

The Frederick Zimmermann Memorial Series for Double Bass

Trios and Quartets for Double Basses

Volume II

Compiled and Edited by Frederick Zimmermann

Foreword by Lucas Drew

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Foreword

The Frederick Zimmermann Memorial Series for Double Bass

Frederick Zimmermann (1906–1967), one of the twentieth century's leading performers and teachers of the double bass, studied in New York City under Herman Reinshagen, succeeding his teacher at the Juilliard School of Music in 1936, where he served on the faculty until his death. He was a member of the New York Philharmonic Symphony Orchestra from 1930 to 1966, serving the last 18 years as Assistant Principal Bass. His more than 50 publications have enriched the double bass literature and helped to enhance the dignity of the bass, both as a solo instrument and as a prominent member of small ensembles.

His many successful pupils attest to his devotion to the pedagogy of his instrument; and his personal warmth, unselfishness, vast knowledge and dedication to his profession, both as a performer and teacher, have become legendary.

The concept of several double basses playing in ensemble as a method of study was one of Mr. Zimmermann's innovations in bass pedagogy, and he constantly searched for new literature that would aid in developing musicianship and ensemble performing abilities. As a result, he continually compiled, edited and transcribed a great deal of music for his instrument, and several additional collections were being prepared for publication at the time of his death.

University of Miami Music Publications is pleased to make available to bass players, students and teachers everywhere, this series of folio collections based on the rich accumulation of Mr. Zimmermann's manuscripts, including both solo and ensemble works.

Trios and Quartets for Double Bases, Volume II

This collection includes 8 trios and 7 quartets drawn from the works of Palestrina, Monteverdi, Bach, Mozart and others, compiled, edited and transcribed mainly by Frederick Zimmermann. The music is printed in open score form, so players may refer to or study any and all individual parts, may freely exchange parts in performance, and teachers may easily refer to any part in coaching an individual performer or group. All bowing, fingering and phrase markings have been carefully worked out in harmony with Mr. Zimmermann's notes and manuscripts for maximum performance results.

Volume I, a companion book to this, contains 18 additional works, 11 trios and 7 quartets, to which students, performers and teachers are cordially referred.

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GODI POR DEL SEN FELICE

(Rejoice, Oh Gentle Flea, On Her Fair Bosom)

Transcribed by
Frederick Zimmermann

CLAUDIO MONTEVERDI
(1567-1643)

Con moto (in 2)

The musical score consists of three parts labeled I, II, and III, each in a bass clef with a 6/4 time signature. The key signature has one flat (B-flat). The tempo is marked 'Con moto (in 2)'. The score is divided into systems of three staves each. The first system (measures 1-4) features a forte (*f*) dynamic. The second system (measures 5-8) includes a first ending (1.) and a second ending (2.), with dynamics ranging from *f* to *mp*. The third system (measures 9-12) starts at measure 10 and includes a *cresc.* marking. The fourth system (measures 13-16) starts at measure 15 and includes first and second endings, with dynamics ranging from *mf* to *p*.

PLENI SUNT COELI

(from Missa Sacerdotus Domini)

Transcribed by
Frederick Zimmermann

GIOVANNI DA PALESTRINA
(c. 1525-1594)

Andante

5

I

II

III

f *dim.* *mf* *mf*

f *mf* *cresc.* *dim.*

10

mf *cresc.* *cresc.* *f*

mf *mf* *f* *mf*