

MUSIC FOR STRINGS

THE FREDERICK ZIMMERMANN MEMORIAL SERIES FOR DOUBLE BASS

77 BAROQUE BASS LINES

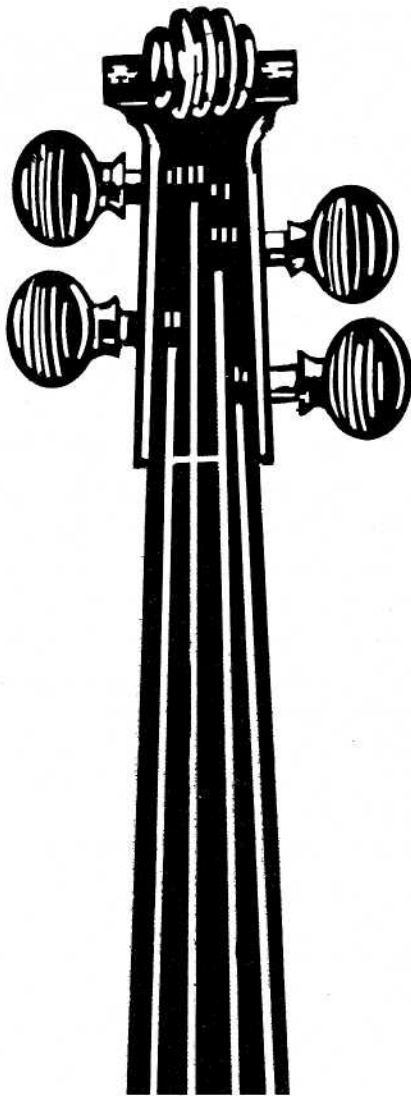
For Double Bass

(Cello or Viola da Gamba)

Compiled and Edited

by

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UMMP

UNIVERSITY OF MIAMI MUSIC PUBLICATIONS

Sole Agent: SAM FOX Publishing Co., Inc.
62 Cooper Square, N.Y. 10003

Price: \$ 5.00

UM-158

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 Reins-hagen 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, 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 pro-fession, both as a performer and teacher, have become

legendary.

The concept of several Double Bases playing in ensemble as a method of study was one of Mr. Zimmer-mann'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 addi-tional 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.

77 BAROQUE BASS LINES FOR DOUBLE BASS

This collection of "etudes", drawn from the basso continuo parts of various Baroque sonatas for Flute and Keyboard, as well as the chorales of J.S. Bach, will, it is hoped, prove to be of musical as well as technical value to the student and aspiring professional performer on the Double Bass. Each of these lines should be studied for phrasing and sense of style, as well as technique, and the player should at all times be aware of the melodic and harmonic implications or functions of each note, in addition to the technical demands of fingering and bowing.

This collection may be used after the student has learned the various positions in order to help reinforce his knowledge of the fingerboard. Actual fingerings have been omitted in order to permit the player to make his own decisions here, consistent with the style and tempo of each line. Further, specific bowings have also been omitted, to help the player make his own, relatively simple decisions as regards direction of the bow.

In general, the following basic principles of bow direction should be utilized where applicable:

1. The note on the first beat of a measure is usually played down-bow.

2. The last note in a measure is usually taken up-bow.

3. An up-beat which is to be slurred over a bar line is played down-bow.

4. An odd number of notes (bows) before a bar line, and after a rest, starts up-bow, especially if the notes are of even value.

5. An even number of notes (bows) before a bar line, and after a rest, starts down-bow.

All of the major and minor keys are represented in this collection, and will be found to appear in the follow-ing sequence: C Major - A Minor, G Major - E Minor, F Major - D Minor, D Major - B Minor, Bb Major - G Minor, etc.

In addition to the Double Bass, the material in this collection will also be found suitable for the Cello and/or Viola da Gamba.

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77 BAROQUE BASS LINES

For Double Bass
(Cello or Viola da Gamba)

PRELUDE

JOHANN CHRISTIAN SCHICKHARDT

Allegro (♩ = c. 108)

1. *f*

5

10

15 *p*

cresc.

20 *f*

Allegro presto (♩ = c. 126)

ANTONIO VIVALDI

2. *p* *simile*

5 *mf* *sim.*

10 *p*

20 *mf* 25

30 *mf*

35

ALLEMANDE

JOHANN CHRISTIAN SCHICKHARDT

Allegro (♩ = c. 104)

3. *mf*

5 *p*

10 *cresc.* *f*

mf

15

20 *cresc.* *f* *p* *cresc.*

f

Allegro (♩ = c. 104)

BENEDETTO MARCELLO

4. *f*

5

10 *p*

15 *pp*

20 *p* *pp* *p*

25

30

f

This block contains the first two staves of a musical piece. The first staff starts at measure 25 and ends with a double bar line. The second staff starts at measure 30 and ends with a double bar line. The music is written in bass clef with a key signature of one sharp (F#). The first staff contains a sequence of eighth and sixteenth notes. The second staff begins with a forte (*f*) dynamic and features a more rhythmic pattern of eighth notes.

GIGUE
(♩ = c. 116)

JOHANN CHRISTIAN SCHICKHARDT

5

10

15

20

25

30

35

40

mf *p* *cresc.*

f *mf*

cresc. *f* *p*

mf *p*

cresc. *f*

p *cresc.*

f p *cresc.*

f

This block contains the second piece, a minuet in G major by Johann Christian Schickhard. It is written in bass clef with a 6/8 time signature. The score is divided into measures 5 through 40. The piece starts with a mezzo-forte (*mf*) dynamic and includes various dynamic markings such as piano (*p*), crescendo (*cresc.*), and forte (*f*). The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests. The piece concludes with a final cadence at measure 40.

Adagio ($\text{♩} = \text{c. } 72$)

BENEDETTO MARCELLO

6.

Allegro ($\text{♩} = \text{c. } 108$)

BENEDETTO MARCELLO

7.

CHORALE
($\text{♩} = \text{c. } 76$)

J. S. BACH

8.

CHORALE
(♩ = c. 76)

J. S. BACH

9. *mf*

CHORALE
(♩ = c. 76)

J. S. BACH

10. *mf*

BOURRÉE
(♩ = c. 152)

G. F. HANDEL

11. *mf*

MENUETTO
(♩ = c. 112)

G. F. HANDEL

12. *mf*

Presto (♩ = c. 104)

G. F. HANDEL

13. *mf*

5

10

15

20

25

30

Allegro (♩ = c. 100)

G. F. HANDEL

14. *mf*

5

First musical staff in bass clef with a key signature of one sharp (F#). It contains a continuous sequence of eighth and sixteenth notes.

Second musical staff, starting with a measure number '10' in a box. It continues the melodic line with various rhythmic patterns.

Third musical staff, starting with a measure number '15' in a box. The notation includes some slurs and accents.

Fourth musical staff, featuring a measure with a whole rest followed by a half note, then continuing with eighth notes.

Fifth musical staff, starting with a measure number '20' in a box. It includes several measures with eighth notes and rests.

Sixth musical staff, starting with a measure number '25' in a box. The melody continues with eighth and sixteenth notes.

Seventh musical staff, continuing the piece with eighth notes and some slurs.

Eighth musical staff, starting with a measure number '30' in a box. It features a mix of eighth and sixteenth notes.

Ninth musical staff, continuing the melodic development with eighth notes and slurs.

Tenth musical staff, starting with a measure number '35' in a box. It includes some rests and eighth notes.

Eleventh musical staff, starting with a measure number '40' in a box. The notation is dense with eighth and sixteenth notes.

Twelfth musical staff, continuing the piece with eighth notes and slurs.

Thirteenth musical staff, starting with a measure number '45' in a box. It concludes with a final note and a fermata.

Allegro ($\text{♩} = \text{c. } 126$)

15. *mf*

5 10 15 20 25 30 35 40 45 50 55

1. 2.

Allegro ($\text{♩} = \text{c. } 108$)

BENEDETTO MARCELLO

16. *f*

5 10 15 20 25

1. 2.

30 *mf* *f* 35

40 *p*

45 *f*

SARABANDE

JEAN BAPTISTE LOEILLET

Largo (♩ = c. 56)

simile

17. *mp* 5

10 *mf*

Adagio (♩ = c. 72)

FRANCESCO GEMINIANI

18. *mp* 5

10

Adagio (♩ = c. 80)

G. F. HANDEL

19. *mf* 5

10

15 20

Adagio (♩ = c. 72)

BENEDETTO MARCELLO

20. *f*

5

10 *p* *mf*

p *mf*

BENEDETTO MARCELLO

Allegro (♩ = c. 108)

21. *f* *p* *f* 5

10

15

20

25 *p*

Adagio ($\text{♩} = \text{c. } 72$)

JOHANN CHRISTOPH PEPUSCH

22. *mf*

5 10 15

Allegro ($\text{♩} = \text{c. } 108$)

JOHANN CHRISTOPH PEPUSCH

23. *mf*

5 10 15 20 25 30

GIGUE
Allegro (♩. = c. 108)

HENRY ECCLES

24. Musical score for Gigue by Henry Eccles, measures 24-45. The score is in bass clef, 6/8 time, and B-flat major. It features a melodic line with various dynamics including forte (*f*), piano (*p*), mezzo-piano (*mp*), and mezzo-forte (*mf*). Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated in boxes.

Allegro (♩. = c. 80)

GEORG PHILLIPP TELEMANN

25. Musical score for Gigue by Georg Philipp Telemann, measures 25-30. The score is in bass clef, 6/8 time, and B-flat major. It features a rhythmic pattern with frequent sixteenth notes and rests. Measure numbers 5, 10, 15, 20, and 25 are indicated in boxes.

30

Adagio ($\text{♩} = \text{c. } 60$)

JEAN BAPTISTE LOEILLET

26. *mf*

5

10

15

20

SINFONIA
($\text{♩} = \text{c. } 100$)

J. S. BACH

27. *mf*

5

10

15

20

Adagio (♩ = c. 72)

JEAN BAPTISTE LOEILLET

28. *f*

5

10

15

Allegro (♩ = c. 108)

JEAN BAPTISTE LOEILLET

29. *mf*

5

10

15



SICILIANE
(♩ = c. 60)

G. F. HANDEL



Largo (♩ = c. 56)

BENEDETTO MARCELLO



Allegro (♩ = c. 80)

JEAN BAPTISTE LOEILLET

32. *mf*

5 10 15 20 25 30 35 40 45 50 55 60

PRELUDIO

Grave (♩ = c. 72)

ARCANGELO CORELLI

33. *mf*

5 10 15

(8)

Adagio (♩ = c. 72)

ARCANGELO CORELLI

34. *mp*

5

10

Vivace (♩ = c. 112)

G. F. HANDEL

35. *mp*

5

10

15

20

25

30

35

Cantabile ($\text{♩} = \text{c. } 80$)

GEORG PHILLIPP TELEMANN

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

5 *(-)* *mf* *cresc.*

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

10 *mf* *p*

15 *cresc.* *f* *mf* *p*

cresc. poco a poco

20 *f* *f*

Allegro ($\text{♩} = \text{c. } 152$)

FRANCESCO BARSANT

37. *f*

5

10

15

mp 20

Con spirito ($\text{♩} = \text{c. } 72$)

JOHANN HELMICH ROMAN

38. *f*

5 1. 2. 10 15 20 1. 2.

Allegro ($\text{♩} = \text{c. } 104$)

JOHANN HELMICH ROMAN

39. *f* *simile*

5 10 15 20 *p* *f* 25 *p* *f* 30 *poco rit.* *a tempo* 35 *p* *f* 40 *p* *f* 45 *p* *f*

MICHEL BLAVET

Largo ($\text{♩} = \text{c. } 72$)

40. *mp* *f*

p *mf* *p*

5 10

PIETRO LOCATELLI

Presto ($\text{♩} = \text{c. } 80$)

41. *mf*

5 10 15 20

Andante ($\text{♩} = \text{c. } 66$)

G. F. HANDEL

42. *mf*

5 10 15 20 25

30

Musical score for the first section, measures 30-55. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 30, 35, 40, 45, and 50 are indicated in boxes. The section concludes with a first ending (1.) and a second ending (2.) marked with repeat signs.

Adagio (♩ = c. 72)

FRANCESCO BARSANTI

43.

mf

Musical score for the second section, measures 43-55. The score is written in bass clef with a key signature of two flats and a common time signature (C). It begins with a mezzo-forte (*mf*) dynamic marking. Measure numbers 5, 10, 15, and 20 are indicated in boxes. The section concludes with a final note on a whole rest.

CHORALE
(♩ = c. 76)

J. S. BACH

44. *mf*

5

10

15

20

(♩ = c. 76)

CHORALE
(♩ = c. 76)

J. S. BACH

45. *mf*

5

Non tanto allegro (♩ = c. 88)

FRANCESCO BARSANTI

46. *f* *sim.*

5

10

15

20

sim.

sim.

sim.

25 *sim.*

30 *sim.*

Sostenuto (♩ = c. 56)

FRANCESCO BARSANTI

47. *mf*

5

10

15

20

25

30

Vivace (♩ = c. 120)

JOHANN CHRISTIAN SCHICKHARDT

48. *mp*

5

10

15

cresc.

f

Allegro ($\text{♩} = \text{c. } 104$)

JOHN STANLEY

49. *f* *simile*

5

10

15 *sim.*

20

ALLEMANDE
($\text{♩} = \text{c. } 112$)

JOHANN CHRISTIAN SCHICKHARDT

50. *f* *p*

5

10 *mf*

mf

Two staves of music in bass clef, key of B-flat major, 4/4 time. The first staff contains measures 1 through 15, with a boxed '15' above the final measure. The second staff continues the piece, ending with a repeat sign and a fermata over the final measure.

Allegro (♩ = c. 104)

T. ALBINONI

Two staves of music in bass clef, key of D major, 4/4 time. The first staff is labeled '51.' and begins with a dynamic marking of *f*. The second staff contains measures 1 through 5, with a boxed '5' above the fifth measure. The third staff contains measures 6 through 10, with a boxed '10' above the tenth measure. The fourth staff contains measures 11 through 15, with a boxed '15' above the fifteenth measure. The fifth staff contains measures 16 through 20, with a boxed '20' above the twentieth measure. Dynamic markings include *f*, *p*, *cresc.*, and *f p*.

Grave (♩ = c. 80)

T. ALBINONI

Two staves of music in bass clef, key of D major, common time. The first staff is labeled '52.' and begins with a dynamic marking of *mf dolce*. The second staff contains measures 1 through 5, with a boxed '5' above the fifth measure. The third staff contains measures 6 through 10, with a boxed '10' above the tenth measure. Dynamic markings include *p*, *cresc.*, *mf*, *f*, and *p*.

Allegro (♩ = c. 108)

53. *f*

5

10

15

20

25

30

p *cresc.*

f *f*

dim.

SARABANDE

ANTONIO VIVALDI

(♩ = c. 56)

54. *mf*

5

10

15

CHORALE
(♩ = c. 76)

J. S. BACH

55. *mf*

5

10

15

20

25

Grave (♩ = c. 80)

ARCANGELO CORELLI

56. *mf*

5

10

15

CHORALE
(♩ = c. 76)

J. S. BACH

57. *simile*

mf

5 10 15 20 25 30 35

CHORALE
(♩ = c. 76)

J. S. BACH

58. *mf*

5 10

Largo (♩ = c. 63)

BENEDETTO MARCELLO

59. *mp*

mp

5 10 15 20 *cresc.*

mf

CHORALE

(♩ = c. 76)

J. S. BACH

60. *mf*

Allegro (♩ = c. 132)

JEAN BAPTISTE LOEILLET

61. *mf*

GIGUE
Allegro (♩ = c. 112)

ARCANGELO CORELLI

62.

5

10

15

mf

20

25

p

Allegro (♩ = c. 120)

ANTONIO VIVALDI

63.

mf

5

10

15

20

CHORALE
(♩ = c. 76)

J. S. BACH

64.

mf

5

10

CHORALE

(♩ = c. 76)

J. S. BACH

65. *mf*

Allegro (♩ = c. 108)

JEAN BAPTISTE LOEILLET

66. *f*

CHORALE

(♩ = c. 76)

J. S. BACH

67. *mf*

Largo ($\text{♩} = \text{c. } 56$)

JEAN BAPTISTE LOEILLET

68. *mf*

mf

GAVOTTE

Allegro ($\text{♩} = \text{c. } 100$)

ARCANGELO CORELLI

69. *mf*

mf

CHORALE

($\text{♩} = \text{c. } 76$)

J. S. BACH

70. *mf*

mf

mf

CHORALE

($\text{♩} = \text{c. } 76$)

J. S. BACH

71. *mf*

mf

mf

CHORALE
(♩ = c. 76)

J. S. BACH

72. *mf*

5

Adagio (♩ = c. 60)

ARCANGELO CORELLI

73. *mf*

5

10

15

20

25

Adagio (♩ = c. 60)

ARCANGELO CORELLI

74. *mp*

5

10

15

CHORALE

(♩ = c. 76)

J. S. BACH

75. *mf* 5

10

CHORALE

(♩ = c. 76)

J. S. BACH

76. *mf*

5

10

CHORALE

(♩ = c. 76)

J. S. BACH

77. *mf*

5 10

15