

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 cello 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 arrangement 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 cello 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 Central 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*, *Lullaby 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.

Level: Medium  
Duration: approx. 10'30"

The efforts of this arrangement are dedicated  
in loving memory of my parents, Durward and Peggy Grubbs.

# Adagietto

## from *Symphony No. 5*

Gustav Mahler  
Arr. Jeffrey D. Grubbs

Molto adagio with sublime tenderness and melancholy throughout

♩ = ca. 84 - 92

slow motor throughout

**molto rit.** **A tempo**

Vibraphone

Marimba 1\*

Marimba 2\*

Marimba 3\*

Marimba 4\*

*ppp* *subito pp* *pp* *subito pp* *pp* *subito pp* *pp*

Marimbists roll all notes except for ♩ and grace notes.

Sample  
Image

Not too slow

10

V

M1

M2

M3

M4

*pp*

*sub. pp*

*p*

*p sempre*

*pp*

15

V

M1

M2

M3

M4

*p*

*pp*

Sample  
Image

20

**rit.** **A tempo - Molto adagio**

V

M1

M2

M3

M4

*pp* *morendo*

*p* *morendo* *pp*

*pp* *sempre*

*pp* *morendo*

**Moving ahead a bit**

*pp* *cresc. poco a poco*

*pp* *cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

Sample  
Image

29

V

M1

M2

M3

M4

Flowing

Holding Back

*molto*

*ff* molto appassionata

*ff* molto appassionata

*ff* molto appassionata

*ff* molto appassionata

*ff* molto appassionata

32

V

M1

M2

M3

M4

*dim.*

*p*

*pp*

*dim.*

*p*

*espress.*

*pp*

*dim.*

*p*

*pp* sempre

*dim. molto*

*p*

*pp*

*dim. molto*

*p*

Sample  
Image

**2** **Flowing**  
*Molto pesante e appassionata*

36

V

M1

M2

M3

M4

*pp*

*pp*

*sub. f*

*sf*

*f*

*f*

*sf*

*sf*

**Moving ahead a bit**

*molto f*

*sf*

*sf*

*sf*

*cresc.*

*cresc.*

Sample  
Image

44

V *sempre cresc.* **poco rit.** *ff*

M1 *f cresc.* *ff*

M2 *f cresc.* *ff*

M3 *(cresc.)* *f* *ff* *ff*

M4 *(cresc.)* *ff*



47

V **A tempo** *p* *sf* **molto rit.** *With white tend*

M1 *p* *sf* *A tempo*

M2 *p* *sf*

M3 *p*

M4 *p*

Sample  
Image







62

V

sub. *p*

sub. *p* *cresc.*

sub. *p*

M1

sub. *p*

sub. *p* *cresc.*

sub. *p*

M2

sub. *p* *sf*

sub. *p* *cresc.*

sub. *p*

M3

sub. *p* *sf*

sub. *p* *cresc.*

sub. *p*

M4

sub. *p*

sub. *p* *cresc.*

sub

# Sample Image

66 **molto rit.** **Holding back**

V *sub. pp* *dim. poco a poco*

M1 *sub. pp*

M2 *pp sub.* *p* *dim.*

M3 *pp sub.* *p* *dim.*

M4 *p* *dim.*

**molto rit.** **3** ♩ = 84 - 92

*morendo* *gliss.* *ppp* *p molto espress.* *pp*

*ppp* *morendo*

*gliss.* *ppp* *pp* *sub. pp*

*pp* *pp*

Sample  
Image

Tempo I  
♩ = ♩

75

V

M1

M2

M3

M4

*pp*

*pp*

*pp*

*pp* *espressivo*



80

V

M1

M2

M3

M4

*pp*

*pp*

Sample  
Image

**4** Holding back

95

V *ppp*

M1 *pp*

M2 *pp*

M3 *ppp*

M4 *pp*

Detailed description: This block contains the musical notation for measures 95 through 100. The score is arranged in five staves: Violin (V), Musician 1 (M1), Musician 2 (M2), Musician 3 (M3), and Musician 4 (M4). Measure 95 begins with a *ppp* dynamic for the Violin. Measures 96-100 feature various dynamics including *pp* and *ppp*, with crescendo hairpins indicating a gradual increase in volume. The notation includes long melodic lines with ties and slurs across measures.

*cresc. poco a poco*

*cresc. poco a poco*

*poco a poco*

*cresc. poco a poco*

Detailed description: This block continues the musical notation from the previous system, covering measures 101 through 106. It features four staves with melodic lines. The dynamics are marked with *cresc. poco a poco* (crescendo, little by little) and *poco a poco* (little by little), accompanied by hairpins. The notation includes slurs and ties, indicating a continuous melodic flow.

Sample  
Image

94

V *f* *ff* *sempre ff*

M1 *f* *ff* *sempre ff*

M2 *f* *molto* *ff* *sempre ff*

M3 *ff* *ff* *sempre ff*

M4 *molto* *ff* *sempre ff*

Hurrying

98

V *ff* *mf*

M1

M2

M3 *ff*

M4 *ff*

Sample Image