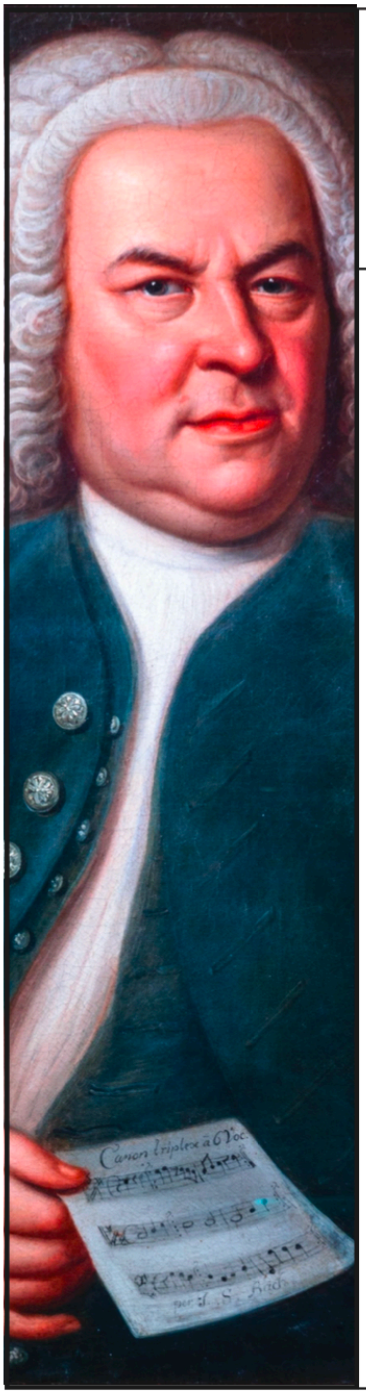
JOHANN SEBASTIAN BACH



CONCERTO IN E MINOR

FOR GUITAR AND PIANO

AFTER THE HARPSICHORD CONCERTO IN F MINOR, BWV 1056

ARRANGEMENT BY
DEJAN IVANOVICH

DV 22376

DA VINCI EDITION

JOHANN SEBASTIAN BACH

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EDITOR'S NOTE

J. S. Bach's musical language is, probably, one of the most universal and suitable music textures that exist. Therefore, his pieces can be faithfully interpreted on any instrument, regarding the nature of its sound production.

It is largely believed that *Concerto* BWV 1056 (cca. 1738), written for harpsichord *concertato* and accompanied by two violins, viola & *basso continuo*, represents an arrangement of one of the lost *concerti*, possibly for violin or oboe. The 2nd movement, *Largo*, was previously used as the opening *Sinfonia* from Cantata *Ich steh mit einem Fuß im Grabe* BWV 156 (*I stand with one Foot in the Grave*) [1727 or 1729], with, indeed, an oboe carrying the main melodic line.

The present adaptation of the BWV 1056 for guitar & piano follows the same premise like J. S. Bach himself had when he elaborated the arrangement of this *concerto* for harpsichord: to make an instrument, mainly used for accompaniment in chamber music, serve as a soloist. It is worth mentioning that the original register of BWV 1056 is largely maintained in the guitar part, in order to faithfully preserve the original music texture of J. S. Bach's score.

I would like to thank Mr. Paulo Oliveira, for his thoughtful advice in elaborating the *klavierauszug* version of the accompaniment, as well as Mr. Gonçalo Gouveia, for his help in elaborating this music score.

Lisboa, 20th of October 2025

Dejan Ivanovich

The first performance of the present edition of J.S. Bach's *Concerto* BWV 1056 for guitar & piano was given by Paulo Oliveira & Dejan Ivanovich in Music Conservatory of Vila do Conde (Portugal) 27th of March of 2018

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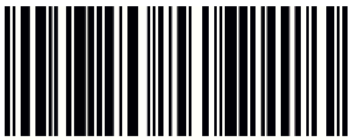

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