

Johann Sebastian Bach

# Suite pour le Luth

BWV 995

*Guitar edition in memoriam  
Werner Icking (26.8.1943 – 8.2.2001)*

## *Notes on this edition*

This edition of the BWV 995 Lute Suite was conceived as a performer's edition and should not be taken for an *Urtext*, though some notational practices were adopted to distinguish between original notation and editorial additions. Thus solid slurs and ornaments not printed in brackets are Bach's, while dotted slurs and ornaments in brackets are editorial. Dotted slurs may indicate either technical slurs (*ligados*) or interpretative slurring across two strings.

Where the ambit of the guitar or the exigencies of the fretboard necessitate the octave transposition of individual bass notes or whole bass lines, this has been done silently. However, where individual notes in the middle voice have been omitted for reasons of playability or interpretative licence, the passages in question have been flagged with the symbol [\*] and the original text appears at the end of the edition.

## *Acknowledgements*

This edition was set in MusixT<sub>E</sub>X version T.102. On the level of the typesetting, it owes its existence in no inconsiderable part to the many people on the T<sub>E</sub>X-Music mailing list (and its predecessor, MuT<sub>E</sub>X) who responded to online queries with help and advice. In particular, my sincere thanks goes to Christian Mondrup and Rainer Dunker for their invaluable assistance in persuading MusixT<sub>E</sub>X to produce guitar fingering instructions.

But the finished edition is dedicated to Werner Icking because he remains the chief reason I was able to typeset a work of this complexity at all. From the moment I first began to experiment with MusixT<sub>E</sub>X, Werner's patience and helpfulness in troubleshooting source files and providing explanations and instructions via e-mail were nothing short of priceless. Even during the typesetting of this edition, a year after his death, I frequently found myself searching through the mail archives of my correspondence with him for the half-remembered solution to some recurrent problem. Without Werner I could not have begun this edition, much less finished it. His passing leaves me the poorer for a teacher and a friend.

On the level of the music, all my thanks is due to my teacher, María Isabel Siewers, during and between whose lessons this guitar edition gradually took shape and who generously consented to my making it freely available in the Werner Icking Archive. Much of the fingering is hers outright, the rest has at least her blessing, and the whole bears her stamp so strongly – and to such great benefit – that all credit for the musical aspects of this edition is due to her alone. All errors and inelegancies, of course, remain wholly mine, whether musical or typographical.

Eva Jaksch  
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8.2.2002

## *Revision notes*

Minor typographical errors in the fingering have been corrected in this revision.

Eva Jaksch

10.4.2002

## BWV 995

J. S. Bach

# Prelude

Musical score for "The Swan" by Camille Saint-Saëns. The score is written for a single melodic line on a grand staff. It includes various musical notations such as slurs, ties, and ornaments. The score is divided into measures, with measure numbers 8, 10, 13, 17, 21, and 24 indicated. The key signature is one sharp (F#) and the time signature is 3/4.

**Très vite**

35

43

51

58

65

72

80

87

Φ<sub>I3</sub> *tr*

Φ<sub>V4</sub> Φ<sub>VII4</sub>

Φ<sub>II4</sub> Φ<sub>IV4</sub> Φ<sub>VII6</sub>

Φ<sub>III5</sub>

Φ<sub>III4</sub>

Φ<sub>I2</sub> *tr* [aimp]

Φ<sub>III4</sub>

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

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81

82

83

84

85

86

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88

89

90

91

92

93

94

95

96

97

98

99

100

94  $\Phi II_4$   $\Phi I_3$   $\Phi II_3$   $\Phi I_3$   $\Phi III_3$   $\Phi V_3$   $\Phi III_3$

101  $\Phi II_2$   $\Phi IV_2$

109  $\Phi II_4$

116  $\Phi I_3$   $\Phi II_3$

123  $\Phi III_4$   $\Phi III_3$

130  $\Phi III_5$   $\Phi II_4$

137  $\Phi III_4$   $\Phi I_6$

145  $\Phi III_2 \Phi VII_2$

152  $\Phi II_3$   $\Phi V_3$



# Allemande

The musical score for the Allemande is presented in ten staves, each containing a system of music. The notation includes various musical symbols such as notes, rests, and accidentals, along with specific performance instructions and fingerings.

- Staff 1:** Features a trill (tr) and a circled number 4.
- Staff 2:** Includes a trill (tr), a circled number 2, and chord symbols  $\phi V_4$  and  $\phi III_4$ .
- Staff 3:** Includes a trill (tr), a circled number 1, and a chord symbol  $\phi II_4$ .
- Staff 4:** Includes circled numbers 2 and 3, and a circled number 2.
- Staff 5:** Includes a trill (tr), a circled number 1, and a chord symbol  $\phi IV_4$ .
- Staff 6:** Includes a trill (tr), a circled number 2, and a chord symbol  $\phi II_5$ .
- Staff 7:** Includes a trill (tr), a circled number 1, and a chord symbol  $\phi VII_4$ .
- Staff 8:** Includes a trill (tr), a circled number 1, and a chord symbol  $\phi II_5$ .
- Staff 9:** Includes a trill (tr), a circled number 1, and a chord symbol  $\phi I_2$ .
- Staff 10:** Includes a trill (tr), a circled number 4, and a chord symbol  $\phi I_2$ .





12a

$\phi V_3$  (tr)

16

tr

②

$\phi V_3$  [tr: aimp.]

19

$\phi VII_5$  tr

22

(tr)

## Sarabande

$\phi I_3$   $\phi V_3$

5

②

⑥

11

②

$\phi IV_3$

16

# Gavotte I

The musical score for "Gavotte I" consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-4. Ornaments are marked with symbols like  $\Phi V_3$ ,  $\Phi III_3$ ,  $\Phi I_3$ ,  $\Phi III_5$ ,  $\Phi II_5$ ,  $\Phi II_3$ ,  $\Phi V_2$ ,  $\Phi V_4$ ,  $\Phi III_4$ , and  $\Phi II_4$ . The score is divided into measures, with measure numbers 8, 12a, 17, 21, 25, 29, and 33 marked at the beginning of their respective staves. The final measure of the piece is marked with a double bar line and repeat dots.

# Gavotte II en Rondeau

Musical score for *Gavotte II en Rondeau*, measures 1 through 20. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Ornaments (Φ) are placed over specific notes in measures 6, 12, and 17. Measure numbers 3, 6, 9, 12, 15, 17, and 20 are marked at the beginning of their respective staves. The piece concludes with a double bar line and repeat dots in measure 20.

Gavotte I d.C.

# Gigue

The musical score for "Gigue" is written for a single melodic line on a treble clef staff in 3/8 time. The key signature has one sharp (F#). The score is divided into ten systems, each containing a staff of music with various annotations:

- Staff 1 (Measures 1-8):** Starts with a circled 2 above the first measure. A bracket labeled  $\Phi_{II_4}$  spans measures 1-4. Fingering numbers (1, 2, 3, 4) are present.
- Staff 2 (Measures 9-16):** A bracket labeled  $\Phi_{III_6}$  spans measures 9-12. A circled 2 is above measure 14. Fingering numbers (0, 1, 2, 3, 4, 5) are present.
- Staff 3 (Measures 17-24):** A bracket labeled  $\Phi_{II_3}$  spans measures 17-20. Fingering numbers (0, 1, 2, 3, 4) are present.
- Staff 4 (Measures 25-32):** Brackets labeled  $\Phi_{V_3}$  and  $\Phi_{IV_3}$  span measures 25-28 and 29-32 respectively. A circled 3 is below measure 28. Fingering numbers (0, 1, 2, 3, 4) are present.
- Staff 5 (Measures 33-40):** A bracket labeled  $\Phi_{VII_6}$  spans measures 33-36. A circled 5 is below measure 38. Fingering numbers (0, 1, 2, 3, 4) are present.
- Staff 6 (Measures 41-48):** Brackets labeled  $\Phi_{I_2}$  and  $\Phi_{III_6}$  span measures 41-44 and 45-48 respectively. A circled 2 is above measure 46. Fingering numbers (0, 1, 2, 3, 4) are present.
- Staff 7 (Measures 49-56):** A bracket labeled  $\Phi_{II_5}$  spans measures 49-52. Fingering numbers (0, 1, 2, 3, 4) are present.
- Staff 8 (Measures 57-64):** A bracket labeled  $\Phi_{VII_5}$  spans measures 57-60. A trill (tr) is marked above measure 58. Fingering numbers (0, 1, 2, 3, 4) are present.
- Staff 9 (Measures 65-72):** Fingering numbers (0, 1, 2, 3, 4) are present.

The score concludes with a double bar line and repeat dots at the end of the final staff.

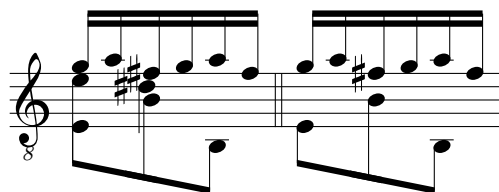
# Editorial changes

## Prelude

Bars 42 & 62:

Original:

This edition:

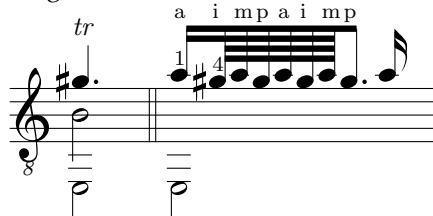


## Allemande

Bar 35:

Original:

This edition:

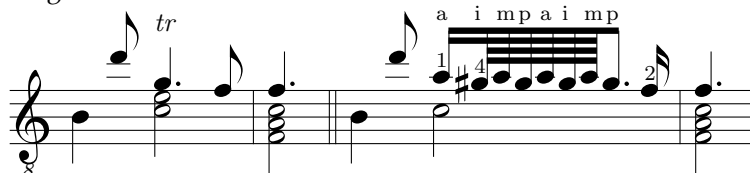


## Courante

Bar 18:

Original:

This edition:



## Gigue

Bar 56:

Original:

This edition:

