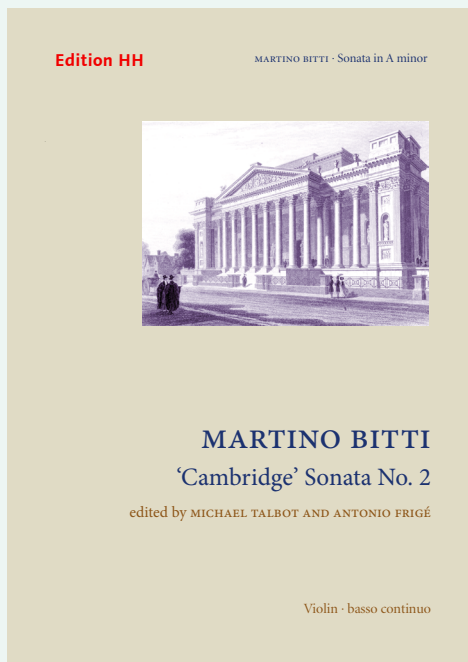


# MARTINO BITTI

'CAMBRIDGE' SONATA No. 2 in A minor

edited by Michael Talbot and Antonio Frigé



Bitti's twelve "Cambridge" sonatas, presented to Cardinal Ottoboni, represent the composer's late, galant style, full of lovingly sculpted ornamental detail for the violin but with the same resourceful harmony and perfectly proportioned forms seen in earlier works. This second piece of the group — a classic sonata da camera consisting of a preludio, allemanda, corrente and giga — is particularly interesting for being an elaborate reworking of the seventh "London" sonata, in which silky written-out ornamentation and harmonic enrichment are wrapped round the "Doric columns" of the earlier version (published as HH334).

Martino Bitti (1655/56–1741)  
'Cambridge' Sonata No. 2 in A minor  
edited by Michael Talbot and Antonio Frigé

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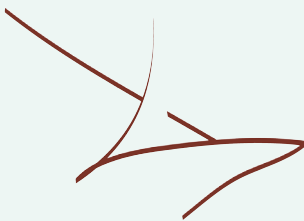
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in A minor

edited by Michael Talbot  
and Antonio Frigé

‘CAMBRIDGE’ SONATA NO. 2

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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Adagio

Violino

Basso

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