

The Frederick Zimmermann Memorial Series for Double Bass

Three Sonatas

For Double Bass and Piano

Compiled, Transcribed and Edited by
Frederick Zimmermann and Lucas Drew

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Foreword

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 Julliard 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, during 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 new series of new folio collections based on the rich accumulation of Mr. Zimmermann's manuscripts, including both solo and ensemble works.

Preface

The three Sonatas by Pergolesi, Caporale and Croft included in this collection may now be added to the 18th-Century Sonata repertoire for the Double Bass. All of these works were originally written for the Violoncello, and have been specially transcribed, fingered and edited for the Double Bass by Frederick Zimmermann and Lucas Drew.

It is interesting to note that the final movement of the Pergolesi *Sinfonia in F Major* was used by Igor Stravinsky as a Double Bass solo in one of the variations in his ballet suite *Pulcinella*.

The notation of the first movement of the Caporale *Sonata in D Minor* has been augmented by Mr. Zimmermann. That is, the quarter note (rather than the more usual eighth note in the slow movement of a typically Baroque sonata) has been taken as the basis of the beat. Also, while the original *Sonata* has only three movements, there are some Cello editions of this work where a fourth movement has been added by making use of a single movement from another of Caporale's sonatas. The tempo marking of the third movement in the present work, *largamente*, denotes a spacious and deliberate style of playing, rather than just indicating a slow tempo.

The Croft *Sonata in A Minor* follows the usual "slow - fast - slow - fast" pattern typical of the Sonata form during this period. It is possible to sense in the second movement the fact that Croft was also an accomplished (as well as being a well-known) English organist of his time.

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Editor

THREE SONATAS

Sinfonia in F Major

Transcribed and Edited
by Lucas Drew

G. B. PERGOLESI
(1710-1736)

I

Comodo

Double Bass

mp

Piano

p

cresc.

cresc.