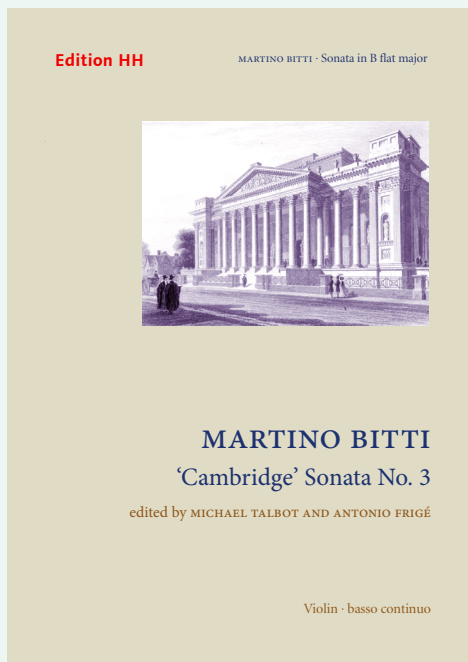


# MARTINO BITTI

'CAMBRIDGE' SONATA No. 3 in B flat major  
edited by Michael Talbot and Antonio Frigé



**B**itti'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 third sonata of the group, in four movements, is a radically updated new version of the first 'London' sonata (published as HH328). Each of its four movements lavishly decorates and/or paraphrases the material of the earlier model, producing what is, in effect, a new composition that breathes the air of the 1720s

Martino Bitti (1655/56–1741)  
'Cambridge' Sonata No. 3 in B flat major  
edited by Michael Talbot and Antonio Frigé

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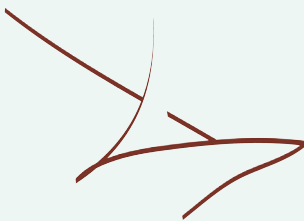
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## MARTINO BITTI

### 'CAMBRIDGE' SONATA No. 3

in B flat major

edited by Michael Talbot

and Antonio Frigé

### 'CAMBRIDGE' SONATA NO. 3

MARTINO BITTI  
(1655/56-1743)

I

#### Preludio Adagio

Violino

Basso

#### 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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