

Franz Schubert

Gretchen at the Spinning Wheel

arranged for vibraphone and marimba duet
by Brian Blume



Gretchen at the Spinning Wheel by Franz Schubert.
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Program Notes

Gretchen at the Spinning Wheel (Gretchen am Spinnrade) is a German lied (art song) originally scored for piano and soprano. It is one of Schubert's most famous works and one of the earliest lieder to become well known. The text comes from a scene in the drama *Faust* by Johann Wolfgang von Goethe. In this scene Gretchen is sitting at her spinning wheel daydreaming of being with a man she just met and barely knows (Faust). We hear the spinning wheel in the continuous sixteenth notes (marimba) and the treadle in the repeating quarter/eighth note rhythm (vibraphone left hand). These repetitive patterns also serve to portray Gretchen's restlessness and aching heart.

The song reaches a climax midway through the piece when Gretchen imagines her lover's kiss and then realizes that she has stopped spinning. She eventually returns to her distracted spinning, becoming stirred once again with passion and desire. In the end her heart remains heavy and empty, and she ends the song the same way she began:

*My peace is gone,
my heart is heavy;
I'll never find peace again,
never again.*

I have always loved this song since coming across it in my undergraduate studies, and I have often thought it would make a nice marimba/vibe duet. In this arrangement (more of a transcription), I have generally preserved Schubert's work in its original form. I have simply re-voiced the parts to be playable by two players and eight mallets.

– Brian Blume, 2014

Performance Notes

A 5-octave marimba is required. The vibraphonist may use a 3-octave instrument, but indications have been made in the score to play a low E-natural if it is available (on a 3.5- or 4-octave vibraphone).

Vibraphone pedaling is left to the discretion of the performer, with the goal of a clean and clear sound. Consider that the top voice is representing a singer, so the lyrical line should be as connected as possible without things getting too muddy, while considering written note lengths as much as possible.

The "x" at measure 68 in the vibraphone part means to dampen the A when striking the B-flat using your mallet or finger.

At the rubato section just before letter E, the marimba should strike the first note of the roll gently and then very lightly sustain that note by rolling, as if simply extending the natural resonance of the preceding note.

A few accelerandi and ritardandi have been notated, but performers should feel free to push and pull the tempo as desired to maximize musical effect.

Level: Advanced
Approx. playing time: 3'30"

Gretchen at the Spinning Wheel

Franz Schubert
arr. Brian Blume

Not too fast (♩ = 76)

Vibraphone

mp

p

Marimba

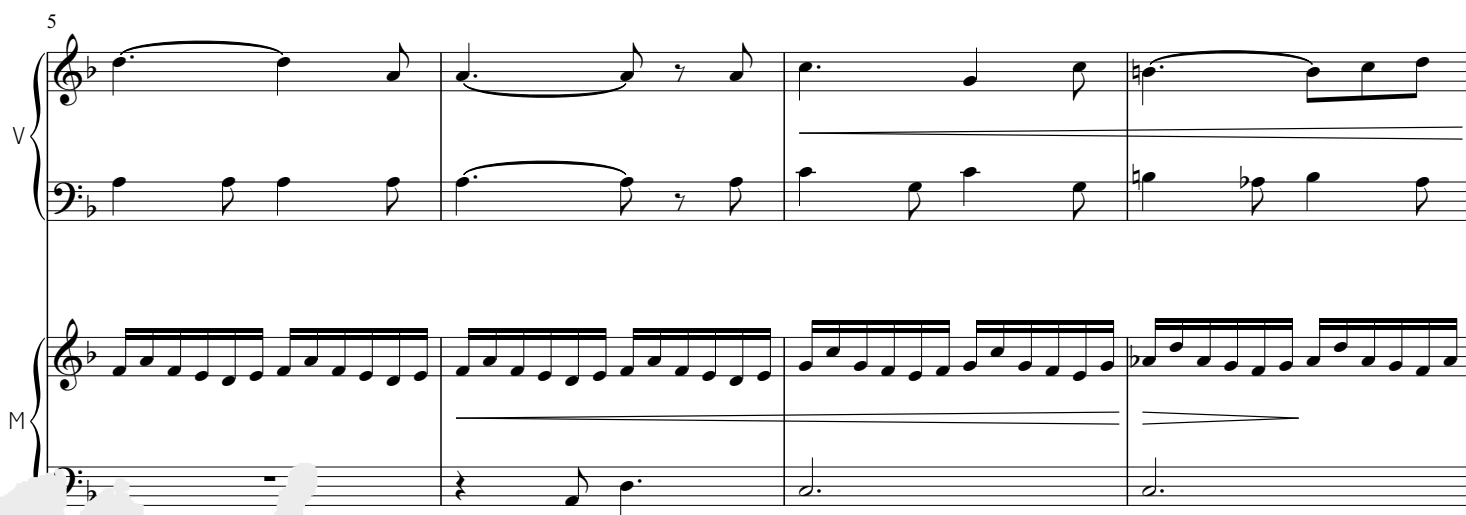
p



5

V

M



Sample
Image

A

17

21

Sample Image

25

V

M

f

mf

29

V

M

mf

(mp)

p

p

B

Sample
Image

37

V

mf

M



41

C

V

(mp)

p

M

p



45

V

M



49

D

V *mf* *p* *pp*

M *mf* *pp*

53

V *mp* *p*

M *p*

f *mf* *mf*

Sample
Image

61 **accel.**

Violin (V) and Piano (M) staves. Measure 61: Violin has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Piano has a half note G3, quarter note A3, quarter note Bb3, quarter note C4. Measure 62: Violin has a whole rest. Piano has a half note G3, quarter note A3, quarter note Bb3, quarter note C4. Measure 63: Violin has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Piano has a half note G3, quarter note A3, quarter note Bb3, quarter note C4. Measure 64: Violin has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Piano has a half note G3, quarter note A3, quarter note Bb3, quarter note C4.

65 **ff**

Violin (V) and Piano (M) staves. Measure 65: Violin has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Piano has a half note G3, quarter note A3, quarter note Bb3, quarter note C4. Measure 66: Violin has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Piano has a half note G3, quarter note A3, quarter note Bb3, quarter note C4. Measure 67: Violin has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Piano has a half note G3, quarter note A3, quarter note Bb3, quarter note C4. Measure 68: Violin has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Piano has a half note G3, quarter note A3, quarter note Bb3, quarter note C4.

69 **Slower, rubato** **accel.**

Violin (V) and Piano (M) staves. Measure 69: Violin has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Piano has a half note G3, quarter note A3, quarter note Bb3, quarter note C4. Measure 70: Violin has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Piano has a half note G3, quarter note A3, quarter note Bb3, quarter note C4. Measure 71: Violin has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Piano has a half note G3, quarter note A3, quarter note Bb3, quarter note C4. Measure 72: Violin has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Piano has a half note G3, quarter note A3, quarter note Bb3, quarter note C4.

E accel. . . . A tempo

(mp)

p

77

mf

p

F

p

mp

Sample
Image

85

V

M

mf

mp

89

poco accel.

V

M

f

mf

93

V

M

97 **poco rit.**

Violin (V) and Piano (M) staves. The key signature has one flat (B-flat). The tempo marking is **poco rit.** The music features a melodic line in the violin and a rhythmic accompaniment in the piano.

G **poco accel.**

Violin (V) and Piano (M) staves. The key signature has one flat (B-flat). The tempo marking is **poco accel.** The music features a melodic line in the violin and a rhythmic accompaniment in the piano. Dynamics include **ff** and **f**.

Violin (V) and Piano (M) staves. The key signature has one flat (B-flat). The music features a melodic line in the violin and a rhythmic accompaniment in the piano. Dynamics include **ff** and **f**.

Sample
Image

109

V

M

ff

H rit.

V

M

p (*mp*)

p

117

V

M

Sample
Image