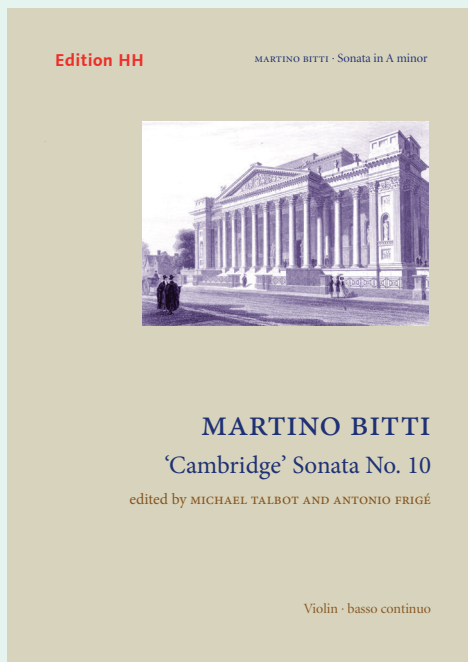


MARTINO BITTI

'CAMBRIDGE' SONATA No. 10 in A minor

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 tenth sonata of the group, in four movements, is classically 'da chiesa' in character. Its first movement (Largo) weaves fantastic arabesques in the violin part, while the second (Allegro) includes attractive contrapuntal interaction between violin and bass. The third movement (Adagio) has some of the qualities of the first, and the piece concludes with a vigorous, through-composed Allegro in corrente rhythm.

Martino Bitti (1655/56–1741)
'Cambridge' Sonata No. 10 in A minor
edited by Michael Talbot and Antonio Frigé

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MARTINO BITTI 'CAMBRIDGE' SONATA No. 10 in A minor edited by Michael Talbot and Antonio Frigé

'CAMBRIDGE' SONATA NO. 10

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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Largo

Violino

Basso

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Edited by Michael Talbot and Antonio Frigé
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