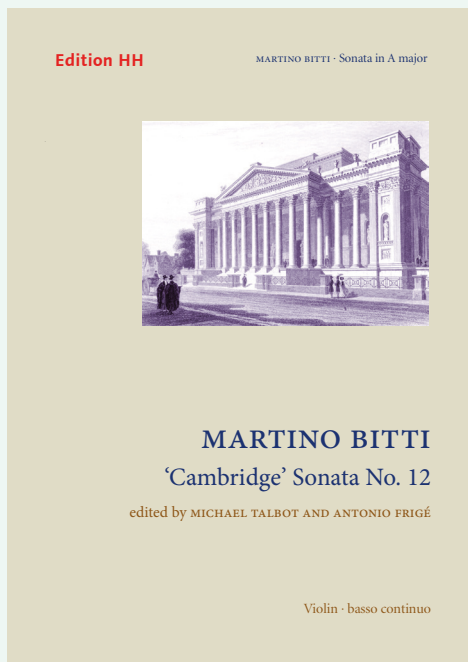


MARTINO BITTI

'CAMBRIDGE' SONATA No. 12 in A 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 twelfth sonata, in four movements, makes a fitting climax to the set. Its first movement (Vivace) is somewhat corrente-like, with delicately traced passage-work. The Andante that follows is distinguished by some interesting harmonic turns. An extended gavotte-like theme with two captivating variations makes up the third movement. The sonata ends with a type of movement especially dear to Bitti: a giga.

Martino Bitti (1655/56–1741)
'Cambridge' Sonata No. 12 in A major
edited by Michael Talbot and Antonio Frigé

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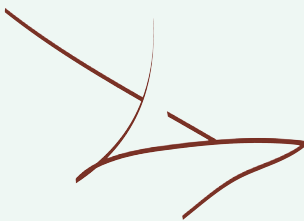
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MARTINO BITTI 'CAMBRIDGE' SONATA No. 12 in A major edited by Michael Talbot and Antonio Frigé

'CAMBRIDGE' SONATA NO. 12

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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Vivace

Violino

Basso

4

8

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