

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_EX version T.102. On the level of the typesetting, it owes its existence in no inconsiderable part to the many people on the T_EX-Music mailing list (and its predecessor, MuT_EX) 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_EX 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_EX, 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
ej@nexta.at

8.2.2002

Revision notes

10.04.2002: Minor typographical errors in the fingering were corrected.

15.03.2004: PDF newly generated using slur font bugfix and pdftex to eliminate display problems in some versions of Adobe Acrobat Reader and decrease file size.

Suite pour le Luth

BWV 995

Guitar edition in memoriam Werner Icking (26.8.1943 – 8.2.2001)

J. S. Bach

Edited for guitar by Eva Jaksch

Prelude

ΦI₃

5

10

13

17

21

24

ΦVII₃ ΦVIII₃ ΦVII₃

ΦV₄

ΦV₂ ΦVII₂

ΦII₃

ΦII₅ (tr)

94 Φ_{II_4} Φ_{I_3} Φ_{II_3} Φ_{I_3} Φ_{III_3} Φ_{V_3} Φ_{III_3}

101 Φ_{II_2} Φ_{IV_2}

109 Φ_{II_4}

116 Φ_{I_3} Φ_{II_3}

123 Φ_{III_4} Φ_{III_3}

130 Φ_{III_5} Φ_{II_4}

137 Φ_{III_4} Φ_{I_6}

145 Φ_{III_2} Φ_{VII_2}

152 Φ_{II_3} Φ_{V_3}

159 Φ_{III_6} Φ_{VII_5} Φ_{VIII_5}

166 Φ_{VII_6} Φ_{IV_4}

173 Φ_{IV_3} Φ_{I_6}

181 Φ_{III_5} (tr) Φ_{VII_5} Φ_{VII_6} Φ_{VIII_6}

188 Φ_{VII_6} Φ_{VIII_6}

195

202

209 Φ_{II_3}

216

Allemande

②

④

tr

4

(*tr*)

②

ΦV₄

ΦIII₄

7

①

ΦII₄

tr

10

②

③

②

13

①

tr [*mp*]

tr [*aimp*]

ΦIV₄

②

16

ΦIV₄

ΦII

ΦII₅

(*tr*)

18a

ΦVII₅

ΦVII₄

tr

22

ΦII₅

①

tr

ΦI₂

ΦI₂⁻

25

tr [*imp*]

④

28 *tr*

31 *(tr)* ΦVII_2

34 ΦVII_5 *tr* [*: amp:!*] ΦV_3

Courante

(tr)

4 *(tr)* ΦV_4

7 ΦII_5 ΦII_5 ΦVII

10 ΦIV_3 *tr* ΦVII_6 ΦII_5 *(tr)*

12a ΦV_3 (tr)

16 tr ② ΦV_3 tr [l: amp.] [*]

19 ΦVII_5 tr

22 (tr)

Sarabande

ΦI_3 ΦV_3

5 ⑥

11 ②

16 ΦIV_3

Gavotte I

The musical score for Gavotte I consists of ten staves of music, each with a treble clef and a common time signature (C). The score includes various musical notations such as notes, rests, and accidentals. Fingering is indicated by numbers 1-4 below notes. Phrasing is marked with slurs and breath marks (ϕ). Specific chordal or melodic segments are labeled with Roman numerals and subscripts, such as ϕV₃, ϕIII₃, ϕI₃, ϕIII₅, ϕII₅, ϕII₃, ϕI₂, ϕV₄, ϕIII₄, and ϕII₄. A circled number 3 appears above a triplet in the third staff, and a circled number 5 appears below a note in the seventh staff. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

Gavotte II en Rondeau

Musical score for Gavotte II en Rondeau, featuring a treble clef, 8/8 time signature, and various musical notations including triplets, slurs, and fingering numbers. The score is divided into systems, with measure numbers 3, 6, 9, 12, 15, 17, and 20 indicated. The key signature is one sharp (F#). The score includes several slurs and fingering numbers (1, 2, 3, 4) for the right hand. There are also some circled numbers (2, 4) and a circled '3' at the beginning of the first system. The score ends with a double bar line and repeat dots at measure 20.

Gavotte I d.C.

Gigue

②

Φ_{II_4}

8

Φ_{III_6}

②

4.

⑤

16

24a

Φ_{II_3}

Φ_{V_3}

Φ_{IV_3}

③

④

32

Φ_{VII_6}

Φ_{II_5}

40

Φ_{I_2}

②

②

Φ_{III_6}

49

Φ_{II_5}

Φ_{VII_5}

57

tr

65

[*]

Detailed description: This is a musical score for a piece titled "Gigue". It consists of ten staves of music, each with a treble clef and a 3/8 time signature. The score includes various musical notations such as notes, rests, and slurs. Above the staves, there are several annotations: circled numbers (2, 3, 4, 5), and Greek letters with subscripts (Phi II4, Phi III6, Phi II3, Phi V3, Phi IV3, Phi VII6, Phi II5, Phi I2, Phi III6, Phi II5, Phi VII5). Some of these annotations are connected to specific notes or groups of notes by lines. There are also fingerings indicated by numbers 1-4 below notes. A trill is marked with "tr" above a note on the seventh staff. The piece ends with a double bar line and repeat dots on the tenth staff. A small asterisk in a box is located at the end of the ninth staff.

Editorial changes

Prelude

Bars 42 & 62:

Original:

This edition:

The image shows two musical staves for the Prelude. The left staff is labeled 'Original' and the right staff is labeled 'This edition'. Both staves show a treble clef with a key signature of one sharp (F#) and a common time signature (C). The original version shows a sequence of notes with a trill-like figure. The 'This edition' version shows a similar sequence but with a different articulation and dynamics, indicated by a 'p' (piano) marking.

Allemande

Bar 35:

Original:

This edition:

The image shows two musical staves for the Allemande. The left staff is labeled 'Original' and the right staff is labeled 'This edition'. Both staves show a treble clef with a key signature of one sharp (F#) and a common time signature (C). The original version shows a sequence of notes with a trill-like figure. The 'This edition' version shows a similar sequence but with a different articulation and dynamics, indicated by a 'p' (piano) marking and the text 'a i m p a i m p' above the notes.

Courante

Bar 18:

Original:

This edition:

The image shows two musical staves for the Courante. The left staff is labeled 'Original' and the right staff is labeled 'This edition'. Both staves show a treble clef with a key signature of one sharp (F#) and a common time signature (C). The original version shows a sequence of notes with a trill-like figure. The 'This edition' version shows a similar sequence but with a different articulation and dynamics, indicated by a 'p' (piano) marking and the text 'a i m p a i m p' above the notes.

Gigue

Bar 56:

Original:

This edition:

The image shows two musical staves for the Gigue. The left staff is labeled 'Original' and the right staff is labeled 'This edition'. Both staves show a treble clef with a key signature of one sharp (F#) and a common time signature (C). The original version shows a sequence of notes with a trill-like figure. The 'This edition' version shows a similar sequence but with a different articulation and dynamics, indicated by a 'p' (piano) marking.