

Sonata No. 11 (St. Marc)

for trumpet & piano

Tommaso G. ALBINONI (1671-1750)

(Arranged by David Baldwin)

Grave

B♭ Trumpet

Piano

3

5

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Allegro

First system of music (measures 1-2). The right hand (treble clef) plays a melody starting with a forte (*f*) dynamic. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines.

Second system of music (measures 3-5). Measure 3 begins with a triplet of eighth notes in the right hand. The left hand continues with a steady accompaniment.

Third system of music (measures 6-8). Measure 6 begins with a half note in the right hand, followed by a melodic phrase. The left hand continues with a rhythmic accompaniment.

Adagio

7

13

19

mp *mf* *mp* *f* *mf* *dim.* *p*

mp *mf* *dim.* *p*

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Allegro

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7

13

19

M

f *meno f* *f* *mf* *f* *mf*

The musical score is for a piece in 3/8 time, key of B-flat major. It consists of a violin part and a piano accompaniment. The tempo is marked 'Allegro'. The score is divided into four systems. The first system (measures 1-6) features a violin melody starting with a forte (*f*) dynamic, followed by a piano accompaniment. The second system (measures 7-12) continues the violin melody and piano accompaniment. The third system (measures 13-18) shows the violin melody and piano accompaniment. The fourth system (measures 19-20) concludes the piece with a forte (*f*) dynamic. A rehearsal mark 'M' is placed above measure 19. A large red watermark 'World copyright by Editions Bim www.editions-bim.com' is overlaid diagonally across the score. A red copyright symbol '©' is located below measure 19.

Sonata No. 11 (St. Marc)

Tomaso Albinoni's (1671-1750) "*Concerto St. Marc*" was first published (c. 1712) in Amsterdam by Estienne Roger as "Sonata No. 11" of *Trattenimenti armonici per camera divisi in dieci sonate à Violino, Violone e Cembalo*, Op. VI.

Maurice André has recorded an arrangement of this work for solo trumpet and seven clarinets (movements 2, 3, and 4 only) and another orchestrated version by Jean Thilde for solo trumpet and strings.¹ The work is now popularly (and apparently irrevocably) known among trumpeters as "Concerto St. Marc" — a title which might be considered an enigmatic misnomer for a work which began as a sonata.²

Younger players may find the following helpful:

Grave — The beat is based on the eighth-note. The practice of "double dotting" or "over dotting" may be applied as well as that of playing *inégales*.

Allegro — Give full value to all sixteenth-notes and quarter notes and play all eighth-notes short (staccato).

Andante — Play lyrically, smooth and connected.

Allegro — Give full value to all sixteenth-notes and quarter-notes. Eighth-notes should be short and bouncy except where they end a phrase (such as in bars 21, 25, 27, 28, etc.) — in which case they should be longer.

Notes

- 1 The Russian trumpet virtuoso, Rimofei Dokshitzer has published a trumpet and piano edition in the key of E-flat which, for the most part, merely transposes Thilde's version.
- 2 Albinoni published the work as a *sonata da camera* yet it conforms to our twentieth century definition of a *sonata da chiesa*.
- 3 For example, some pitches were changed by Thilde in the course of adapting the work.