The Lute Works of John Johnson (Tablature) **edited by John M. Ward**

Editions Orphée, 1994

Errata List, compiled by Ron Andrico

Introduction

The Lute Works of John Johnson represents another major contribution to lutenists on the part of John Ward, who has brought to light so many other important works for plucked strings. Likewise, Editions Orphée has done the growing ranks of lutenists an immeasurable service by publishing this high quality edition consisting of transcriptions into keyboard and guitar notation as well as lute tablature.

The tablature fascicle of *The Lute Works of John Johnson* joins several other important works such as *A Varietie of Lute Lessons* (Dowland, 1610) and *Thesaurus Harmonicus* (Besard, 1603) in falling victim to gremlins, introduced in the engraving and printing process and resulting in a number of misprints. To the seasoned lutenist, this should present no difficulty, since we are more than used to correcting errors in barely legible facsimiles as we play. As an aid in making the edition more easily usable, I have created the following errata list in the sincere hope that the edition will gain wider recognition as a fine edition of important lute music.

Notes and Abbreviations

In developing the following errata list, I refrained from making any editorial decisions. That John Ward's editorial choices are exemplary goes without saying. In cases where I compared questionable passages of music to the originals, Ward seems to have sorted out obvious errors but chose not to "improve" the music, thereby leaving such decisions up to the performer. Any additional errors introduced by this errata list are my own.

Most of the misprints in the tablature involve missing or misplaced rhythm symbols. I have attempted to clearly indicate the location of the misprint and to give the correct reading. The correct reading is based on comparison with the keyboard and guitar fascicles of the same edition, both of which are remarkably error-free, as well as reference to a facsimile of the source when necessary. I ignored redundant rhythm signs present in the tablature.

The identifying number in the left column corresponds with the number of the piece in the Ward, 1994 edition. The editor's original source is indicated in parentheses following the title in cases where more than one version is present in the edition.

Rhythm signs are described as single stroke (semibreve), 1-flag (minim), 2-flag (crochet), 3-flag (quaver) 4-flag (semiquaver). Placement of rhythm signs corresponds to the number of beats in the measure as indicated in the time signature for each piece in the Ward, 1994 edition. For example, when the piece is in common time, locating beat 3 in a measure that consists of all semiquavers (4-flags) requires counting the number of semiquavers equivalent to three minims in order to ascertain correct placement of the rhythm sign.

Placement of tablature ciphers on the stave is described with the tablature letter followed by the line number on the stave (equivalent to course number on the lute). For example, [a1] indicates an open 1st course notated on the top line of the stave, [h6] indicates the sixth course fretted at the seventh fret notated on the bottom line of the six-line stave. Vertically aligned tablature ciphers are described as chords for clarification. Many thanks to Rainer aus dem Spring for kindly drawing my attention to misprints I overlooked in **15b,** the bandora setting by Holborne. Also thanks to Michael Peterson and Douglas Alton Smith for spotting the wrong time signature in **40.**

- p=page number in the Ward, 1994 edition
- m=measure
- RS=rhythm sign.
- † = Errata provided by Rainer aus dem Spring

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3. The Flat Pavan (Euing ms.)

- **p. 5, m. 8:** [c2] is misprinted on the space above the proper line.

4. Galliard to the Flat Pavan (CUL D2)

- **p. 7, m. 31:** last cipher in measure, [d4] should be [a3].

6. Galliard to the Flat Pavan for 2 lutes (*Lute 2*)

- **p. 12, m. 31:** 3-flag RS missing from [d1], 2nd cipher in the measure. 3-flag rhythm continues for the remainder of the measure.
- **p. 12, m. 43:** Chord in the 1st beat, bass note [b6] should read [a5].

7. La Vecchia Pavan (Folger)

- **p. 14, m. 4:** Chord on 4th beat, [f4] should read [e4]

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- **p. 14, m. 12:** 2nd beat, 4-flag over [b2] should be placed over the following cipher [d2].

8. La Vecchia Pavan for 2 lutes (*Lute 1*)

- **p. 17, m. 16:** 4-flag missing over [b2], 2nd note of the 2nd beat, also applies to the following cipher [d2]; 2-flag over the following cipher [a1] should be 3-flag, also applies to next cipher [c1].

10. Pavan

- **p. 22, m. 20:** 2-flag missing over [f2], 2nd beat, also applies to following three ciphers.
- **p. 23, m. 32:** 4-flag over [e3] one cipher late, should be over preceding [f3].

11. Galliard to the Pavan before

- **p. 24, m. 1**: 3rd beat, [f4] should read [e4].
- **p. 24, m. 3:** 2nd chord, [f4] should read [e4]; 3rd chord, [h4] should read [g4].

12a. The Long Pavan (CUL D2 f. 47v.)

- **p. 26, m. 27**: 4th beat, 3-flag over [f1] should be 4-flag.
- **p. 27, m. 48**: 4th beat, [e6] should read [c6].

12b. The Long Pavan set for bandora (CUL D2 f. 64v.)

- **p. 28, m. 22:** 3rd beat, 3-flag RS missing over [c1].
- **p. 28, m. 24:** 2nd beat, eliminate errant 1-flag over [f1]; should continue 2-flag rhythm.
- **p. 28, m. 26:** 3-flag over [a1] should be over the preceding cipher [a7]; 1-flag missing over [a7], 4th beat.
- **p. 29, m. 33:** 4th beat, 3-flag missing over [b2], applies to following last cipher [a2].
- **p. 29, m. 37:** 2-flag missing over [a4], 2nd beat.
- **p. 29, m. 41:** Last cipher in the measure [d1] should read [i2].
- **p. 29, m. 49:** 4th beat, 4-flag missing over [n1], also applies to remainder of the measure.
- **p. 29, m. 51:** 3rd beat, 4-flag over [c1] should be placed over [d1], the 2nd cipher following.

13. Pavan

- **p. 30, m. 6:** 3rd beat, dotted 2-flag should be a dotted 1-flag.

14. Pavan

- **p. 32, m. 7:** 1st beat, 2-flag missing over 1st chord.

15a. Pavan (Trumbull)

- **p. 34, m. 12:** 2nd half of 1st beat, 4-flag missing over [e1] following [f1].

15b. The Pavan set for bandora (CUL D2)

- **p. 35, m. 2:** 1st chord missing 2-flag. †
- **p. 35, m. 3:** 2nd beat, missing 2-flag over [a1]. †
- **p. 35, m. 4:** 3rd beat, 3-flag should move to the following chord over [d1]. †
- **p. 35, m. 7:** 2-flag should be moved from it position over [b2] to the preceding cipher, [a4]. †
- **p. 35, m. 12:** 1-flag missing over final cipher [a6].
- **p. 36, m. 20:** 3rd and 4th beats, exchange 3-flag over [a2] with 4-flag over [d2].
- **p. 36, m. 25:** 3rd beat, 4-flag over [b1] should be 3-flag; applies to following [a1][d2].

16. The Marigold Pavan

- **p. 37, m. 1:** 1-flag over 1st chord should be dotted.
- **p. 38, m. 39:** 1st beat, 2-flag missing over [a1].

18. Galliard

- **p. 42, m. 43:** 3rd beat, 2-flag missing over [b1].

19. Johnson's jewel

- **p. 43, m. 47:** 3rd beat, [b2] should read [a2].

20. Galliard

- **p. 44, m. 25:** 1st beat, [g3] should read [g4].

21. Piece without title (Galliard)

- **p. 45, mm. 20 & 22:** stray right hand fingering marks apply to top ciphers.

23. Division of the French Galliard

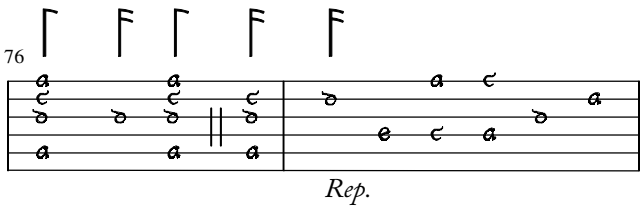
- **p. 46, m. 24:** 1st beat, RS should be 1-flag; [e3] should read [d3].

26b. The Almaine set for bandora (CUL D9)

- **p. 48:** last measure before 3rd strain: 3rd beat, 1-flag missing over [c2]; 2-flag applies for following ciphers [c3] [f1].

27a. The Medley (Marsh)

- **p. 52, m. 64:** 2nd beat, [c3] should read [b3].
- **p. 52, mm. 76-77:** Bar line misplaced, correct reading is as follows:



- **p. 52, m. 80 N.B.:** Final chord with [g3] stands as in the Marsh ms. source, compare with final chord of 27b.

27b. The Medley (CUL D2).

- **p. 53, m.7:** 1st chord, [a3] should read [d3]; 2nd beat, [f3] should read [f4].
- **p. 53, m. 18:** 4th beat, RS missing, should be a 1- flag.

29. Passingmeasures Pavan I (CUL D3)

- **p. 59, m. 24:** 1st chord, [f4] should read [e4].

30. Passingmeasures Pavan II (CUL D2)

- **p. 61, m. 6:** 3rd beat, [b2] should read [d2].

32. Quadro Pavan I

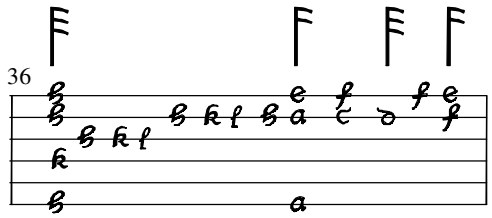
- **p. 65, m. 26:** 3rd beat, 4-flag over [d1] should be 3-flag.
- **p. 65, m. 27:** 2nd half of 1st beat, 4-flag over [c2] should be 3-flag.

33. Quadro Pavan II

- **p. 66, m. 3:** 4th beat, 3-flag RS missing over [a4].

34. Quadro Pavan III

- **p. 69, m. 22:** 2nd beat, 4-flag RS missing over [c1].
- **p. 69, m. 27:** RS over 1st chord should be 2-flag.
- **p. 69, m. 36:** Tablature misprints; correct reading is as follows:



35. Walsingham

- **p. 70, m. 13:** 3rd beat, 1-flag RS missing over [d1].

36. Chi passa treble

- **p. 72, m. 9:** RS over [d1] should be 2-flag.
- **p. 72, m. 20:** 1st beat, 4-flag missing over [a1].

37. Dump I treble

- **p. 77, variation 10, 3rd measure:** 1st two ciphers [f1] & [h1] should be reversed to read [h1] & [f1].

38. Dump II treble

- **p. 78, variation 3, 2nd measure:** 2nd cipher should read [d2].

40. Goodnight treble

- **p. 85, m. 1:** 1st RS over [d2] should be dotted 1- flag. Beginning should have been marked with a 3 (as in 3/4 time) rather than a 4. (**Updated here).**

44. Short Almaine II (CUL D3)

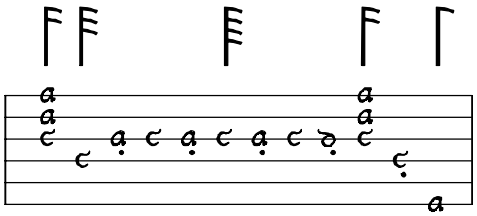
- **p. 96, variation 5, 4th measure:** 3rd beat, last four ciphers missing 5-flag RS over [i1].

App. 1 Delight Pavan: varied repeats (Marsh)

- **p. 108, 3rd strain, 1st measure:** 1st beat, last cipher [b1] should read [g2].

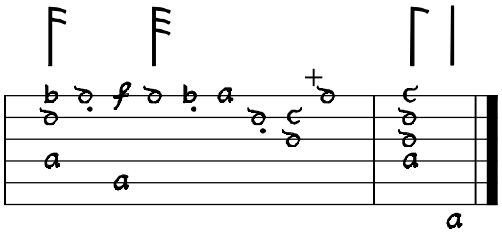
App. 1 Delight Pavan: varied repeats (Ballet)

- **p. 110, 3rd strain, 1st measure:** 2nd half of 2nd beat, [g3] should read [f3].
- **p. 110, 3rd strain, 4th measure**: N.B. The reading is as it stands in the Ballet ms. An alternative reading with ciphers 3-9 one line lower is as follows:



App. 2 Marygoud gould (galliard)

- **p. 112,** Last two measures should read:



App. 3 Galliard La Vecchia Pavan

- **p. 113, m. 28 (m. 29 dropped):** 3rd beat, [b2] should read [c2].

App. 7 Quadro Galliard

- **p. 116, mm. 5-6 and 18-19:** For correct reading, all RS should be doubled in value

App. 10 Realizations of the Chi Passa ground

- **p. 120, (b) for bandora, m. 5:** 3rd beat, [b2], [b3] & [c4] should all read one line higher.
- **p. 120, (c) N.B.:** This reading is a reconstruction with the varied repeats eliminated, as noted.

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