

Música sacra vocal:

- Save me, O Lord, 5 voices, 1614 (arr. 1v, lute/tr viol)
- Yield unto God, 4 voices, viols, 1614 (arr. 1v, lute/tr viol)
- Ave rosa sine spinis, 2 voices; Soprano

Música secular vocal:

- Adieu, fond love (F. Beaumont and J. Fletcher: The Lover's Progress, 1623); Soprano
- Arm, arm! (Beaumont and Fletcher: The Mad Lover, c1616); Soprano
- As I walked forth, 1652; Soprano
- Away delights (Beaumont and Fletcher: The Captain, c1612); Soprano
- Care-charming sleep (Beaumont and Fletcher: Valentinian, c1614); Soprano
- Charon, oh Charon, 2 voices; Soprano
- Come away, Hecate (T. Middleton: The Witch, c1616); Soprano
- Come away, thou lady gay (Beaumont and Fletcher: The Chances, c1617); Soprano
- Come, heavy sleep; Soprano
- Come hither you that love (The Captain), 1660; Soprano
- Dear, do not your fair beauty wrong; Soprano
- For ever let thy heavenly tapers, 1660; Soprano
- From the famous Peak of Derby (B. Jonson: The Gypsies Metamorphosed, 1621); Soprano
- Full fathom five (W. Shakespeare: The Tempest, 1611); Soprano
- Get you hence, for I must go (Shakespeare: A Winter's Tale, c1611); Soprano
- **Hark, hark! the lark** (Shakespeare: Cymbeline, c1609); Soprano
- How wretched is the state; Soprano
- Oh, let us howl (J. Webster: The Duchess of Malfi, c1613); Soprano
- Orpheus I am (The Mad Lover); Soprano
- Shall I like a hermit dwell?; Soprano

- Tell me, dearest (The Captain); Soprano
- Tis late and cold (The Lover's Progress); Soprano
- Where the bee sucks (The Tempest) (attrib. J. Wilson); Soprano
- With endless tears; Soprano
- Woods, rocks and mountains; Soprano

Obras dudosas:

- Buzz quoth the blue-fly (Jonson: Oberon, 1611) (attrib. E. Nelham, probably by Johnson)
- God Lyeus ever young, (attrib. J. Wilson, possibly by Johnson)
- Hark you ladies that despise (Valentinian) (anon., probably by Johnson), arr. 3 voices by J. Wilson: Cheerful Ayres or Ballads (London, 1660)
- Have you seen the bright lily grow? (Jonson: The Devil is an Ass, 1616), (all anon., probably by Johnson); Soprano
- In a maiden time profest (The Witch) (attrib. J. Wilson, probably by Johnson)
- Kawasha comes in majesty (anon.: Masque of Flowers, c1614) (attrib. J. Wilson, possibly by Johnson)
- Now the lusty spring is seen, (attrib. J. Wilson, possibly by Johnson)
- You heralds of my mistress' heart (attrib. 'R.J.') (attrib. J. Wilson)

Danzas para mascaradas:

- 3 almans [Main Dances] (Jonson: Oberon, 1611) (a 2)
- 3 almans [Main Dances] (G. Chapman: Memorable Masque, 1613) (definitely by Johnson, see 'Lute')
- Baboon's Dance (Memorable Masque) (a 2), 1617 (a 5)
- Fairies' Dance (Oberon), Cu (lute) (2 copies: lute, a 2)
- Satyr's Dance (Oberon) (a 2), 1621 (a 4)
- Torch-Bearers Dance (Memorable Masque) (? a 2)

Dudosas, probablemente para mascaradas a las que Johnson puede haber proporcionado la música instrumental:

- Alman [Main Dance 1] (T. Campion: The Lords' Masque, 1613) (2 copies: lute, a 2), WFspencer (lyra viol), 1617 (a 5)
- Alman [Main Dance 2] (The Lords' Masque) En (mandora) (3 copies: lute, a 2, a 3) (kbd), 1617 (a 5)
- Alman [Main Dance 3] (The Lords' Masque) (a 2)
- Dance for 12 Franticks (The Lords' Masque) (a 2), WFspencer (lute), 1617 (a 5)
- The Follies Dance (Jonson: Love freed from Ignorance and Folly, 1611)
- Torch-bearers Dance (The Lords' Masque)

Obras para laúd:

- Alman 'Hit it and take it', arr. R. Mathews: The Lute's Apologie (London, 1652)
- Alman 'Lady Strang's'
- Alman 'The Princes' (also kbd), C. Vere Pilkington's private collection, Portugal (2 copies: lyra viol, kbd), arr. R. Mathews: The Lute's Apologie (London, 1652), 1617 (a 5, attrib. R. Bateman), 1626 (1v, lute, cittern)
- Alman, (arr. kbd by Farnaby)
- Alman, (kbd)
- Alman
- Alman, F-Pc (kbd), 1617 (a 5)
- Alman, GB-Cu, WFspencer
- Alman, WFspencer
- Alman, WFspencer; N. Vallet: Le secret des Muses (Amsterdam, 1616) (also 4 lutes); J. van Eyck: Der Fluyten Lust-hof (Utrecht, 1646) (rec)
- Alman (? Chapman: Memorable Masque, 1613) (also lyra viol) (kbd)(a 6), En (mandora) (a 2) (kbd), WFspencer, London Museum (kbd), C. Vere

- Pilkington's private collection, Portugal (2 copies: lyra viol, kbd)(kbd), 1617 (a 5) [see also 'Dances for Masques']
- Alman (?Memorable Masque) (2 copies: kbd, a 6) 1617 (a 5) [see also 'Dances for Masques']
- Alman (?Memorable Masque) (kbd), Lbl (a 2), 1617 (a 5) [see also 'Dances for Masques']
- Corant 'The Prince his', WFspencer, 1617 (a 5)
- Fantasia
- Galliard 'My Lady Mildemays Delight' (Dowland's Galliard)
- Galliard, WFspencer (attrib. R. Alison)
- Pavan
- Pavan, Ob (2 viols)
- Pavan
- The Fairy Masque
- The Noble man

Otra música instrumental:

- Alman, a 3; 'Johnsons flatt Masque', a 2
- The Temporiser, a 4
- The Wittie Wanton, a 4
- 2 almans, galliard, lyra viol
- Alman, pavan, kbd
- Alman 'Italian Ground', kbd (attrib. O. Gibbons) (attrib. Gibbons) (incl. copy attrib. Gibbons) (on popular tune More Palatino, or En revenant de St Nicolas)
- Alman, stump
- Air in G minor
- Fantasia in G minor for three trebles
- The Prince's Coranto
- The Prince's Alman
- The Witches' Dance