

The Frederick Zimmermann Memorial Series for Double Bass

Trios and Quartets for Double Basses

Volume III

**Compiled and Edited by
Frederick Zimmermann**

Foreword by 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

This collection includes 12 Trios and 7 Quartets drawn from the works of Monteverdi, Bach, Marenzio, Tallis and others, compiled, edited and transcribed mainly by Frederick Zimmermann. The music is printed in open score form so that players may refer to or study any and all individual parts, may freely exchange parts in performance, and so that 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.

Volumes I and II, companion books to this, contain 11 Trios and 7 Quartets, and 8 Trios and 7 Quartets respectively, to which students, performers and teachers are cordially referred.

Lucas Drew Ed.D

Professor Emeritus
Frost School of Music

NE REVENES PLUS, LISETTE

(Return No More, Lisette)

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Transcribed by
Frederick Zimmermann

Anon. Chanson
(18th Century)

Légèrement (♩ = ca. 84)

The musical score is written for three staves (I, II, III) in 4/4 time. The key signature has one sharp (F#). The tempo is marked 'Légèrement' with a quarter note equal to approximately 84 beats per minute. The score is divided into measures, with measure numbers 5, 10, and 15 indicated in boxes. The first system (measures 1-5) shows the beginning of the piece. The second system (measures 6-10) continues the melody. The third system (measures 11-15) includes a first ending marked '1. Fine' and a second ending marked '2.'. The fourth system (measures 16-20) concludes the piece with a 'D. C. al Fine' instruction. Dynamics include *mp* (mezzo-piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *tr* (trill). The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks.