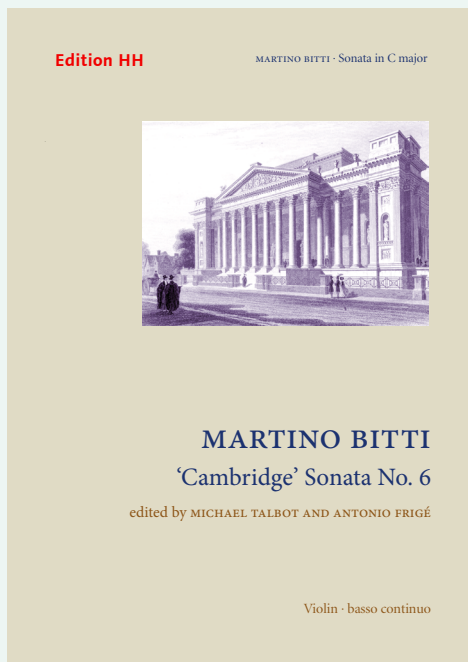


MARTINO BITTI

'CAMBRIDGE' SONATA No. 6 in C 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 sixth sonata of the group, in four movements, is notably compact: its second movement is in the style of an *allemanda*, and its fourth is like a *gavotta*; the two slow movements have the finely chiselled elegance that is Bitti's hallmark.

Martino Bitti (1655/56–1741)
'Cambridge' Sonata No. 6 in C major
edited by Michael Talbot and Antonio Frigé

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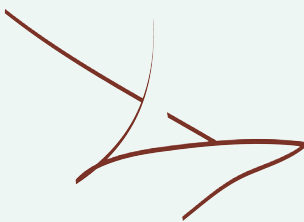
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MARTINO BITTI 'CAMBRIDGE' SONATA No. 6 in C major edited by Michael Talbot and Antonio Friggé

'CAMBRIDGE' SONATA NO. 6

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