

Rudolf Rasch

The Thirty-One Works of Francesco Geminiani

Work Nine: *Le prime sonate* (1739): Tables

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WORK TEN

LE PRIME SONATE (1739)

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TABLE 9.1.
THE ENGRAVING “DEBENT CHARITES”.

Copy	Edition, Issue	Size of copy	Mark
First Impression, {1739}: Genoese paper [Cornermark GMT, not observed]			
D-Dlb, Mus. 2201-R-5,1	<i>Le prime sonate</i> (Geminiani, 1739)	33 x 26 cm	
NL-DHgm, MNI Noske VL 406	<i>Le prime sonate</i> (Geminiani, 1739)	35 x 26.5 cm	
US-R, M219 .G322p	<i>Le prime sonate</i> (Geminiani, 1739)	43.5 x 31 cm	
Second Impression, {1740}: Paper by Jean-Joseph Dupuy, Vertical chain lines, 30 mm apart Watermark JESUS 1AA, Countermark “I DVPVY”			
US-Wc, M219 .G32 Op. 1 1739 (Case)	<i>Le prime sonate</i> (Geminiani, 1739)	40 x 26 cm	watermark
B-Bc, 5690	<i>Sonate [...] Opera prima</i> (Boivin/Hue, 1740)	36 x 27 cm	countermark
US Wc, M219 .A2G32 Op. 4 (Case)	Found with <i>Sonate [...] Opera quarta</i> (LLB, 1739), belongs probably to <i>Sonate [...] Opera prima</i> (Boivin/Hue, 1740; US-Wc, M219 .G32 op. 1 1740 Case (1))	33 x 26 cm	countermark
F-Pn, L 12204	<i>Sonate [...] Opera quarta</i> (Johnson)	32 x 25 cm	watermark
D-B, Mus. Gg 143	<i>Guida armonica</i> (Johnson; issue with dedication)	36 x 27 cm	watermark
GB-Lcm, D2625/1	<i>Guida armonica</i> (Johnson; issue with dedication)	36 x 27 cm	watermark
Third Impression, [1748?]: English? paper, Vertical chain lines, 28 mm apart Watermark STRASBOURG BEND 2 (around chain line), Countermark “IV” (around chain line)			
GB-Lbl, i.10.a. (1.)	<i>Le prime sonate</i> (Geminiani 1739)	41 x 27.5 cm	watermark
GB-Cu, MR 390.a.70.1 (1)	<i>Rules for Playing in a True Taste</i> (Geminiani 1748)	36.5 x 26 cm	countermark
NL-DH, Nmi 28 E 94	<i>Rules for Playing in a True Taste</i> (Geminiani 1748)	34.5 x 24.5 cm	watermark
Fourth Impression, {1750?}: Dutch? paper, Vertical chain lines, 28 mm apart Watermark unknown (Strasbourg Lily 1D?), Countermark “IV” (between chain lines)			
GB-Lam, 4 GEMINIANI PIECES (1)	<i>Pièces de clavecin</i> (Geminiani 1743, later Impression)	34 x 23 cm	countermark
GB-Mp, BR 710.5 Gg 51	<i>Pièces de clavecin</i> (Geminiani 1743, later Impression)	35 x 25 cm	countermark
Unknown			
US-AA, M219 .G32 S71 1739 (1) The copy contains only a small portion of the engraving, pasted on a sheet so that the watermark cannot be investigated.	<i>Le prime sonate</i> (Geminiani 1739, Revised Version, Issue on Aigle paper)		

TABLE 9.2.

SIZES AND PROVENANCES OF EXTANT COPIES OF THE FIRST ISSUE OF THE BRITISH EDITION

In the column “Provenance” the more recent possessors are listed first.

Copy	Size	Provenance
A-Wn, F150.Wittgenstein.2	34 x 27 cm	Paul Wittgenstein
D-Bhm, RA 0353	38.5 x 27.5 cm	
D-Dlb, Mus. 2201-R-5,1	33 x 26 cm	Dresden, Bibliotheca Regia
D-Hs, M C/251	41 x 30 cm	Friedrich Chrysander (1826-1901)
D-Mbs, 2 Mus. pr. 12484	40 x 29 cm	
GB-Cfm, MU.MS.304 (1)	33 x 27 cm	Richard Viscount Fitzwilliam (1745-1816)
GB-Ckc, Rw.13.18	36 x 26 cm	Louis Thompson Rowe (1855-1927)
GB-Ckc, Rw.13.20 (No. 2)	33.5 x 25.5. cm	
GB-Cu, MR 360.a.70.18	34 x 25 cm	Frank Arnold (1861-1940)
GB-Lbl, i.10.a. (1.)	41 x 27.5 cm	
GB-Lcm, LXII D.9.(7).	32 x 23.5 cm	
I-Vc, Stampe antiche 171	37 x 27 cm	
NL-DHgm, Mni Noske VL 406	35 x 26.5 cm	Willem Noske
US-NYp, Mus. Res. *MYK	34 x 26.5 cm	
US-NH, M219 .G322 Op. 1 1739 a+	33 x 24 cm	
US-R, M219 .G322p	43.5 x 30.5 cm	
US-Wc, M219 .G32 Op. 1 1739 (Case)	40 x 26 cm	Alfred Moffat (1866-1950)

TABLE 9.3.

SIZES AND PROVENANCES OF EXTANT COPIES OF THE LATER ISSUES OF THE BRITISH EDITION

In the column “Provenance” the more recent possessors are listed first.

Copy	Size	Provenance
9A2a. Second (French) Issue, First? Impression, {Paris, 1740-1741} Paper by Pierre Gourbeyre, Horizontal Chain Lines, 32 mm Apart, Watermark Chaplet Paper by Jean-Joseph Dupuy, Horizontal Chain Lines, 33 Aparts, Watermark Chaplet		
NL-At, TB Zz Gem 2	33 x 26 cm	
US-Wc, M219 .G32 op. 1 1740 Case (1)	35.5 x 27.5 cm	John Swynfen St. Vincent Jervis (1824-1890)
B-Bc, 5690	36 x 27 cm	J.B. Loyer
9A3. Third Issue (British, Revised Issue): Ann Arbor Copy, {Paris, 1740-1741?} Paper by Jean-Joseph Dupuy, Chain Lines Horizontal, c. 32 mm Apart, Watermark EAGLE		
US-AA, M219 .G32 S71 1739 (2)	47.5 x 32 cm	
9A4. Fourth Issue (Corrected Revised Issue), First Impression, {1743?} Paper with Horizontal Chain Lines, 26 mm Apart, Watermark STRASBOURG LILY 5		
GB-Lcm, LXII.B.14 (4)	31.5 x 23 cm	
9A4b. Second Impression, {1748?} Paper with Horizontal Chain Lines, 27 mm Apart, Watermark STRASBOURG LILY 1C		
CDN-Lu, MZ 1961	35 x 26 cm	
9A5. Fifth Issue (Johnson Issue), {1751} Paper with Horizontal Chain Lines, 27-29 mm Apart, Watermark STRASBOURG LILY 1E		
D-B, DMS 215082	33 x 25 cm	C. Colorati (20th century) Robert Mackintosh 1782
GB-Lam, 4 Geminiani = 99200.1001	37 x 27 cm	R. J. W. Stevens
I-BGi, Collezione Piatti-Lochis 8670	34 x 24 cm	Alfredo Piatti (1822-1901)
GB-Cu, MR 360.a.70.19	32 x 24 cm	Frank Thomas Arnold (1861-1940)
US-NYp, Drexel 5142	37 x 26 cm	S.S. Banks 1766

TABLE 9.4.
 SIZES AND PROVENANCES OF EXTANT COPIES OF THE FRENCH EDITION

In the column “Provenance” the more recent possessors are listed first.

Copy	Size	Provenance
9B1. First Issue: Paris, Leclerc Le Cadet, Leclerc L’Ainé, Mme Boivin, [1746], First Impression Paper by J. Sauvade, Horizontal Chain Lines, 30-33 mm Apart, Watermark JESUS 3A Catalogue 127-plus		
Copy F-Pn, Ac e2 693	33.5 x 25.5 cm	
9B1b. Second Impression, {1748} Paper by Jacques Dupuy, Horizontal Chain Lines, 35 mm Apart, Watermark CHAPLET 3A Catalogue 128-plus		
F-Pn, D 12971 (1)	37.5 x 27 cm	
F-Pn, L 12214	37 x 27.5 cm	Paris, Menus Plaisirs du Roi.
GB-HAdolmetsch, II D 11 (1)	38 x 28.5 cm	Carl Dolmetsch ()
9B1c. Third Impression, {1751} Paper by Benoit Vimal, Horizontal Chain Lines, 40 mm Apart, Watermark CHAPLET 4 Catalogue 130-plus		
I-Fc, B.2911.a.(1.)	38 x 27.5	Jean-Baptiste Cartier Gaviniès
I-Mc, Nosedá P.43.1	36 x 26.5	
9B2. Second Issue (Leclerc Alone Issue): Paris, Leclerc, [c. 1755?] Paper by Thomas Dupuy, Horizontal Chain Lines, 35-38 mm Apart, Watermark CHAPLET 3B Catalogue 131		
P Bn, Vm7 797	36.5 x 28 cm	

TABLE 9.5.

CORRECTIONS AND CHANGES IN THE SECOND-THIRD ISSUES OF THE BRITISH EDITION

Sonata I in A major

ii/59-60/B	“Tasto Solo” in bar 59 removed, figuring in bars 59-60 added.
iv/7/2/B	Figuring 6/5 added.
iv/10/3/B	Sharp in figuring added.
iv/18/4/B	Sharp in figuring added.
iv/26/3-4/B	Figuring “9 8” added.
iv/27/1/B	Figuring “7” instead of “5”.
iv/27/2/B	Prolongation line instead of figuring “6”.
iv/27/3/B	Figuring “6” instead of “5”.
iv/27/4	No figuring, instead of “6” in First Issue.
iv/32/1, 3/B	Prolongation lines instead of figuring “7”.
iv/33/2/B	Prolongation line added.
iv/34/1/B	Natural before figuring “6”.
iv/34/2/B	Figuring “slashed 5” instead of simple “5”.
iv/34/4/B	Prolongation line instead of figuring “6”.

Sonata II in D minor, H. 14

i/2/4/B	Figuring “7/#” added.
i/3/3/B	Figuring “b” added.
i/4/3/B	Flat before figuring “6” added.
i/5/3/B	Prolongation line instead of figuring “b6/4”.
i/7/3/B	Figuring “7” added.
i/7/3-4/B	Prolongation lines on second quavers.
i/7/4/B	Figuring “7” on first instead of second quaver.
i/8/3-4/B	Prolongation lines on second quavers.
i/8/4/B	Figuring “7” added.
i/10/4/B	Prolongation line added on second quaver.
i/11/2/B	Natural before figuring only “7”.
i/12/4/B	Figuring “7” on first instead of second quaver, with prolongation line on second quaver.
i/15/4	Figuring “3” added.
i/16/2	In the First issue the figuring “5/3” is above next note, <i>D</i> . The Second Issue has the correct placement.
ii/13/4	Figuring “3” added.
ii/32/2/B	Figuring “7” added.
ii/41/3/B	Figuring “9 8” added.
ii/41/4/B	Figuring “6 5” added.
iii/2/3/B	Prolongation line added.
iii/4/1/B	Flat added before “6” in figuring.
iii/18/1/B	Flat added before “7” in figuring.
iv/10/3/B	Natural added before “5” in figuring.
iv/28/2/B	Natural added before “3” in figuring.
iv/30/2/B	Figuring “5” added.
iv/30/3/B	Prolongation line added.
iv/32/1/B	Flat in figuring added below the stave.

Sonata III in E minor, H. 15

i/4/3/B	Figuring “9” added.
i/4/4/B	Figuring “6” added.
i/5/2/B	Figuring “7” on second quaver.
i/5/3/B	Figuring “9” added.
i/5/4/B	Figuring “6” added.
i/6/1/B	Figuring “7” instead of “9”.
i/6/2/B	Figuring “4” added on first quaver, “6/5” on second quaver.
i/11/2/B	Figuring “7” added on second quaver.
i/14/4/B	Figuring “7” added on second quaver.
i/23/4/B	Prolongation line added on second quaver.
ii/13/1/B	Sharp added as figuring.

ii/24/3/B	Figuring “7” added.
ii/32/2/B	Prolongation line added.
ii/32/3/B	Figuring “7” added above sharp.
ii/38/2/B	Prolongation line added.
ii/38/3/B	Figuring “7” added.
ii/43/2/B	Figuring “6” added.
ii/45/2/B	Figuring “6” added.
ii/68/4/B	Figuring “5” added.
ii/69/1/B	Figuring “6” added.
ii/90/2/B	Prolongation line added.
ii/91/1/B	Figuring “6” added.
ii/105/2/B	Prolongation line added.
ii/105/4/B	Figuring “3” added.
ii/106/3/B	“5” in figuring with slash instead of without..
ii/106/4/B	Prolongation line added.
ii/107/2/B	Prolongation line added.
ii/107/3/B	Natural added in figuring.
ii/108/3/B	Figuring “6/5” added.
ii/109/2/B	Figuring “#6” removed.
ii/116/2/B	Figuring “4/#2” added.

Sonata IV in D major, H. 16

i/4/4/B	Figuring “7” replaced by prolongation line.
ii/3/2/B	Prolongation line instead of figuring “6/4”.
ii/19/2/B	Figuring “5” added below “#6”.
ii/21/2/B	Figuring “7” added on second quaver.
ii/23/4/B	Figuring “7” added on second quaver
ii/26/1/B	Figuring “4” added.
ii/35/3-4/B	Figuring “5 6” added, “6” on second quaver of 35/4 removed.
ii/36/2/B	Figuring “6” on the first quaver, on the prolongation dot, instead of on the second quaver.
ii/40/1/B	Figuring “#6/5” added.
ii/43/4/B	Prolongation line instead of figuring “6/4”.
ii/48/4/B	Natural added to figuring.
Here begins p. 17, which was re-engraved.	
iv/11/3/B	Prolongation line and figuring “6” added.
iv/24/1/B	Figuring “6” added.
iv/27/1/B	Figuring “6” added.
iv/28/2/B	Prolongation line added.
iv/29/1/B	Prolongation line instead of figuring “7”.
iv/30/2/B	Prolongation line added.
iv/31/1/B	Prolongation line instead of figuring “7”.
iv/54/3/B	Prolongation line added.
iv/55/3/B	Prolongation line and figuring “6” added.
iv/58/2/B	Prolongation line instead of figuring “sharp”.
iv/72/1,3/B	Figuring “7” added.
iv/73/2/B	Figuring “6/5” added.
iv/84/1/V	Fingering “3” added.
iv/92/1/V	Ornament “p” and fingering “2” added.
iv/106/2-3/B	Figuring “6/5” on second quaver, prolongation line on third quaver, but these additions are erroneous: the figuring “6/5” must be on the third quaver, the prolongation line on the second.
iv/107/2-3/B	Figuring “natural 5” on second quaver and prolongation line on third quaver removed.
iv/108/2-3/B	Figuring “6/natural 5” removed.
iv/113/2-3/B	Figuring “4 3” added.

Sonata V in B flat major, H. 17

i/5/1/B	Figuring “6/4/2” replaced by prolongation line.
i/20/2/B	Prolongation line added above sharp.
i/21/3/B	Figuring “#4” replaced by prolongation line.
i/30/1/B	Prolongation line added at second quaver.
i/36/2/B	Natural added before figuring “6”.
i/38/3/B	Figuring “6” added at second quaver.
i/39/2/B	Figuring “5” replaced by “6”.

i/39/3/B	Figuring “5” added above sharp.
End of p. 17, which	was re-engraved.
ii/12/3/B	Figuring “7/b” on second quaver added.
ii/13/2/B	Figures “9 8” added.
ii/15/1/B	Natural added before “6” on second quaver.
ii/23/4/B	Natural added before “6” on second quaver.
ii/30/1/B	Figuring “b” added.
ii/41/2/B	“b4” added to figuring.
ii/43/3/B	Slash added through figuring “5” at second quaver.
ii/44/2/B	Figuring “6” added.
iv/4/2/B	Figuring “6” added.
iv/35/3/B	Figuring “7” added on third crotchet of the bar.
iv/39/1/B	Natural added before figuring “4”.
iv/55/3/B	Prolongation line added.
iv/56/2/B	Prolongation line added.
iv/58/3/B	Prolongation line added.
iv/62/3/B	Prolongation line added.
iv/64/1-3/B	Crotchet <i>d</i> width quaver rest instead of dotted crotchet.
iv/67/B	In Amsterdam and Brussels copies e-natural and e-flat have been corrected by hand in e-flat and e-natural.
iv/69/3/B	Figuring “flat” added.
iv/70/3/B	Prolongation line added.

Sonata VI in G minor, H. 18

i/2/3/B	Prolongation line added.
i/4/3/B	Prolongation line instead of figuring “6”.
i/7/3/B	Prolongation line added.
i/15/2	Figuring “6” added.
i/26/3/B	Prolongation line instead of figuring “6”.
i/31/3	Figuring “5” added.
i/42/2/B	Figuring “6” added.
i/43/3	Figuring “b” added.
i/45/3	Figuring “6/-” added.
i/46/1	Figuring “7” added.
i/46/3	Figuring “6/5” added.
i/47/3	Figuring “6/5” added.
i/58/3	Prolongation line added.
i/66/12/B	Figuring “9/b3 8/b6/—” instead of “b” on first crotchet.
i/71/3/B	Prolongation line added.
ii/3/10	Figuring “h” added.
ii/8/6	Figuring with prolongation line and slashed 5 added.
iii/7/3/B	Slash added through figuring “5”.
iii/40/7/B	Prolongation line added.
iii/41/3	Prolongation line instead of figuring “sharp”.
iii/53/1	Figuring slashed 5 instead of normal 5.

Sonata VII in C minor, H. 19

i/5/3	Prolongation line added.
i/8/1	Figuring “b” added.
i/9/1	Figuring “7” instead of 6.
i/9/2	Figuring “6” added.
i/9/3	Figuring “slashed 5” added.
i/11/1	Figuring “7” instead of 6.
i/11/2	Figuring “6” added.
i/11/3	Figuring “slashed 5” added.
i/15/1	Figuring “b” added.
i/18/3	Figuring “6/4” added.
iii/4/2	Flat added before figuring “7”.
iv/9/1	Figuring “b” added.
iv/10/1	Figuring “b” added.
iv/24/3	Prolongation line added.
iv/26/6	Flat added before figuring “6”.

Sonata VIII in B minor, H. 20

i/3/4	Flat added before figuring "6".
ii/7/3	Prolongation line instead of wrong figuring "#"..
ii/17/3	Prolongation line added.
ii/21/3	Prolongation line added.
ii/23/3	Prolongation line added.
ii/31/2,3	Prolongation lines added.
ii/34/3	Prolongation line added.
ii/36/3	Prolongation line added.
ii/42/3	Prolongation line added.
iii/1/2/B	Figuring "slashed 5" added below "#6" on second quaver.
iii/3/2	Sharp added before figuring "4" on second quaver.
iii/6/1	Figuring "6" added on second quaver.
iii/6/2	Figuring "4 3" added.
iii/7/1	Prolongation line added on second quaver.
iii/8/1	Prolongation line added on second quaver.
iii/8/2	Prolongation line added on second quaver.
iii/8/4	Figuring "6" added on second quaver.

Sonata IX in F major, H. 21

ii/10/3	Prolongation line and figuring "b" instead of "6/#4".
iii/8/2	Figuring "6" added.
iii/14/3	Natural added before figuring "3".
iii/15/1-2	Figuring "9 8" added.
iii/21/3	Figuring "slashed 5" substituted for "6".
iii/35/1	Prolongation line added.
iii/37/1	Prolongation line added.
iii/39/2	Natural added before figuring "3".
iii/39/3	Figuring "6" added.
iii/43/2	Natural added before figuring "6".

Sonata X in E major, H. 22

i/3/3-4	Figuring "6" on second quaver of i/3, instead of on first quaver of i/4.
i/3/4	Figuring "4 #3" instead of simple "#".
1/6/3	Figuring "#" added at third semiquaver.
i/6/4	Figuring "6 6" added.
i/8/2	Prolongation line added on second quaver.
i/9/4	Figuring "6" added on last semiquaver.
i/10/4	Figuring "6/5" on first quaver instead of figuring "6" on second quaver.
i/12/2	Figuring "6/5" added.
ii/16/4/B	Figuring "natural" added on second semiquaver.
ii/26/2	Figuring "slashed 5" instead of simple "5".
ii/30/4	Figuring "6/slashed 5" added.
iii/6/3	Figuring "6" added.
iii/9/2	Prolongation line below figuring "6".
iii/11/1	Sharp added before figuring "4".
iv/2/6	Prolongation line added.
iv/4/9	Prolongation line added.
iv/4/10	Figuring "6/5" added.
iv/4/12	Prolongation line added.
iv/6/12	Prolongation line added.
iv/9/10	Prolongation line added.
iv/21/10	Prolongation line / figuring "slashed 5" added.
iv/22/10	Prolongation line added.
iv/24/9	Figuring "6/5" added.
iv/29/10	Figuring "6/prolongation line" instead of "6/natural 5".

Sonata XI in A minor, H. 23

i/45/1	Figuring "7/#" added.
i/45/2	Prolongation line and figuring "3" added.
i/45/3	Prolongation line and figuring "3" added.

i/52/1	Figuring “7” added above sharp.
i/66/2	Prolongation line and figuring “3” added.
i/66/3	Prolongation line and figuring “3” added.
ii/3/2	Figuring “5” added.
ii/3/3	Figuring “6 6” added.
ii/4/2	Sharp added before figuring “6”.
ii/5/2	Figuring “#” added below “6” on second quaver.
ii/5/3	Figuring “#” added below “6” on second quaver.
ii/7/1	Figuring “#” added below “6”.
ii/7/2-3	Figuring “6 5” added.
ii/22/3	Figuring “7” added on second quaver, in the <i>prima volta</i> .
iii/5/4	Prolongation line instead of figuring “6”.
iii/8/3	Sharp added before figuring “6”.
iii/26/1	Figuring “6” added.
iii/30/2	Sharp added before figuring “6”.

Sonata XII in D minor, H. 24

i/4/1/B	Figuring “b” added below “b6”.
i/4/2/B	Figuring “natural 6” added above “#4”.
i/4/3/B	Figuring “slashed 5” added below “7”.
i/14/1/B	Figuring “7” added above “#”.
i/18/1/B	Figuring “7” added above “#”.
i/26/1/B	Figuring “6/b” instead of “b6”.
ii/9/1	Figuring “4” added.
iii/18/10	Figuring “6” added.
iii/24/4	Figuring “#” added.
iii/32/4	Figuring “6” added.
iii/32/10	Figuring “5/natural” added.

TABLE 9.6.

CORRECTIONS AND CHANGES IN THE FOURTH-FIFTH ISSUES OF THE BRITISH EDITION

Sonata I in A major

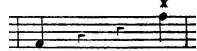
- ii/8/2-3/B Figures left out (2-3 = second and third crotchet).
ii/19/3/B “Natural 7” added.
ii/39/3/B “6/—” added.
iii/5/3/B “—” instead of “7”.

Sonata II in D minor

- ii/23/2/B Second crotchet: natural added before “6”.



- ii/38/V



- iii/9/3/B Figuring “b5” added.

Sonata III in E minor

- i/12/2/B Figuring “natural 5” added above prolongation line.
i/14/4/B Figuring “natural 5” added.
iii/104/3/B Figuring “natural 5” added.

Sonata V in B-flat major

- ii/26/4/B Figuring “6/5” added at second quaver.
ii/27/4/B Figuring “6/5” added above flat at second quaver.
ii/32/1/B Figuring “5” added below “6”.
ii/32/2/B Figuring “7” replaced by prolongation line.
ii/39/1/B Figuring “6” added above “5” and slash added though “5”, at second quaver.
iv/47/3/B Figuring “natural” added.
iv/54/3 Figuring “6” added.
iv/63/2-3/B Figuring “4 #” instead of “#” on second quaver.

Sonata VI in G minor

- i/8/3/B Crotchet *G* instead of *B-flat*, with figuring “7”.
i/25/3/B Figuring “7” added.

Sonata X in E major

- i/7/2/B Figuring “5” added.
i/7/3/B Figuring “7 5” added.
i/11/1/B Figuring “natural 7/natural 5” instead of “7/natural”.
ii/10/2 Natural added before figuring “5”.
iii/16/3/B Figuring “—/#” added.
iv/17/2/B Figuring “natural” added below figuring “6”.
iv/17/3/B Figuring “5 6” added.
iv/17/4/B Figuring “5 6” added instead of “5”. Natural on 17/4 remains.
iv/21/3/B Figuring “7” added above sharp.
iv/21/4/B Figuring “—/slashed 5” removed.
iv/30/1-2/B Twice figuring “7” added.
vi/8/1/V Wrong note dotted crotched *a*’ corrected into *b*’.
vi/22/2 Figuring “6/natural 5” added.
vi/23/2-3 Figuring “4-3” added.

Sonata XI in A minor

- iii/23/2/B Figuring “6 6/5” added.
iii/23/3/B Figuring “#6” added at second quaver.
iii/28/3 Figuring “7” added above figuring “sharp” at second quaver.
iii/30/1/B Figuring “6” added.

Sonata XII in D minor

i/23/1/B	Figuring “6/5” added.
i/34/2-3/B	Figuring “6 5” added above “4 #”.

TABLE 9.7.
CORRECTIONS AND CHANGES IN THE FRENCH EDITION

9A1 = First, British Issue of *Le prime sonate* (Geminiani, London, 1739)

9A2 = Second, French Issue of *Le prime sonate* (Boivin/Hue, Paris, 1740: *Sonate a violino e basso Opera prima*)

Sonata I in A major

- i/29/1/V Slurs starts at first semiquaver (as **9A2**), **9A1** on second semiquaver.
i/32/3/V Second appoggiatura *a'* placed a on the same height as the first (in **9A1** a little higher, but not yet *b'*).
iv/8/2/B Sharp above note (wrong), **9A1** sharp half before, half above note (ambiguous). (**9A2** Sharp before note (right)).
iv/39/end Double bar with dots for repeat, which were missing in **9A1**.

Sonata II in D minor

- ii/5/4/B Complete figuring “7 6”. **9A1**, **9A2** have only 6, placed somewhat to the right.
ii/9/2-3/V Tie missing.
ii/11/1/B In figuring sharp before “3” missing.
ii/13/4-16/2/V Italian violin clef instead of French violin clef.
ii/14/1/B In figuring sharp before “3” missing.
ii/22/2-30/4/V Italian violin clef instead of French violin clef.
iv/33/2 Tie missing.
iv/89/end/V, B Double bar with dot for repetition, not so in **9A1/9A2**.

Sonata III in E minor

- i/39/4/V With prolongation dot after the second note, *e''*, as in the 1716 version of the Sonatas. **9A1**, **9A2** have no prolongation dot.
i/40/3 “Presto”, as in the 1716 version. **9A1**, **9A2** do not have “Presto” here.

Sonata IV in D major

- i/32/1/B Sharp before *c* missing.
ii/31/2/B Quaver and two semiquavers, correcting the wrong reading of **9A1**, which has three semiquavers.
iii/11/1/V Fingering “4” missing.
iv/108/2/V Second semiquaver, *c''*, with natural, correction of **9A1**, which has a sharp here.

Sonata V in B flat major

- ii/4/1/V Two semiquavers *a'-b'-flat*, instead of two quavers.
ii/30/2/V Slur over all four semiquavers, instead of over the first three.
iv/10/2/V Slur between appoggiatura and main note.
iv/19/1-3/V Lower notes of double stops quaver *g''* and crotchet *f''-sharp*.

Sonata VI in G minor

- iii/61/1/B Fermata added.

Sonata VII in C minor

- ii/14/1-2 **E1** has slurs over the entire groups of four semiquavers. **9A1**, **9A2** have slurs over first three semiquavers of groups of four.

Sonata VIII in B minor

- i/4/3 Appoggiatura two semiquavers, instead of two demisemiquavers.
i/6/3 Appoggiatura two semiquavers, instead of two demisemiquavers.
i/14/1 Ornament “beat” missing.
iii/1/2/ Sharp before figuring “6” on second quaver missing.
iv/26/2 Trill sign missing.

Sonata IX in F major

- i/18/3 Fingering “0” on third semiquaver missing.

Sonata XI in A minor

- i/61/2 Slur over triplet missing.

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iii/12/3/B	Sharp before second quaver <i>f</i> missing.
iii/13/1/B	Sharp before <i>f</i> missing.
iii/27/2	Sharp before second quaver <i>g</i> missing.

Sonata XII in D minor

ii/20/2	Sharp before appoggiatura <i>d''</i> instead of the following quaver, <i>c''</i> .
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TABLE 9.8.
 THE AVAILABILITY OF *LE PRIME SONATE* 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 the overview.

Sonata	Movements	Editor	Edition
I	i-ii	Deldevez	in: <i>Pièces diverses</i> (Richault, 1857)
	i-ii	Hubert Léonard	in: <i>Ancienne école italienne du violon</i> (Richault, 1877)
	complete	Alfonso Betti	<i>Sonata in A</i> (Schirmer, 1952)
	complete	Cofalik	<i>Sonata A-dur</i> (PWM, 1995)
II			
III	complete (recorder)	Irmtraut Freiberg	<i>4 Sonaten aus op. 1 für Altblockflöte</i> (Heinrichshofen, 1993)
IV			
V	complete	Paul Brainard	in: <i>Italienische Violinmusik der Barockzeit</i> (Munich: Henle, 1985)
VI	complete	Hubert Léonard	in: <i>Ancienne école italienne du violon</i> (Richault, 1877)
VII	complete (recorder)	Irmtraut Freiberg	<i>4 Sonaten aus op. 1 für Altblockflöte</i> (Heinrichshofen, 1993)
	complete (recorder)	Thiemo Wind	<i>Two Sonatas for Alto Recorder</i> (Broekmans & Van Poppel, 1996)
VIII			
IX			
X	complete (recorder)	Irmtraut Freiberg	<i>4 Sonaten aus op. 1 für Altblockflöte</i> (Heinrichshofen, 1993)
	complete (recorder)	Thiemo Wind	<i>Two Sonatas for Alto Recorder</i> (Broekmans & Van Poppel, 1996)
XI	iii	Elma and Erich Doflein	<i>Musik für Violine und Klavier, Heft III</i> (Mainz: Schott, ED 6028, 1971), no. 10, p. 18
XII	complete (recorder)	Irmtraut Freiberg	<i>4 Sonaten aus op. 1 für Altblockflöte</i> (Heinrichshofen, 1993)
	ii	Elma and Erich Doflein	<i>Musik für Violine und Klavier, Heft III</i> (Mainz: Schott, ED 6028, 1971), no. 19, pp. 38-39