

Misprints and Original markings in the music of the composer John W. Duarte 1919-2004				
Name of piece	Page no.	Bar no.	Mistake	Correction/Original
Suite Ancienne op.47	2	after the <i>Theme</i>		add <i>segue Prélude</i>
Suite Ancienne op.47	4 (Prélude)	Line 5, bar 3	1st note, F#	F natural
Suite Ancienne op.47	4 (Prélude)	Line 6, bar 2		add <i>poco rit.</i> over the B/D minims
Suite Ancienne op.47	4 (Prélude)	Line 7, bar 1		add <i>a tempo</i>
Suite Ancienne op.47	5 (Prélude)	Line 1, bar 2	last 4 quavers, E, C, E, B	F#, C, F#, B
Suite Ancienne op.47	6 and 7 (Courante)	The manuscript contains repeat markings for each section.		
Suite Ancienne op.47	6 (Courante)	Line 3, bar 1, 8th semiquaver	B flat	C natural
Suite Ancienne op.47	6 (Courante)	Line 4, bar 2	missing <i>marcato</i> markings	add <i>marcato</i> to 2nd semiquaver, C natural, 5th semiquaver, B flat and 8th semiquaver, A.
Suite Ancienne op.47	6 (Courante)	Line 6, bar 1	missing <i>marcato</i> markings	add <i>marcato</i> to 2nd semiquaver, A natural, 5th semiquaver, G natural, 8th semiquaver, A and 11th semiquaver, F natural.
Suite Ancienne op.47	6 (Courante)	Line 6, bar 3	missing <i>marcato</i> markings	add <i>marcato</i> to 2nd semiquaver, B natural, 5th semiquaver, A, 8th semiquaver, G natural, 10th semiquaver, A, 13th semiquaver, G natural and 16th semiquaver, F natural.
Suite Ancienne op.47	7 (Courante)	Line 1, bar 2	missing <i>ligado</i>	add <i>ligado</i> to 4th and 5th semiquavers, B and A.
Suite Ancienne op.47	7 (Courante)	Line 4, 3rd bar	1st note semiquaver E natural	E flat maybe? Not in manuscript copy.

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Suite Ancienne op.47	7 (Courante)	Line 6, bar 2	1st chord, upper part - G natural/B flat/E flat	G natural/B flat/E natural
Suite Ancienne op.47	9 (Sarabande)	Line 3, bar 1	Chords A, C#, B flat, E#	Chord A, C#, G, B flat, E#
Suite Ancienne op.47	9 (Sarabande)	Line 3, bar 1	Chord D#, A, D natural, F double sharp	Chord B, D#, A, D natural, F double sharp
Suite Ancienne op.47	9 (Sarabande)	Line 7, bar 2		add <i>arm.</i> 8 and extend line to bars 3 and 4
Suite Ancienne op.47	9 (Sarabande)	Line 7, bar 3	Minim A	Minim A = harmonic
Suite Ancienne op.47	10 (Badinerie)	Bar 1		Add ♩ = 88
Suite Ancienne op.47	10 (Badinerie)	Line 2, bar 1		Add <i>marcato</i> to both chords (E and F#)
Suite Ancienne op.47	11 (Badinerie)	Line 1, bar 1	<i>mp</i>	delete <i>mp</i> and place on page 10, line 7, bar 4
Suite Ancienne op.47	11 (Badinerie)	Line 3, bar 4		Add <i>marcato</i> to both chords (E and F#)
Suite Ancienne op.47	11 (Badinerie)	Line 4, bar 4		2nd quaver, add <i>f sub.</i> under F#
Suite Ancienne op.47	11 (Badinerie)	Line 7, bar 3	C natural	C#
Suite Ancienne op.47	11 (Badinerie)	Line 8, bar 3	last chord D, A, C natural, F natural, A	last chord D, A, D, F natural, A
Suite Ancienne op.47	12 (Badinerie)	Line 8, bar 3		add <i>tenuto</i> markings to the 1st two chords
Suite Ancienne op.47	13 (Gigue)	Line 1, bar 1		add <i>forte</i>
Suite Ancienne op.47	13 (Gigue)	Line 4, bar 1		Add ♩. F# to 2nd chord
Suite Ancienne op.47	13 (Gigue)	Line 4, bar 3		Add ♩. C# to 2nd chord
Suite Ancienne op.47	13 (Gigue)	Line 4, bar 4		Add ♩. B to 2nd chord
Suite Ancienne op.47	13 (Gigue)	Line 7, bar 1	2nd beat ,	delete rest and add quaver E, making an 8ve leap to the low E.
Suite Ancienne op.47	14 (Gigue)	Line 1, bar 1		add <i>ben cantando</i> over the 1st beat

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Suite Ancienne op.47	14 (Gigue)	Line 3, bars 1 and 2		add <i>marcato</i> markings to C ♮
Suite Ancienne op.47	14 (Gigue)	Line 4, bar 3		add <i>marcato</i> markings to D and E quavers
Suite Ancienne op.47	14 (Gigue)	Line 7, bar 4	2nd chord G, B flat	2nd chord G, B natural
Suite Ancienne op.47	15 (Gigue)	Line 1, bar 3		add <i>Tempo I</i>
Suite Ancienne op.47	15 (Gigue)	Line 4, bar 1		add <i>ben cantando</i> over the 1st beat
Suite Ancienne op.47	15 (Gigue)	Line 7, bar 1		Add ♮. A to 1st chord, add ♮. F# to 2nd chord
Suite Ancienne op.47	15 (Gigue)	Line 7, bar 2		Add ♮. F# to 2nd chord
Suite Ancienne op.47	15 (Gigue)	Line 7, bar 4		Add ♮. C# to 2nd chord
Suite Ancienne op.47	16 (Gigue)			Add ♮. B to 2nd chord