

Rudolf Rasch

The Thirty-One Works of Francesco Geminiani

Work One: The Violin Sonatas of 1716: Tables

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Tables

<https://geminiani.sites.uu.nl>

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TABLE 1.1.
ENGRAVED CORRECTIONS IN THE SECOND, CORRECTED GEMINIANI ISSUE

Engraved corrections in the Second, Corrected Issue of the *Sonate a violino, violone e cembalo* (London, [Geminiani], [1716]). In the second column are indicated Sonata, movement, bar and part, in the third column page, system, bar and part.

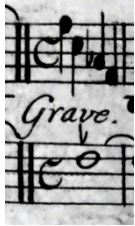
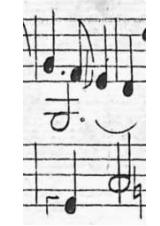
Corr.	Sonata/ /Movement/ /Bar/Part	Page/ /System/ /Bar/Part	Correction	Original Engraving	Engraved Correction (Geminiani Issue)
1	V/iii/1/B	19/4/4/B	Flat added in figuring.		
2	VI/i/35/V	21/2/14/V	Note added in violin part.		
3	VI/i/47/B	21/3/5/B	“7” added in figuring.		
4	VI/i/48/B	21/3/6/B	Flat in figuring changed. into “3”.		
5	VI/i/69/B	21/4/12/B	Flat added in figuring.		

TABLE 1.2.
MANUSCRIPT CORRECTIONS IN THE GEMINIANI ISSUES

Manuscript corrections in the First and Corrected Issues of Geminiani's *Sonate a violino, violone e cembalo* (London, [Geminiani], [1716]). In the second column are indicated Sonata, movement, bar and part, in the third column page, system, bar and part.

Corr.	Sonata/ /Movement/ /Bar/Part	Page/ /System/ /Bar/Part	Correction	Engraving	Manuscript Correction (Geminiani Issue)
1	I/i/2/V	1/1/2/V	Tie added.		
2	I/i/3-4/V	1/1/3-4/V	Tie added.		
3	II/ii/41/4/V	7/3/5/V	Sharp added.		
4	II/ii/44/3/V	7/4/3/V	Note shifted.		
5	IV/iii/5	16/1/5/V	Sharp instead of flat.		
6	IV/iv/12/V	16/2/12/V	Rhythm altered.		
7	X/ii/14-16	30/3/6-8	Naturals added.		

TABLE 1.3.
ENGRAVED AND MANUSCRIPT CORRECTIONS IN EXTANT COPIES OF THE GEMINIANI ISSUES

Without Engraved Corrections	With Engraved Corrections (see Table 1)	Manuscript Correction (see Table 2)
	GB-En, Mus. E. m. 87 GB-Lgc, G Mus 223c	1, 2
	S-Skma, Mazer Saml. B: 80	1, 2, 3, 6
GB-Lcm, G89/1	GB-Lbl, d.74.	4, 5, 6, 7
GB-Chogwood, M0052		3, 4, 5, 6, 7
	US-CHua, Sp. Coll., M219. G42 1716	1, 2, 3, 5, 6, 7
US-Wc, M219 .G32 op. 1 1716 (Case)		1, 3, 4, 5, 6, 7
I-Vc, Stampe antiche 173	D-Mb, 2 Mus pr. 896 GB-Ckc, Rw.13.41 GB-Ob, Vet. Mus. 128.c.76 PL-Cug, LJF 74-6-6	1, 2, 3, 4, 5, 6, 7

Unknown if with or without engraved corrections: D-MZsch. This copy has manuscript corrections 2, 3 and 6 and perhaps also manuscript correction 1.

TABLE 1.4.
ENGRAVED CORRECTIONS IN THE MEARES ISSUE

Engraved corrections in the Second Issues of the *Sonate a violino, violone e cembalo* (London, Meares, [1718]). In the second column are indicated Sonata, movement, bar and part, in the third column page, system, bar and part.

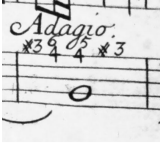
Corr.	Sonata/ /Movement/ /Bar/Part	Page/ /System/ /Bar/Part	Correction	Original engraving (Geminiani Issues)	Engraved Correction (Meares Issue)
1	I/i/2/V	1/1/2/V	Tie added		
2	I/i/3-4/V	1/1/3-4/V	Tie added.		
3	I/ii/40/1/V	3/2/4/V	Tie added.		
4	II/ii/39/3/V	7/3/3/V	Trill added.		
5	II/ii/41/4/V	7/3/5/V	Sharp added.		
6	III/i/31/2/V	11/1/4/V	Sharp added.		
7	III/i/43/3/V	11/3/7/V	Slur added.		
8	III/i/45/B	11/4/2/B	Figures added.		

TABLE 1.5.
SIZES AND PROVENANCES OF EXTANT COPIES OF THE GEMINIANI ISSUES

Sizes and provenances of extant copies of the First and Second Issues (Geminiani Issues, Uncorrected and Corrected respectively) of Geminiani's Violin Sonatas of 1716. In the column "Provenance" the more recent possessors are listed first.

Copy	Size	Provenance
First Issue, without Engraved Corrections {1716}		
GB-Chogwood, M0052	21.5 x 31 cm	George Baillie 1724
GB Lcm, G89/1	22 x 30.5 cm	Unknown.
I-Vc, Stampe antiche 173	21 x 32 cm	A. Primburg?.
P-Cug, LJF 74-6-6	20.5 x 30.5 cm	"Da Livraria de S. Cruz de Coimbra." "Carimbo [stamp] do Liceu Nacional D. João III, Coimbra."
US-Wc, M219 .G32 op. 1 1716 (Case)	21.5 x 29.5 cm	Acquired 1944. Collection Alfred Moffat (1866-1950). "Fulke Greville Upton" [c. 1770-1846].
Second Issue, with Engraved Corrections {1716}		
D Mb, 2 Mus pr. 896	21.5 x 32 cm	Unknown.
GB-Ckc, Rw.13.41	22 x 31 cm	Bought from Hopkinson, 6 December 1963.
GB-En, Mus. E. m. 87	22.5 x 30 cm	Peter Gillier 1743 William Howard
GB Lbl, d.74.	21 x 31 cm	Unknown.
GB-Lgc, G Mus 223	22.5 x 32.5 cm	Hume-Campbell family, Earls of Marchmont (Bookplate with motto "True to the end") (18th century). J. F. (?) Forster (18th century).
GB-Ob, Vet. Mus. 128.c.76	22 x 31 cm	J. Miller. 1885 Thomas William Bourne. Julian Marshall (1836-1903).
S-Skma, Mazer Saml. B: 80	22 x 31 cm	Collection Johan Mazer (1790-1847).
US-CHua, Sp. Coll., M219. G42 1716	21.5 x 29.5 cm	Acquired from Harold Reeves, Books & Music, London. "Charles Robert".
Unknown Belonging to Which Issue		
D-MZsch	23 x 33 cm	Unknown.

TABLE 1.6.
 SIZES AND PROVENANCES OF EXTANT COPIES OF THE MEARES ISSUE

Copy	Size	Provenance, Remarks
First Impression {1718}: Watermark Strasbourg Bend 1		
D-MÜs, SANT Dr 306	21 x 27.5 cm	Fortunato Santini (1778-1861)
GB-HAdolmetsch, II.B.23		Henry Freeman 15.3.1847 Miss L. Wilkson Mirs L(ouisia?) Wilkson Miss G Wilkson
GB-Lbl, d.74.a	22.5 x 27.5 cm	Unknown
US-Bp, M.430.15	22.5 x 29 cm	Allen A. Brown (1835-1916) H.H. Hughes 1848
GB-Och, Mus. 680	22 x 30 cm	Richard Goodson Jr. (1688-1741)
NZ-Wt, Rare Books and Fine Printing Collection fReng GEMI Sona 1716	22 x 29.5 cm	Bought 1949 from Rosenthal Ltd., Oxford
US-NYp, Drexel 5841	21.5 x 28.5 cm	Joseph W. Drexel (1833-1888)
Second Impression {c. 1725?}: Watermark Strasbourg Lily 2		
B-Bc, 15095	21.5 x 30 cm	Guido Richard Wagener (1822-1906)
G-Ge, Sp. Coll. Ca. 13 — y.12	23 x 32 cm	1948 Frank Maxwell Steward
NI-Uim, MAG ODL 3288	21 x 29 cm	Shuckburgh? Boughton (c.1703- 17650/63(

TABLE 1.7.
SIZES AND PROVENANCES OF EXTANT COPIES OF THE WALSH & HARE ISSUE OF THE WALSH EDITION

Copy	Size	Provenance
First Impression {1719}: Watermark Strasbourg Lily 2		
B-Br, L.P. 5.476 C	32 x 23.5 cm	Bought from Hans Schneider in 1978. “Joseph Valentine” “J. Prior”
GB-Chogwood, M0045	35 x 23 cm	
GB-Lam, 4 GEMINIANI	32 x 22 cm	
GB-Lbl, h.48.b	34 x 21 cm	
GB-Ob, Vet. Mus. 173 c. 189	38 x 25 cm	
I-BGi, Pliatti-Lochis 8676	36.5 x 22 cm	Alfredo Piatti (1822-1901)
I-CR, Mus, Civ. A. TT. 3. 32	36 x 22.5	Guido Richard Wagener
US-PO. 21019 G284 t	34 x 23 cm	
US-SFc, no call number	32 x 24 cm	John Vickers (18th century)
Second Impression {1729}: Watermark Fleur-de-Lis between chain lines		
US-AA, M219 .G32 S71	31 x 23 cm	Jean-Auguste Stellfeld
Third Impression {1731}: Watermark Strasbourg Lily 1B		
A-Wn, Mus SH Geminiani 3	36 x 23 cm	Anthony von Hoboken (1887-1983)
GB-En, Mus. E. l. 87.	33 x 24	
F-Pn, D 11651	35.5 x 22.5 cm	Charles Wesley

TABLE 1.8.
SIZES AND PROVENANCES OF EXTANT COPIES OF THE WALSH ISSUE OF THE WALSH EDITION

Copy	Size	Provenance
First Impression {c. 1734}: Watermark Strasbourg Lily 1B		
I-MOe, Mus. D. 579	31.5 x 24 cm	Luigi Valdrini (1837-1901) James Worgan
US-NYp, JOG 97-6	30.5 x 23.5 cm	Otto Kinkeldey
Second Impression {c. 1738}: Watermark Fleur-de-Lis 2		
US-BE, M219 G4 Op. 1 1720	32 x 23 cm	
US-IO, M219 .G32 Op. 1 1728	32 x 24.5 cm	Mapledurham
Third Impression {1740}: Watermark "IW"		
GB-Chogwood, M0279	32.5 x 24.5 cm	
GB-Cu, MR360a.70.17	31.5 x 23.5 cm	Frank T. Arnold
Fourth Impression {1742}: Watermark Fleur-de-Lis 1		
CH-Bu, kr XXIV 34	33 x 23 cm	
CH-Gpu, Ib 4173	30 x 25 cm	Émile Amoudruz 1925
D-Dlb, Musica 2201-R-2	31 x 23 cm	Bibliotheca Musica Regia, Dresden
F-Pn, K 3541	34 x 26 cm	
GB-Cfm, MU. MS. 311 (4)	31 x 23 cm	Reverend Charles Hoyle
GB-Chogwood, M2014	31 x 22 cm	Bought from Hans Schneider 2008
GB-Ckc, Rw. 13.19	33 x 24 cm	Sold by William Robinson Junior
GB-Lam, 4 Geminiani	33 x 24 cm	R. J. S. Stevens
GB-Mp, BR 612 Gg81	32 x 23	Charles Kensington Salaman
GB-Ooc, Ua 18	31 x 23 cm	
GB-SA Fin M218. G25	32 x 23 cm	1966 Gerald Finzi
I-BGi, Pliatti-Lochis 8584b	31 x 22 cm	Alfredo Piatti S S Stowe?
I-Nc, M. S. 2623	31.5 x 23	
I-Nc, M. S. 2624	31.5 x 22.5	
NL-DHgm, NMI 95 B 4	33 x 23.5	Bought from Harold Reeves
RUS-Ml, M3 P-NH 198	33 x 24 cm	R? Dales?
US-NH, M219.5 G322 op. 1 1730	32 x 23	Edward Littleton
US-NYp, Mus. Res. *MYK Geminiani	34 x 25 cm	
US-Pu, fM219 G32 Op. 1 1733	33 x 24 cm	Theodore M. Finney F. Turner
US-Wc, M219 .G33	30.5 x 23.5 cm	
US-Wc, M219 .G332	30 x 23.5 cm	George Hodges

TABLE 1.9.
SIZES AND PROVENANCES OF EXTANT COPIES OF THE ROGER EDITION

Copy	Size	Provenance
Jeanne Roger Issue, Single Impression {1719}: Paper with “D”		
NL-DELDEN, Twickel, P 1001	30 x 23 cm	C. Bentinck
NL-BUSSUMkoopman, 07 D 13	30.5 x 22 cm	Robert Mackintosh 1773
F-Pc, K 3540	30 x 22 cm	Jean-Baptiste Cartier
GB-Lbl, g.240.1	30 x 21.5 cm	Kibrouck Sold by Travis & Emmery, 1999
US-LOu, Ricasoli Coll., Profana 68	30.5 x 22 cm	Veracini
Le Cène Issue, First Impression {1723-1730}: Paper with “D”		
A-Wgm, IX 2862	29 x 21 cm	
GB-Chogwood, M0053	30 x 22 cm	Sold by H. Baron, London
Le Cène Issue, Second Impression {1730 or later}: Paper with “S K”		
D-Dlb, Musica 2201-R-1	31 x 23 cm	Bibliotheca Musica Regia, Dresden
GB-Lbl, g.38.i	29 x 21 cm	
I-Bc, FF.247	30 x 22 cm	Liceo Musicale
NL-DHgm, 28 E 58	31 x 22 cm	D.F. Scheurleer

TABLE 1.10.
TRANSPPOSITIONS OF ARRANGEMENTS FOR FLUTE OR RECORDER

Arrangement	Key of Arrangement	Original Key	Geminiani's Sonata
"Sign ^r . Francesco Geminiani's Sonata's Written out & Fitted for the German Flute" Amstrong-Finch Manuscript (see Holman 2012)			
pp. 2/1-4	G major	F major	Sonata IX
pp. 2/5-8	D major	E major	Sonata X
pp. 2/9-12	G minor	A minor	Sonata XI
pp. 2/13-16	D minor	D minor	Sonata XII
pp. 2/16-20	D minor	C minor	Sonata VII
pp. 2/20-23	A minor	B minor	Sonata VIII
pp. 2/23-27	D major	D major	Sonata IV
pp. 2/29-33	C major	B flat major	Sonata V
pp. 2/34-39	G major	A major	Sonata I
pp. 2/40-43	D minor	E minor	Sonata III
pp. 2/45-49	D minor	D minor	Sonata II
pp. 50-53	A minor	G minor	Sonata VI
pp. 80-85	G major	A major	Sonata I (second)
pp. 95-99	C major	B flat major	Sonata V (second)
<i>Six Sonatas or Solos Contriv'd & Fitted for a Flute and Bass</i> (London: John Walsh & John Hare, [c. 1720])			
Sonata V	D major	C major	Sonata VII
Sonata VI	G major	E major	Sonata X
<i>Solos for a German Flute [...] with a Thorough Bass for the Harpsichord ... Parte Secondo</i> (London: John Walsh & John or Joseph Hare, [c. 1725])			
Sonata IV	D major	E major	Sonata X

TABLE 1.11.
DETAILS OF GEMINIANI'S SONATAS OF 1716

The table lists errors, problems and particular aspects occurring in the Geminiani Edition of the Violin Sonatas of 1716, both in his own issues ("Geminiani") and in the Meares Issue ("Meares"). The column to the right lists the various ways in which has been dealt with this problem (or not) in individual copies of the edition, in the reprints by Walsh and Roger and in Geminiani's later revision as *Le prime sonate*.

Locus	Detail in the Geminiani Edition	Later editions (Walsh, Roger, <i>Prime</i>)
I/i/3/4/V	No tie. May be added in ink in copies of the Geminiani Issue.	Roger: no tie. Walsh, <i>Prime</i> : tie.
I/i/6/1/V	No sharp for d'' .	Walsh, Roger: no sharp. <i>Prime</i> : with sharp.
I/i/21/4/B	Sharp to change f -sharp into f -double-sharp.	Roger: no sharp to change f -sharp into f -double-sharp
I/i/23/2/V	No sharp for d'' .	Walsh, Roger: no sharp. <i>Prime</i> : with sharp.
I/ii/7/1/B	Figuring 9, should be 6/5.	Walsh, Roger: as A1/A2. <i>Prime</i> : 6/5.
I/ii/40/1/V	Geminiani: No tie. Meares: Tie.	Roger: no tie; Walsh: tie. <i>Prime</i> : dotted minim.
I/ii/44/3/B	Sharp to change f -sharp into f -double-sharp.	Roger: no sharp to change f -sharp into f -double-sharp
I/ii/56/3/B	Figuring 5/3.	Walsh, Roger, <i>Prime</i> have 5/4 first and 3 on next minim.
I/iii/5/3/B	Sharp to change f -sharp into f -double-sharp.	Roger: no sharp to change f -sharp into f -double sharp.
I/iv/39	No dots for repetition.	Walsh, Roger, <i>Prime</i> 1739: No dots. Later issues of <i>Prime</i> have dots.
II/i/16/3	No fermatas.	No fermatas.
II/ii/23/4/B	Figure "6" at first quaver instead of second.	Walsh, Roger, <i>Prime</i> have moved the "6" to the second quaver.
II/ii/39/3/V	Geminiani: No trill. Meares: Trill.	Roger: no trill; Walsh: trill. <i>Prime</i> : trill, also in next bar.
II/ii/41/4/V	Geminiani: no sharp before c''' . May be added in ink in copies. Meares: With sharp.	Walsh, Roger: With sharp. <i>Prime</i> : With sharp.
II/ii/44/3/V	Geminiani: last note c''' . May be changed to d''' in ink in copies. Meares: Last note c''' .	Roger: Last note d''' . Walsh: Last note c''' . <i>Prime</i> : Other figure.
II/iii/21/1/B, 3/V	No fermatas.	No fermatas.
II/iv/89/1/V, B	No fermatas.	No fermatas.
III/i/31/2/V	Geminiani: No sharp before first c'' . Meares: Sharp before first c'' .	Walsh, Roger: No sharp. <i>Prime</i> : Sharp before first c'' .
III/i/40/1/V	No sharp for c'' .	Walsh, Roger: No sharp. <i>Prime</i> : With sharp.

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Locus	Detail in the Geminiani Edition	Later editions (Walsh, Roger, <i>Prime</i>)
III/i/43/3/V	Geminiani: No slur. Meares: With slur.	Roger: With partial slur. Walsh: No slur. <i>Prime</i> : With slur
III/i/45/B	Geminiani: No figuring. Meares: With figuring.	Roger: Only sharp as figure. Walsh: No figuring. <i>Prime</i> : With figuring as Meares.
III/i/50		Roger: Fermata.
III/ii/20/2	No “3” for the triplet.	Walsh: With “3” for triplet. Roger: No “3” for the triplet. <i>Prime</i> : Other figure.
III/ii/23/2/V	No “3” above triplet.	Walsh: Adds “3”. Roger: Not. <i>Prime</i> : Other figure.
III/ii/104/3	Figuring 5/3, should be 6/5.	Roger: 5/3. Walsh, <i>Prime</i> corrected into 6/5.
III/ii/118/1/V, B	No fermatas.	No fermatas.
IV/ii/11/1/B	Figuring 6/4 (must be 5/4).	Roger: No figuring. Walsh: 6/4. <i>Prime</i> : Corrected into 5/4.
IV/ii/16/3/V	Higher notes of double stops are quaver plus two semiquavers. Better: two semiquavers plus quaver, in view of the lower notes and the musical figure.	Walsh, Roger: As Geminiani. <i>Prime</i> : Higher notes are two quavers, a still better solution, see for example, bar 46.
IV/ii/26/1/B	Figuring 6 (better 6/4).	Walsh: 6/4. Roger, <i>Prime</i> : Only 6.
IV/ii/46/2/B		Walsh: Adds # under figure 7 at second quaver.
IV/ii/60/4/B IV/ii/61/4/B	Figure rather far to the right.	Walsh: Above the quaver. Roger: In bar 60 above the quaver, in bar 61 above the dot. <i>Prime</i> , 60, 61: Above the dot.
IV/iii/5/1/V	Flat before <i>d''</i> instead of sharp. Geminiani: May be changed into sharp in ink in copies.	Walsh has flat (=natural). Roger has sharp. <i>Prime</i> has sharp.
IV/iii/20/1/V, B	Fermatas missing.	No fermatas.
IV/iv/12/V	Semiminim and quaver. Geminiani: Often corrected by hand into quaver and semiminim. Meares: Not corrected	Walsh, Roger: Corrected. <i>Prime</i> : Corrected.
IV/iv/35/1/V	Only one prolongation dot.	
IV/iv/37/3 38/1/B		Walsh: Tie missing.
IV/iv/87/2-3/B	6 at third quaver (second quaver better).	Walsh: At third quaver. Roger, <i>Prime</i> : At second quaver.
IV/iv/102/1/V, B	No fermatas.	No fermatas.
V/i/15/1/B	Figuring ♭4/2, must be ♮4/2.	Walsh, Roger, <i>Prime</i> have correct ♮4/2.
V/ii/1/1/B	Figuring ♭4/2 above <i>b'-flat</i> , should be on second half.	Walsh, Roger add 5 before 4/2 [no flat before 4]. <i>Prime</i> adds 3 before ♭4/2.
V/ii/7/4	Figuring first quaver 5/4, second quaver 3, certainly wrong.	Roger: No figures. Walsh: 7 on first quaver. <i>Prime</i> : 7/b on first quaver.

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V/ii/30/3/V	Sharp (=natural) before <i>e'</i> on third semi-quaver, certainly mistake, causes conflict with figuring.	Roger leaves out first flat of figuring. Walsh as Geminiani. <i>Prime</i> has flat in violin part.
V/iii/1-2/1/B		Walsh: Figuring missing.
V/iv/46/V		Walsh: flat before note 4 (c2) instead of note 2 (c2).
V/i/42/3/B	Figuring #3 must be #6.	Roger: No figuring. Walsh, <i>Prime</i> : #6.
VI/i/70/1-2/B	No figuring.	Roger 4/2 on beat /1 Walsh, <i>Prime</i> : complete figuring.
VI/i/73/1/V	Single prolongation dot.	
VI/ii/21/2/V		Walsh: no trill sign t.
VI/iii	With double bars with repeats dots at beginning at end.	Walsh, Roger: idem. <i>Prime</i> : not.
VI/iii/21/3/B	Figuring “4 #”. Should be 3 or #.	Walsh has “4 #”, Roger has #. No parallel in <i>Prime</i> .
VII/i/25/V, B	No fermatas.	
VII/ii/23/4/B	Flat below 7, instead of before 7	Walsh: As Geminiani. Roger: Flat before 7. <i>Prime</i> : As Geminiani.
VII/ii/28/V, B	No fermatas.	No fermatas.
VII/iii/5/V, B	No fermatas.	No fermatas.
VII/iv/58/V, B	No fermatas.	No fermatas.
VIII/ii/21/3/V	No slur.	Roger: No slur. Walsh, <i>Prime</i> : With slur.
VIII/ii/29/2/B	Figuring 6 (should be #6).	Roger: 6. Walsh, <i>Prime</i> : Figuring 6-slash.
VIII/ii/38/1/B		Walsh: Figuring 4+ (not correct, should be 4, perhaps meant to be in next bar)
VIII/ii/39/1/B	Figuring 4/2, should be #4/2.	Walsh, Roger: 4/2. <i>Prime</i> : #4/2.
VIII/ii/40/1/V	First note <i>g''</i> , should be <i>g''-sharp</i> (figuring indicates sharp).	Walsh, Roger, <i>Prime</i> : also <i>g''</i> . Walsh, <i>Prime</i> : #4 in figure, Roger has 4 as figure. 1757 arrangement has <i>g''-sharp</i>
VIII/ii/51/1/V, B	No fermatas.	
VIII/iv/51/1/V, B	No fermatas.	
IX/i/9/4	All sources have the double bar before the last sixteenth note, whereas the beginning has a quaver upbeat and the final bar lack a quaver.	
IX/i/23/3/V	All sources have triplets as demisemiquavers, should be semiquavers.	
IX/ii/5/1/B	No figure, should be 5 or 3, before #4/2 on second beat.	Walsh, <i>Prime</i> : 5. Roger: whole bar no figuring .
IX/ii/18/1/V, B	No fermatas.	
IX/iii		Walsh: Vivace (instead of Allegro).
IX/iii/43/1/V, B	No fermatas.	

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Work One: The Violin Sonatas of 1716: Tables

Locus	Detail in the Geminiani Edition	Later editions (Walsh, Roger, <i>Prime</i>)
IX/iii/43/3/V, B	No dots for repeat.	<i>Prime</i> : With dots for repeat.
X/ii/14/1/V, /3/B X/ii/16/2/V	Engraving: No natural for d' , d'' , d''' . May be corrected by hand, with natural for d' , d'' , d''' . Meares: not corrected	Roger, <i>Prime</i> : with naturals. Walsh: without naturals.
X/ii/17/4/B		Walsh: Last quaver e' instead of f' -sharp (musically possible, but certainly a mistake).
X/ii/31/1/V, B	No fermatas.	
X/iii/21/1/V, B	No fermatas.	
X/iv/30/3/V, B	No fermatas.	
X/iv/30/4/V, B	No dots for repeat.	
XI/i/71/1/V, B	No fermatas.	
XI/i/71/1/V, B	No dots for repeat.	
XI/ii/2/2/B	No figuring.	Walsh, Roger, <i>Prime</i> : Figuring #.
XI/ii/18/3/B	No figuring.	Walsh: 6 ⁺ . Roger: 6. <i>Prime</i> : #6.
XI/ii/20/1/B	With <i>tr</i> (mistake).	Walsh: Also with <i>tr</i> . Roger, <i>Prime</i> : Not.
XI/ii/22/1/V, B	No fermatas.	
XI/iii/2/1-2/B	No figuring.	Walsh, <i>Prime</i> : “#” on note 2, “7 6” on note 3 fo bar 2.
XI/iii/6/2/B	No figuring.	Walsh: 6/4, Roger: 6. <i>Prime</i> : no figuring.
XI/iii/14/1/B		Walsh has figuring #6/5 added on second quaver.
XI/iii/21/2/B	Figuring 6 (strange, probably mistake).	Walsh: 6. Roger, <i>Prime</i> : Not.
XI/iii/26/3/V, B	No fermatas.	
XI/iii/62/4/V, B	No dots for repeat.	
XII/i/1/1-2/V		Walsh: no slur.
XII/i/1/3/B	#6 as figuring (must be #).	Roger: 6 to bar 2/1. Walsh: as Geminiani. <i>Prime</i> : just #.
XII/i/14/2/B	No figuring.	Walsh, <i>Prime</i> : #. Roger: No figuring.
XII/i/16/3/B	Natural missing.	Walsh, Roger, <i>Prime</i> : as Geminiani.
XII/i/25/3/B		Walsh: figuring 6 missing.
XII/ii/9/4, /10/1/V	No natural for b'' .	Walsh, Roger: As Geminiani. <i>Prime</i> : With naturals.
XII/ii/19/1/B	No natural before b .	Walsh, Roger, <i>Prime</i> : No natural
XII/ii/24/1/B	No figuring.	Walsh: 6/4. Roger: no figuring. <i>Prime</i> : #.
XII/iii/33/3	No fermatas.	

TABLE 1.12.
THE AVAILABILITY OF THE SONATAS OF 1716 IN MODERN EDITIONS

Volume 1A of the Francesco Geminiani Opera Omnia, with *12 Sonatas Op. 1 (1716)*, *12 Sonatas Op. 1 Revised (1739)*, published in 2015, is not included in this overview.

Sonata	Movements	Editor	Edition
I	complete	Finney	in: <i>Twelve Sonatas</i> (Smith College Music Archives, 1935)
	complete	Kolneder	in: <i>12 Sonaten, Heft 1</i> (Schott, 1961)
	complete	Ruf	Hortus Musicus 173 (Bärenreiter, 1962)
II	complete	Finney	in: <i>Twelve Sonatas</i> (Smith College Music Archives, 1935)
	complete	Kolneder	in: <i>12 Sonaten, Heft 1</i> (Schott, 1961)
III	complete	Corti	<i>Introduzione e Allegro</i> (Carisch, 1914)
	complete	Finney	in: <i>Twelve Sonatas</i> (Smith College Music Archives, 1935)
	complete	Kolneder	in: <i>12 Sonaten, Heft 1</i> (Schott, 1961)
IV	complete	Finney	in: <i>Twelve Sonatas</i> (Smith College Music Archives, 1935)
	complete	Ruf	Hortus Musicus 174 (Bärenreiter, 1961)
V	complete	Finney	in: <i>Twelve Sonatas</i> (Smith College Music Archives, 1935)
VI	complete	Finney	in: <i>Twelve Sonatas</i> (Smith College Music Archives, 1935)
VII	complete	Finney	in: <i>Twelve Sonatas</i> (Smith College Music Archives, 1935)
VIII	complete	Finney	in: <i>Twelve Sonatas</i> (Smith College Music Archives, 1935)
IX	complete	Finney	in: <i>Twelve Sonatas</i> (Smith College Music Archives, 1935)
X	complete	Finney	in: <i>Twelve Sonatas</i> (Smith College Music Archives, 1935)
XI	complete	Finney	in: <i>Twelve Sonatas</i> (Smith College Music Archives, 1935)
XII	complete	Moffat	<i>Sonata «Impetuosa»</i> (Simrock, 1929)
	complete	Finney	in: <i>Twelve Sonatas</i> (Smith College Music Archives, 1935)