## Sonata No. 11 (St. Marc) for trumpet & piano





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## Sonata No. 11 (St. Marc)

Tomaso Albinoni's (1671-1750) "Concerto St. Marc" was first published (c. 172) in Amsterdam by Estinne Roger as "Sonata No. 11" of Trattenimenti armonici per remera divisi in dedici sonate à Violino, Violone e Cembalo, Op. VI.

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

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 invales.

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

Andante – Play lyrically, smooth and connected.

Allegro — Give full value to all sixter therotes and quarter-notes. Eighth-notes should be short and bouncy except where they and a phrase can have in bars 21, 25, 27, 28, etc.) — in which case they should be longer.

## Cotes

- 1 The Russian trumpet virties. Timofei Duks litzer 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 same pitches were changed by Thilde in the course of adapting the work.

