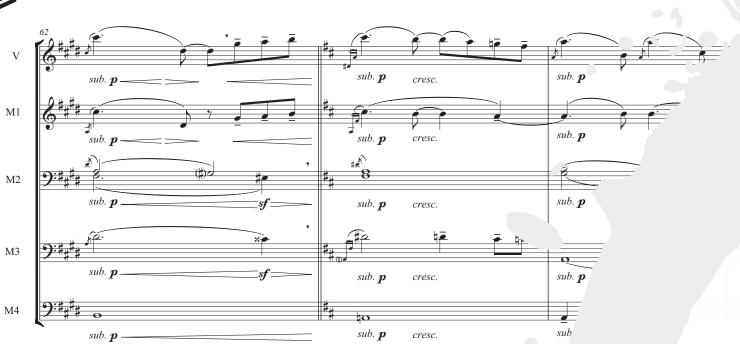




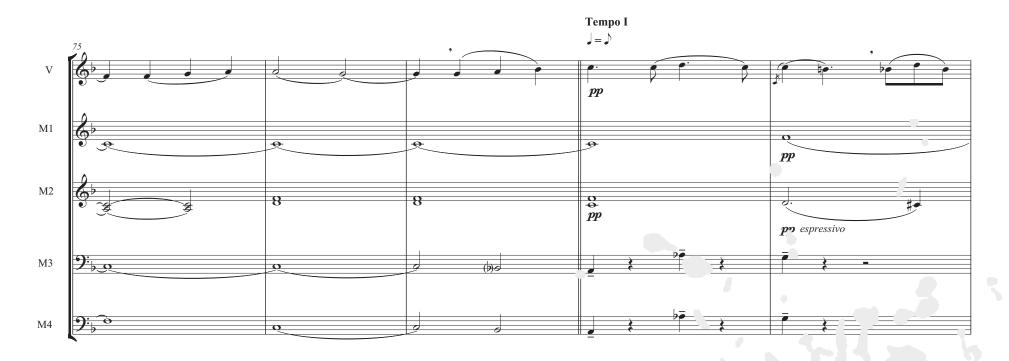


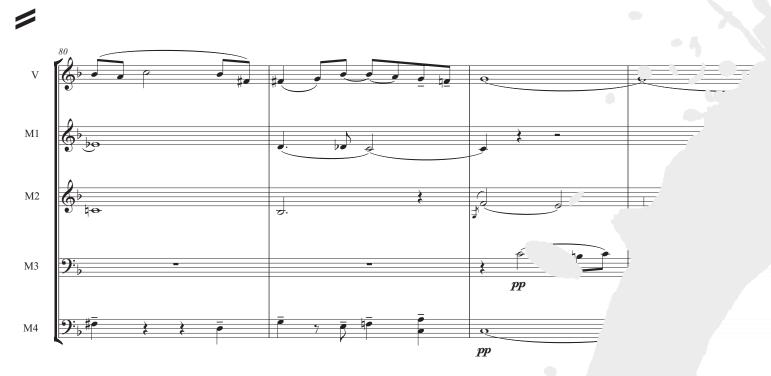














cresc. poco a poco

