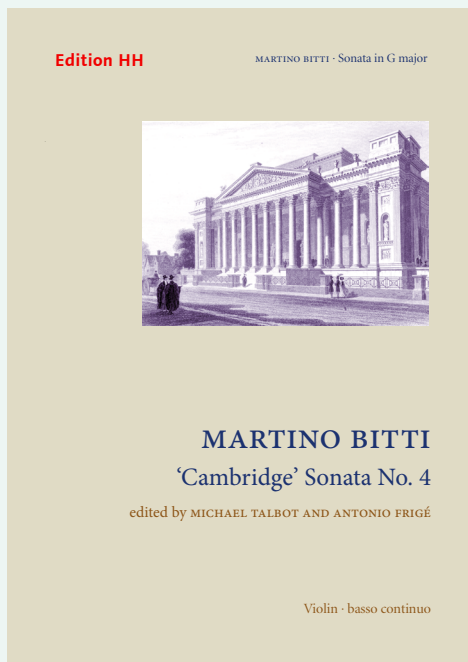


# MARTINO BITTI

'CAMBRIDGE' SONATA No. 4 in G major

edited by Michael Talbot and Antonio Frigé



Bitti's twelve 'Cambridge' sonatas, presented to Cardinal Ottoboni, represent the 'late', *galant* Bitti, full of lovingly sculpted ornamental detail for the violin but with the same resourceful harmony and perfectly proportioned forms as before. The fourth sonata of the group, in four movements, mixes 'church' and 'chamber' features: although they lack dance titles, the third and fourth movements have the character of a *corrente* and a *giga*, respectively. The general tone is elegant and melodious.

Martino Bitti (1655/56–1741)  
'Cambridge' Sonata No. 4 in G major  
edited by Michael Talbot and Antonio Frigé

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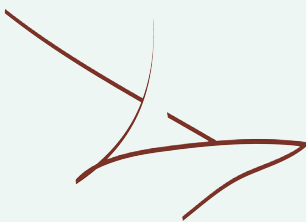
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## MARTINO BITTI 'CAMBRIDGE' SONATA No. 4 in G major edited by Michael Talbot and Antonio Frigé

### 'CAMBRIDGE' SONATA NO. 4

MARTINO BITTI  
(1655/56-1743)

I

#### VIOLIN BASSO CONTINUO

"Talbot proposes that the primary influences on Bitti were his Roman predecessors, with Carlo Mannelli (1640-97), a composer, violinist and castrato, being especially likely. Bitti can thus be seen as a figure who contributed to the development of the chamber sonata alongside Corelli."

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