Giorgio
Antoniotto
(1680 — 1766)

XII Sonate op. 1

le prime 5 à Violoncello solo e Basso, e le altre 7 à due Violoncelli overo due Viole di Gamba

Amsterdam 1732 ca.

Volume 2: Sonate v — viii

VM Musica

Giorgio Antoniotto
(1680 — 1766)

XII Sonate op. 1

le prime 5 à Violoncello solo e Basso,
e le altre 7 à due Violoncelli
overo due Viole di Gamba

Amsterdam 1732 ca.

Volume 2: Sonate v — viii

VistaMare Musica

ViMa 11 – Version 1.0– May 2025.
Editing and typesetting © 2025 Maurizio M. Gavioli.

Egraved with a customised version of MuseScore (http://musescore.org/).

A VistaMare Musica publication (http://www.vistamaremusica.com/).
Licensed under the Creative Commons license “Attribution - Share Alike” (in simple words, do with it whatever you like as long as you give me proper credit and share derivative works like this one; for details, see http://www.creativecommons.org/licenses/by-sa/3.0).
Texts set in G. Duffner’s EB Garamond (http://www.georgduffner.at/ebgaramond/), P. Impallari’s Libre Bodoni (https://fonts.google.com/specimen/Libre+Bodoni) and Libertinus Sans (https://github.com/alerque/libertinus, multiple authors).

Contents

Volume 1

Sonata I 5
Sonata II 11
Sonata III 16
Sonata IV 23

Volume 2

Sonata V 5
Sonata VI 13
Sonata VII 19
Sonata VIII 27

Volume 3

Sonata IX 5
Sonata X 11
Sonata XI 16
Sonata XII 24

Preface

This edition reproduces the 1732 ca. Amsterdam edition by Michel-Charles Le Cène (son-in-law of Estienne Roger and for a time co-owner of his shop). It is a carefully engraved print, already in score format. The source used for this edition is the copy in the *Bibliothèque nationale de France* in Paris.

The title page reads:

XII Sonate

le Prime Cinque
à Violoncello Solo e Basso
e le Altre Sette
à due Violoncelli
Overo due Viole di Gamba
Opera Prima
del S. Giorgio Antoniotti
Milanese
Amsterdam
Speza (sic) *di* Michele Carlo le Cene

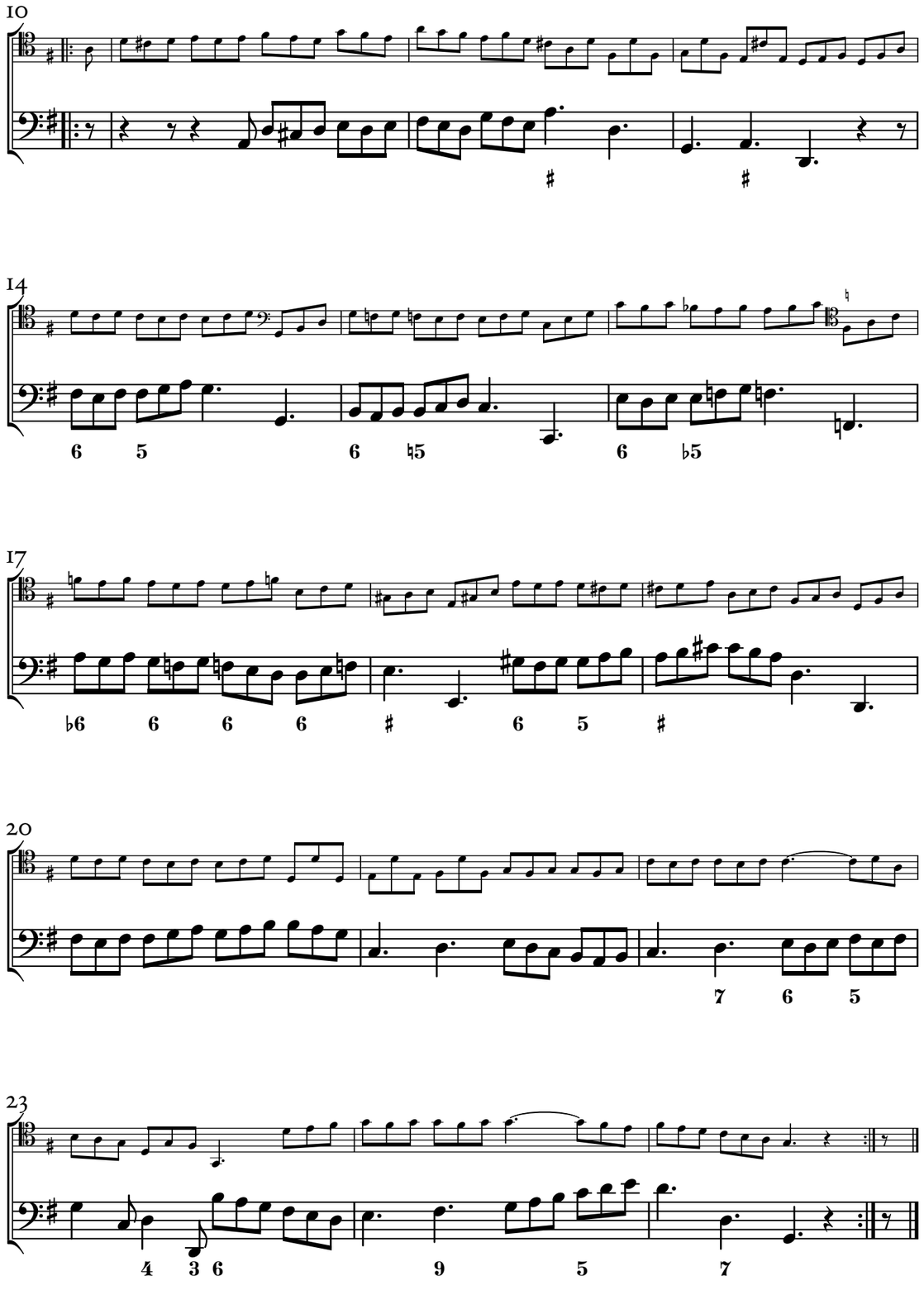
Giorgio Antoniotto (d'Adurni), a Milanese descender of the local branch of the noble Genovese family of Adorno (to which the mother of Theodor Wiesengrund Adorno also belonged) spent his life in the Spanish service initially and as a teacher in Geneva later, while frequenting the European courts. He was known as a violin and violoncello player and as a theorist for his treatise *L'Arte armonica*.

Editorial remarks

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original clefs, time and key signatures, note values, ties, slurs, bar lines and beamings have been retained.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently 'modernised' when today conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Accidentals above the staff or in small type between parentheses are editorial suggestions.

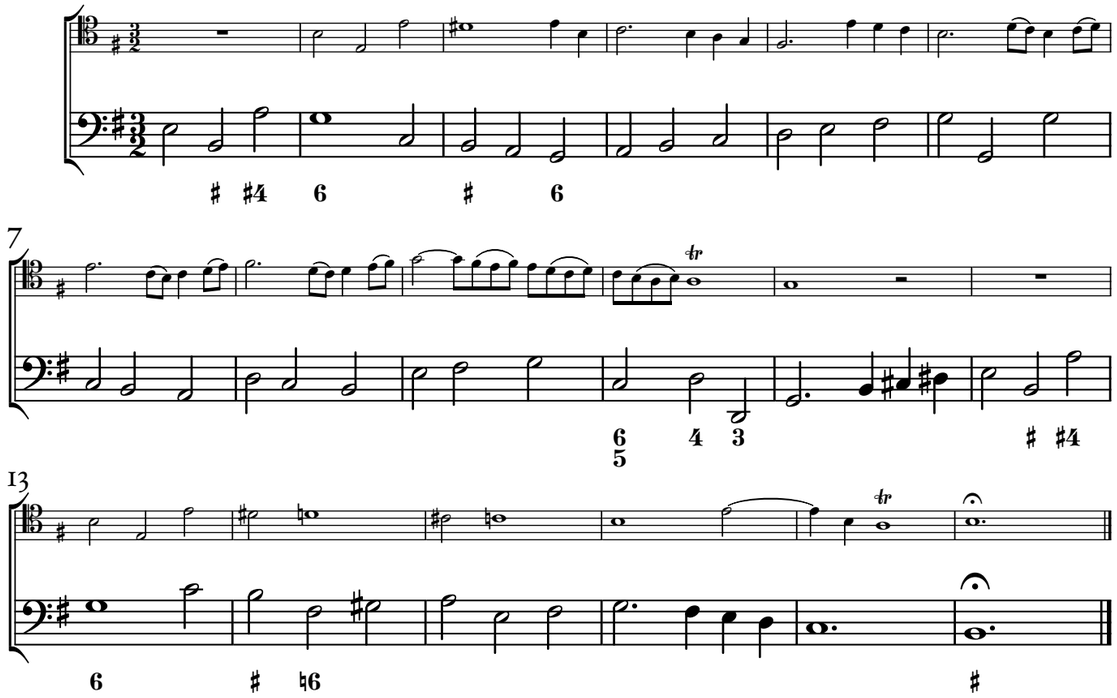
Critical notes:

1. Original:
2. (INIZ. VOL. 3) Here and in the rest of the movement, 𝄽· rests were notated as 𝄻
3. In the source, the appoggiatura was C.
4. Here and in the rest of the movement, 𝄻· rests were notated as 𝄻
5. Original C, corrected to B in pencil.
6. The source has a ♯ added to the F in pencil.

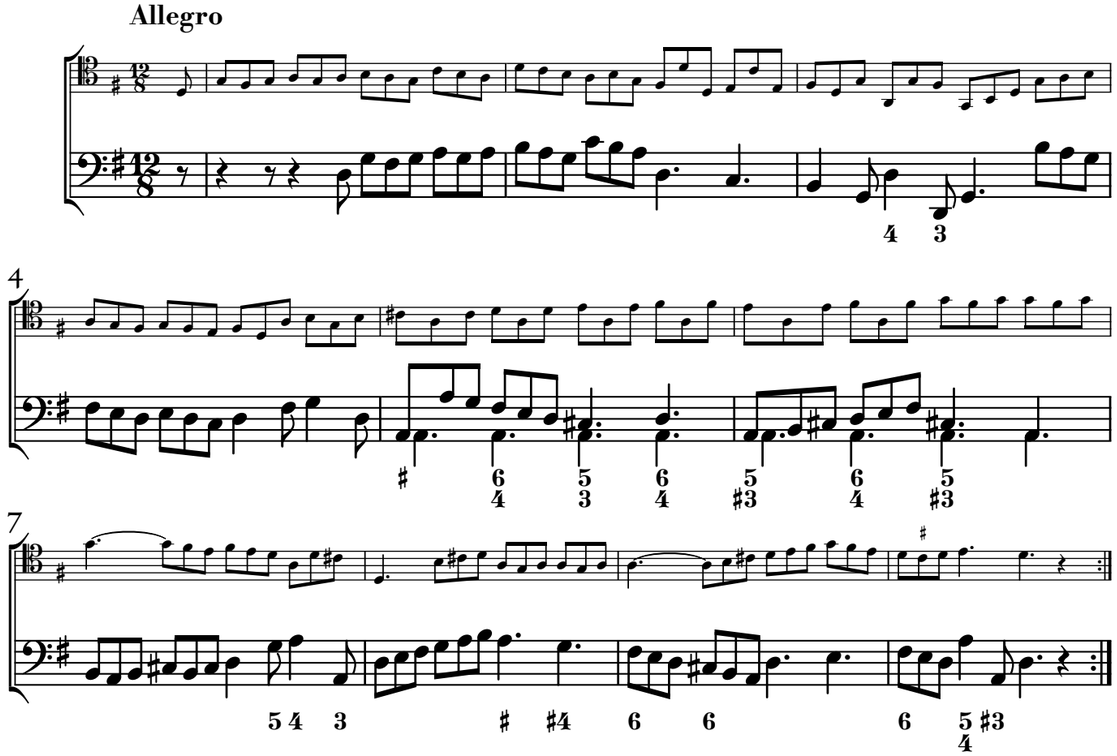


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Grave



Allegro

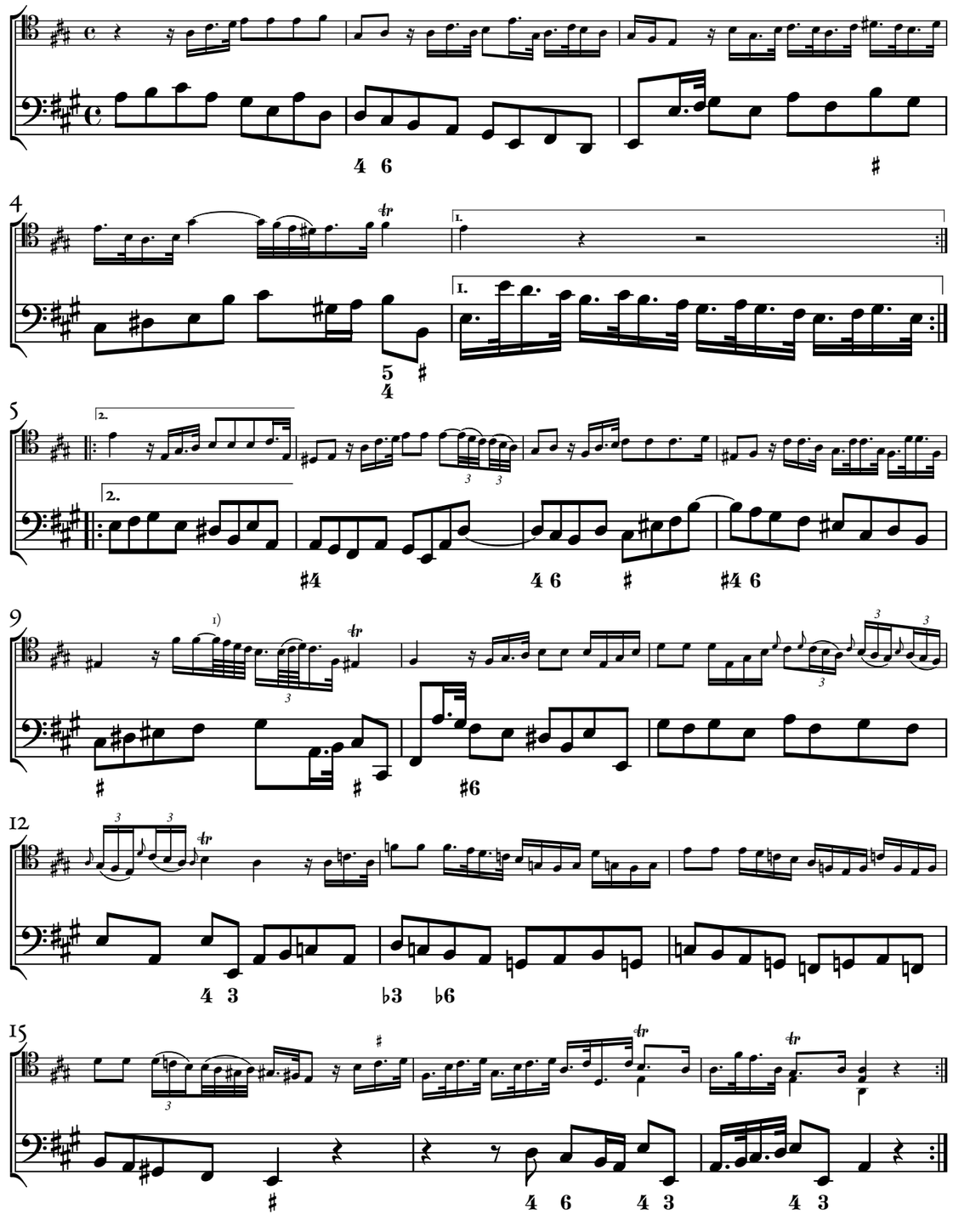


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Sonata V

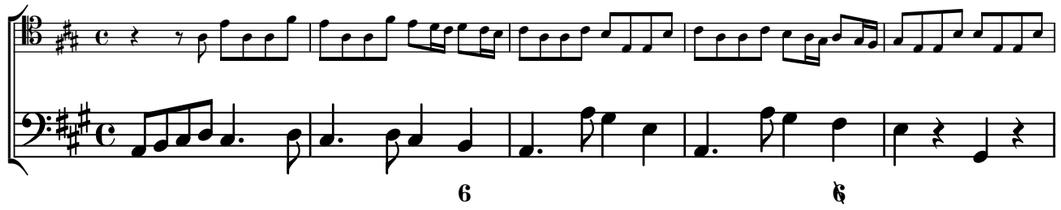
Giorgio Antoniotto (1680 — 1766)

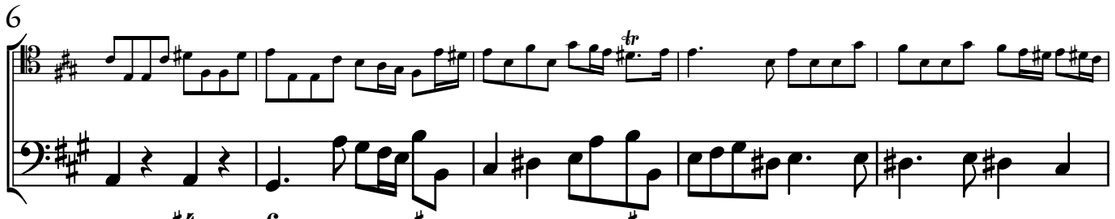
Adagio

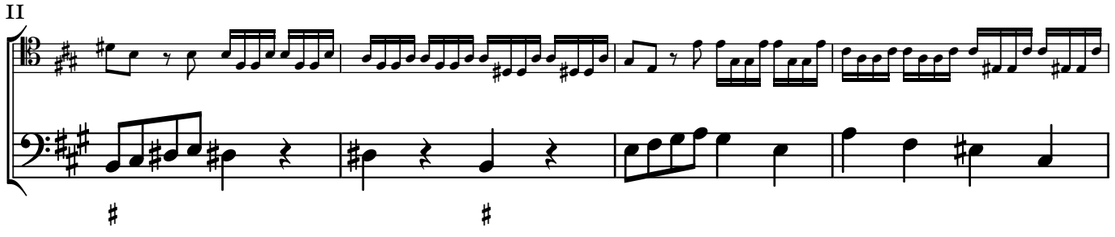


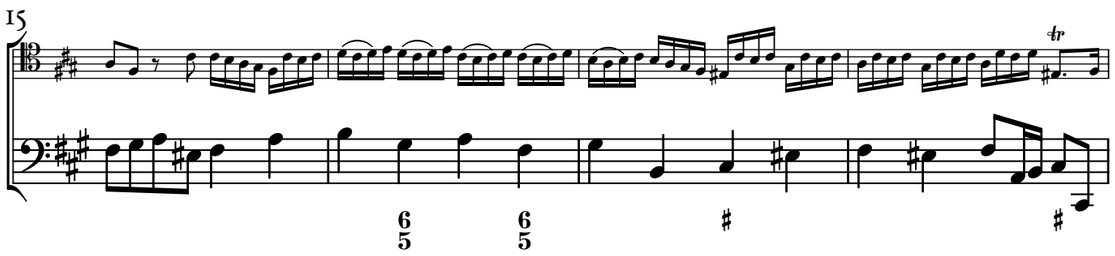
© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

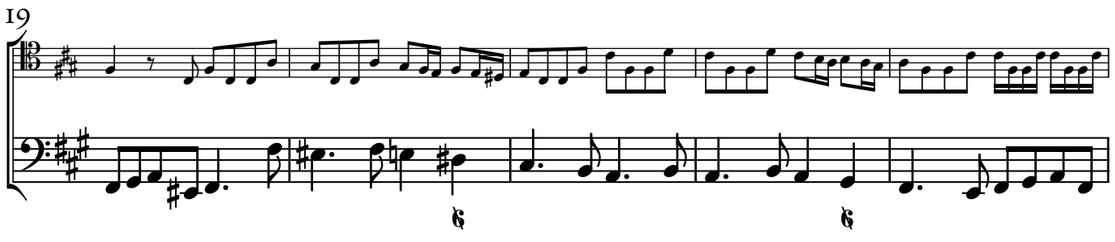
Spiritoso

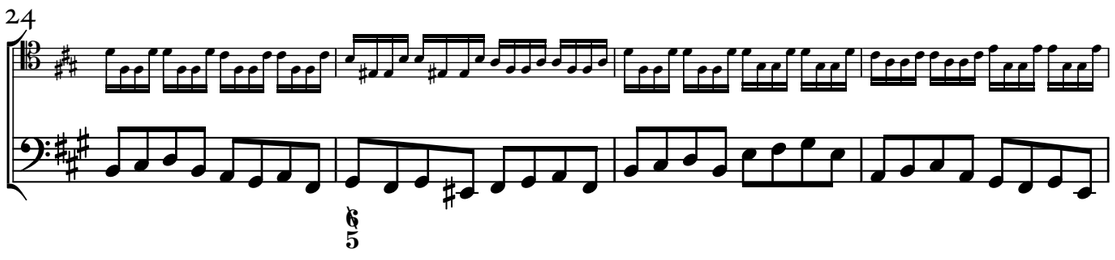




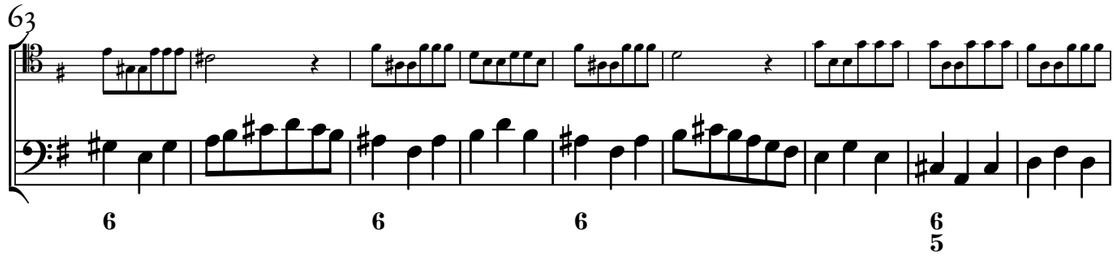


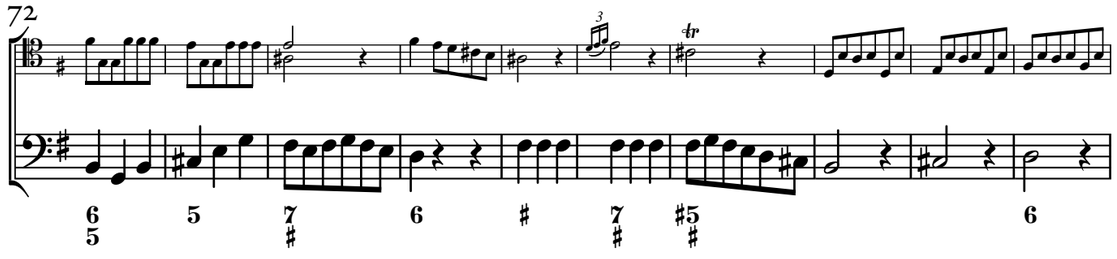


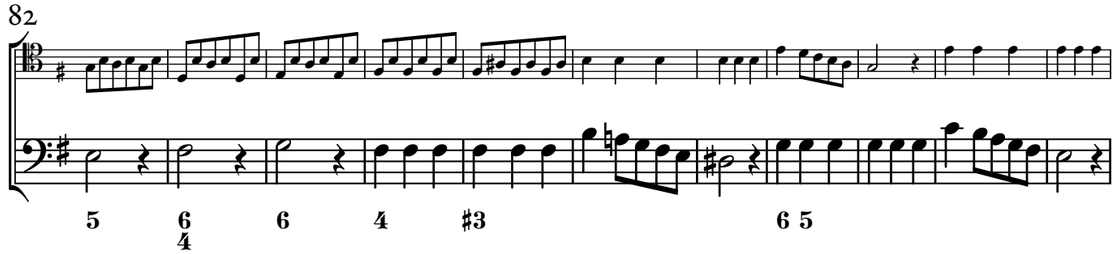


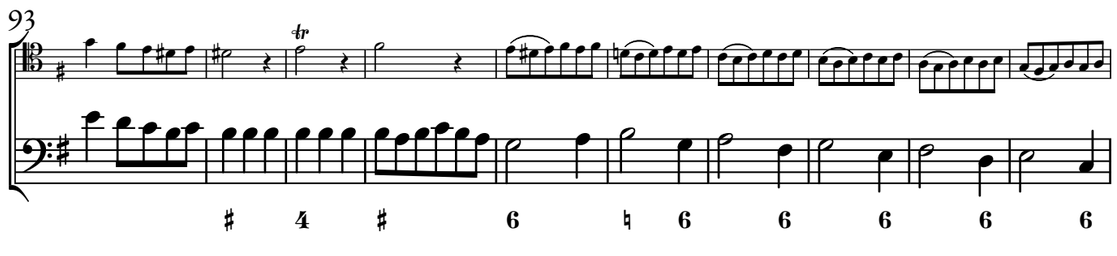


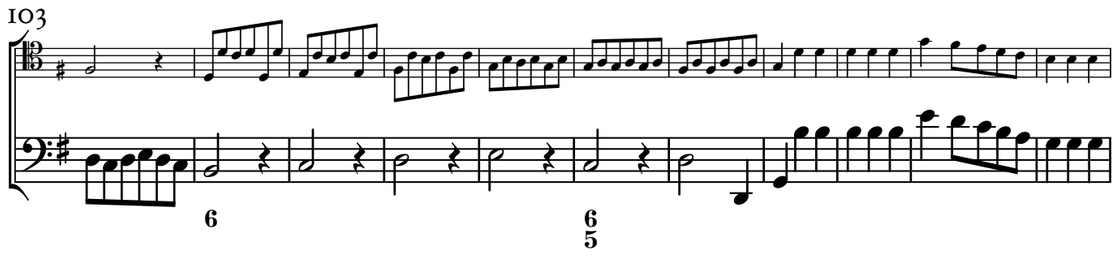
© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

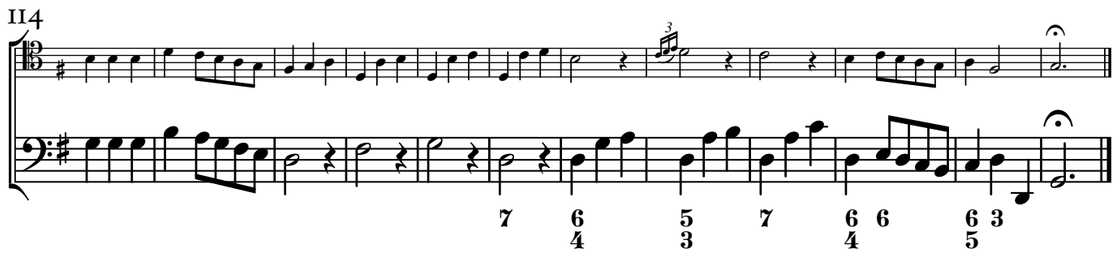






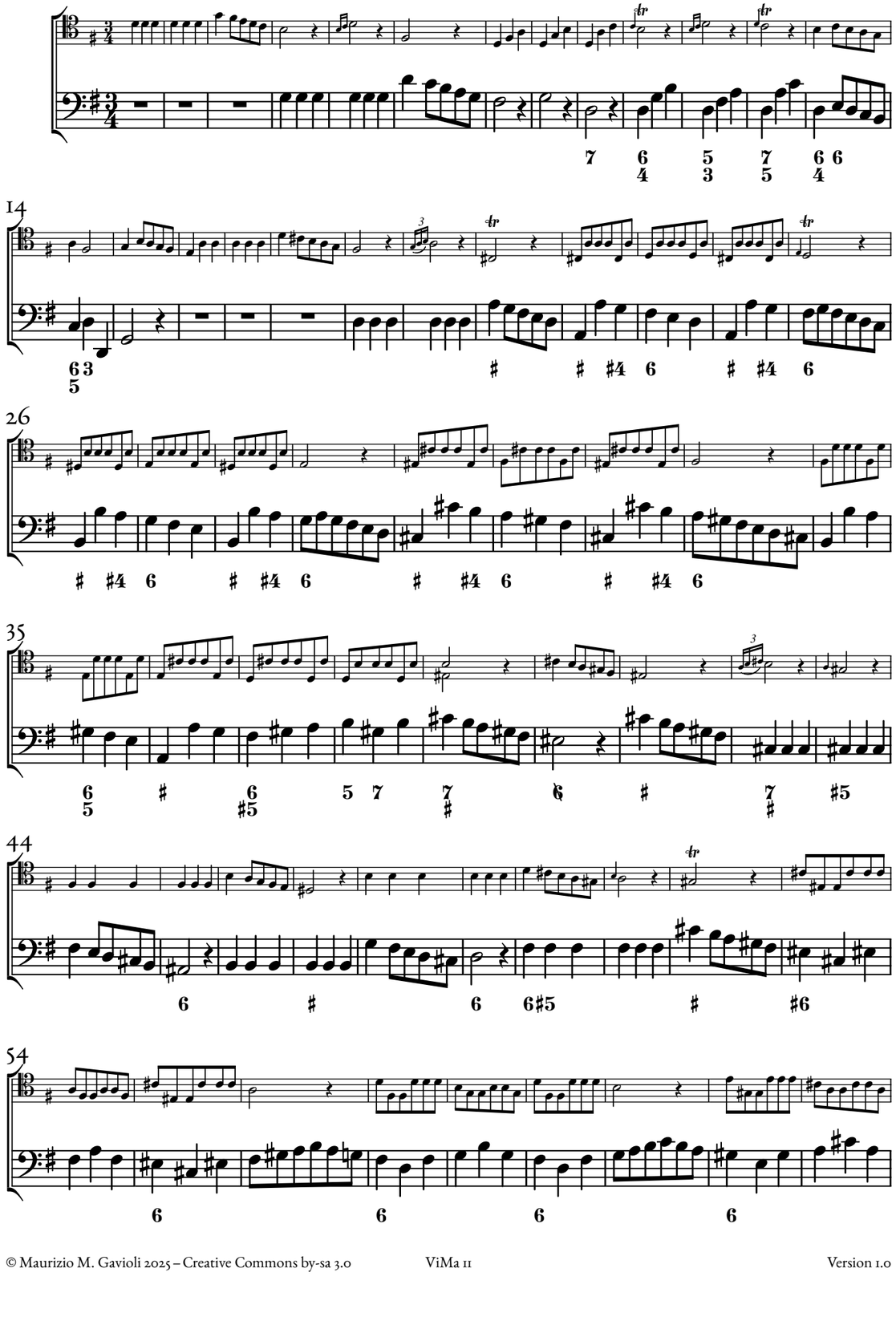




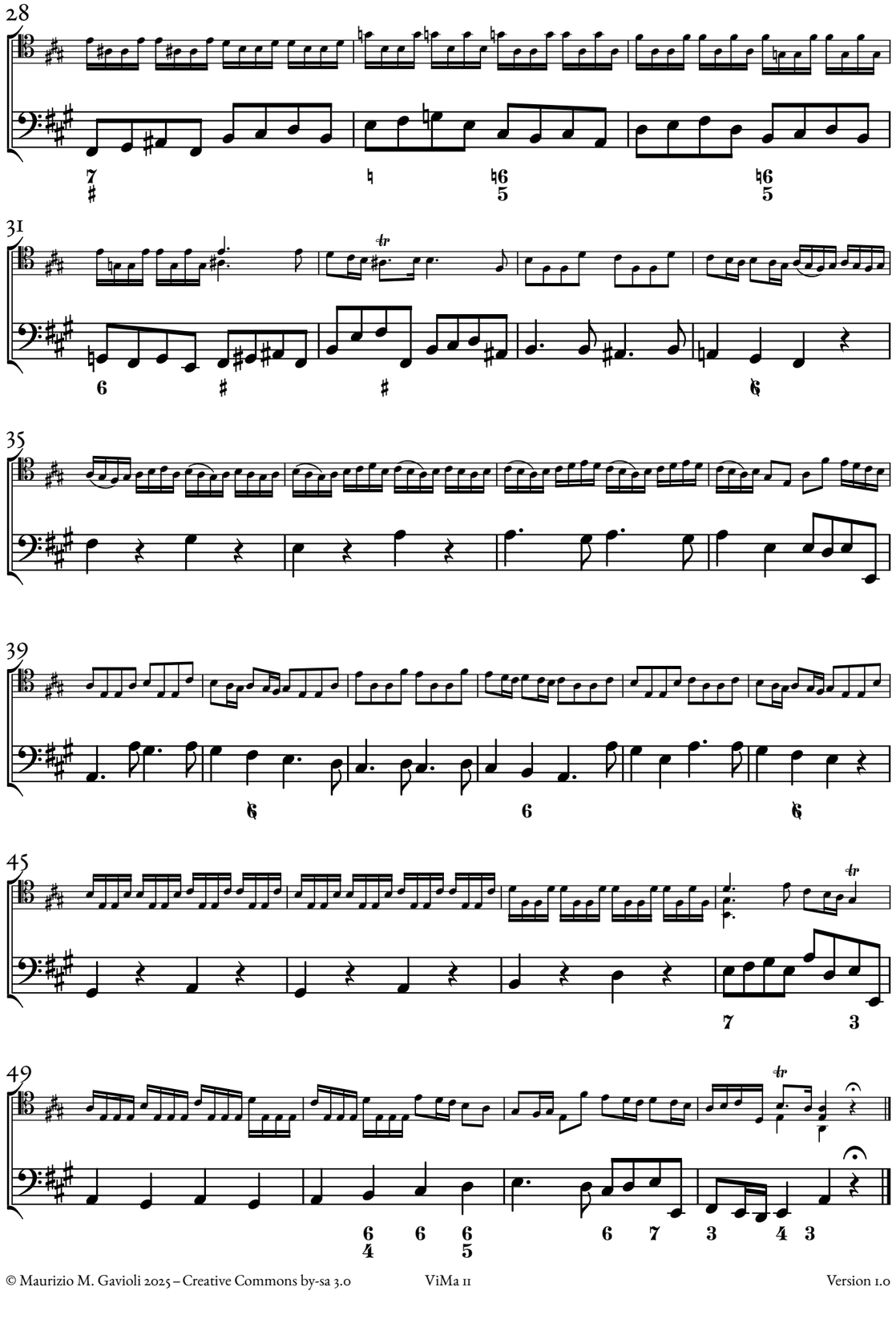


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Spiritoso



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0



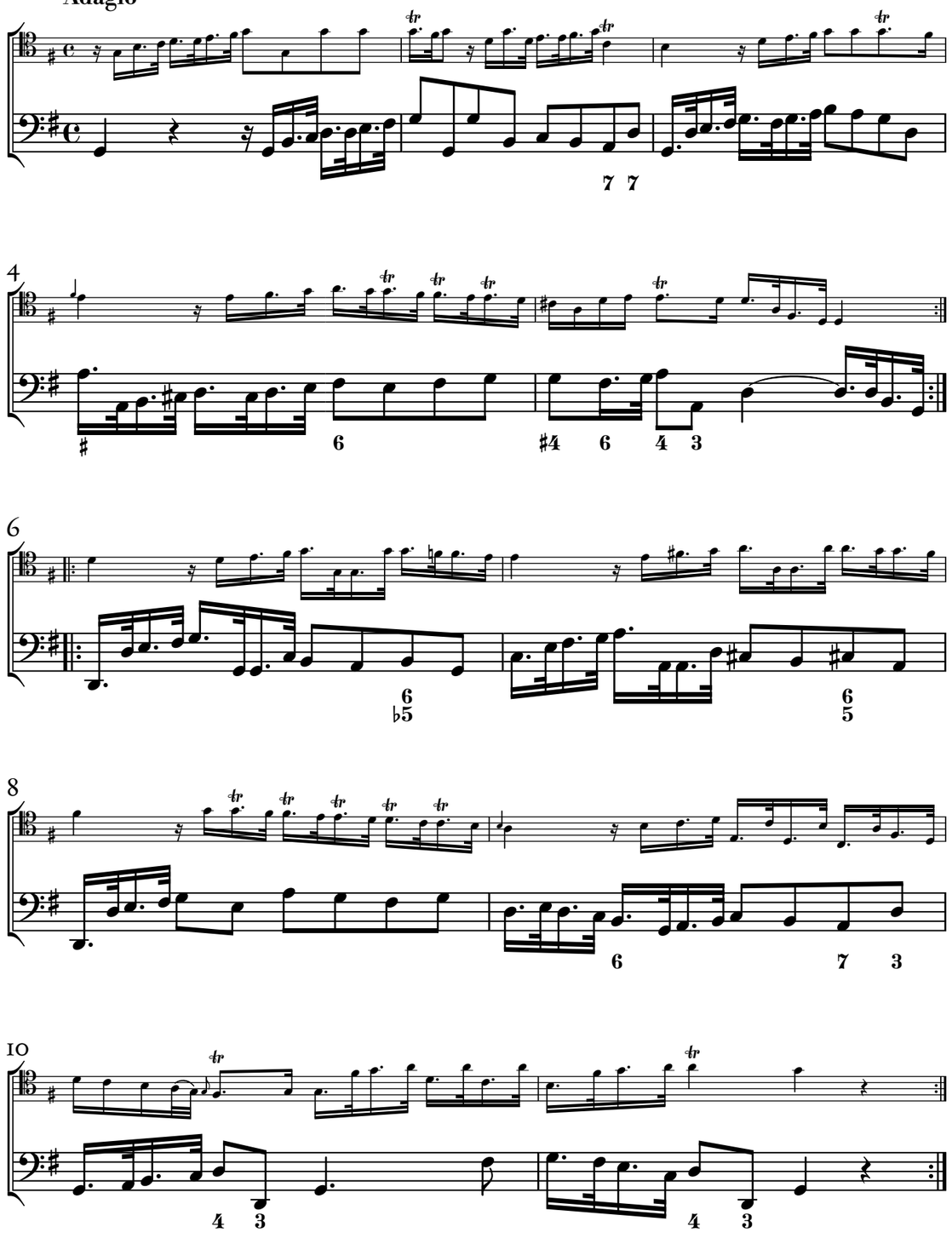
© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Sonata VIII

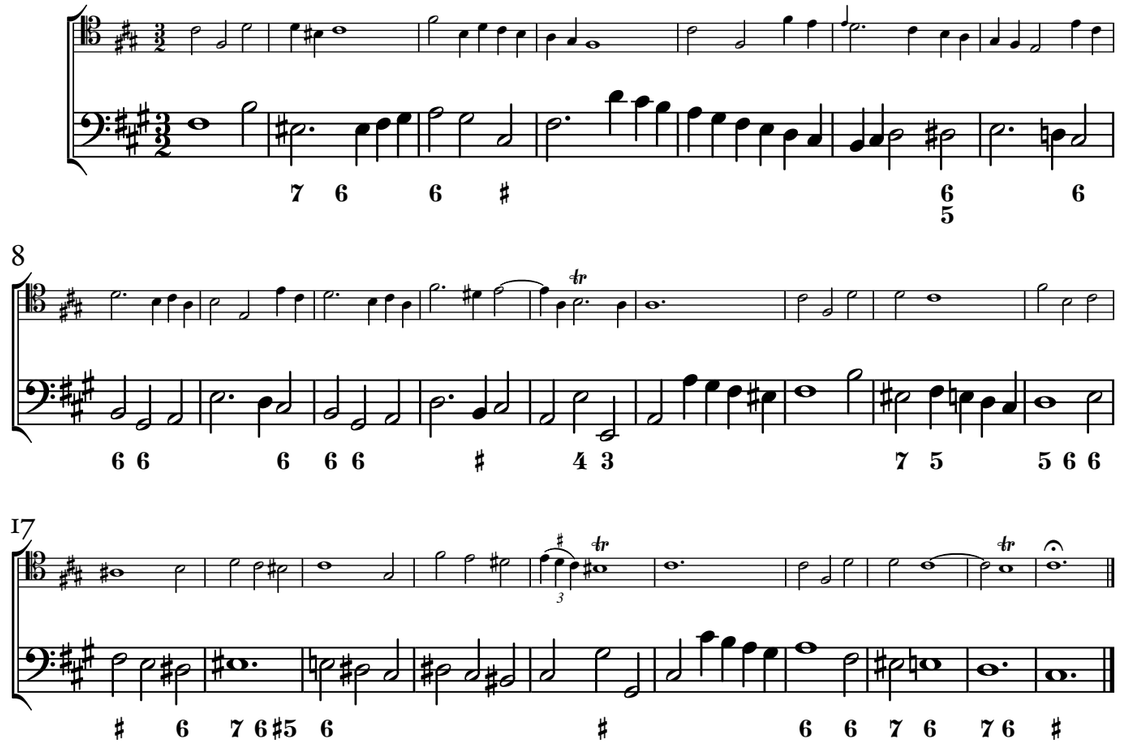
Giorgio Antoniotto (1680 — 1766)

Adagio



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

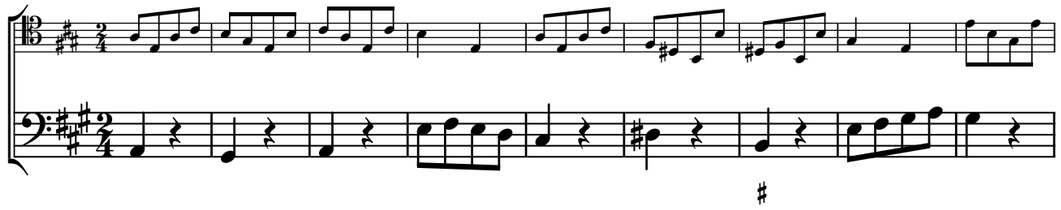
Grave



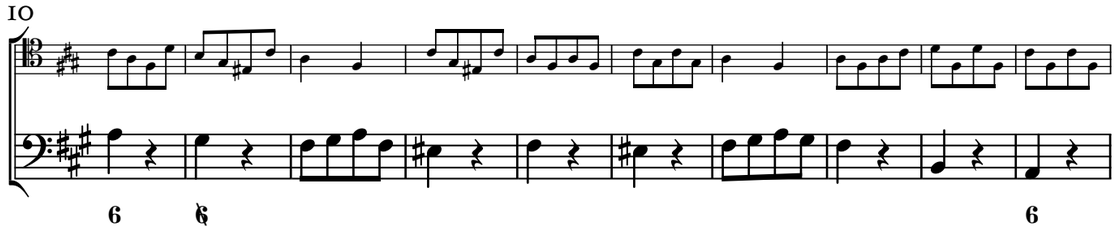
© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

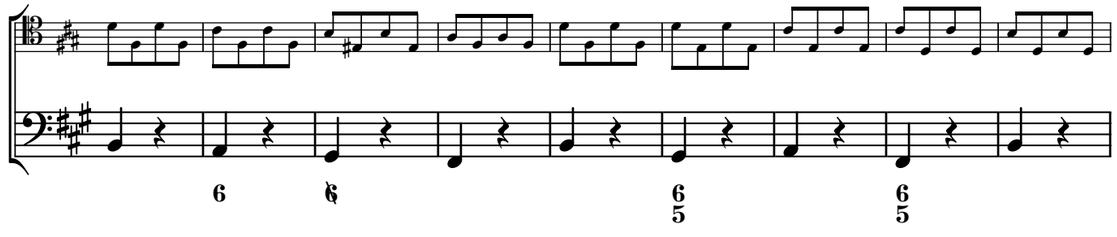
Allegro assai



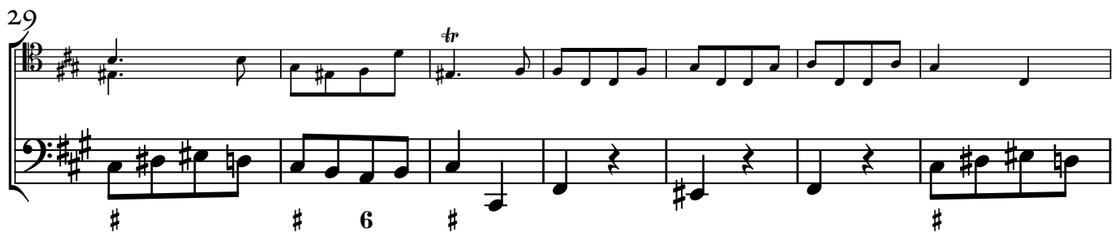
10



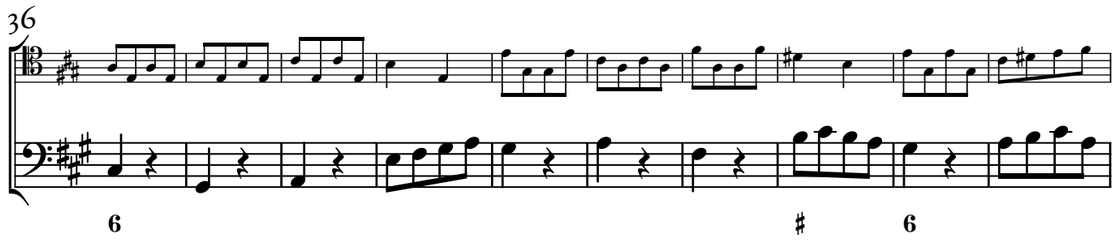
20



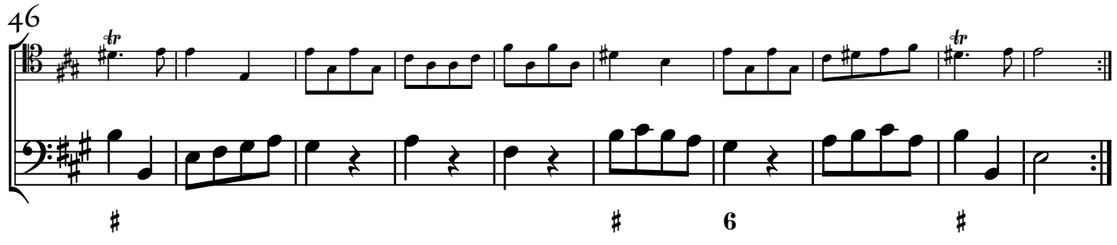
29



36

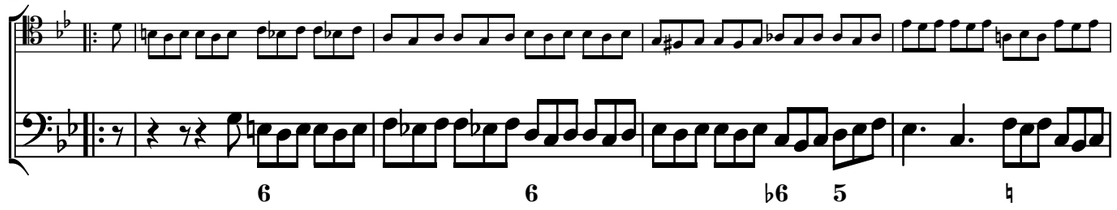


46

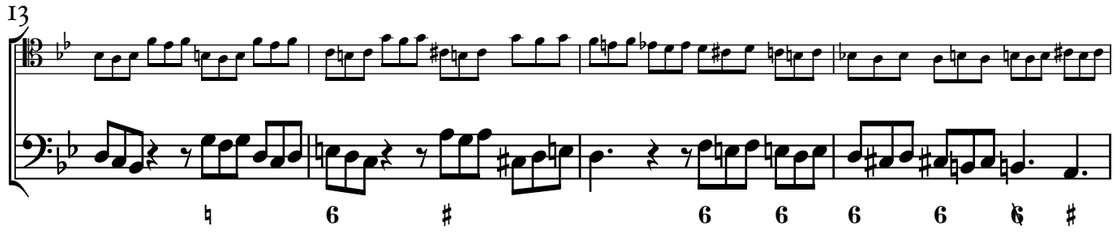


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

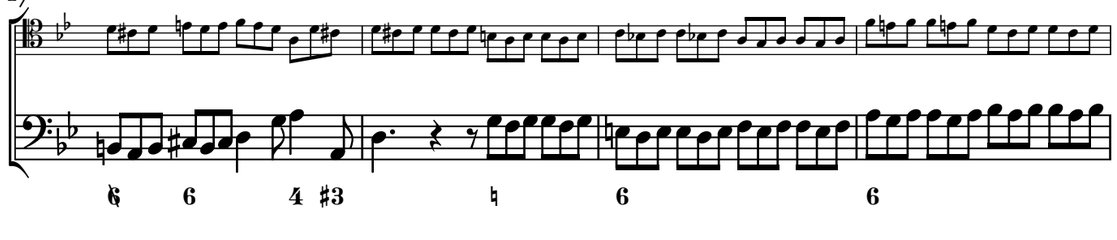
8



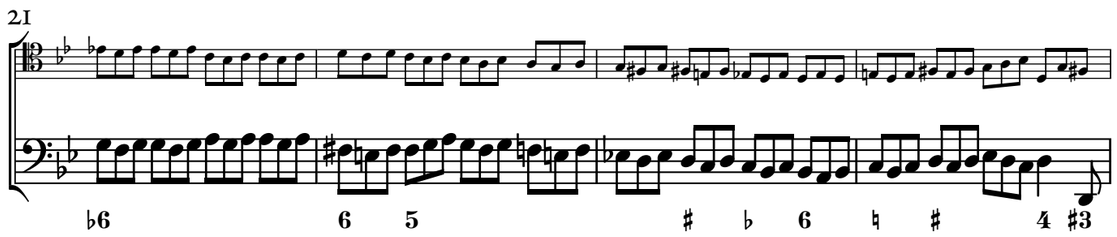
13



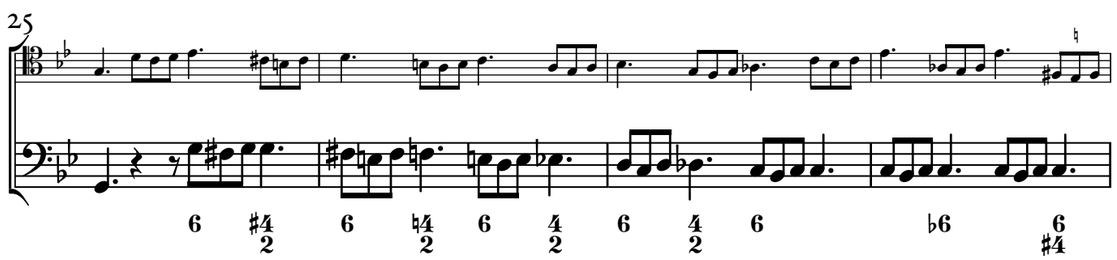
17



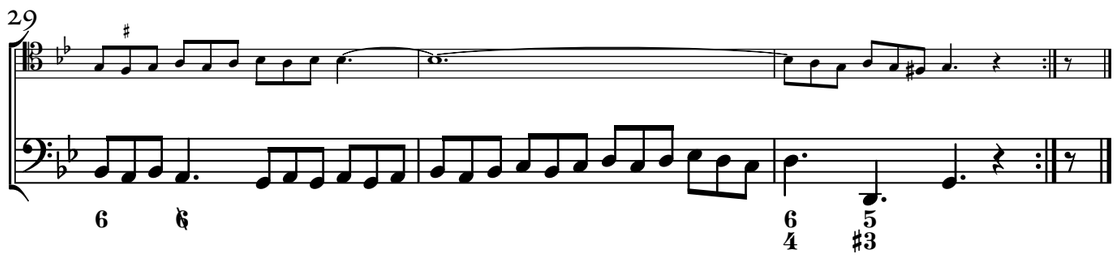
21



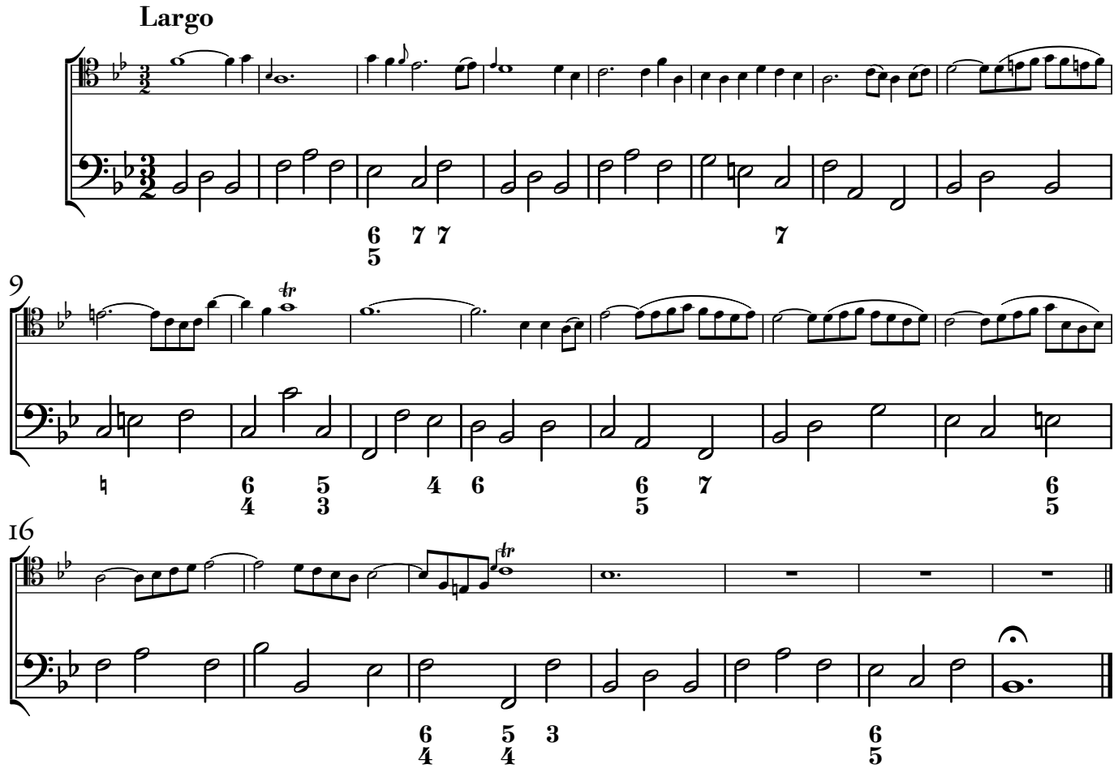
25

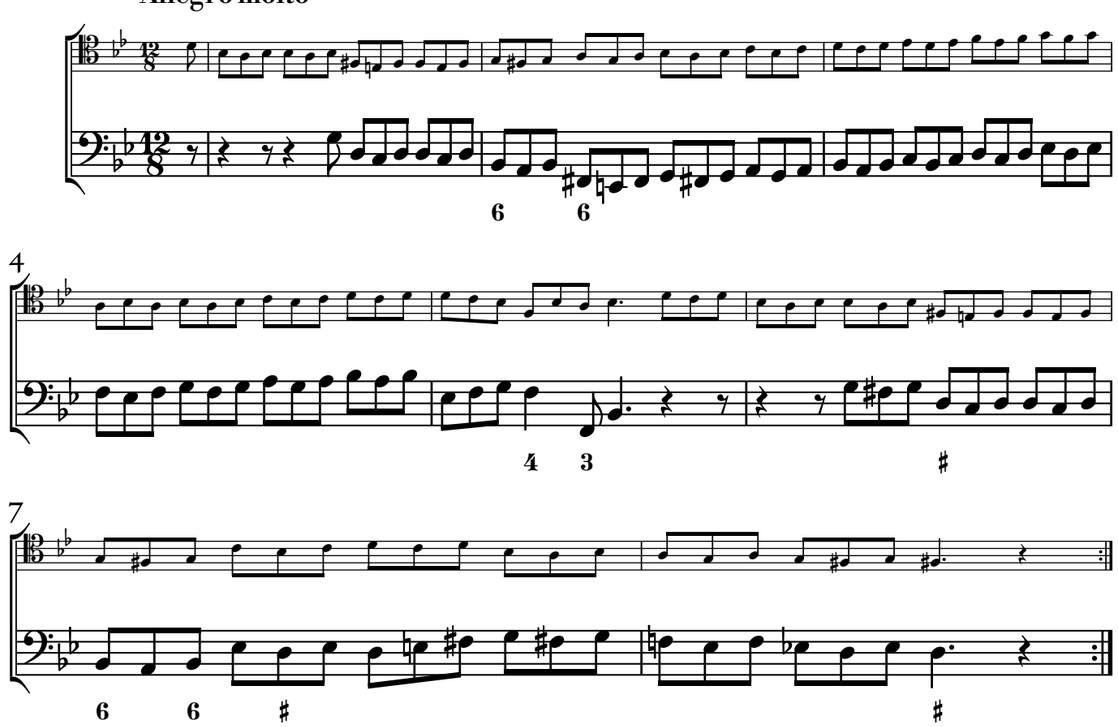


29



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

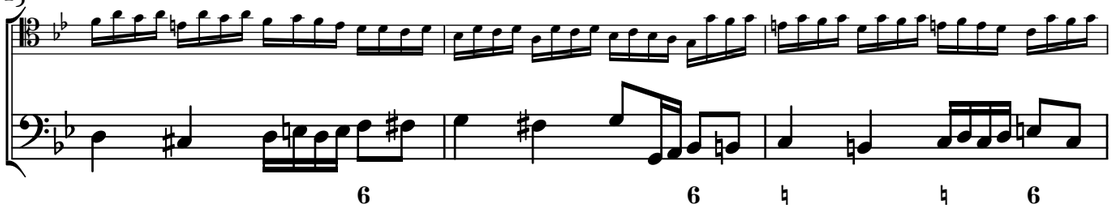




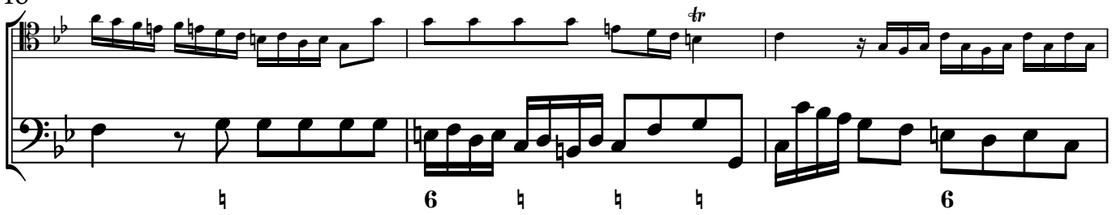
© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

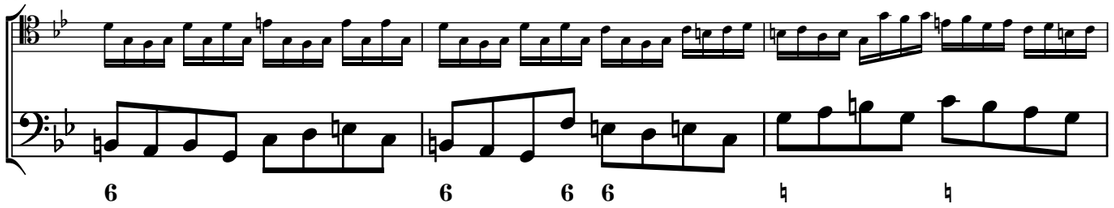
15



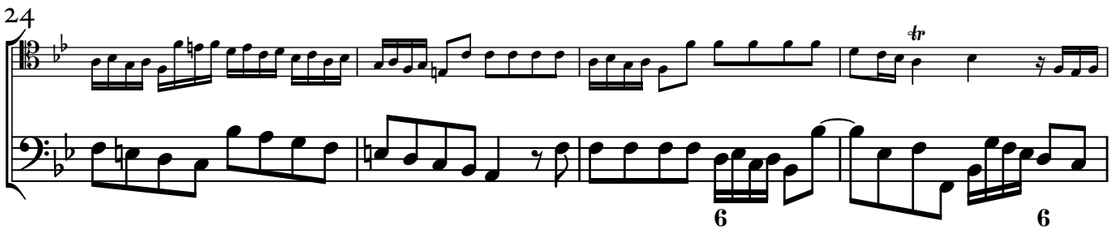
18



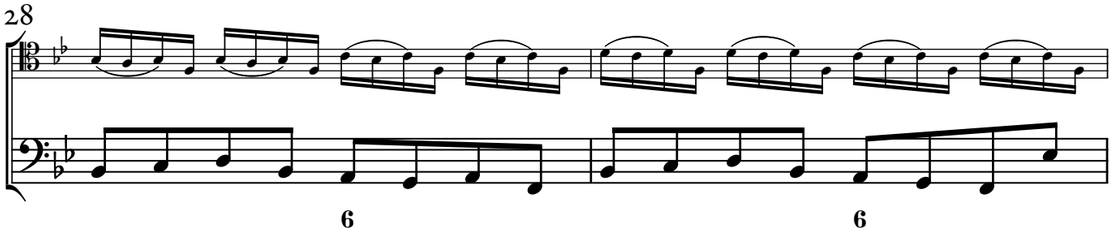
21



24

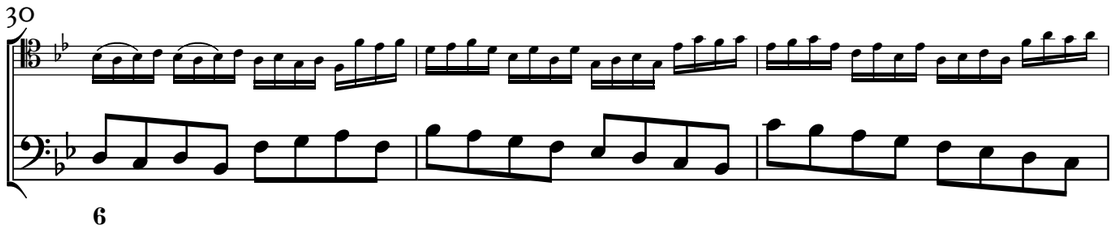


28

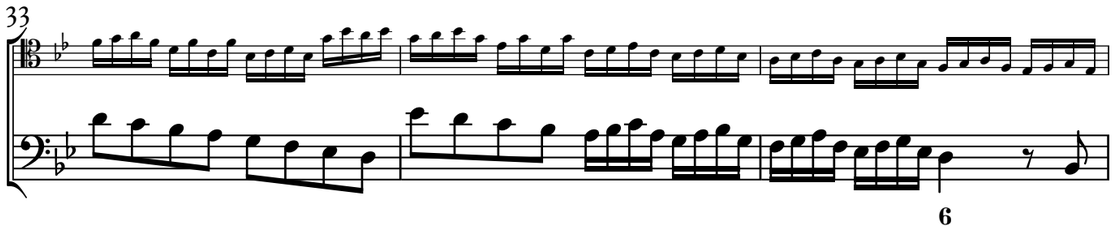


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

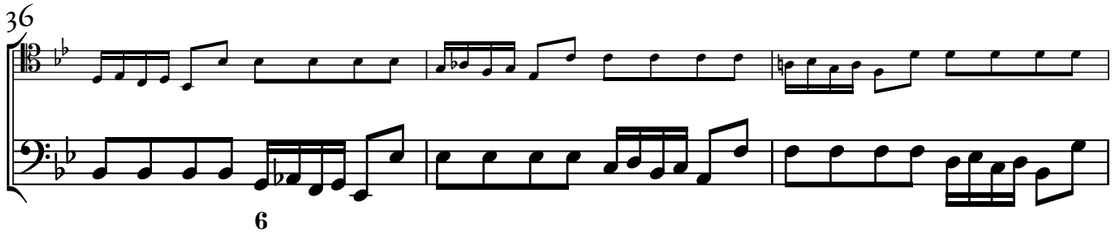
30



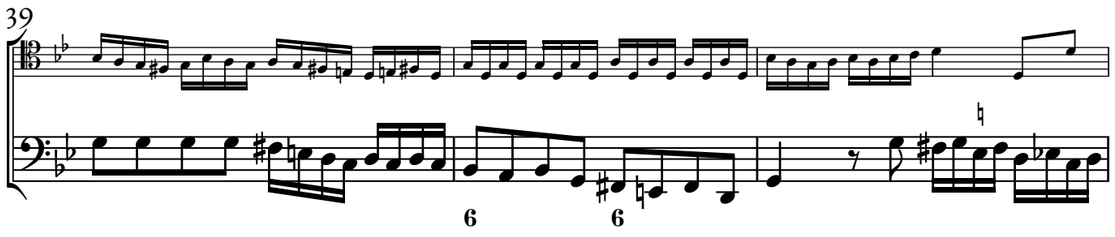
33



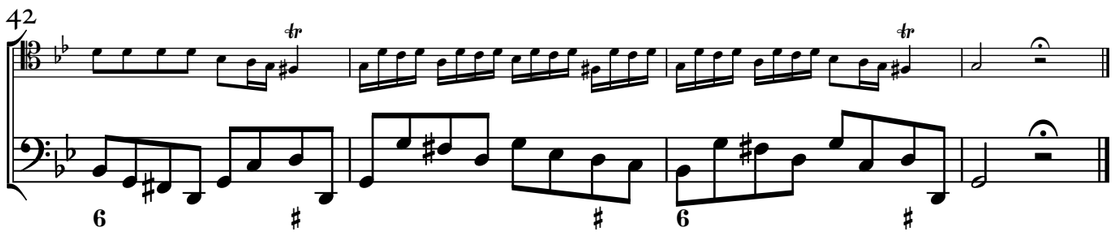
36



39

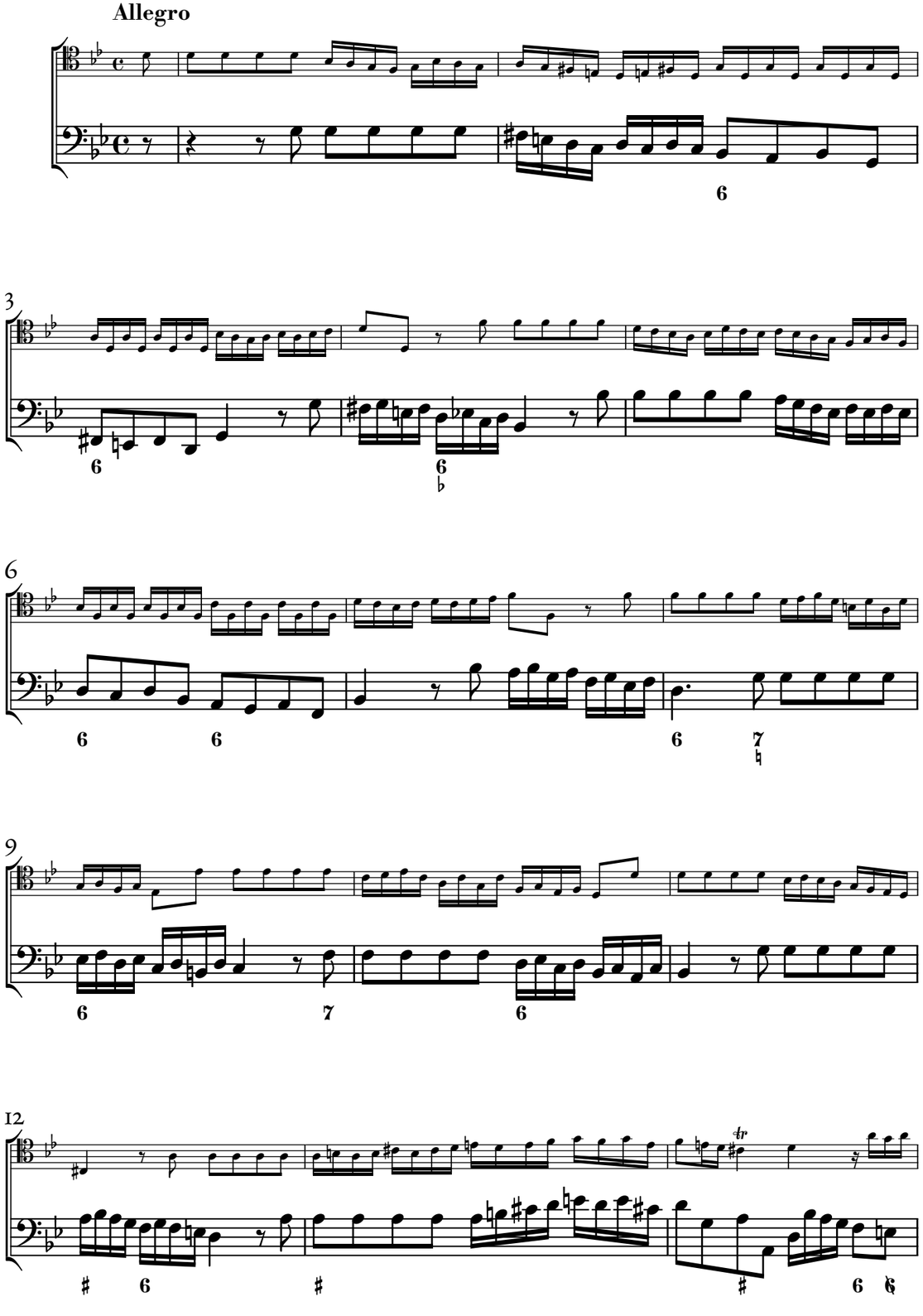


42



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Allegro

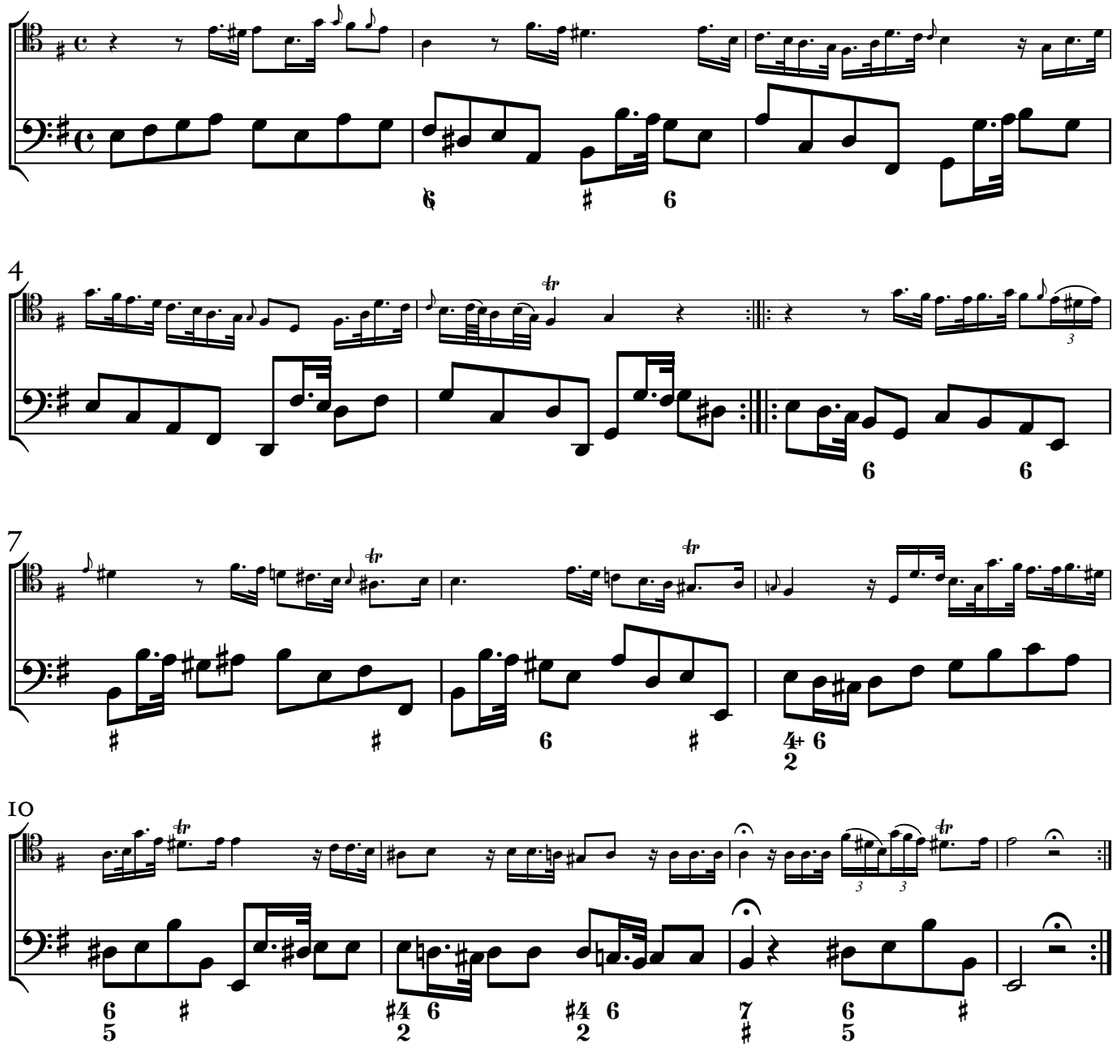


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Sonata VI

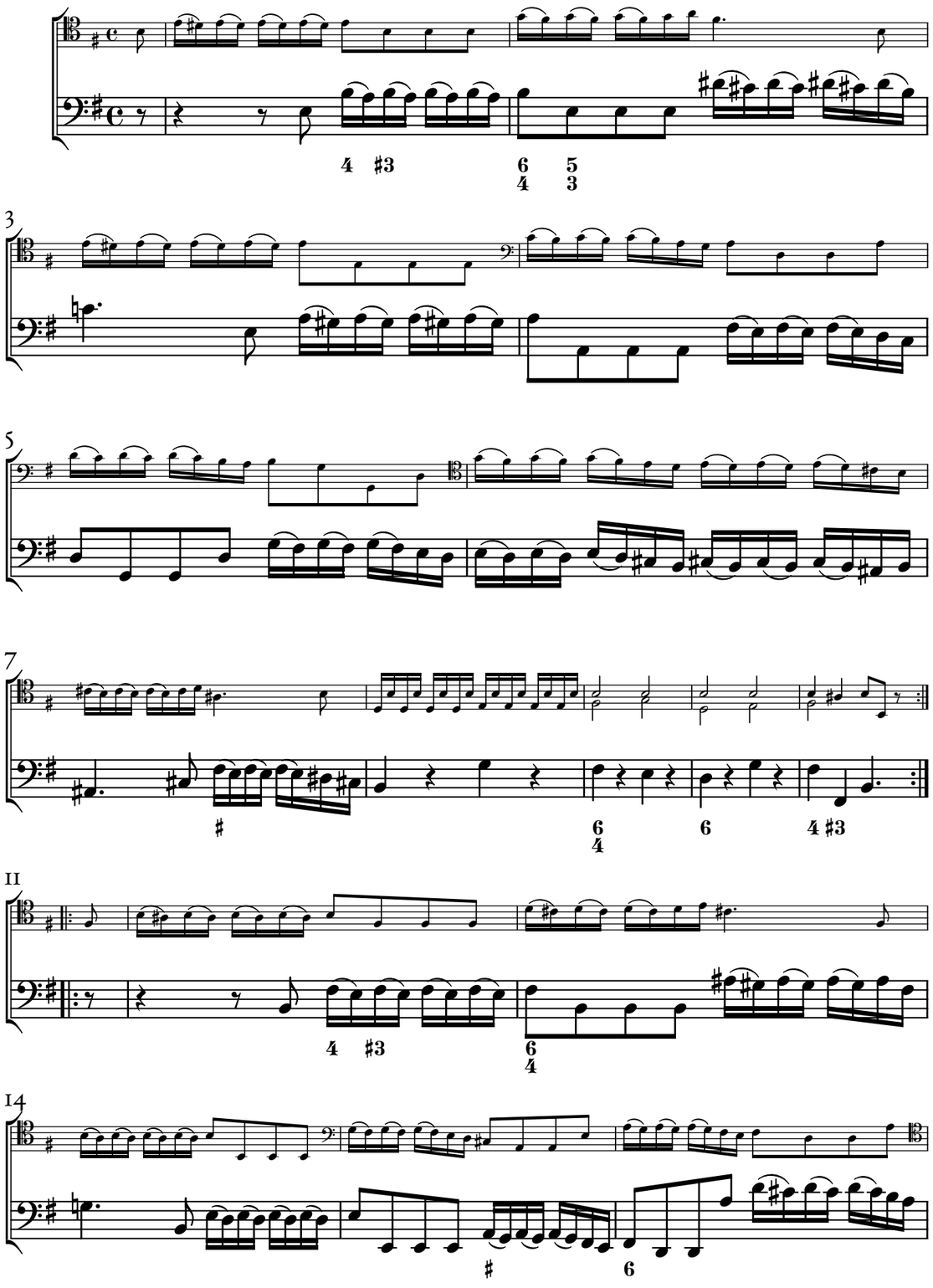
Giorgio Antoniotto (1680 — 1766)

Adagio



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

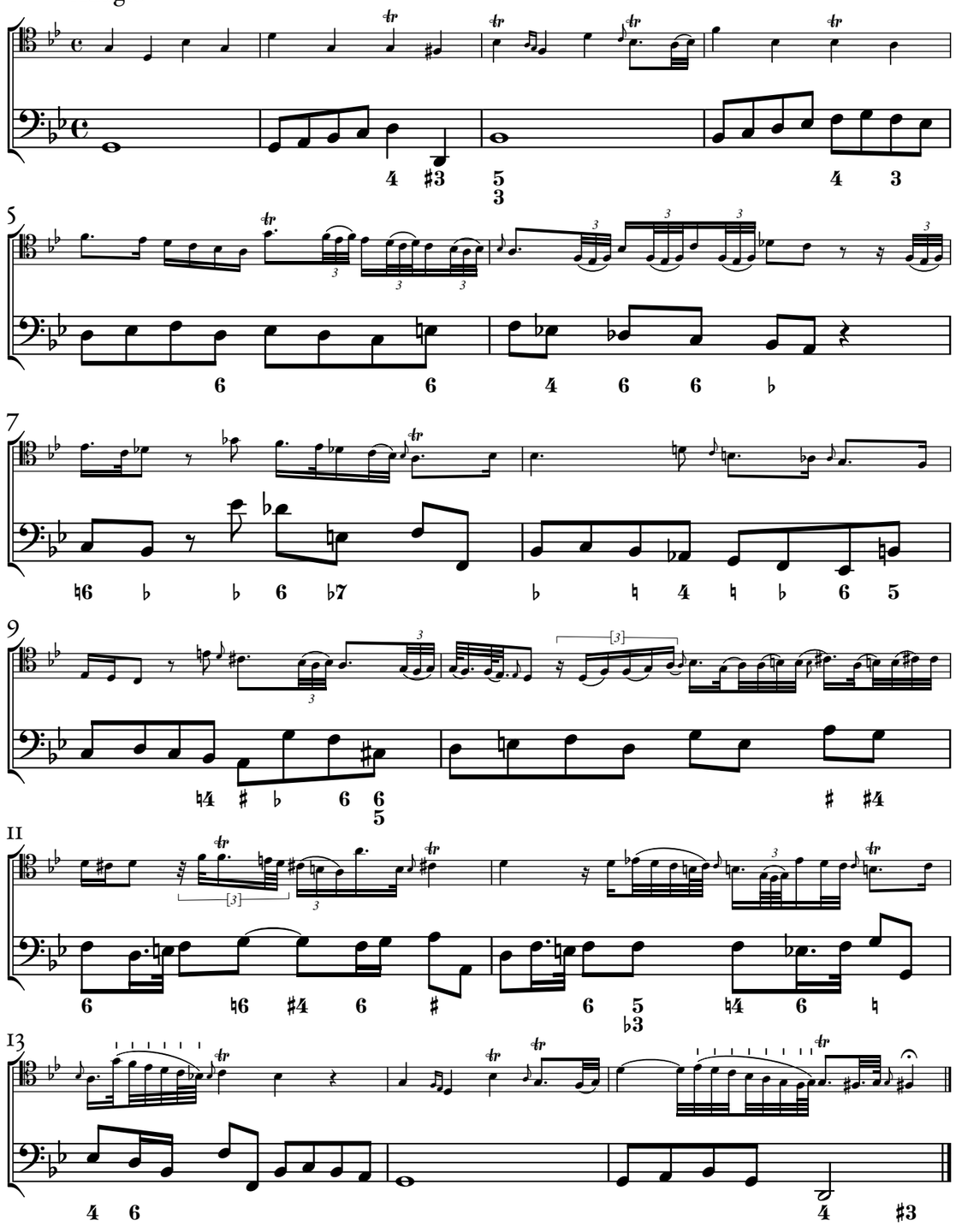
Spiritoso



Sonata VII

Giorgio Antoniotto (1680 — 1766)

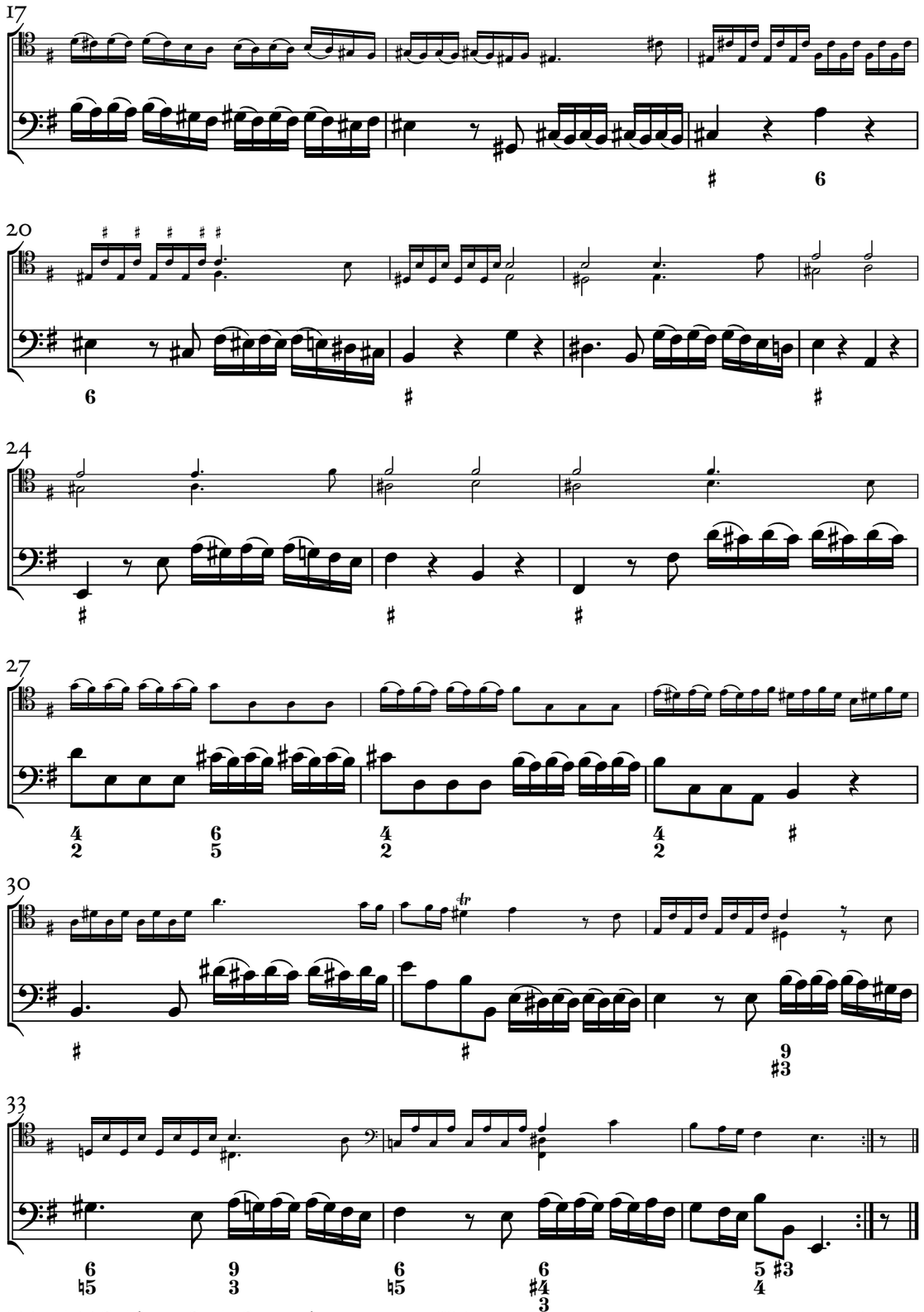
Adagio



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

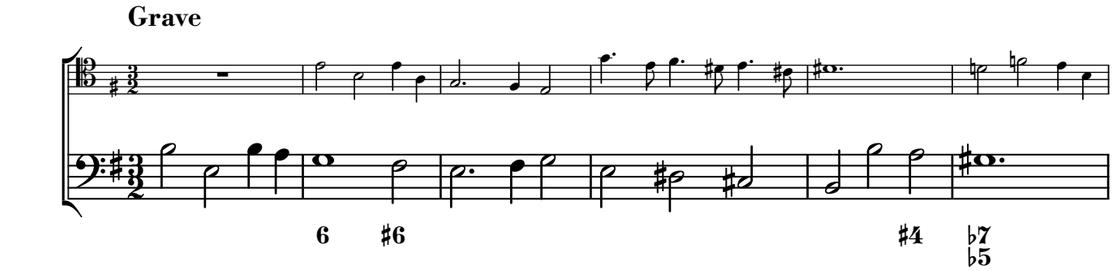
© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

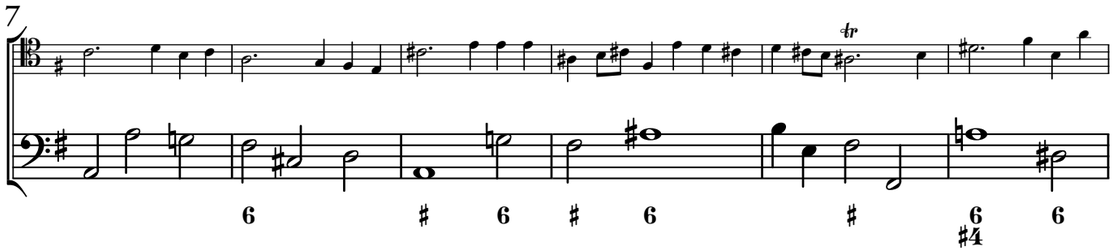
© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0



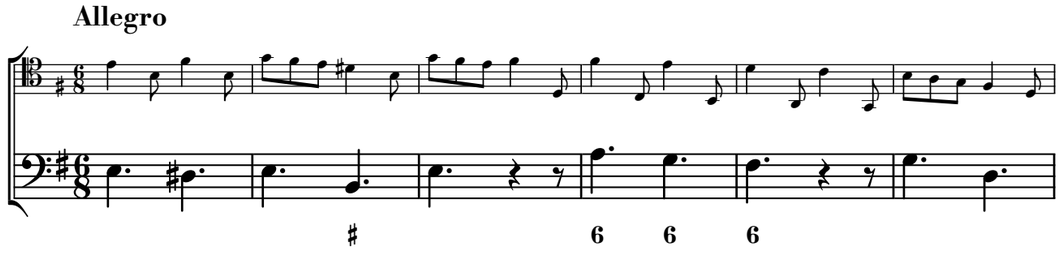
© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

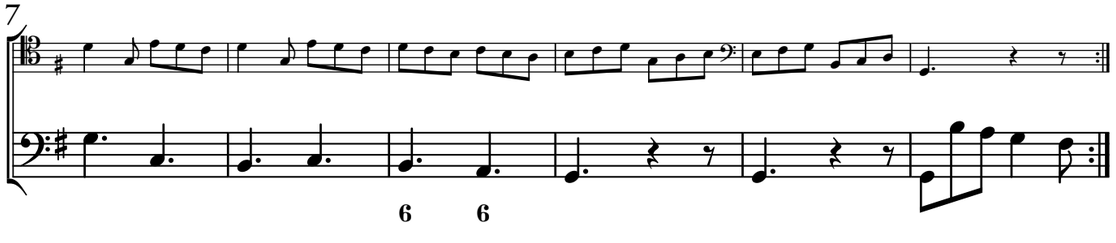
Grave



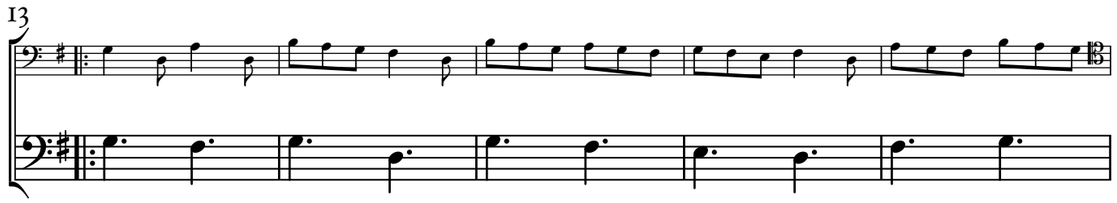


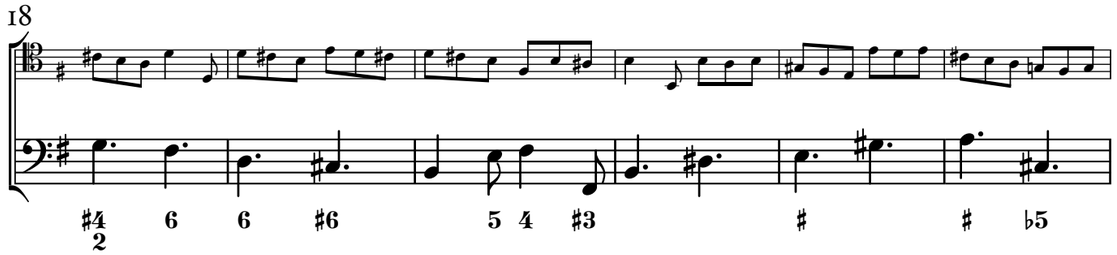
Allegro

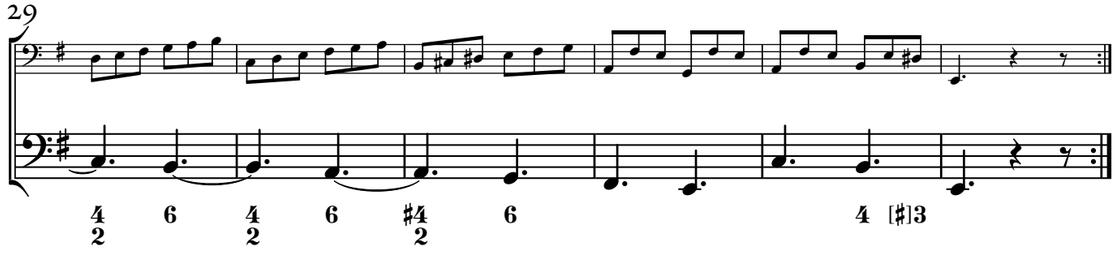




© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

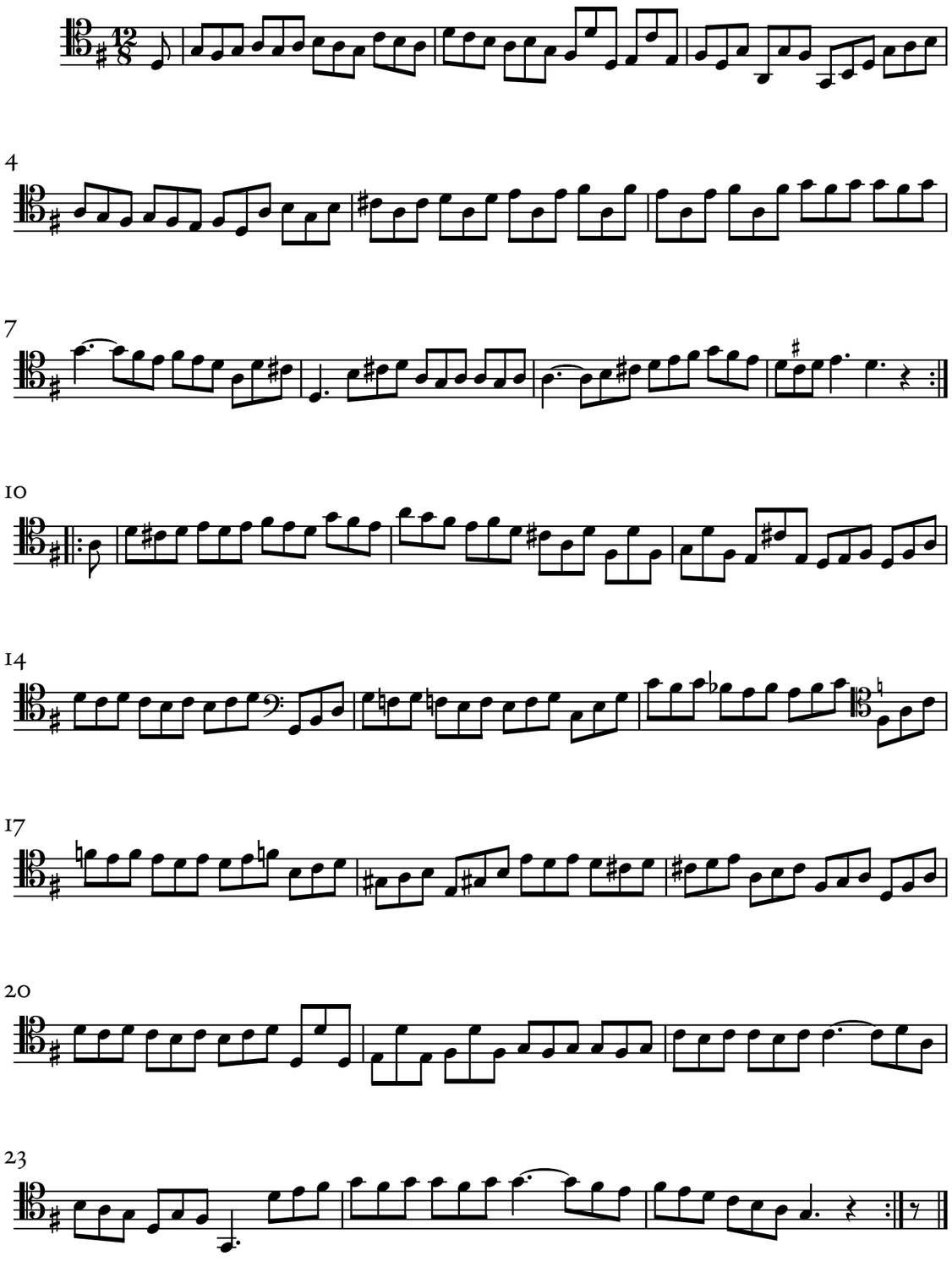






© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Allegro

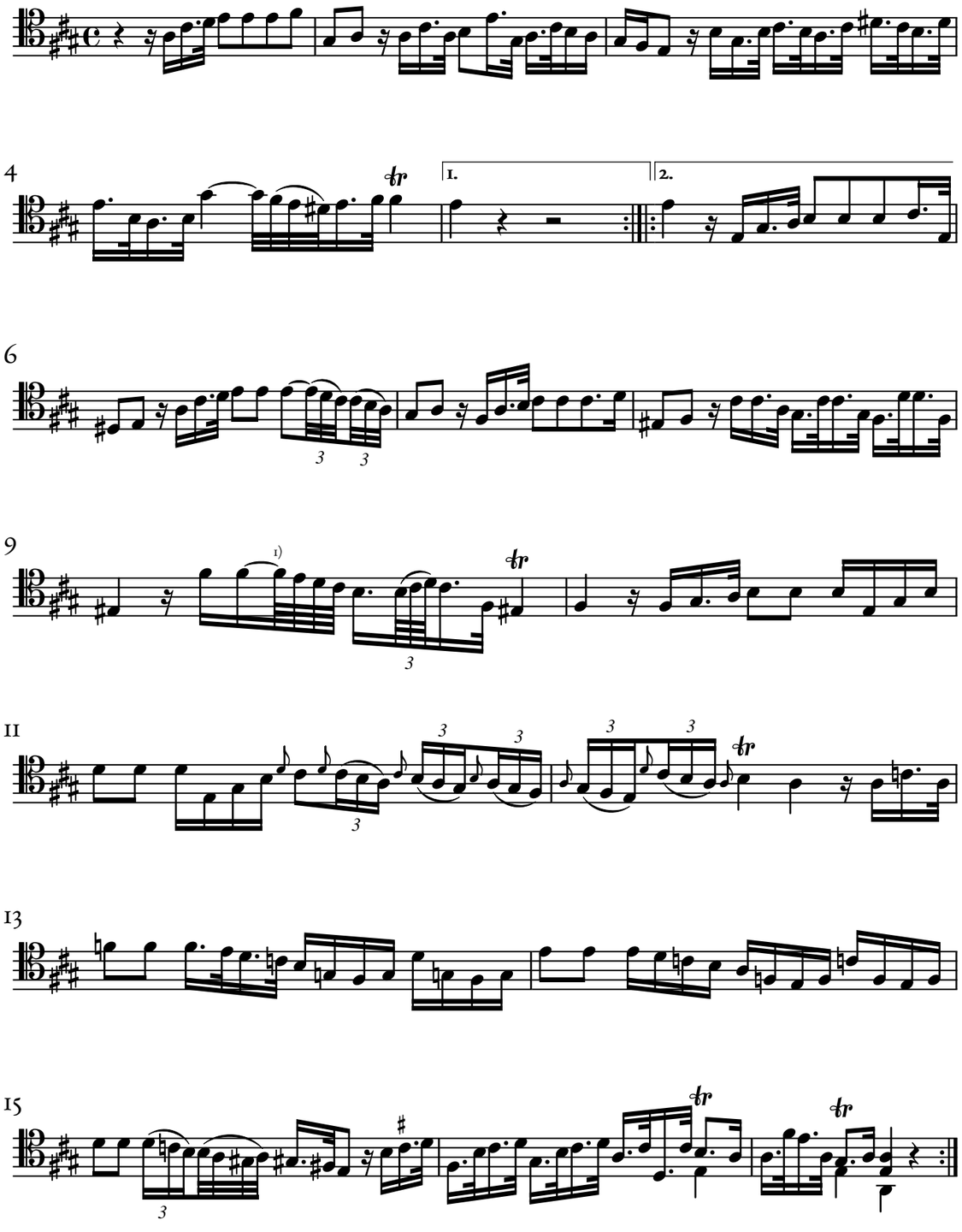


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Violoncello — Sonata V

Giorgio Antoniotto (1680 — 1766)

Adagio



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Spiritoso

5

9

12

14

16

18

22

25

© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

74

82

89

99

106

114

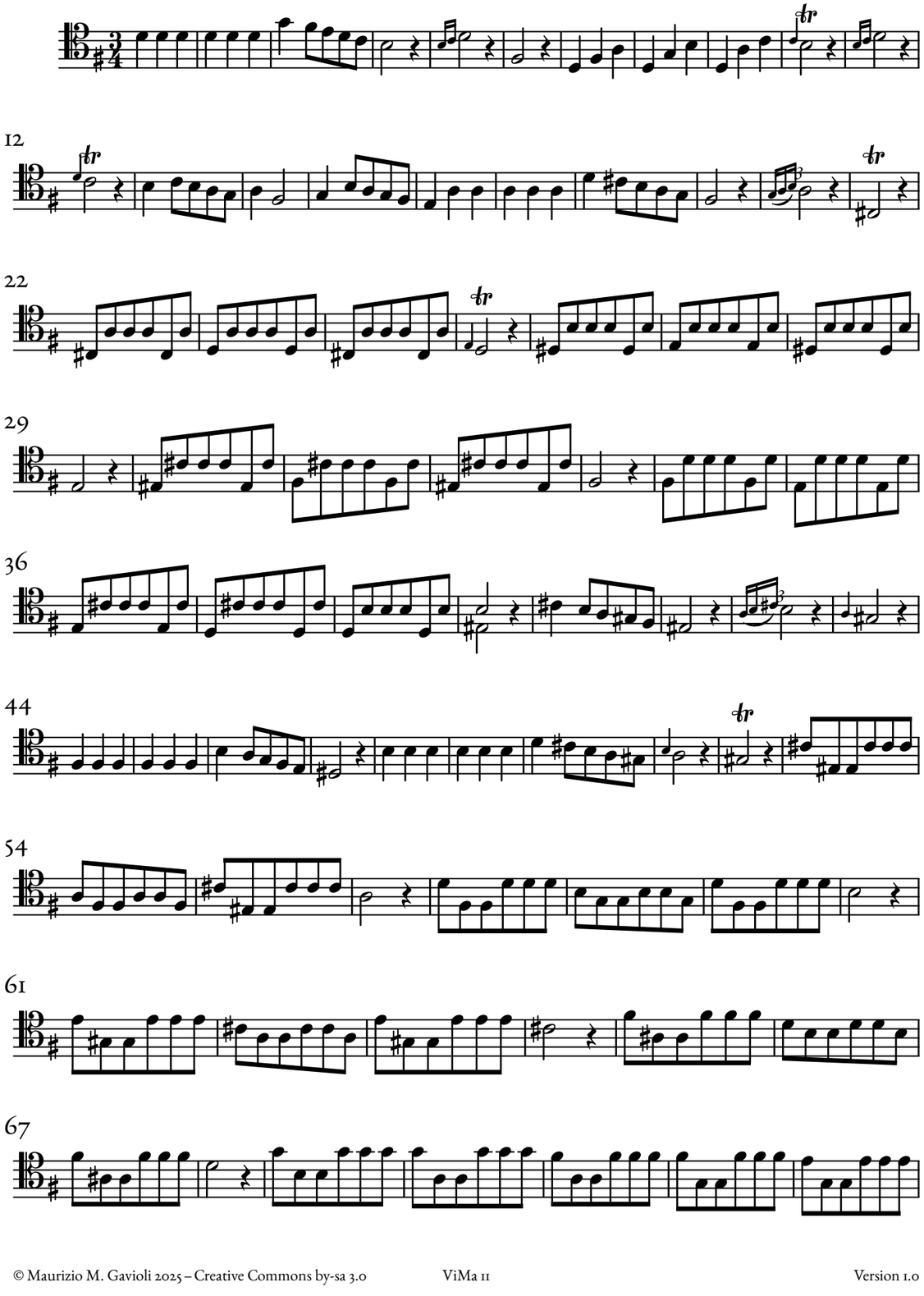
Grave

7

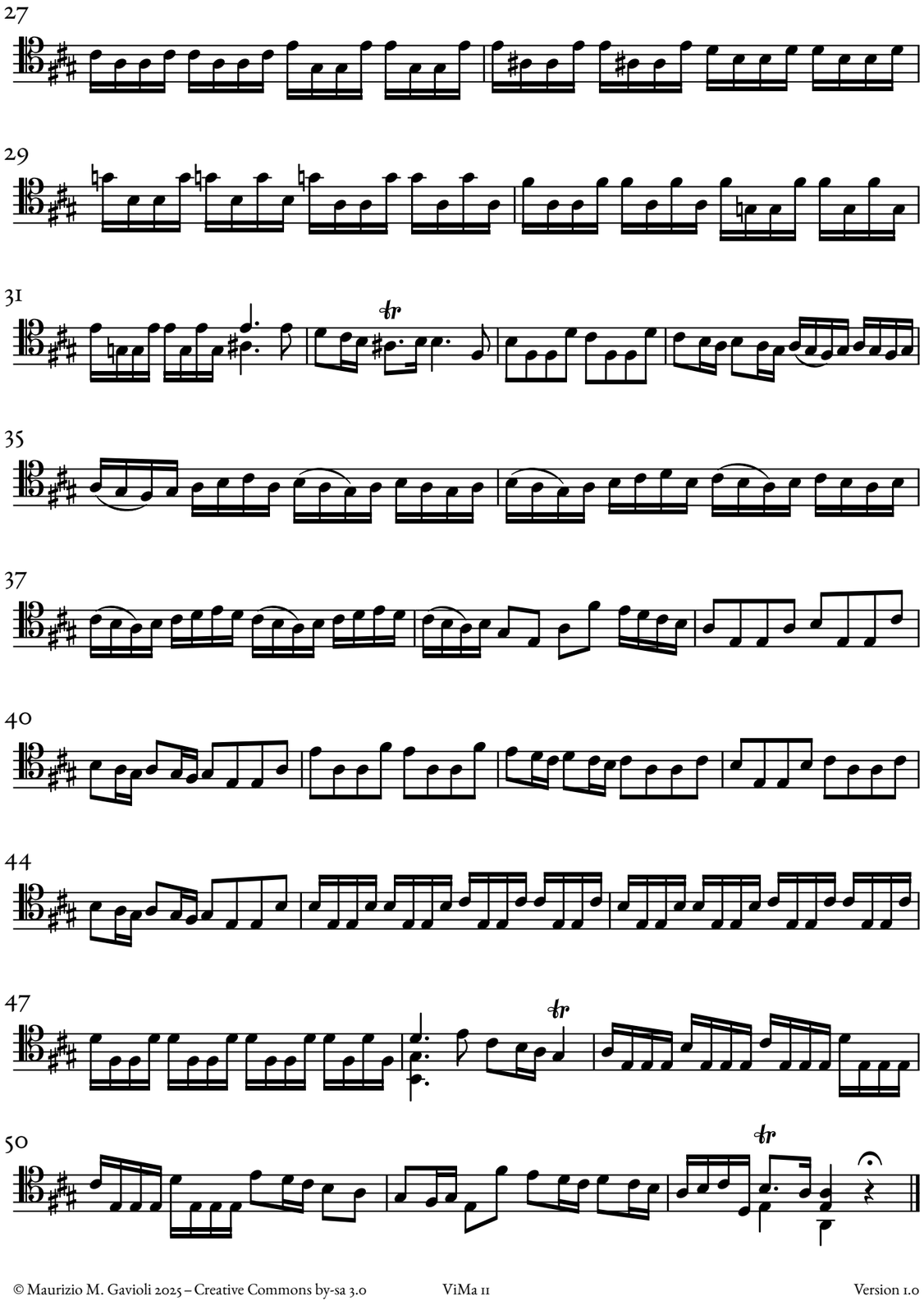
13

© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Spiritoso

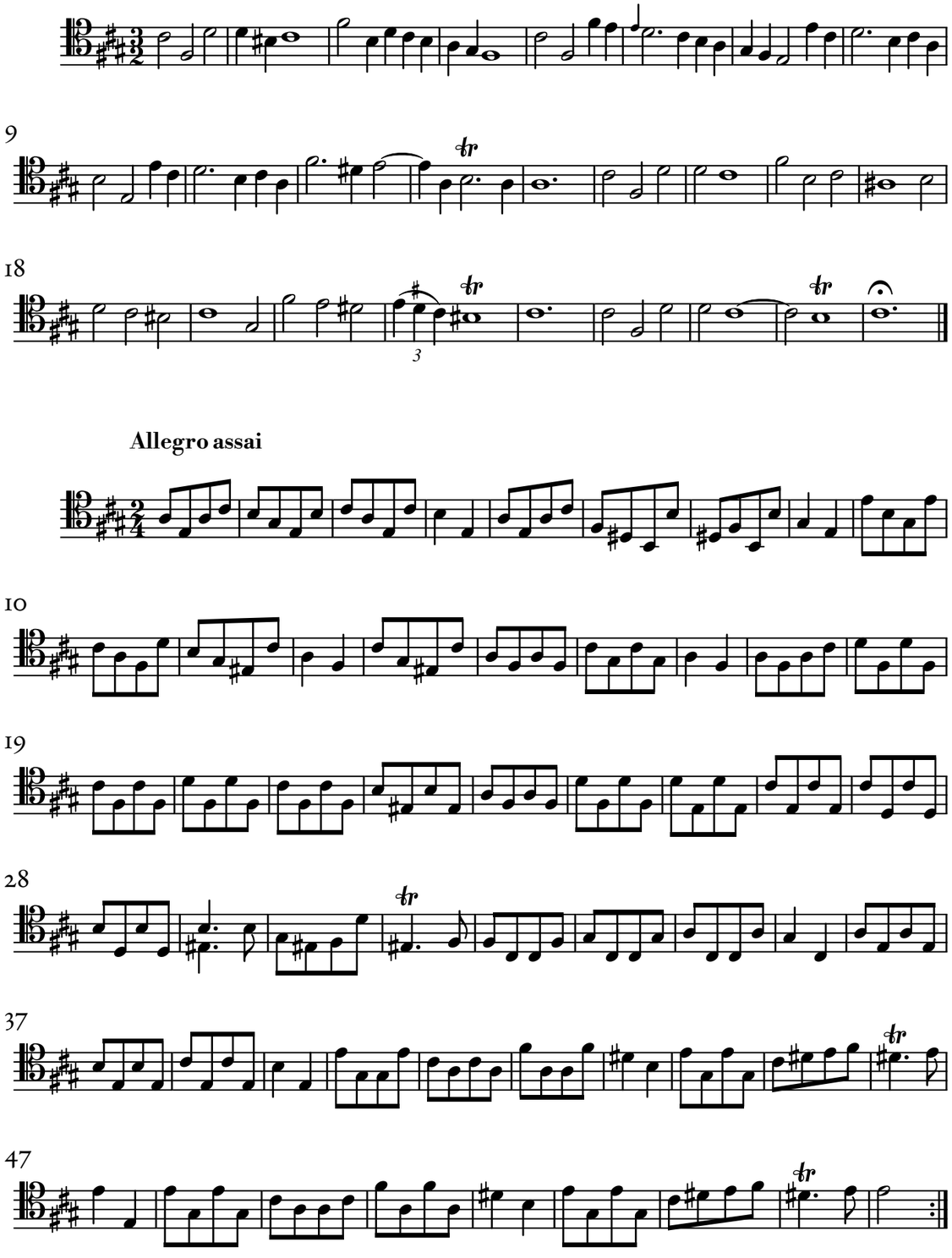


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Grave



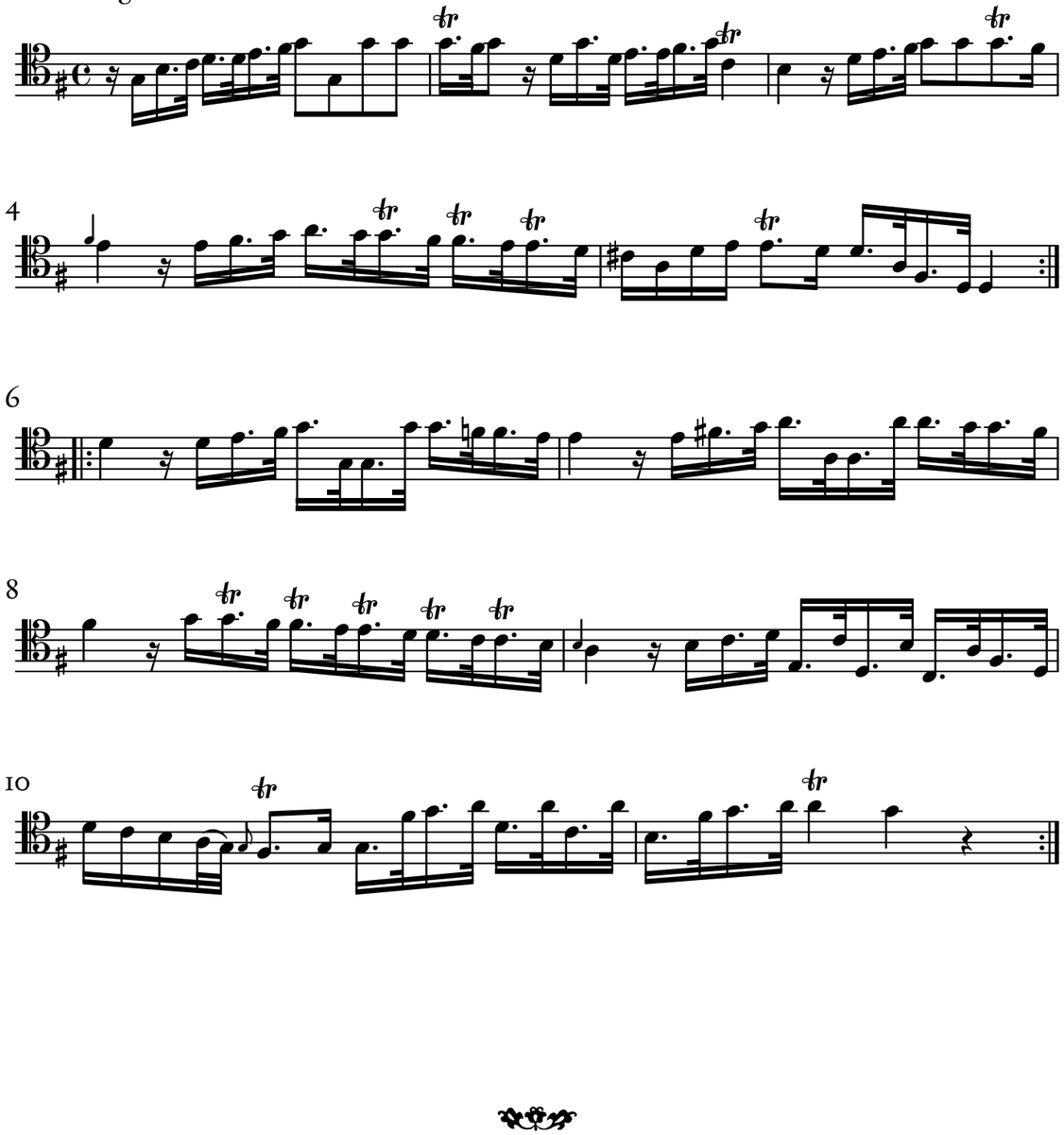
Allegro assai

© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Sonata VIII

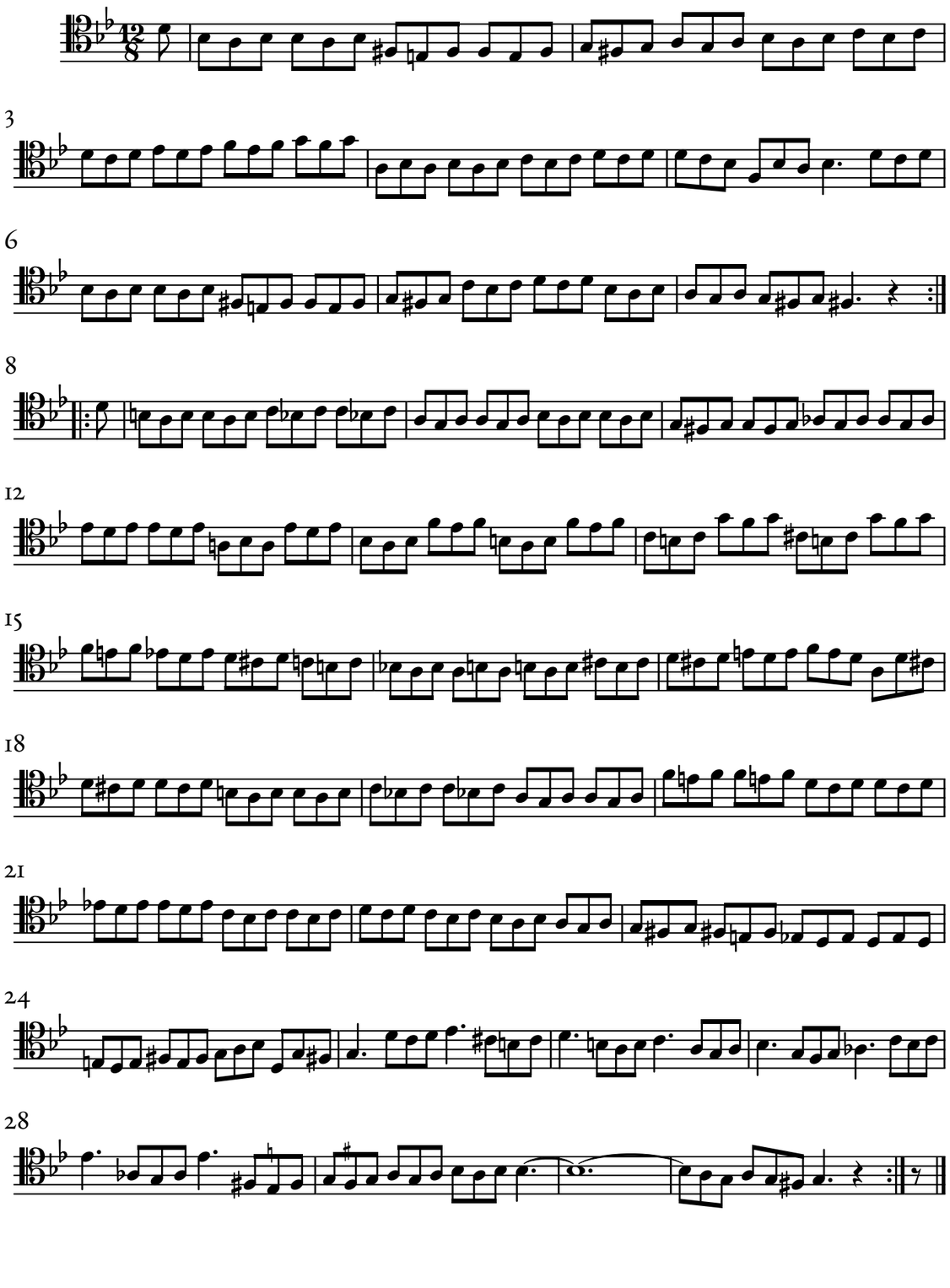
Giorgio Antoniotto (1680 — 1766)

Adagio

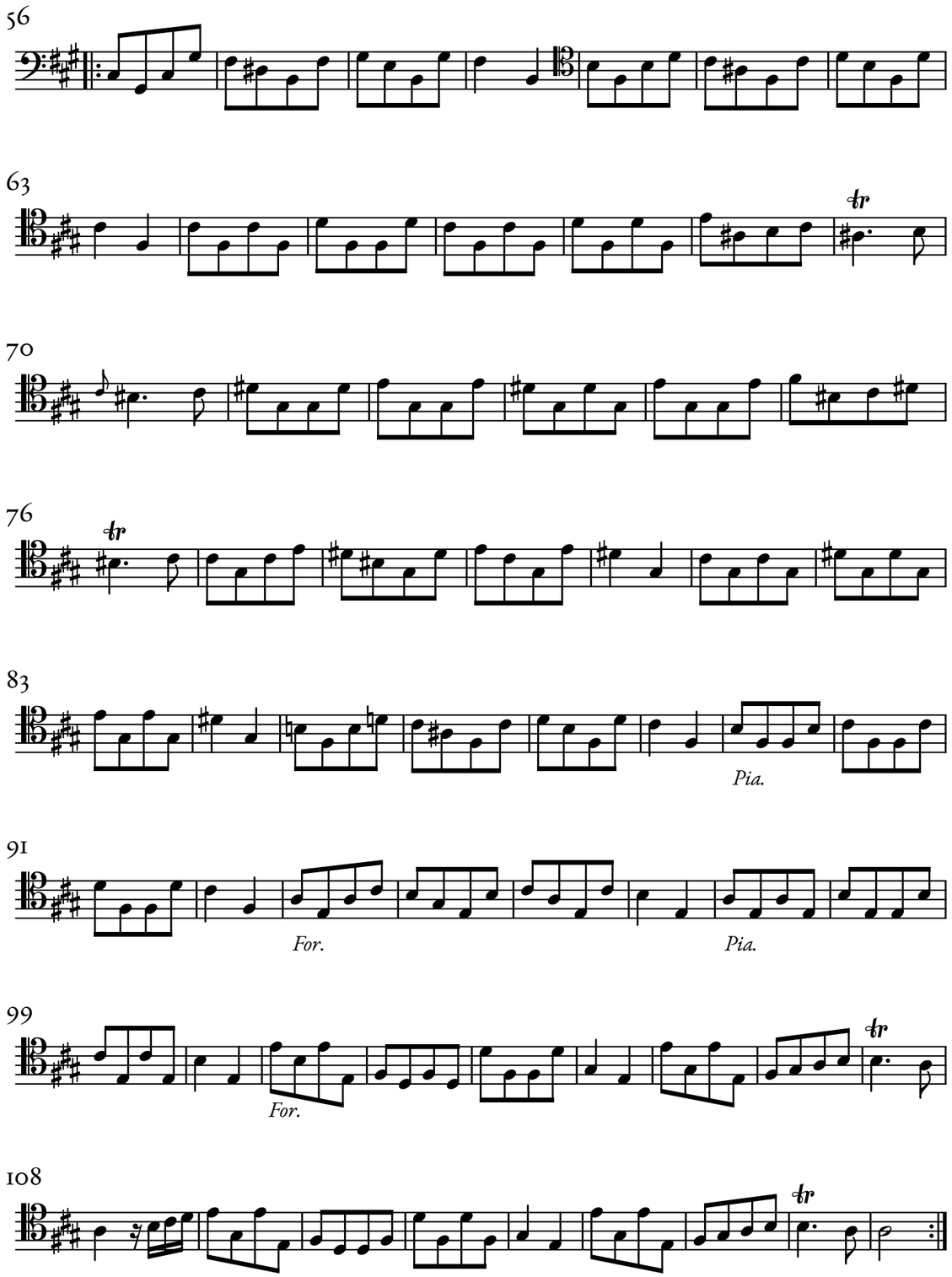


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Allegro molto



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

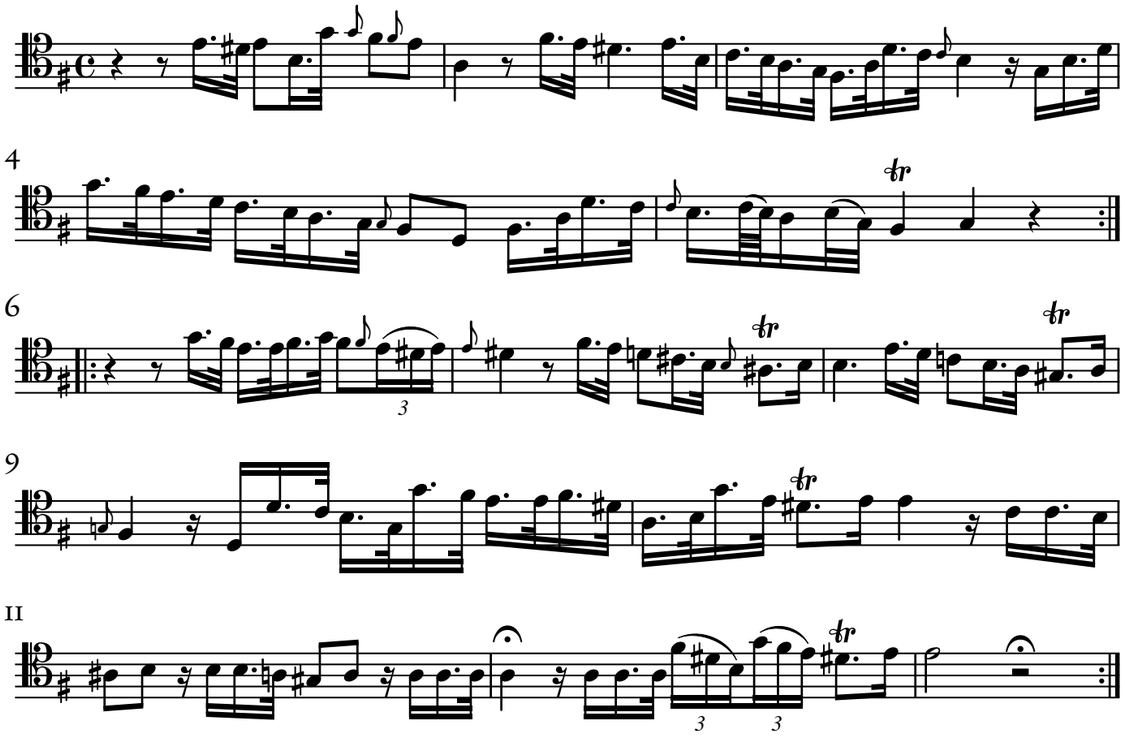


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

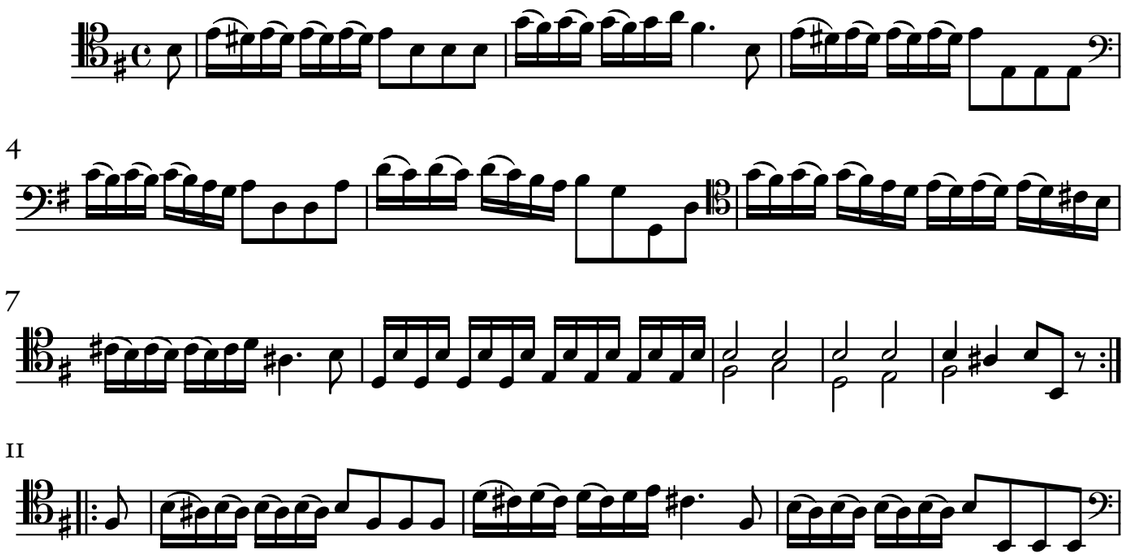
Sonata VI

Giorgio Antoniotto (1680 — 1766)

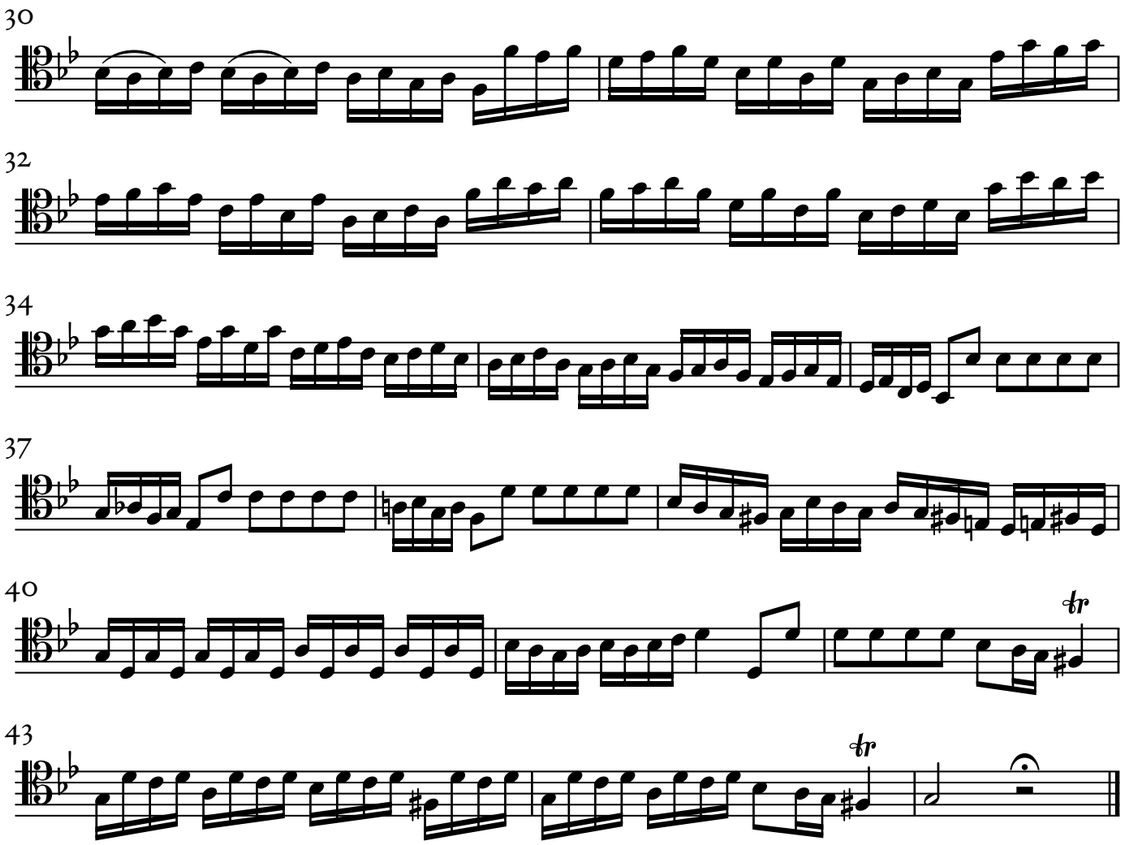
Adagio



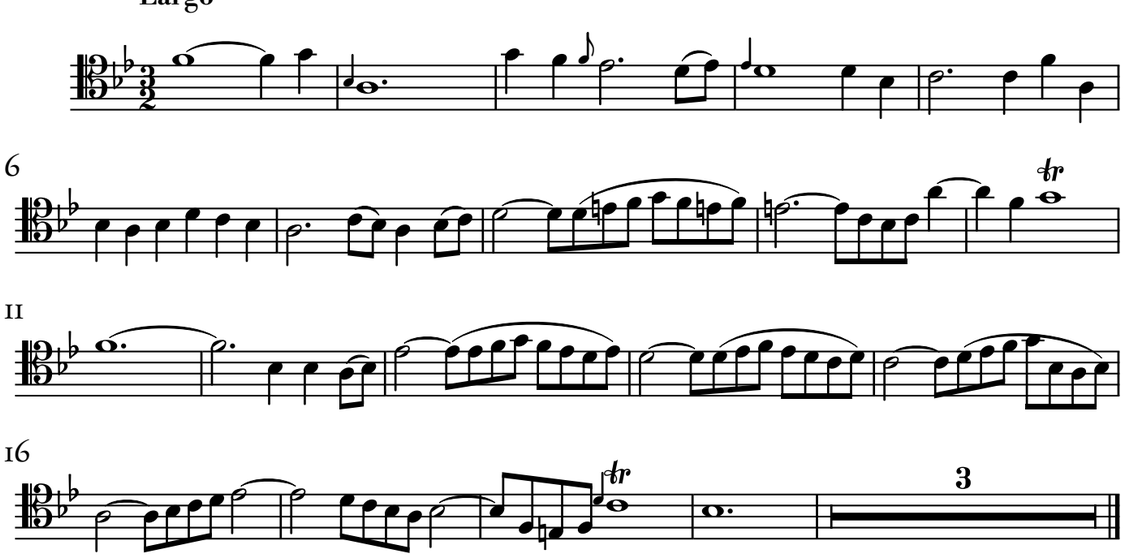
Spiritoso



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

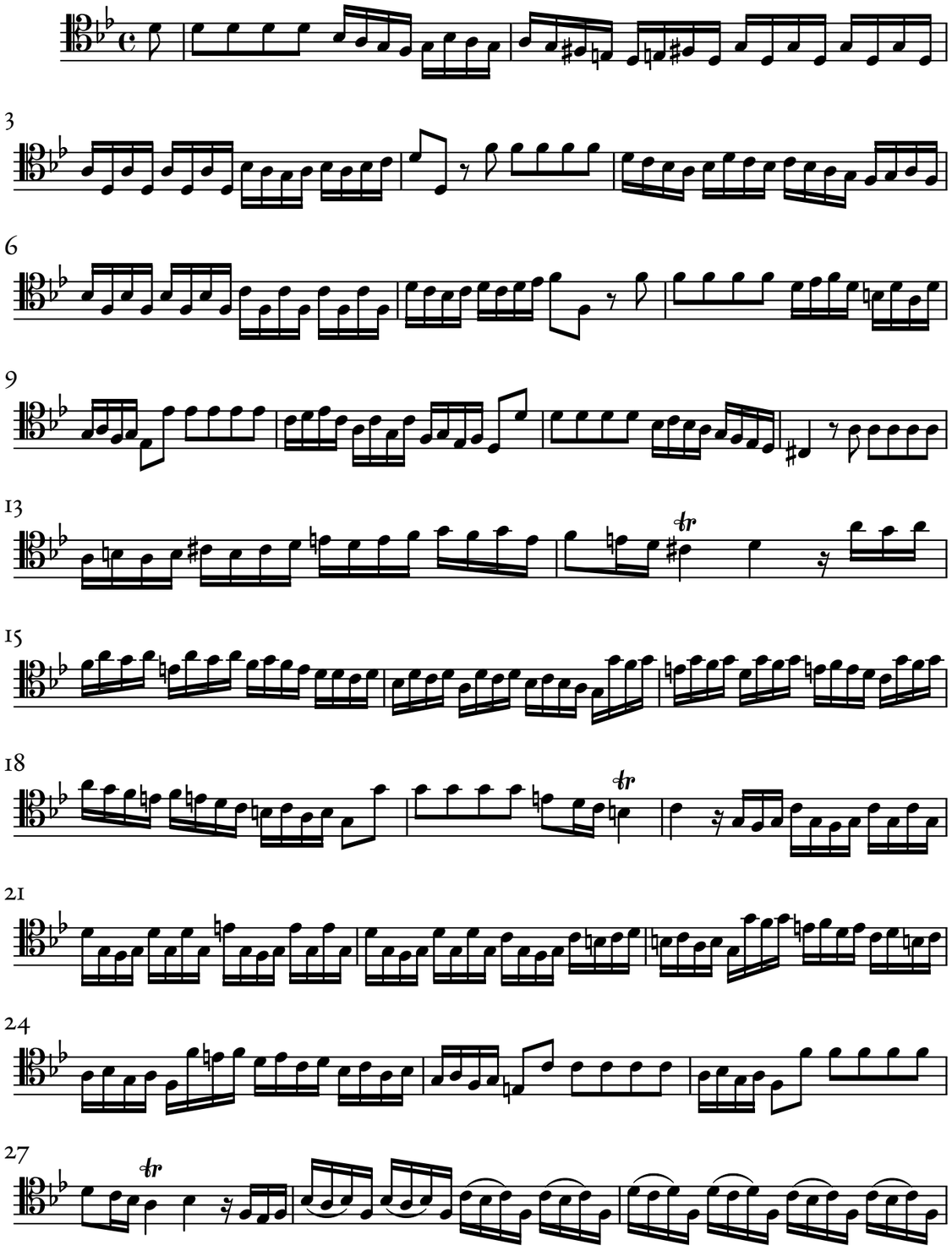


Largo

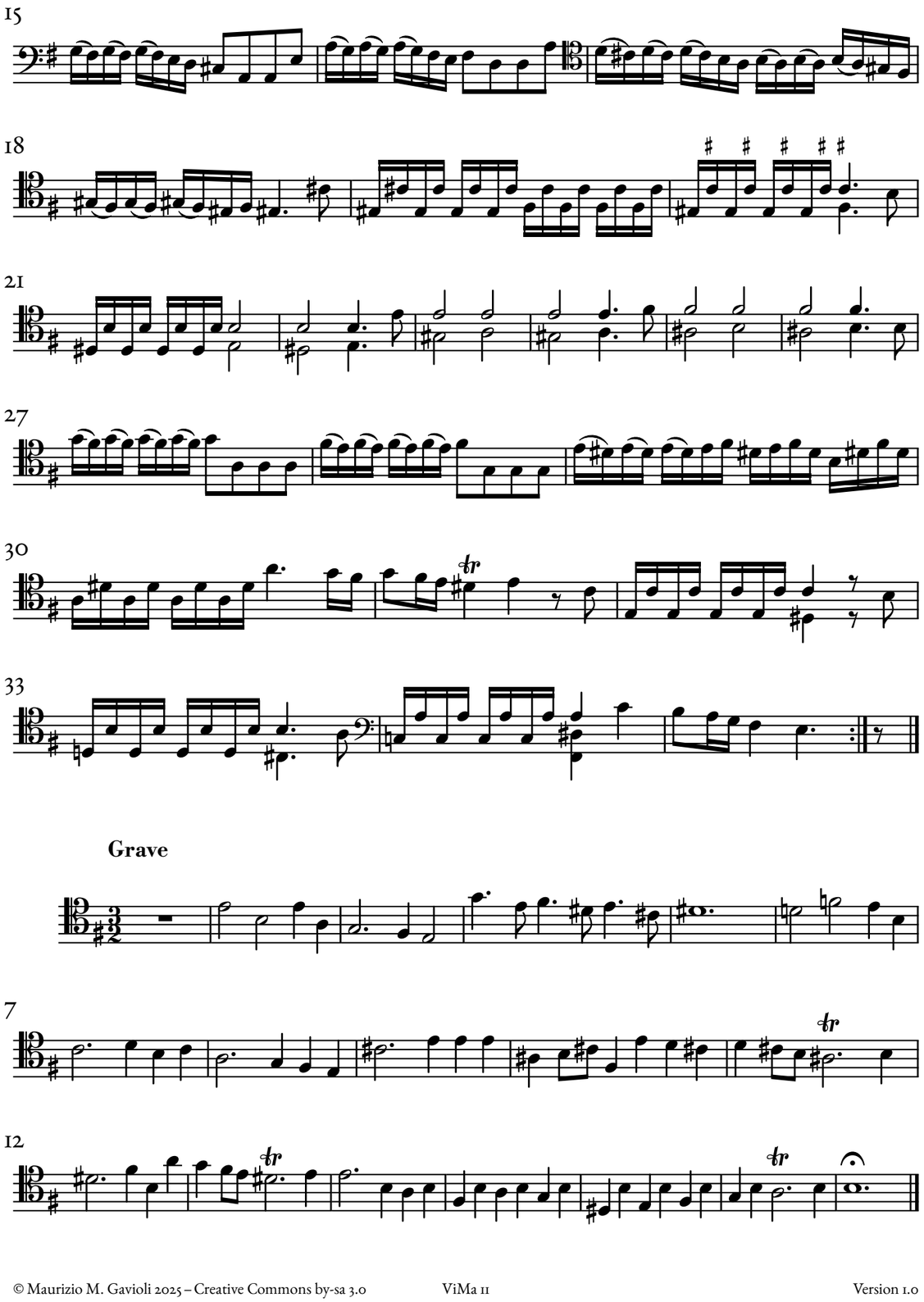


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Allegro



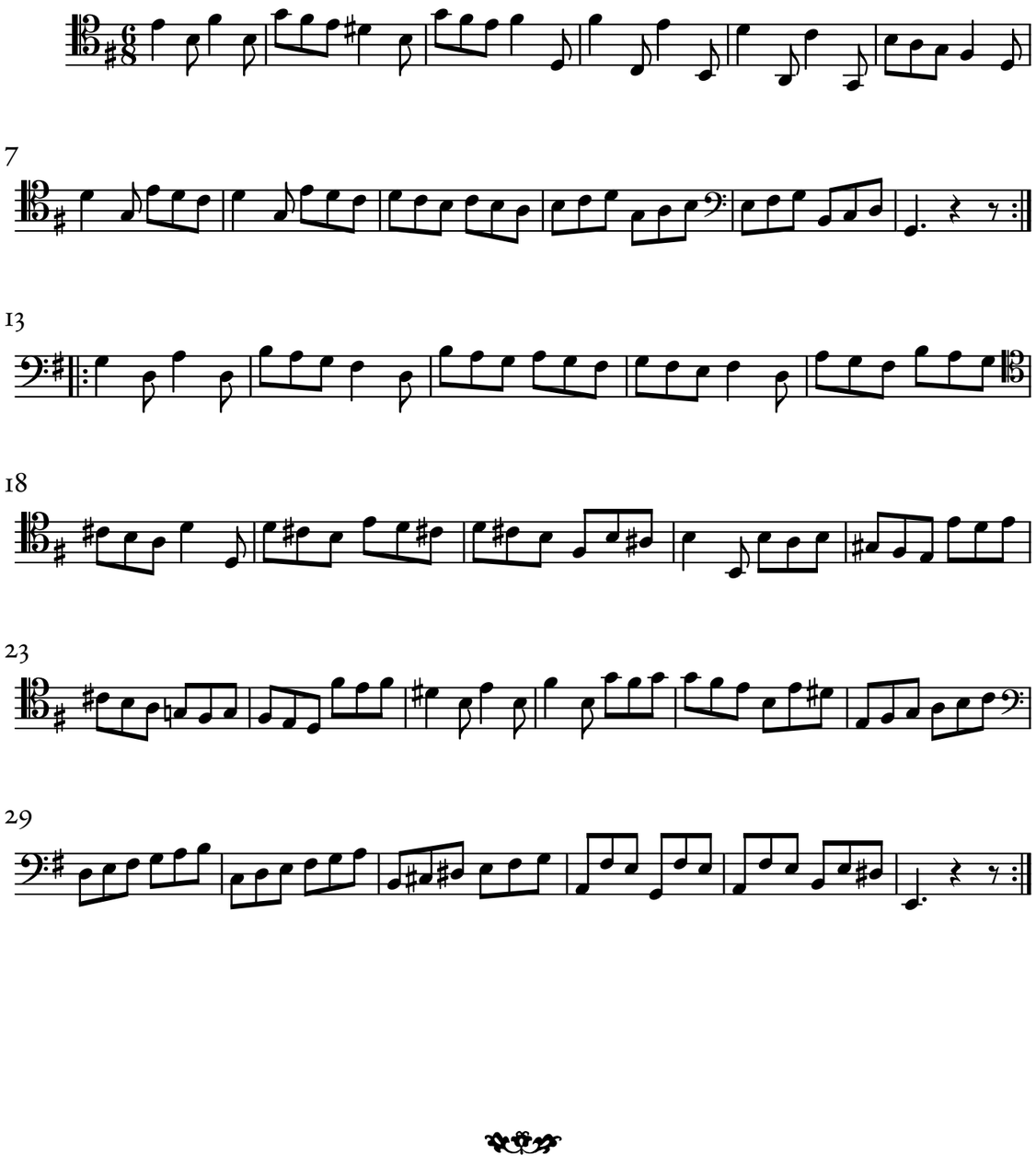
© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0



Grave

© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Allegro

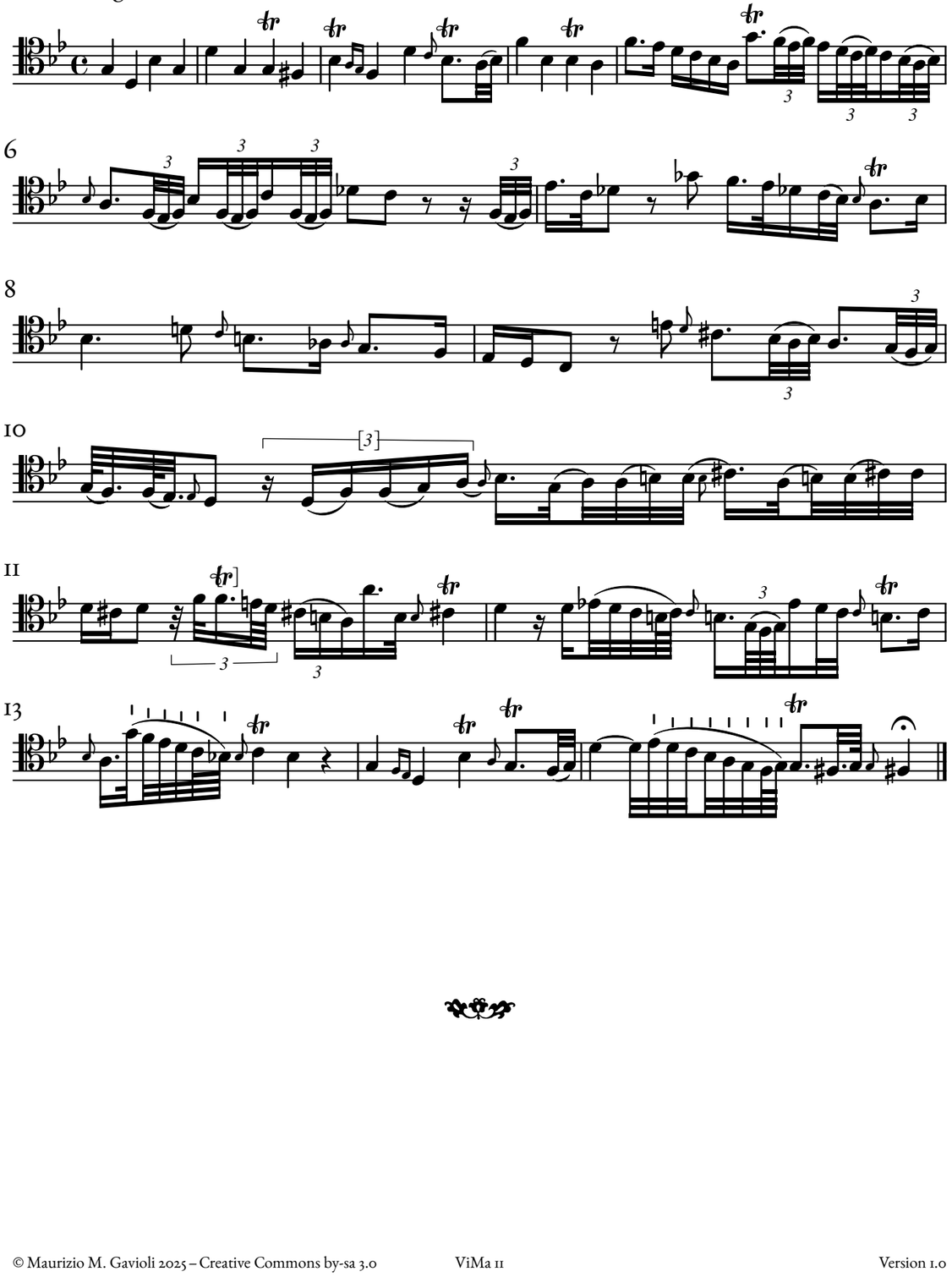


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Sonata VII

Giorgio Antoniotto (1680 — 1766)

Adagio



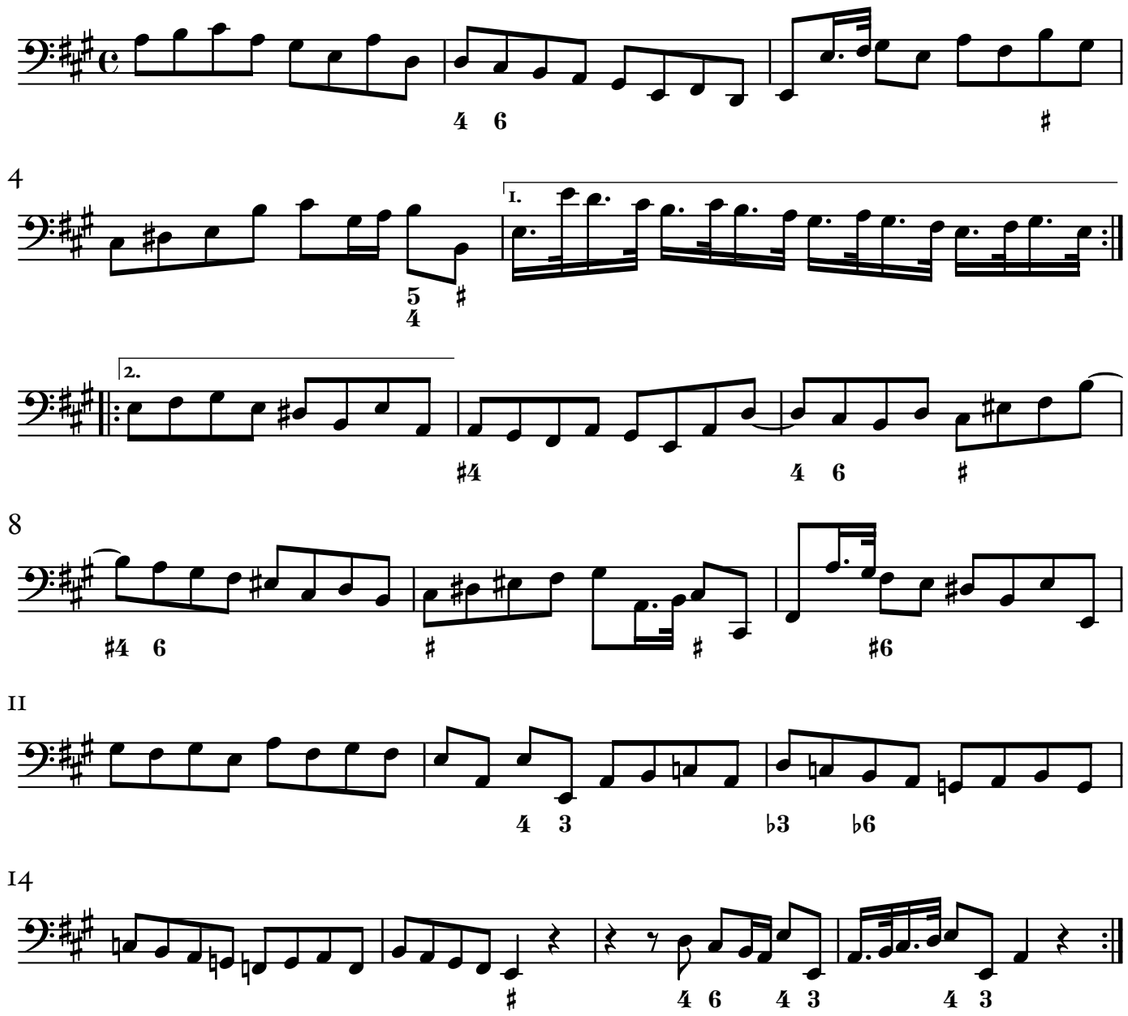
© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Basso

Sonata V

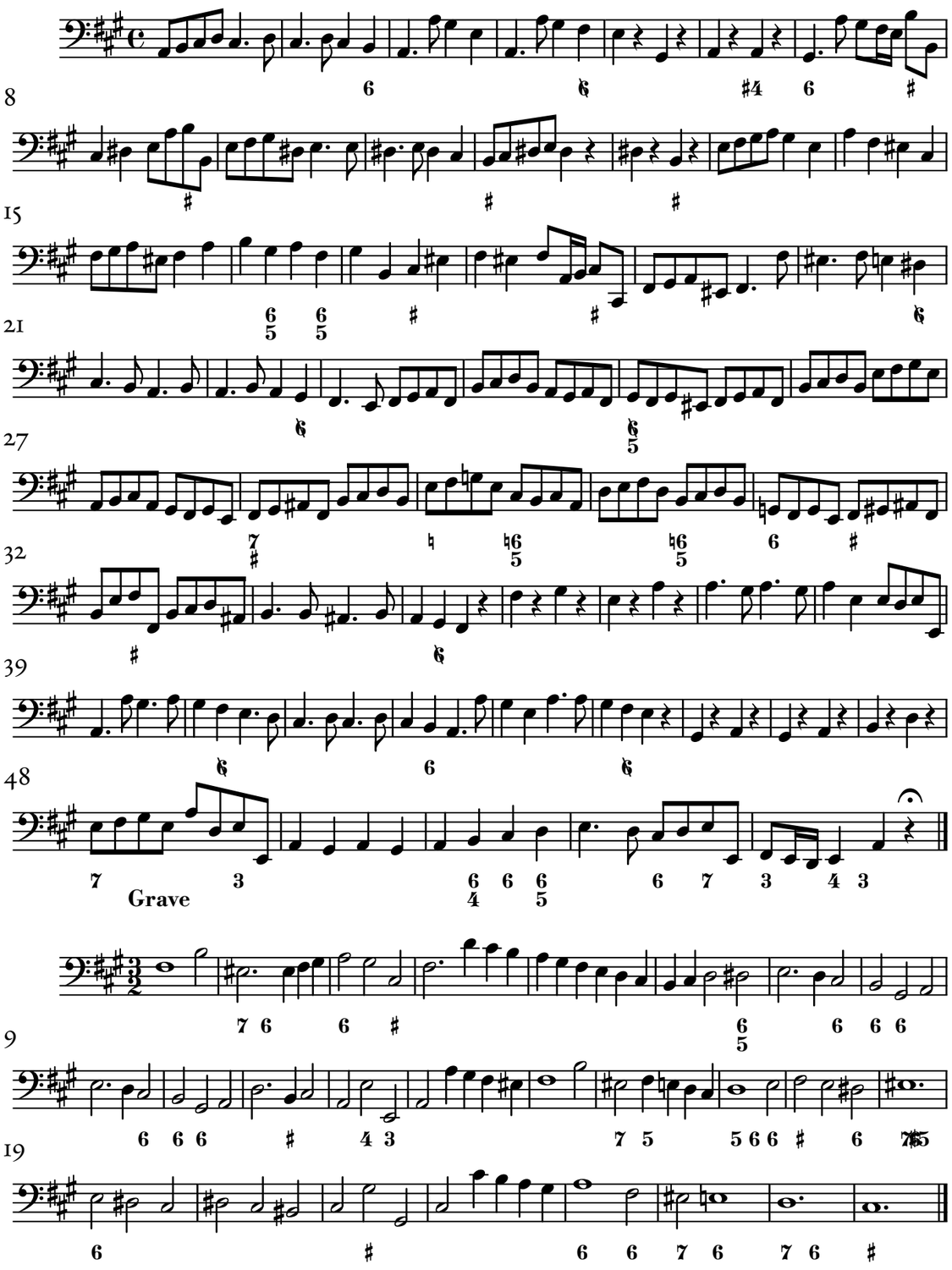
Giorgio Antoniotto (1680 — 1766)

Adagio

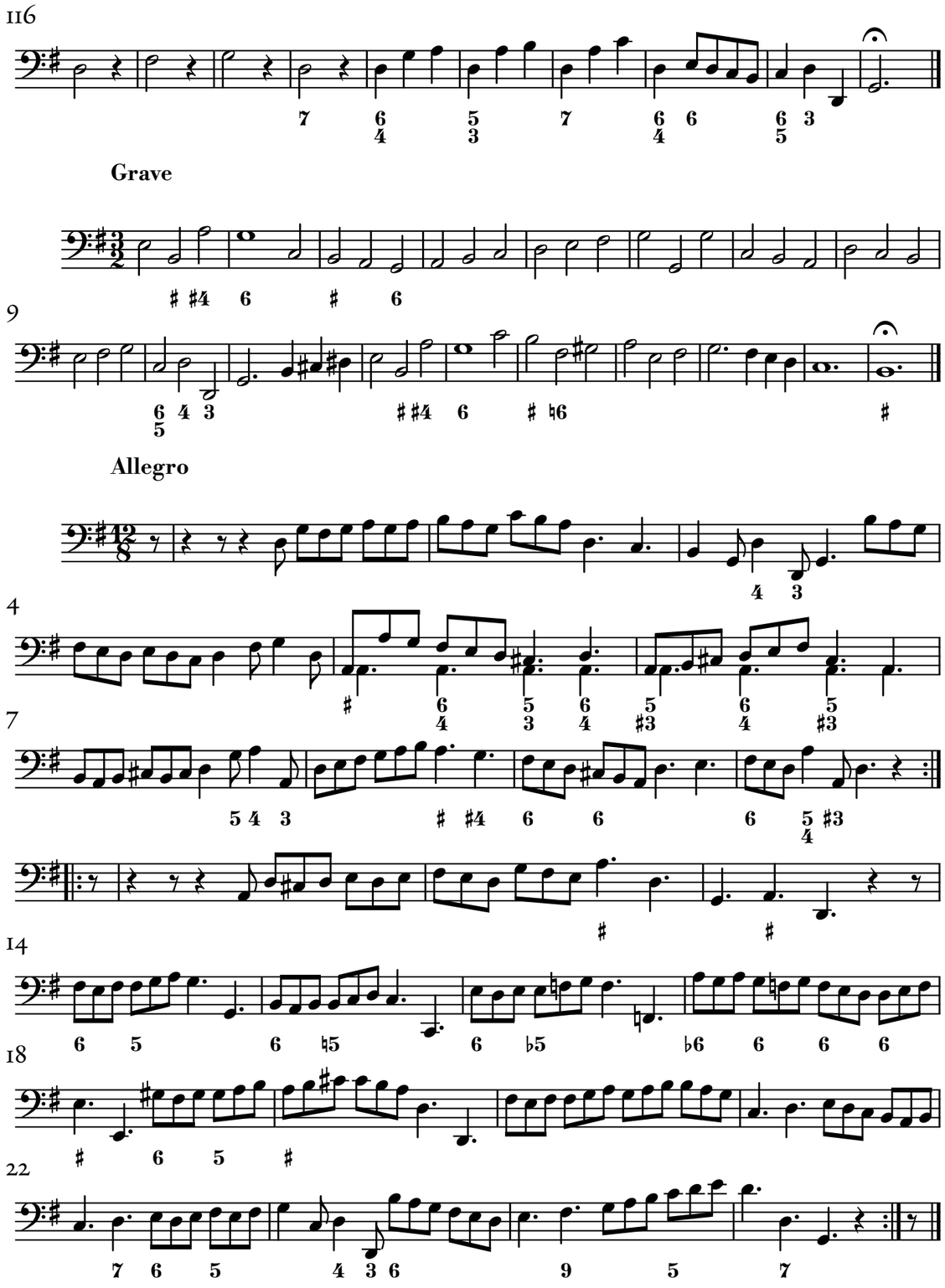


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Spiritoso

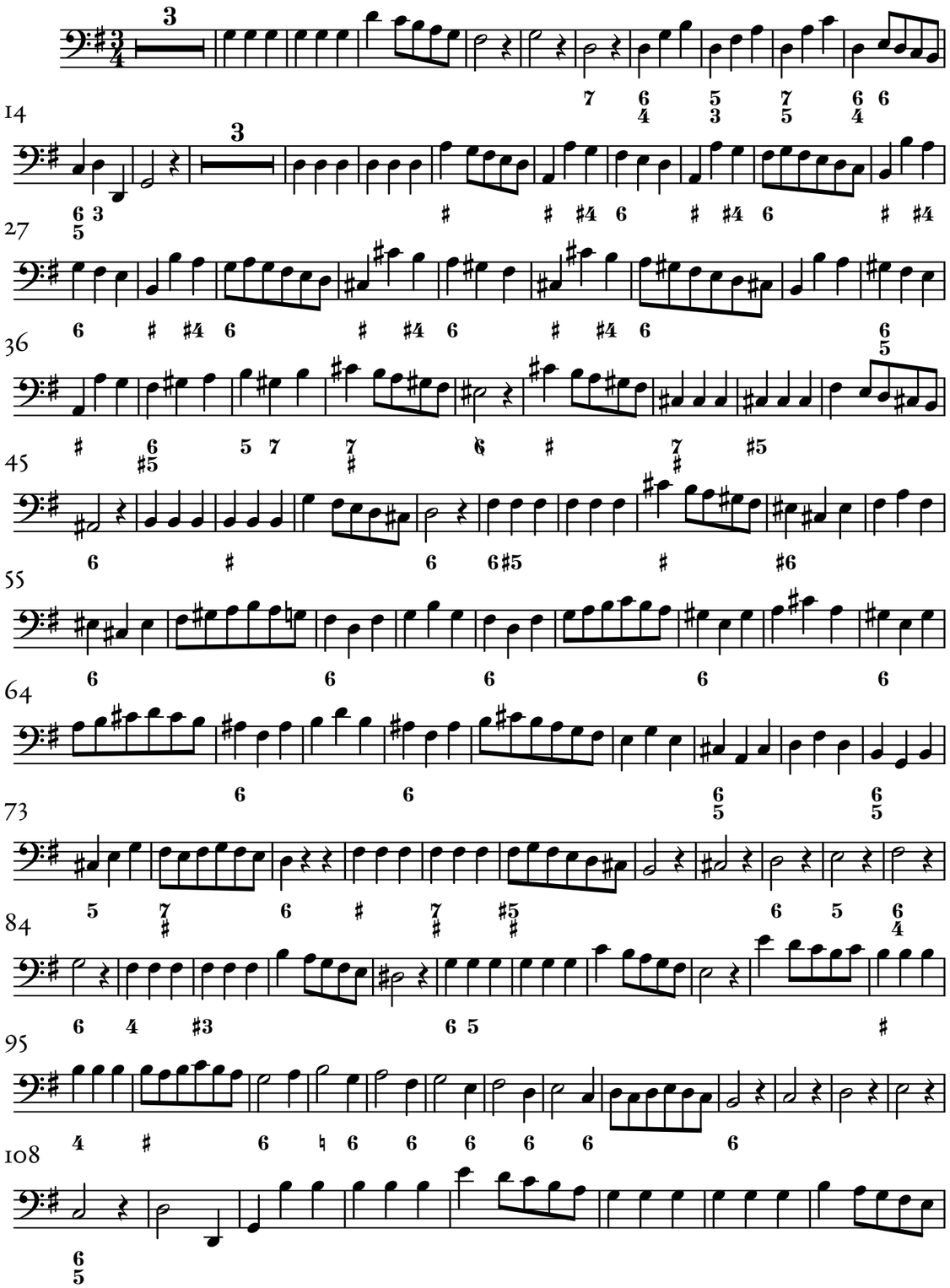


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0



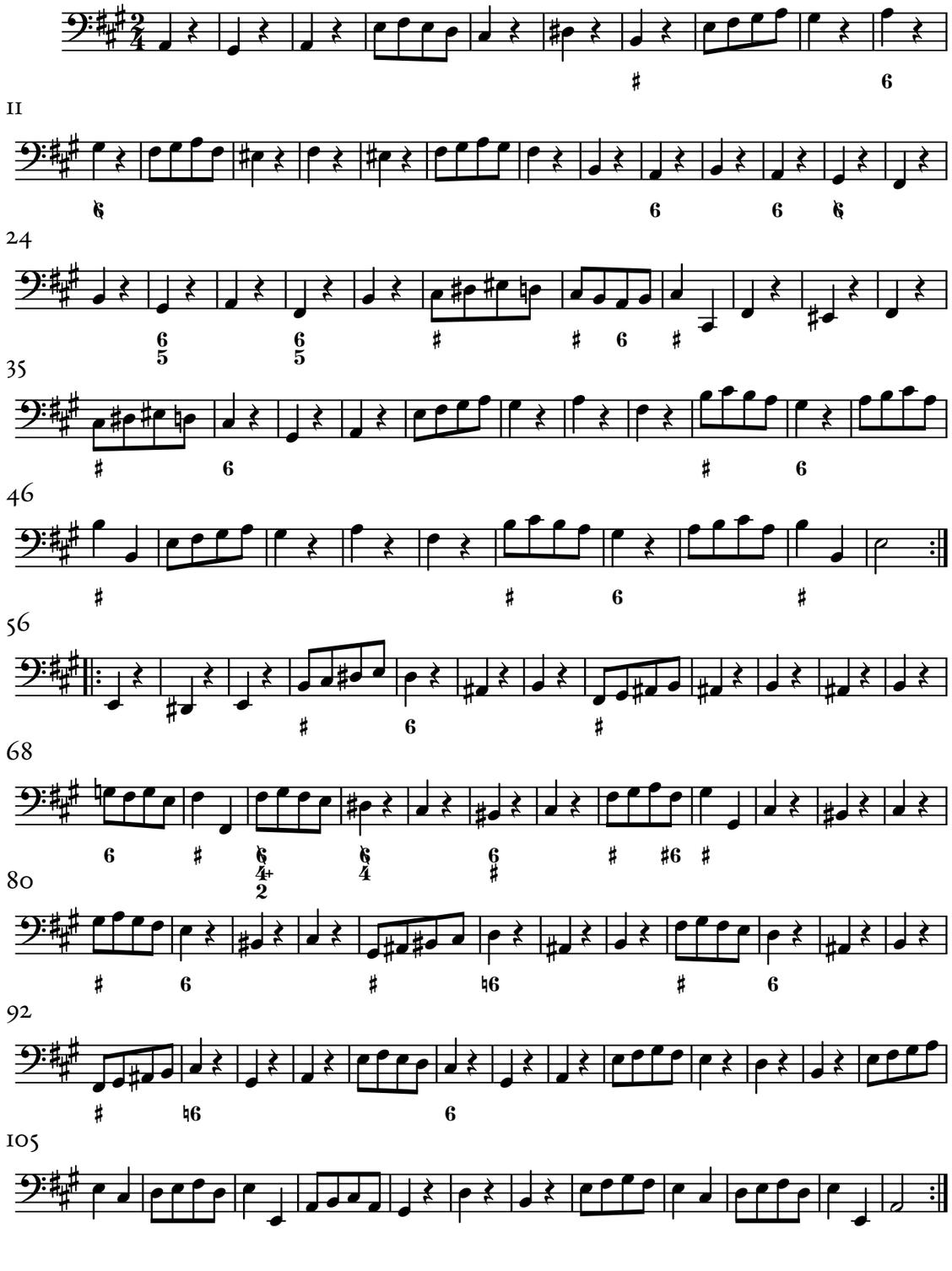
© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Spiritoso



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Allegro assai

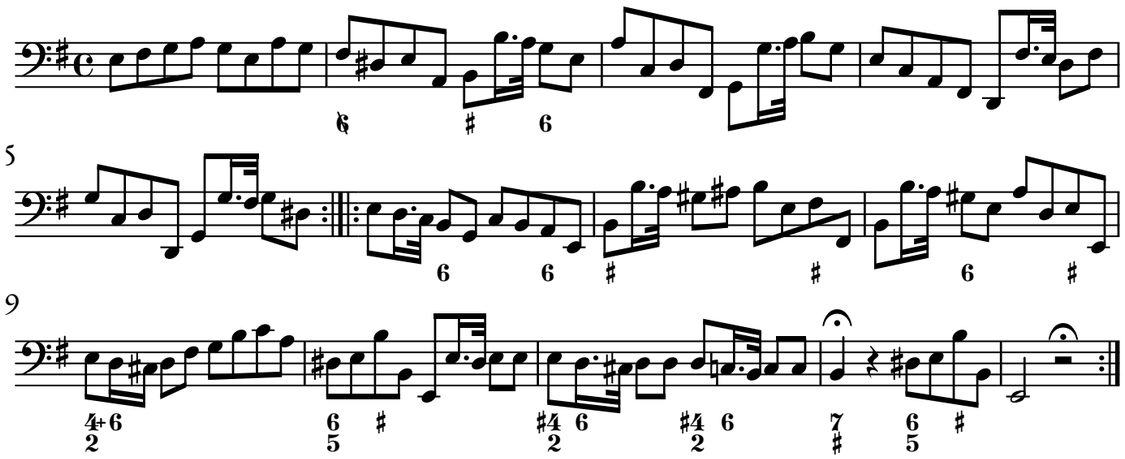


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

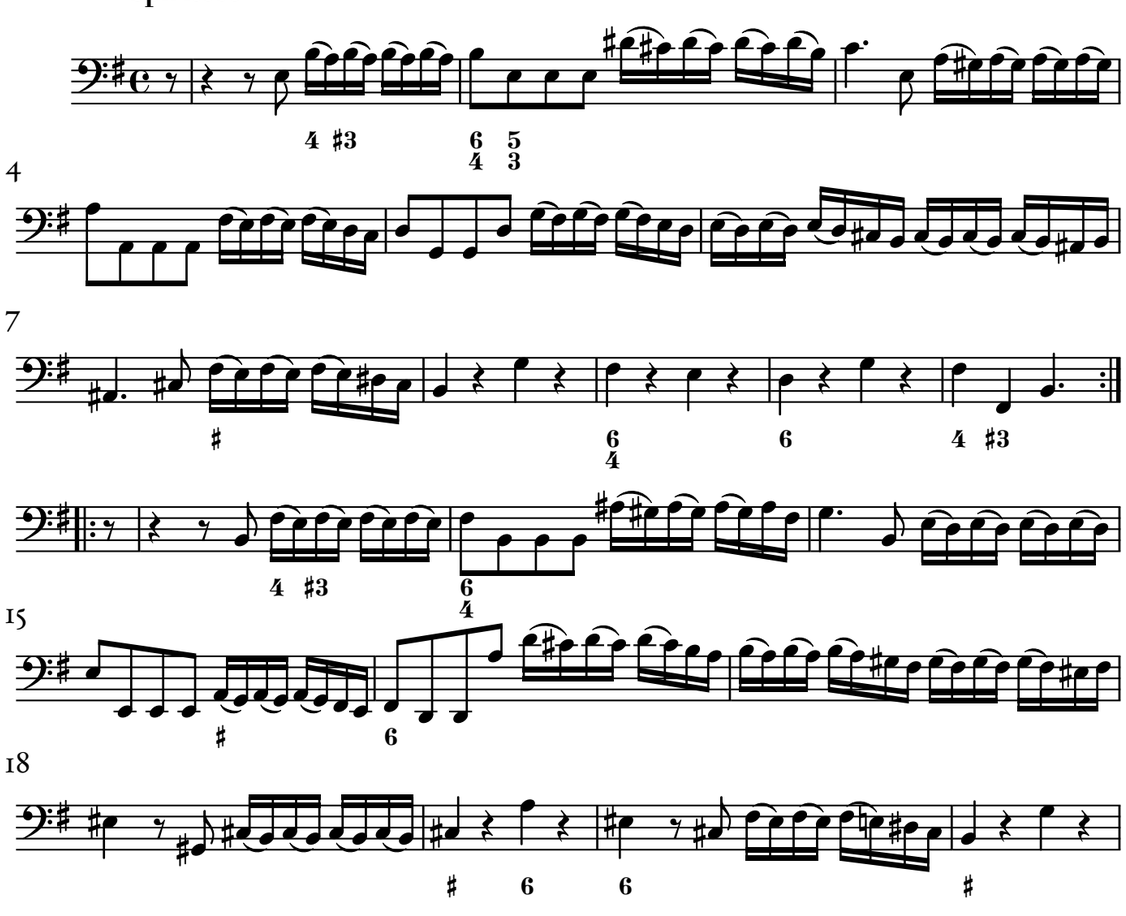
Sonata VI

Giorgio Antoniotto (1680—1766)

Adagio



Spiritoso

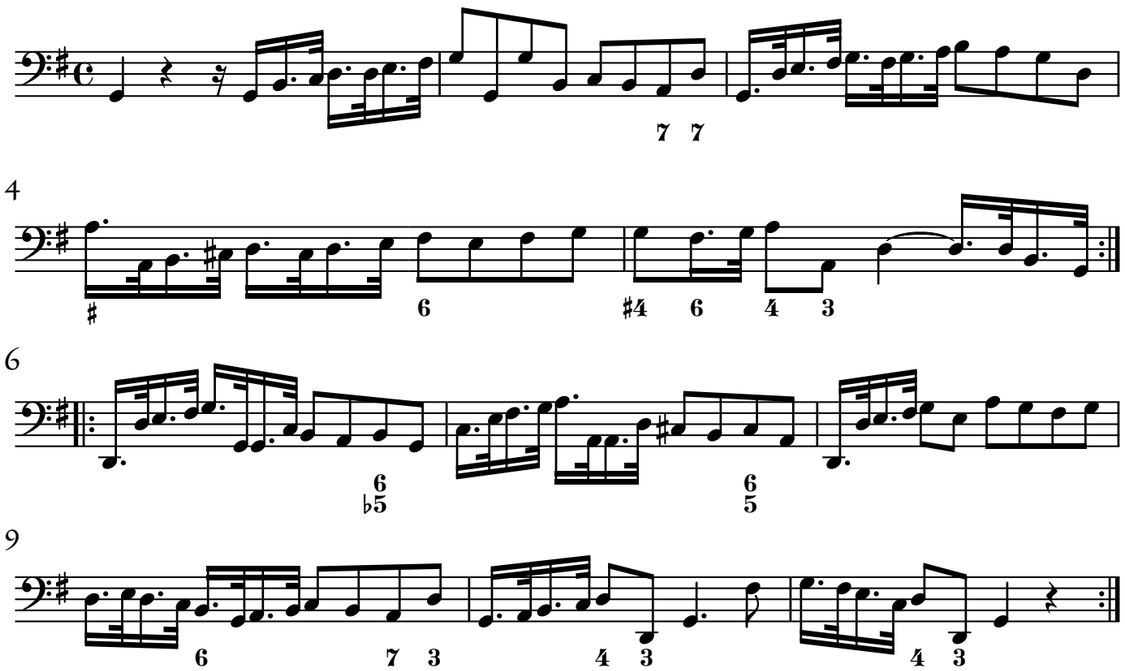


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Sonata VIII

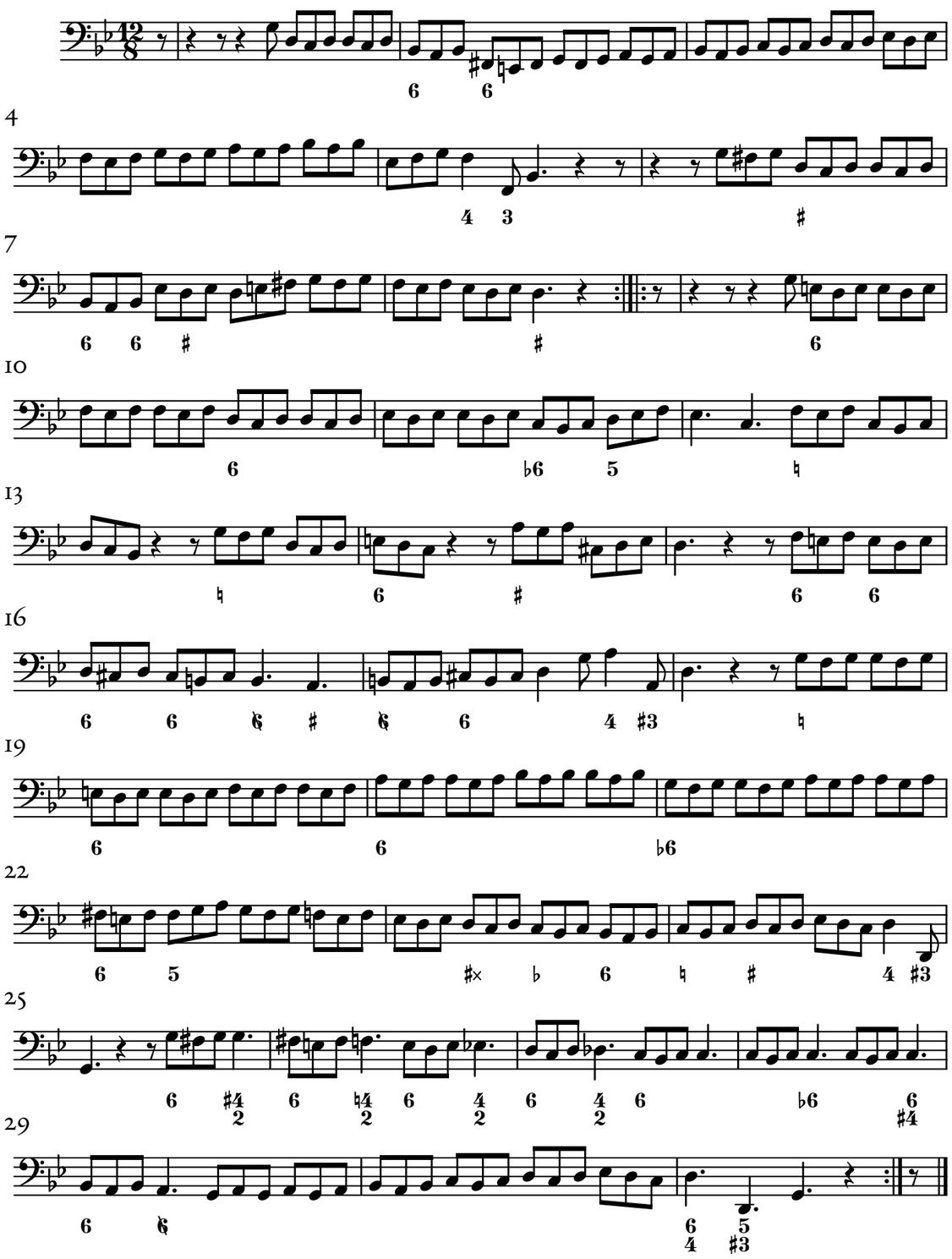
Giorgio Antoniotto (1680—1766)

Adagio

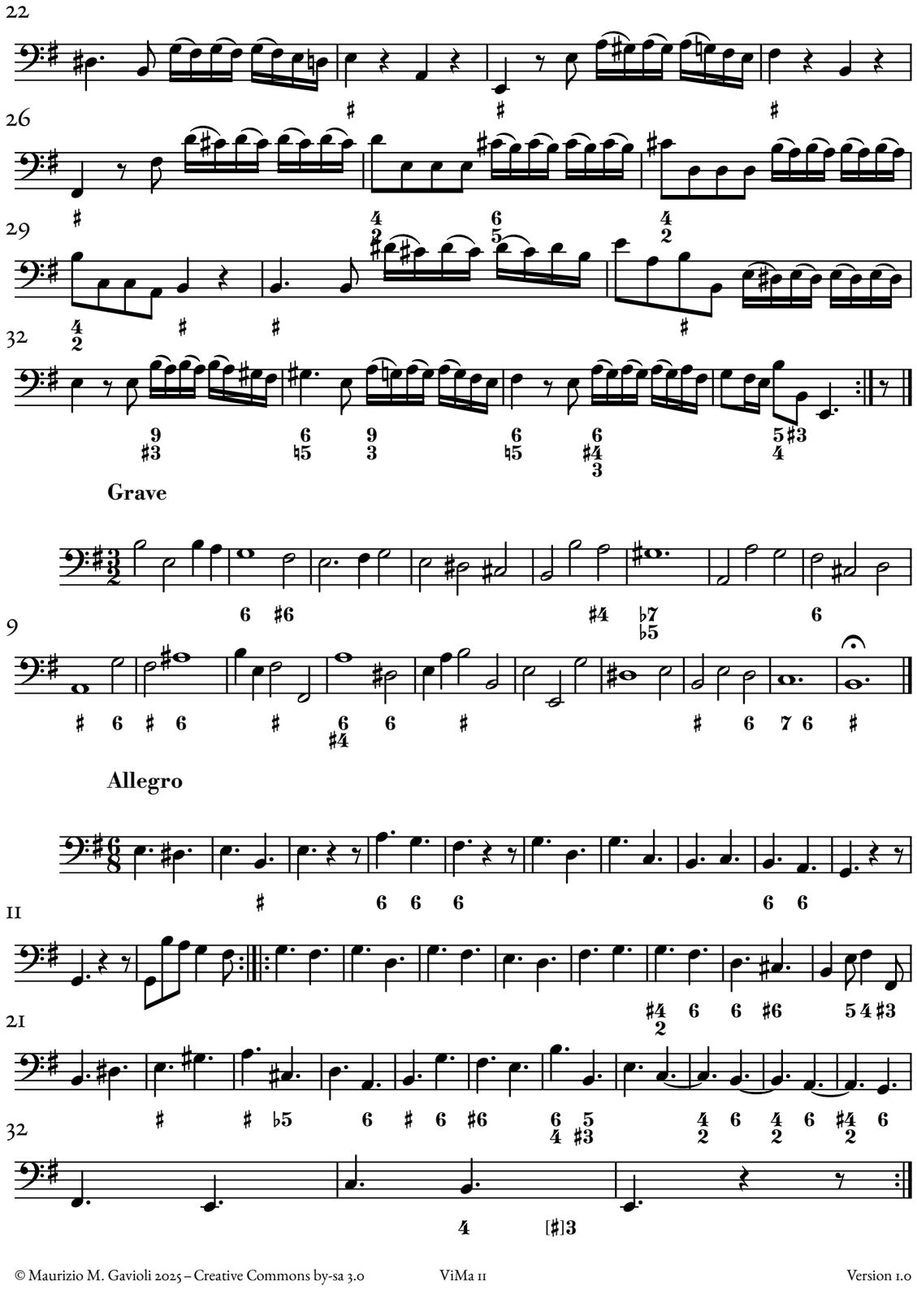


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Allegro molto



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

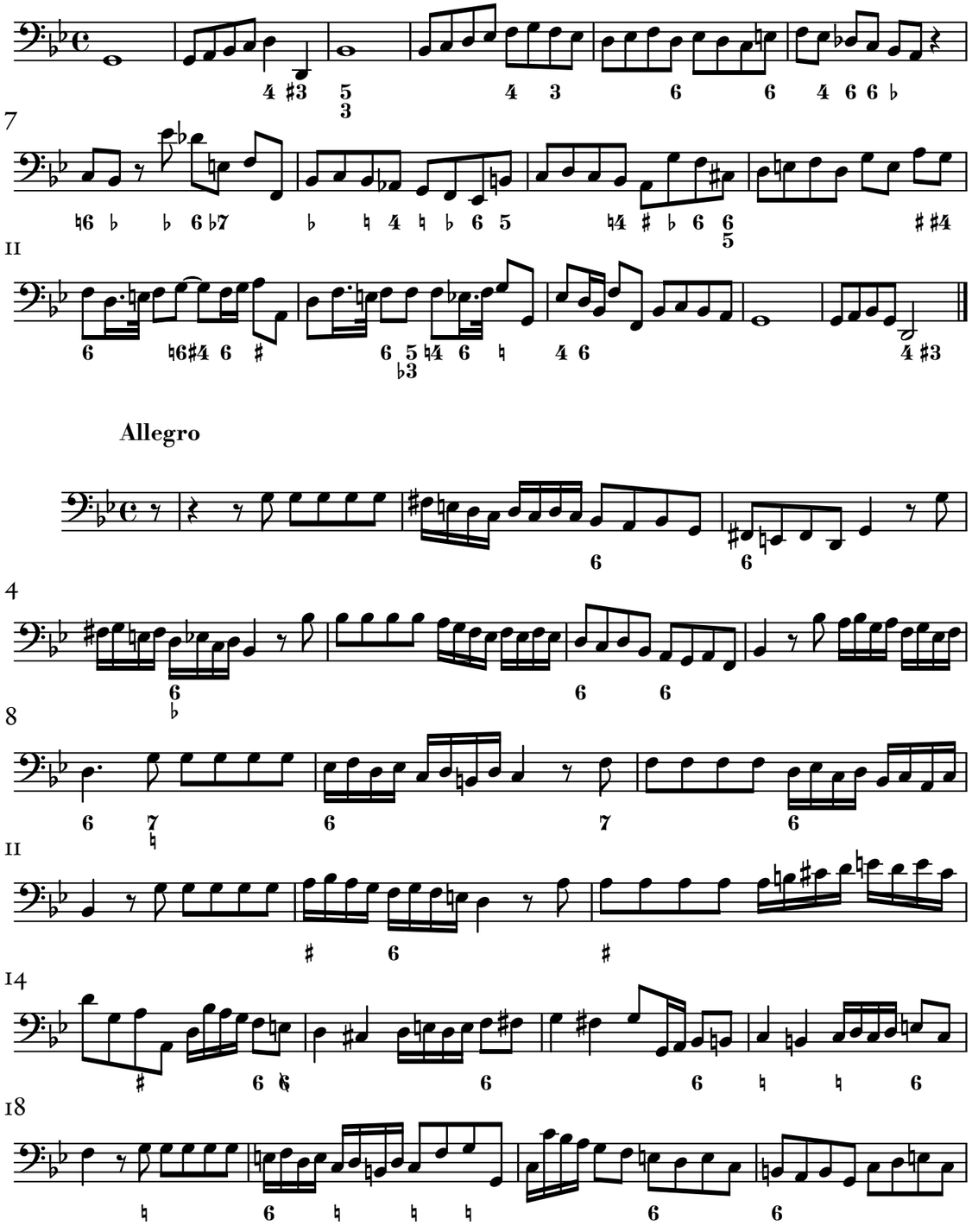


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Sonata VII

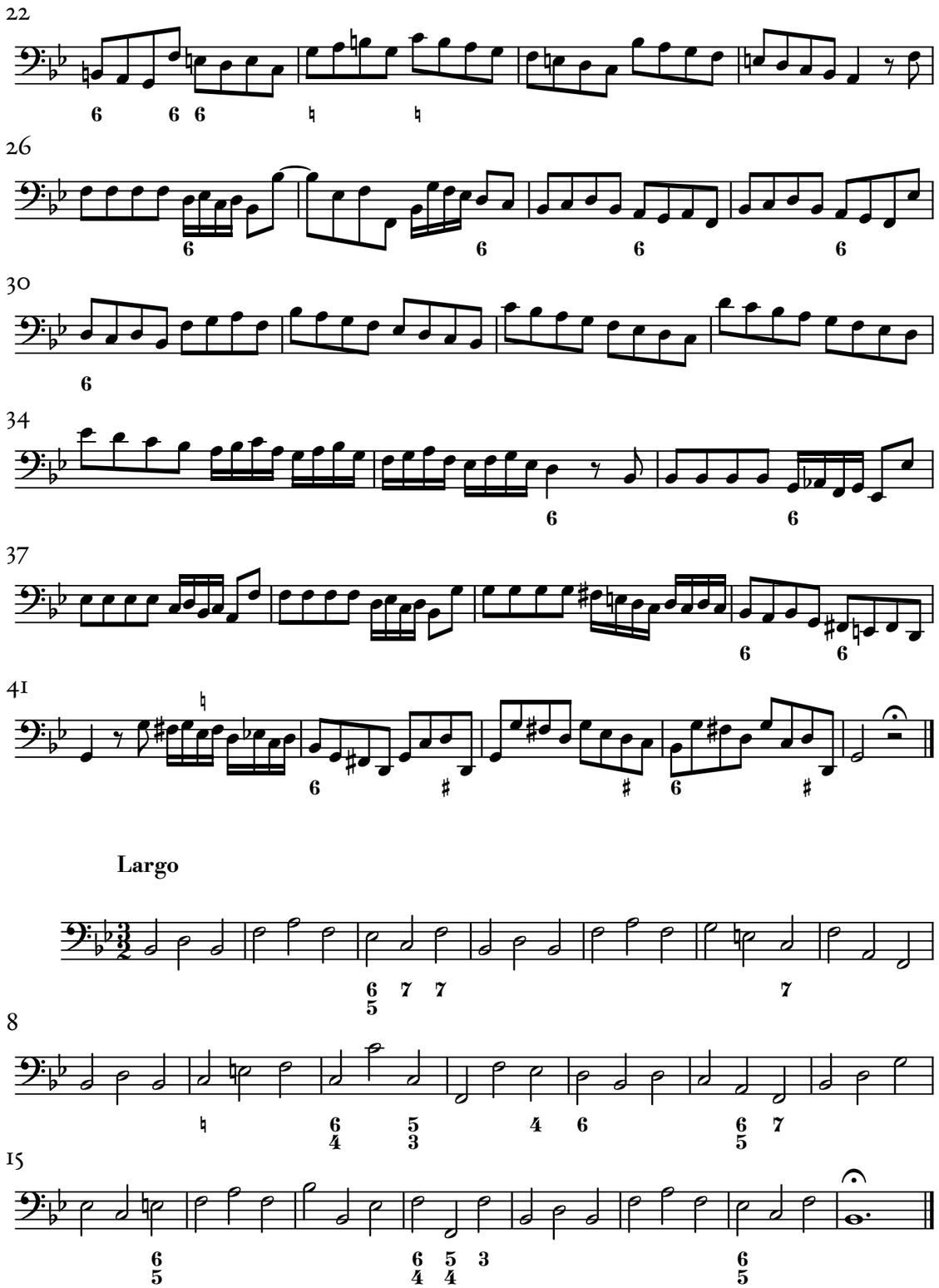
Giorgio Antoniotto (1680—1766)

Adagio



Allegro

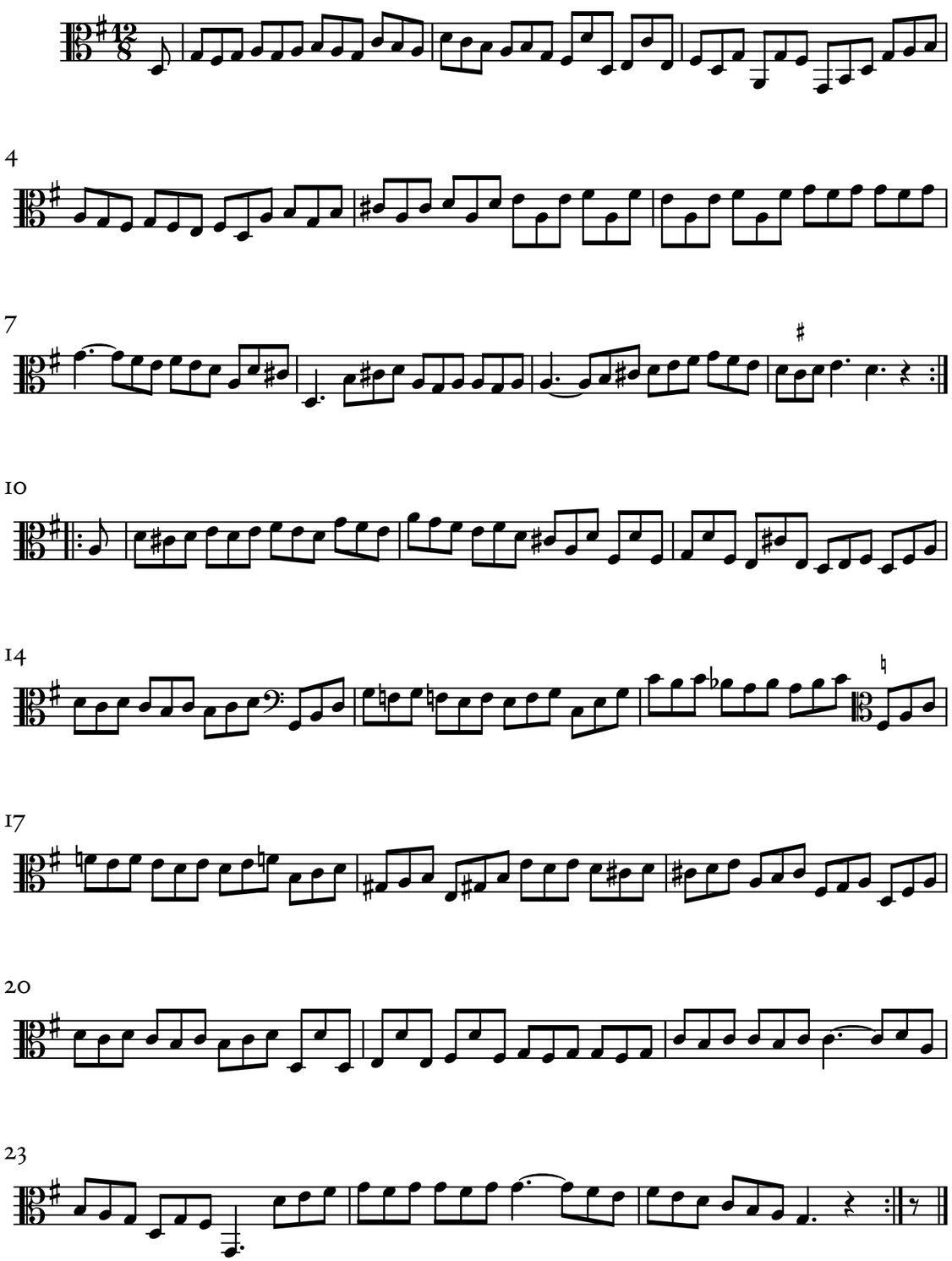
© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0



Largo

© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Allegro

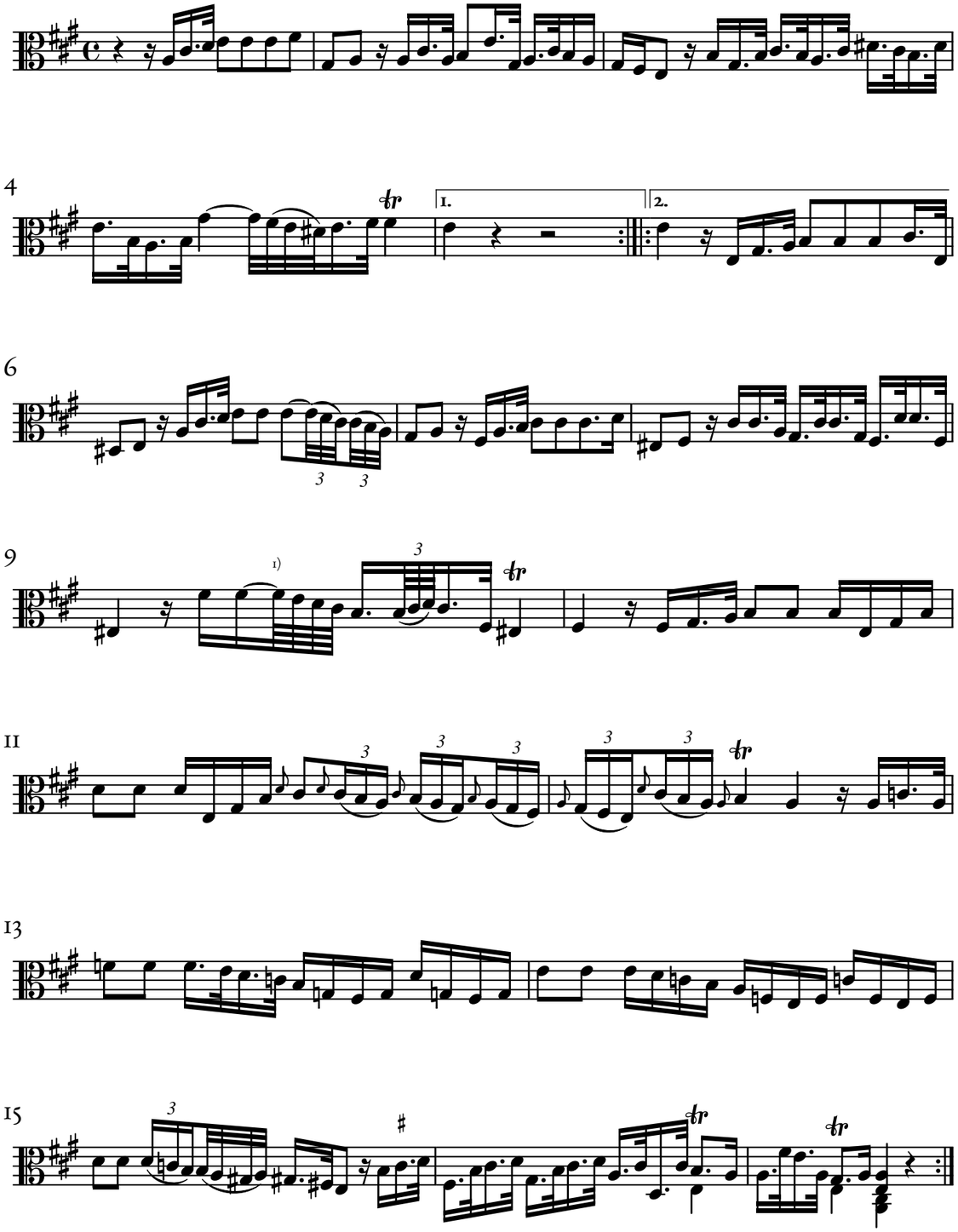


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Viola da gamba — Sonata V

Giorgio Antoniotto (1680 — 1766)

Adagio



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Spiritoso

5

9

12

14

16

18

22

25

© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

74

82

89

99

106

114

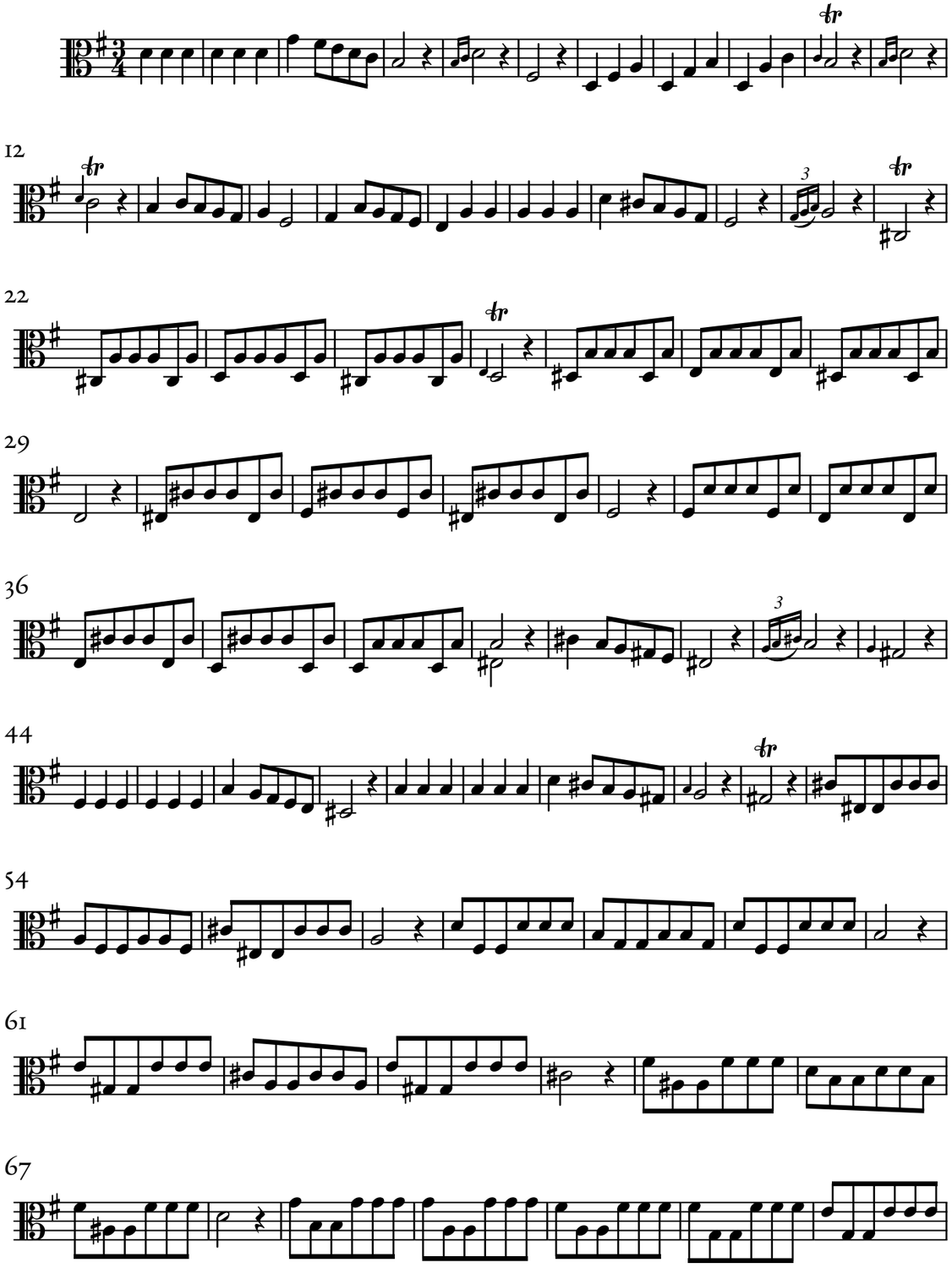
Grave

7

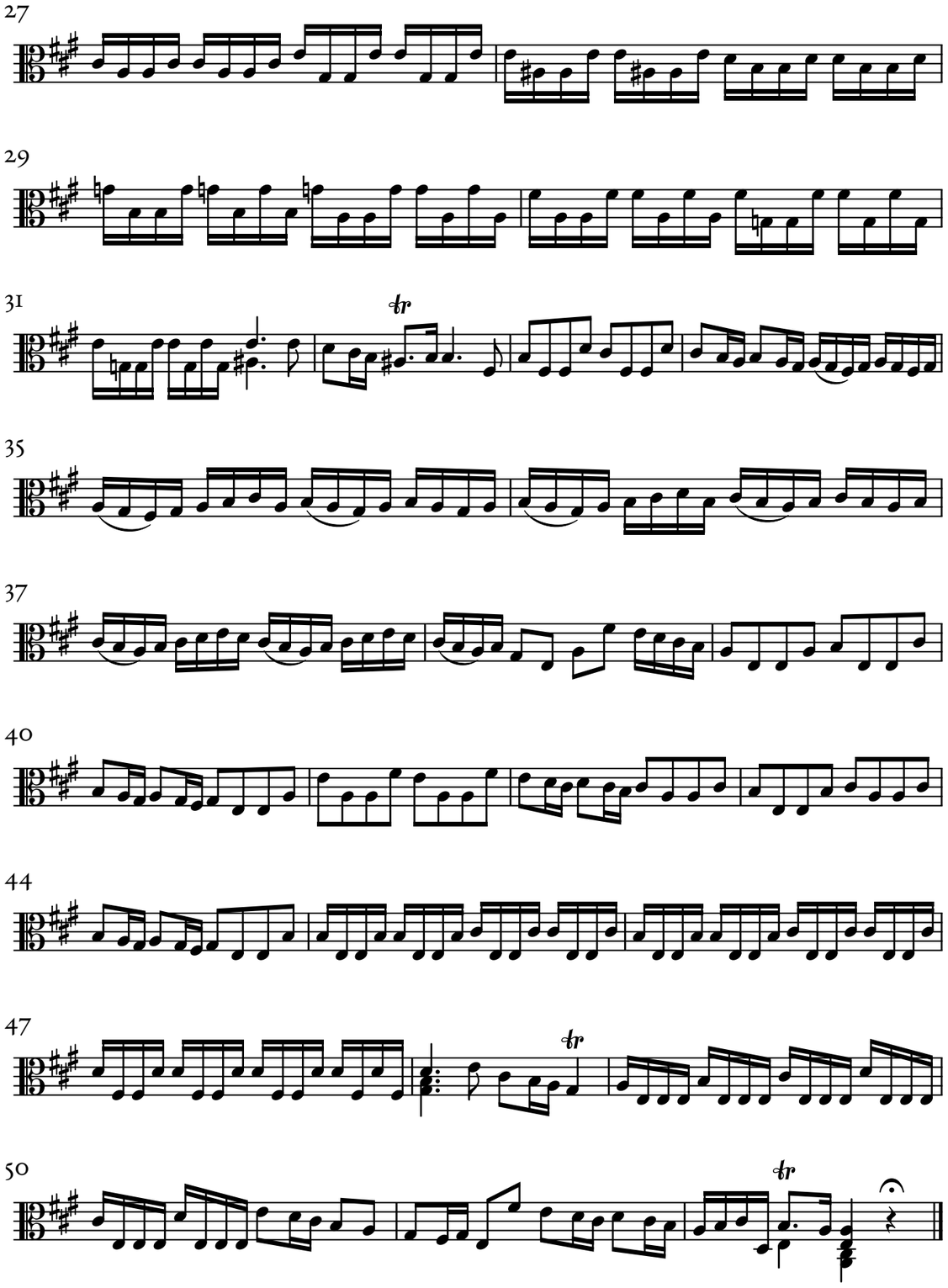
13

© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Spiritoso

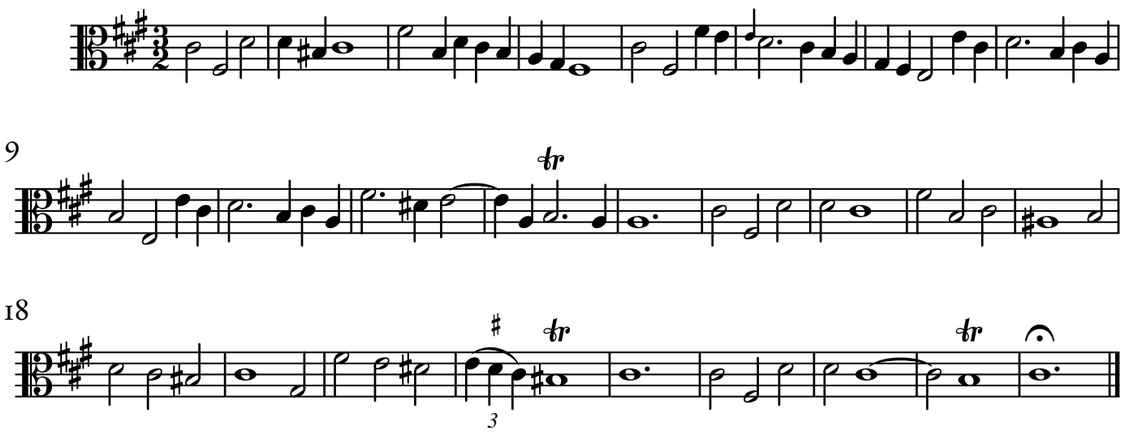


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

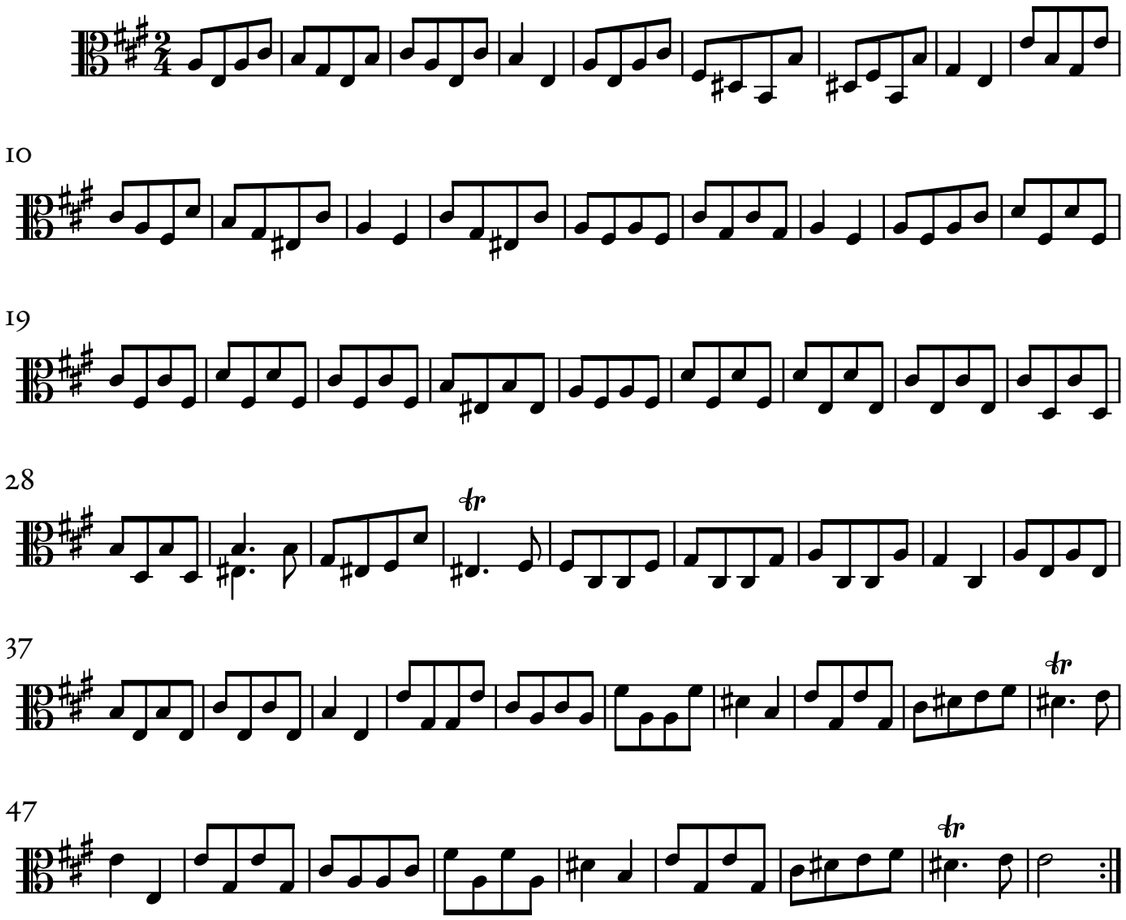


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Grave



Allegro assai

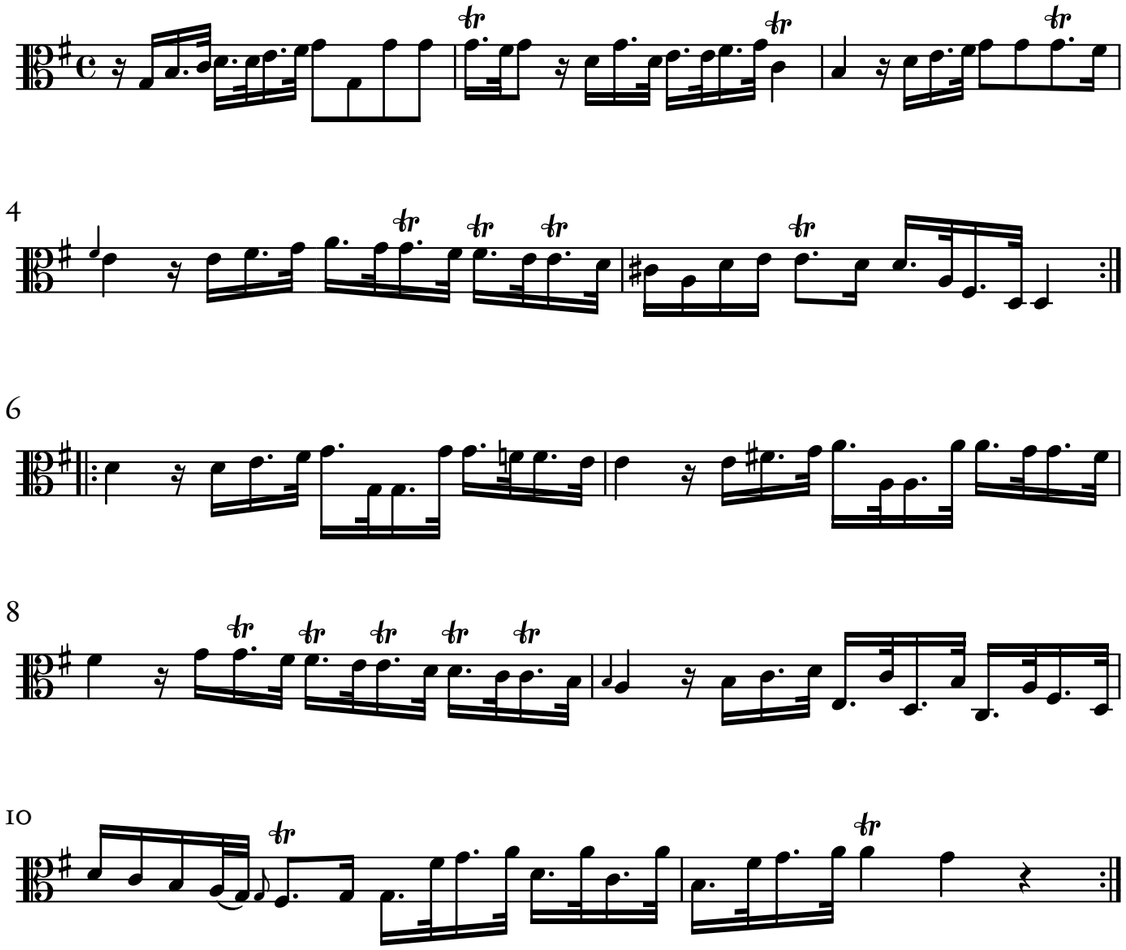


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Sonata VIII

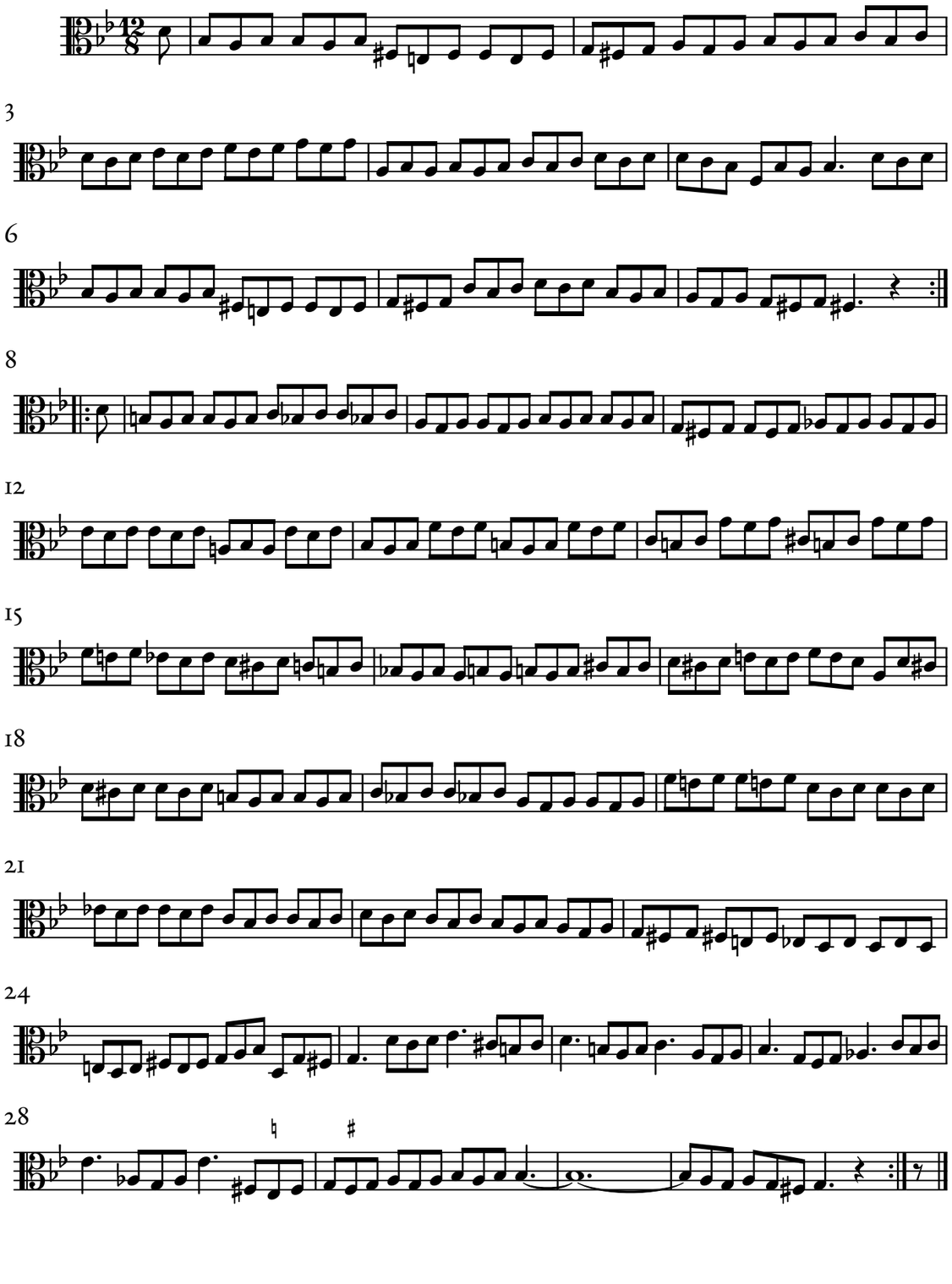
Giorgio Antoniotto (1680 — 1766)

Adagio

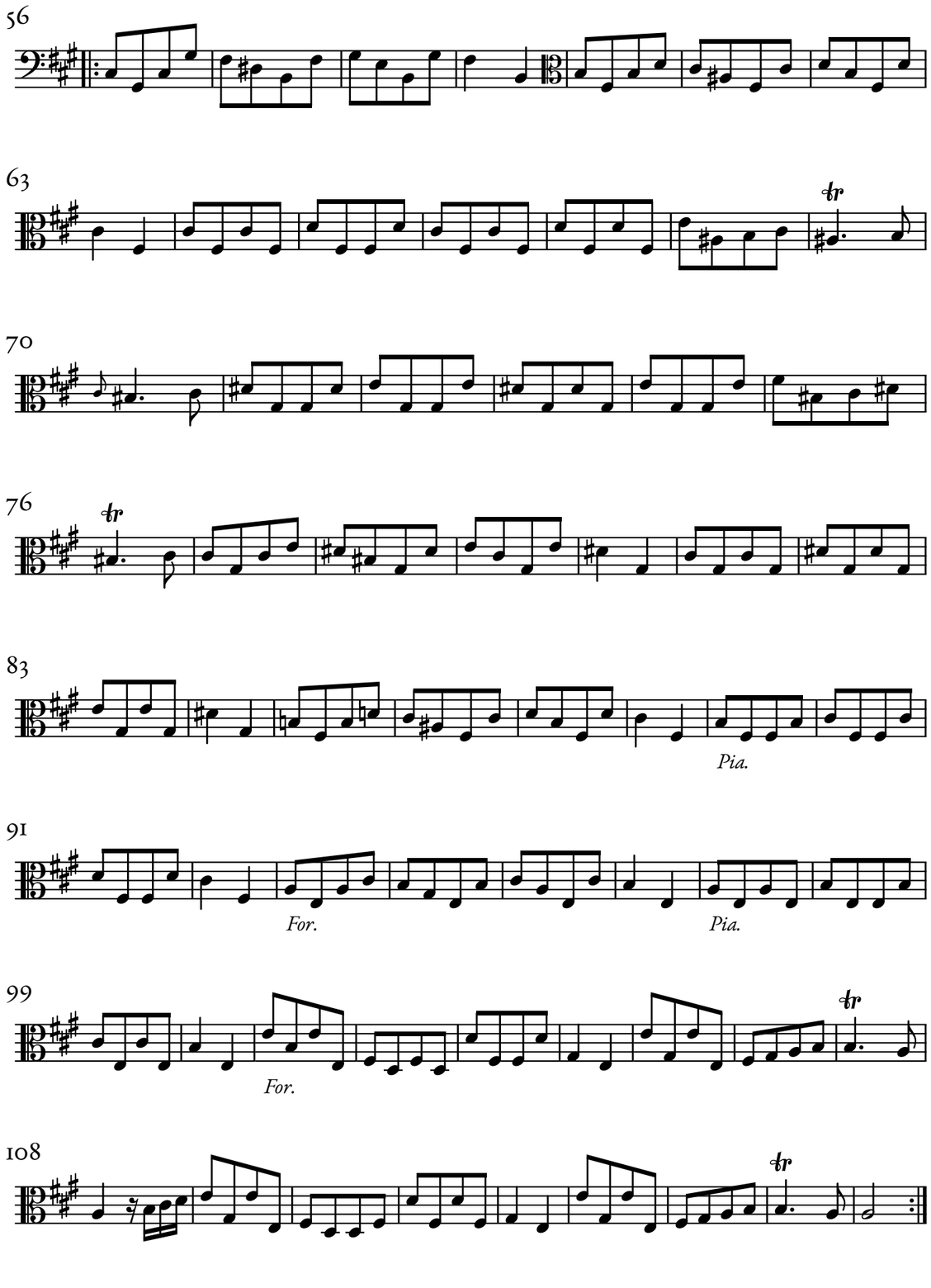


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Allegro molto



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

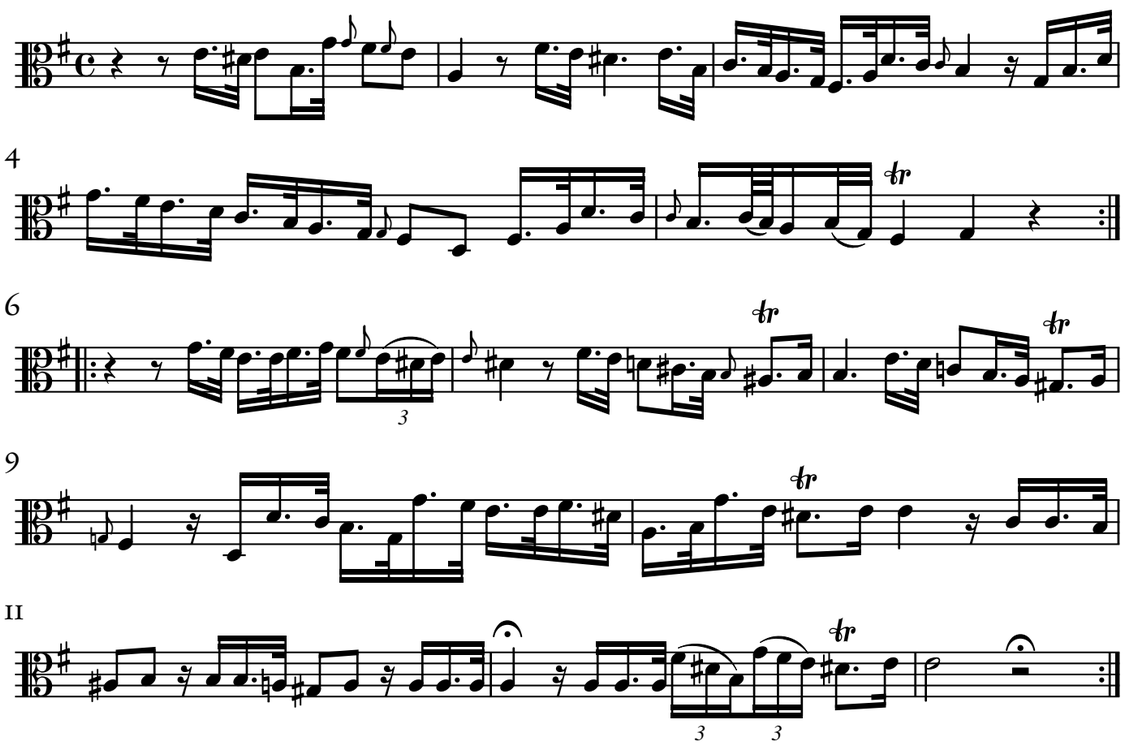


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

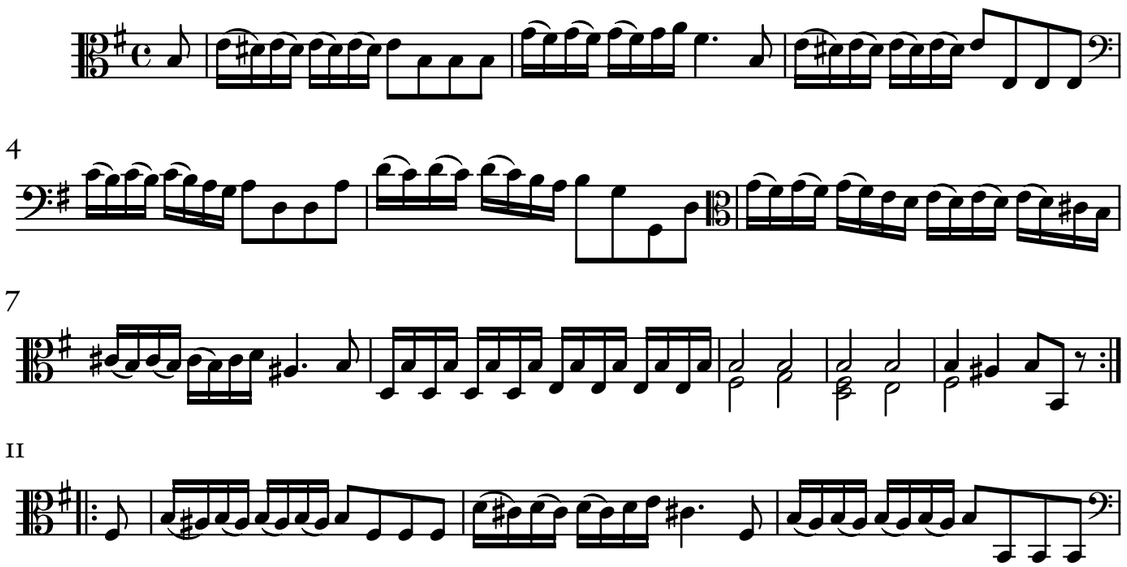
Sonata VI

Giorgio Antoniotto (1680—1766)

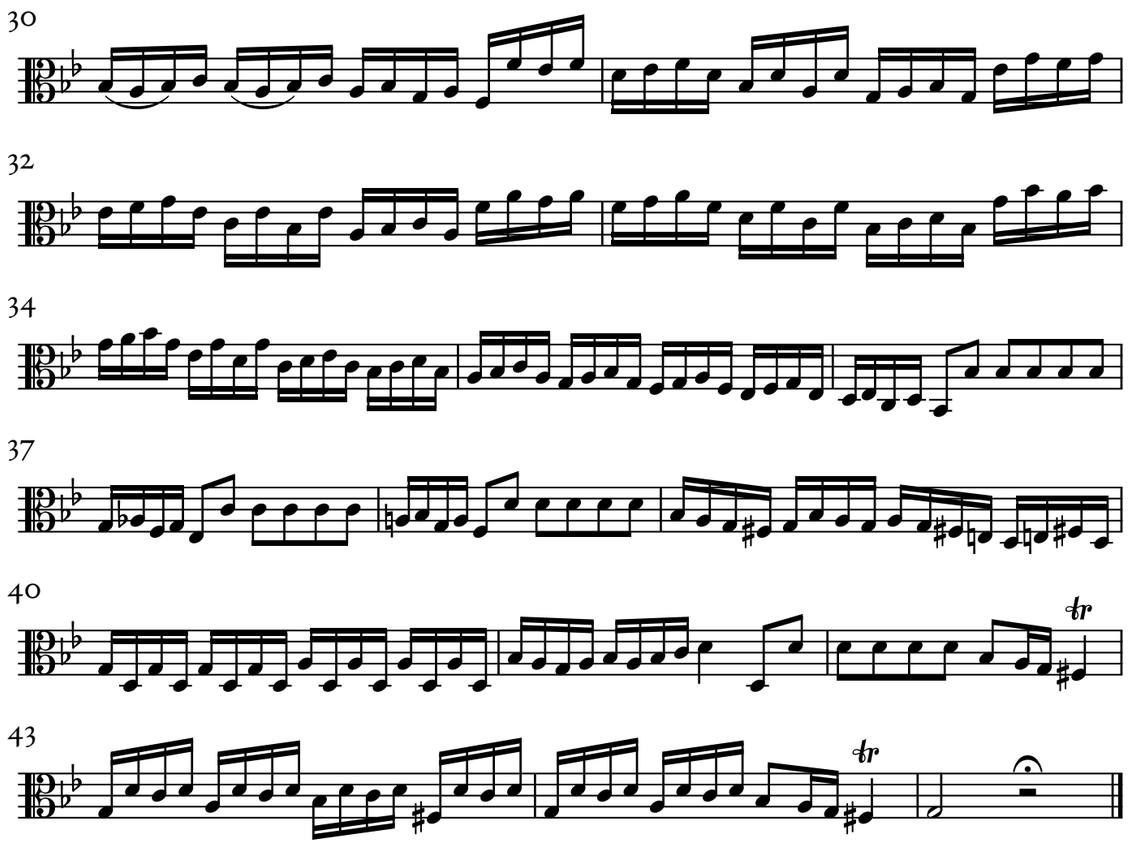
Adagio



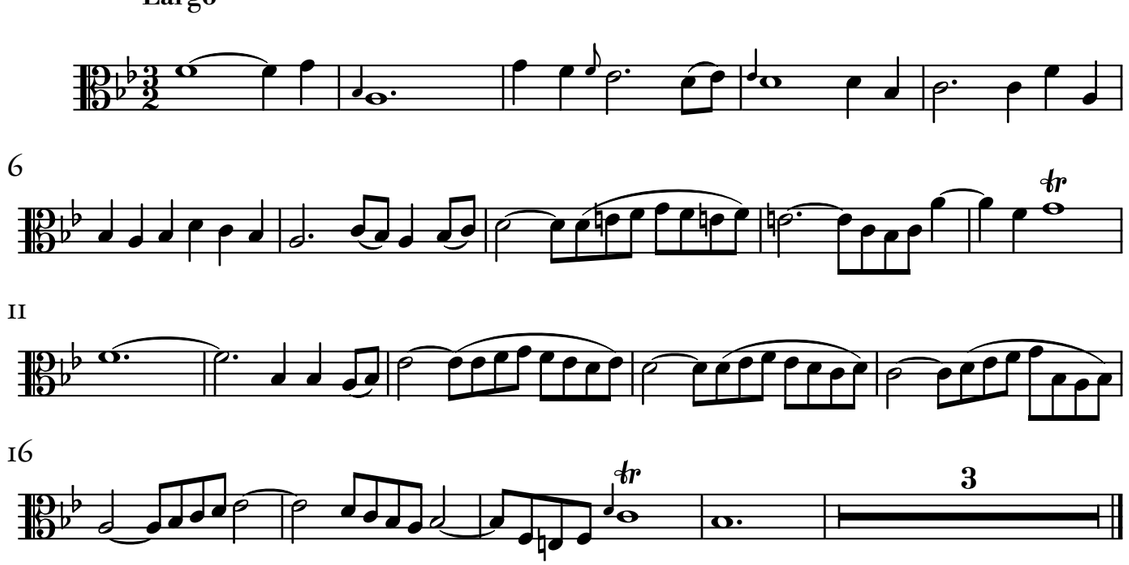
Spiritoso



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

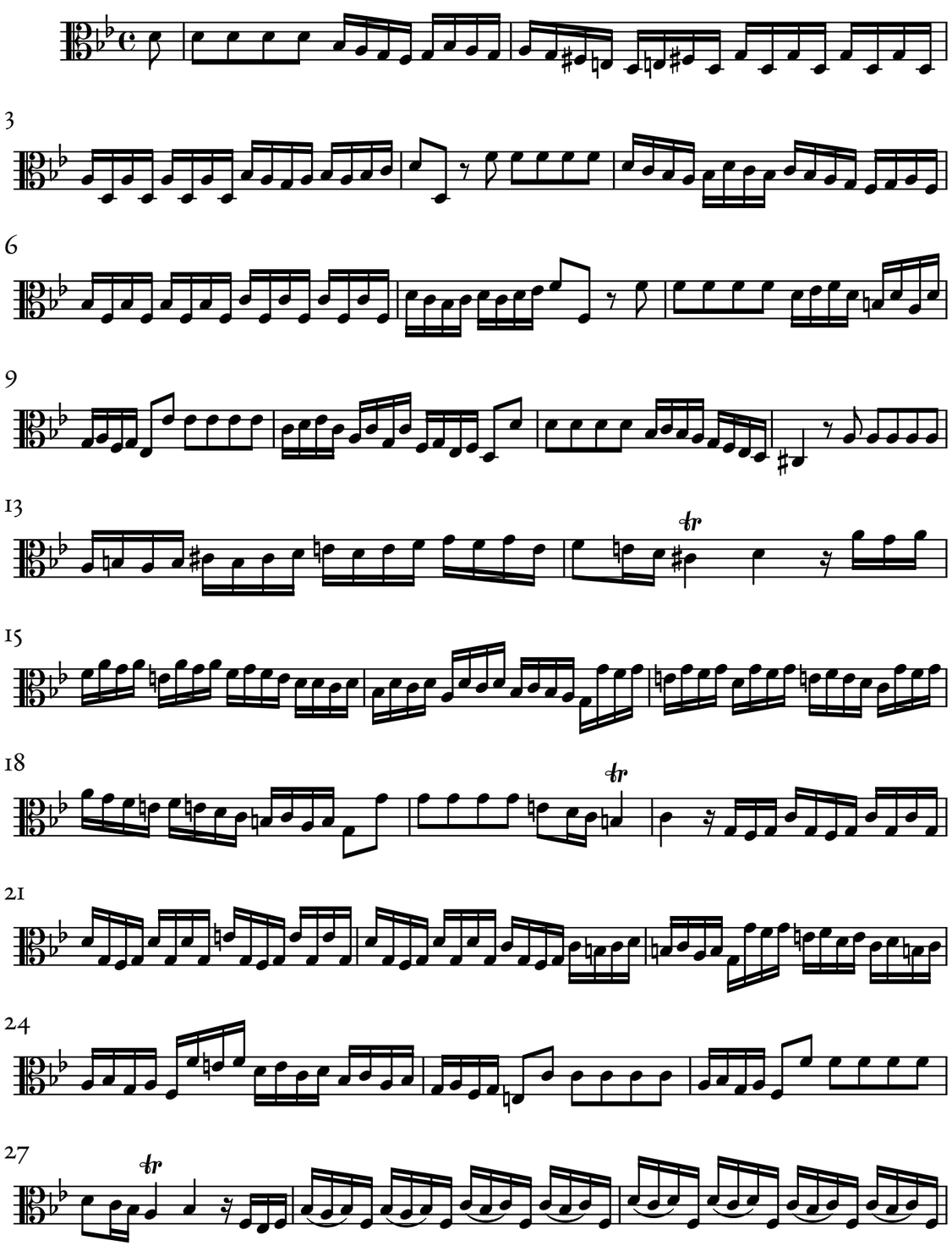


Largo

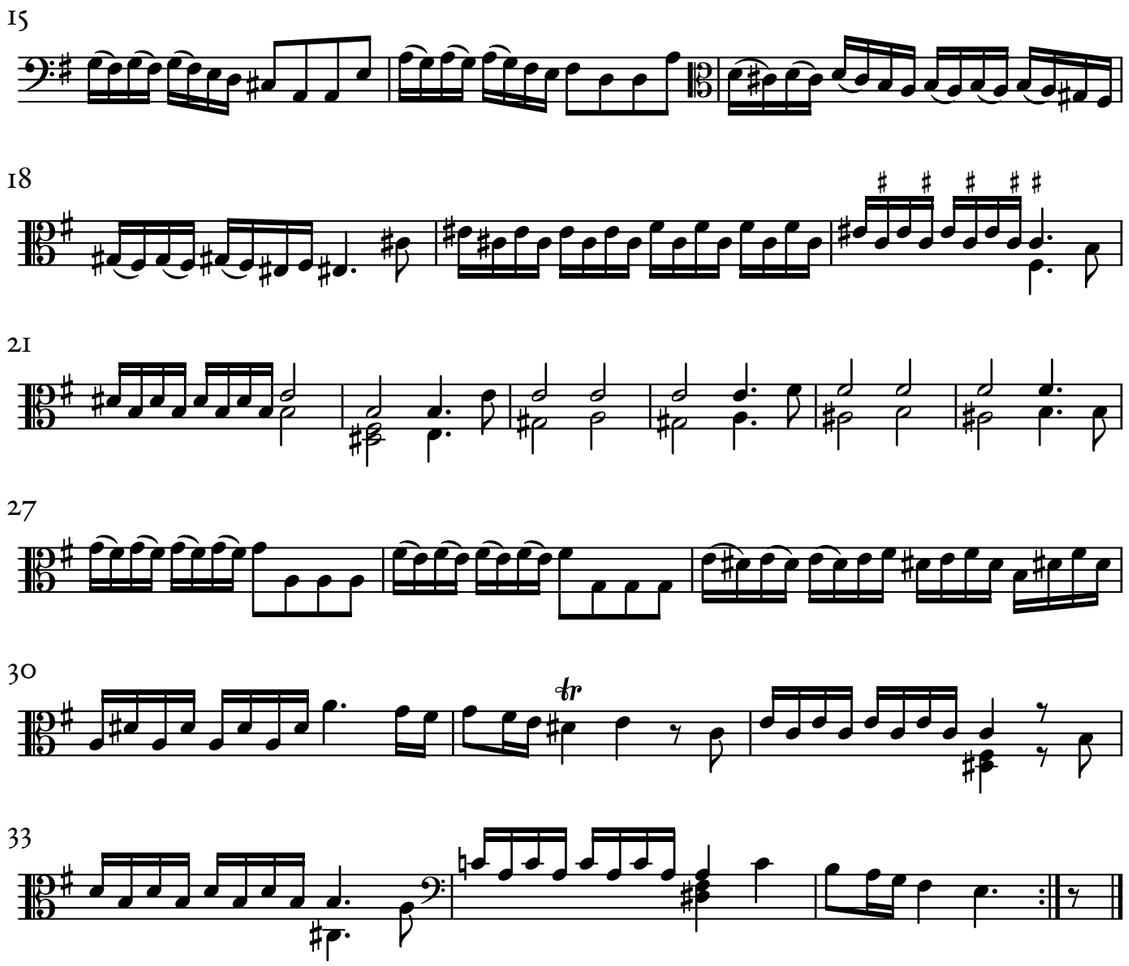


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

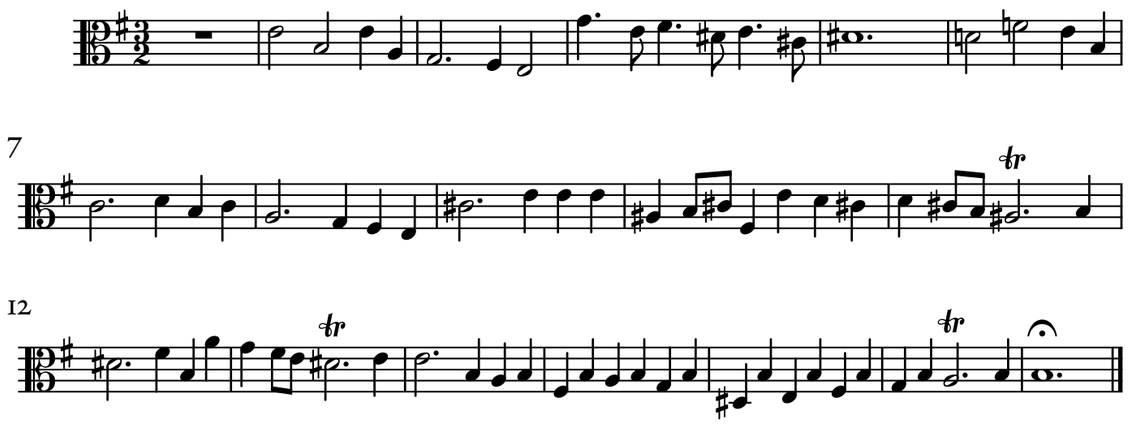
Allegro



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

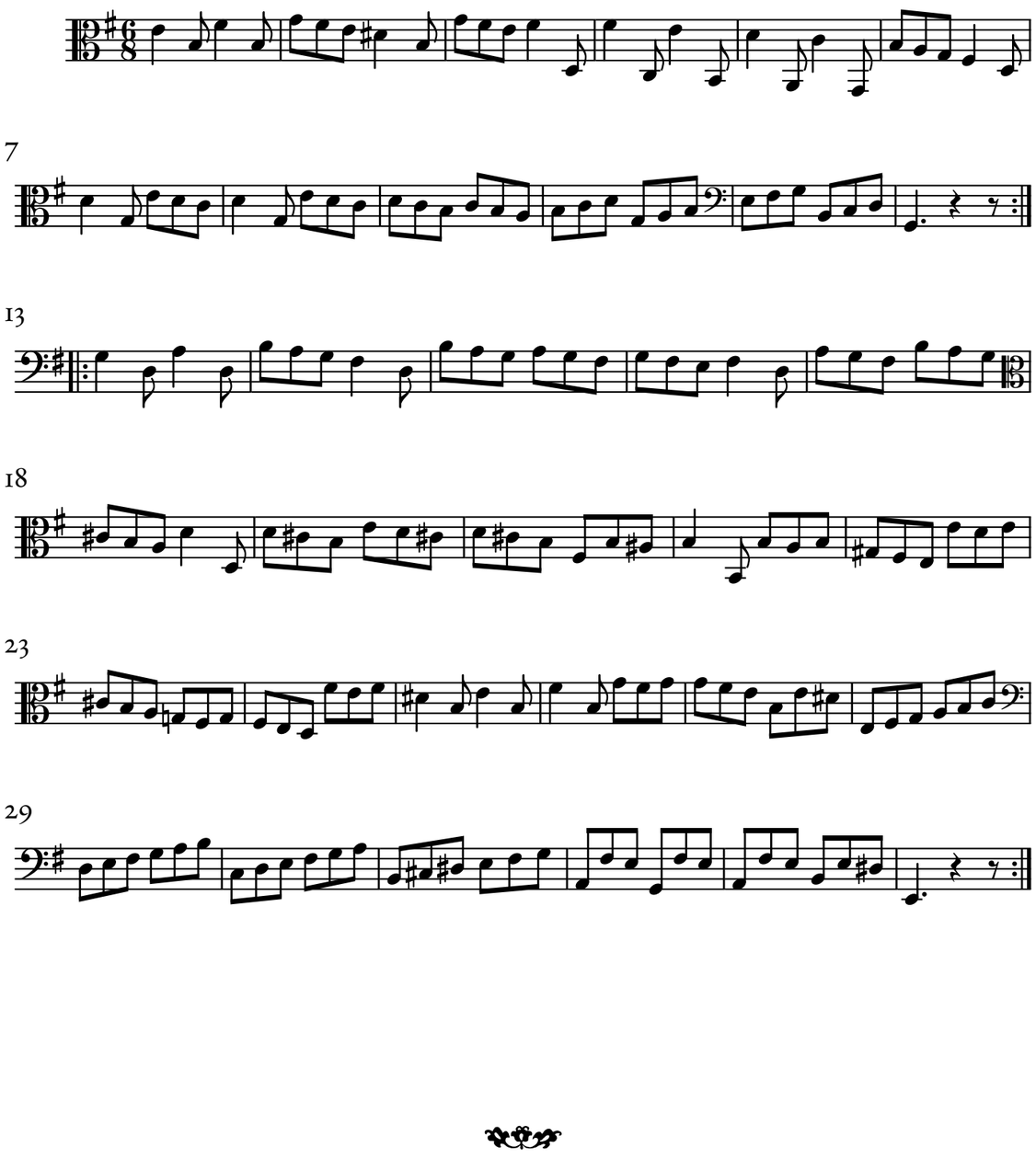


Grave



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

Allegro

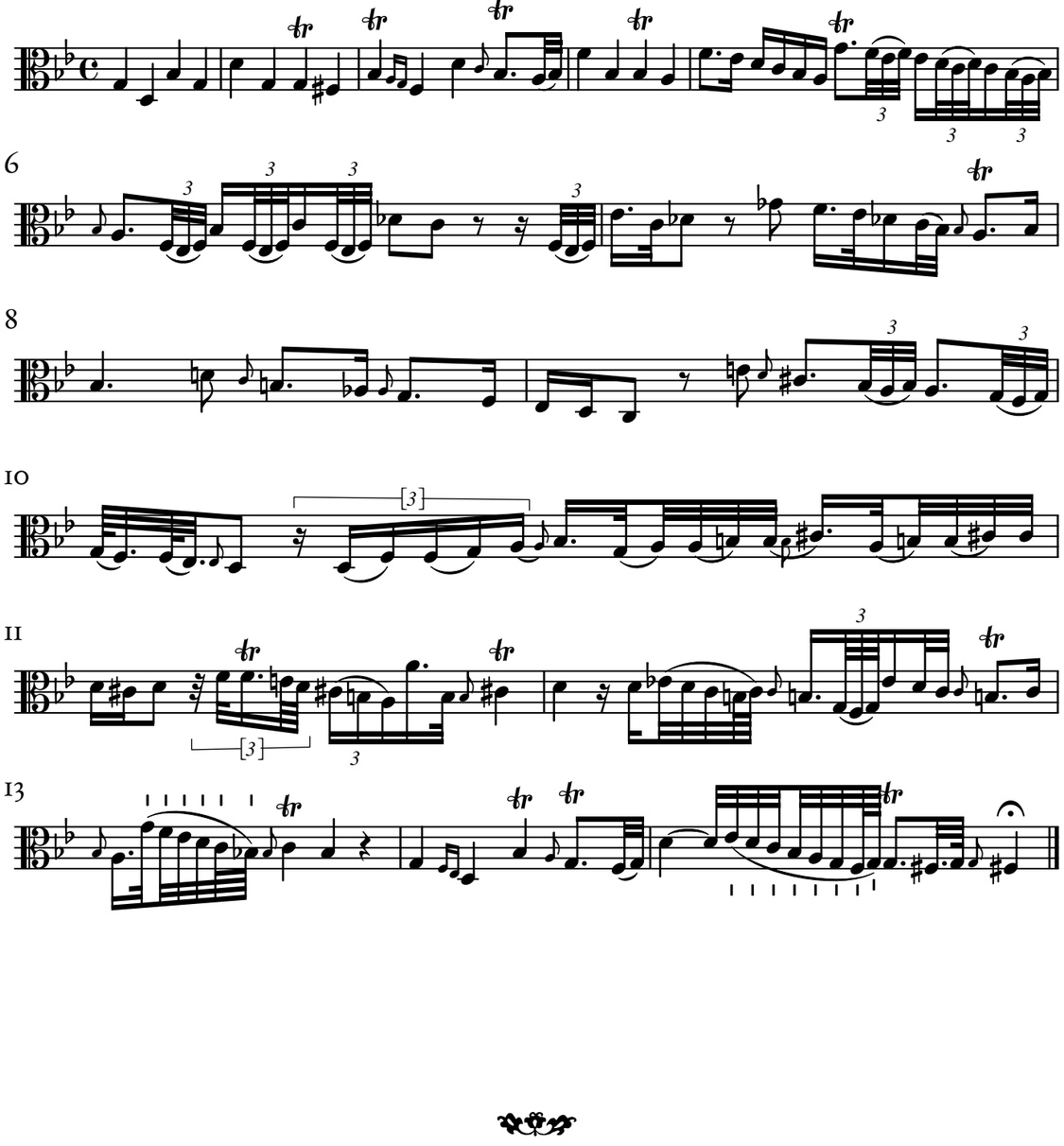


© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

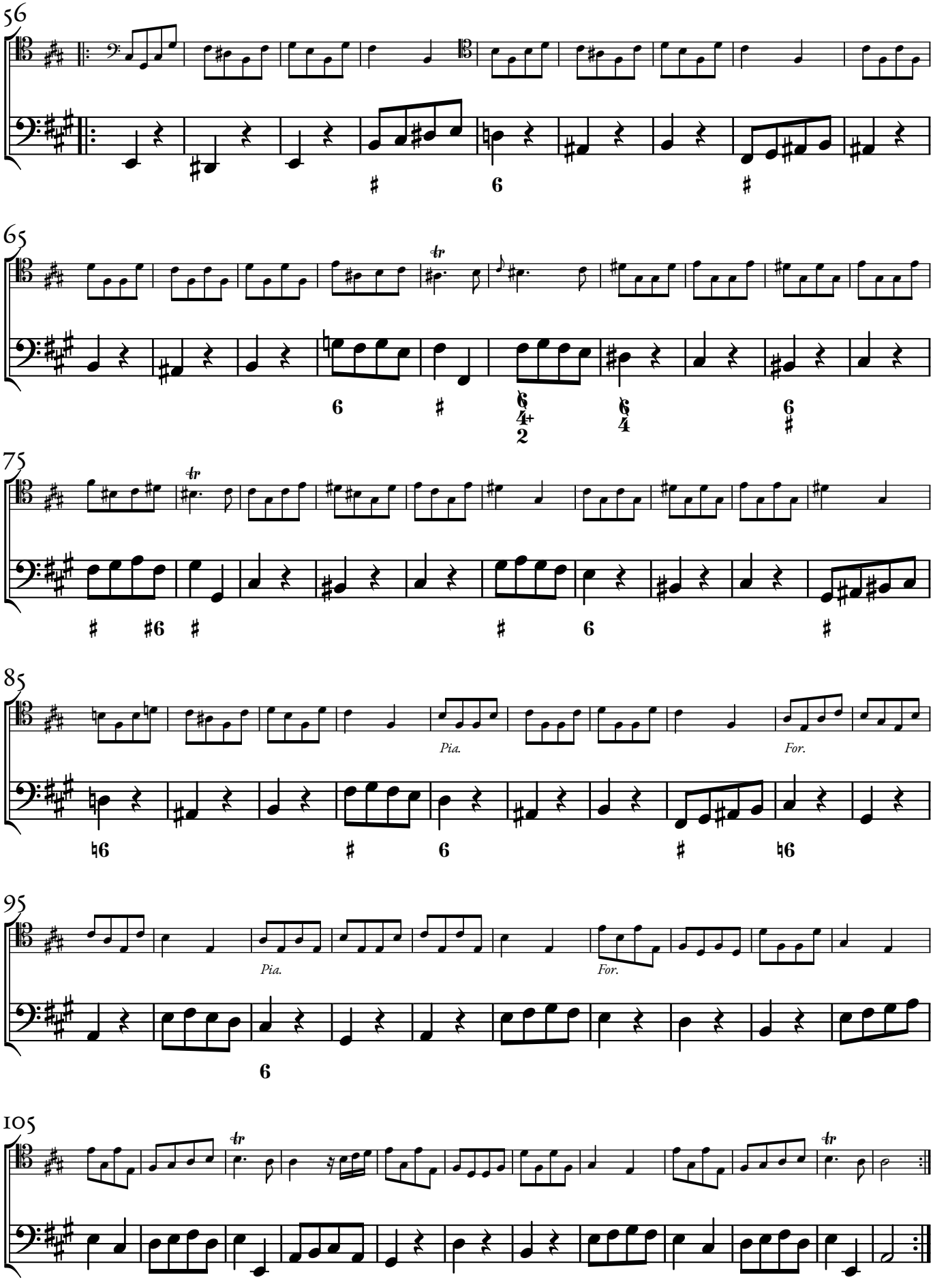
Sonata VII

Giorgio Antoniotto (1680 — 1766)

Adagio



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

© Maurizio M. Gavioli 2025 – Creative Commons by-sa 3.0

A3 Printing Instructions

The A3 versions of the pdf files are intended to be printed in a booklet format (several double-size sections folded in the middle) on A3 paper; when necessary, page turnings are minimized by the use of fold-outs.

To print in booklet format on double-sized paper using Adobe Acrobat Reader™ (other PDF readers usually have equivalent commands):

1. Load double-sized (typically A3) or single-sized (typically A4) in your printer according to each range size.
2. In Acrobat Reader™ print dialogue box, under "Page Sizing & Handling", select "Size" and under "Size Options", select "Actual Size".
3. Under "Page Setup...", select "A3 297 x 420 mm" or "A4 210 x 297 mm" according to the size of each range.
4. Print each of the page ranges listed below (recto and verso). This generates some A3-sized sections to fold in the middle (and bind together, if you like) and possibly some A4 loose pages, each with the indication of the double page to which it is intended to be glued.

Hint: if your printer does not have double-side printing capability (recto and verso in a single run), print each range twice: once selecting "Front side only" (or "Odd sheets") and printing on one side, then selecting "Back side only" (or "Even sheets"), reloading the printed pages on the other side and printing the same range of pages again.

DO NOT PRINT

Page Ranges

(all numbers refer to positions in the file, not to numbers printed on the pages)

Section	Paper Size	Page Range
Score cover	A3	1—2 (1 sheet)
Score	A3	3—18 (8 sheets)
Violoncello	A3	19—26 (4 sheets)
Basso	A3	27—32 (3 sheets)
Viola da gamba	A3	33—40 (4 sheets)
Fold-outs	A4	41—42 (1 sheet)

Glueing

(all page numbers refer to the numbers printed on the pages)

Glue score page no.:	to score page no.:
p. 12	p. 21