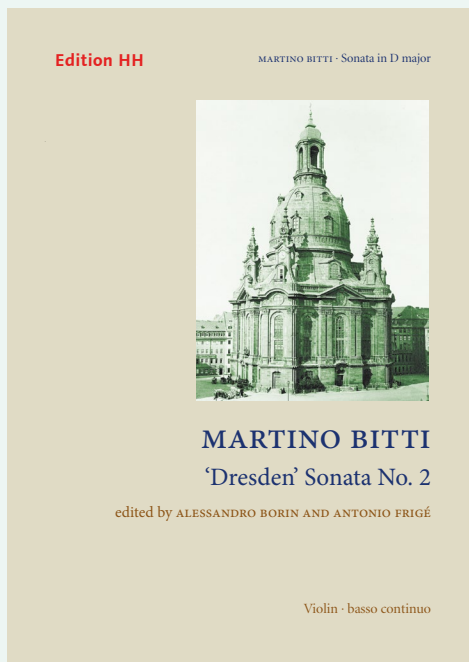


# MARTINO BITTI

'DRESDEN' SONATA No. 2 in D major

edited by Alessandro Borin and Antonio Frigé



**B**itti's powerful sonata in D major — one of his most Corelli-like creations — opens with a composite movement in which slow sections alternate with cadenza-like quick ones. The second movement is a “double-stopped” fugue, where the single violin mimics the contrapuntal interplay between two violins as in a trio sonata. An almost comic movement follows: beginning as an Adagio in which a “walking bass” partners deliberately mechanical scale progressions on the violin, it suddenly transmutes into a sparkling *perpetuum mobile*. The final two movements, more conventional in style, consist of a stately sarabande-like Adagio and a vigorous gigue-like Allegro.

Martino Bitti (1655/56–1741)

'Dresden' Sonata No. 2 in D major

edited by Alessandro Borin and Antonio Frigé

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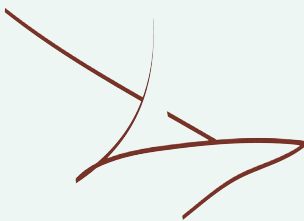
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## MARTINO BITTI 'DRESDEN' SONATA No. 2 in D major edited by Alessandro Borin and Antonio Frigé

### 'DRESDEN' SONATA NO. 2

MARTINO BITTI  
(1655/56-1743)

I

VIOLIN  
BASSO CONTINUO

Adagio

Violino

Basso

Allegro

Adagio

Allegro

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