

# Arioso

BWV 156

Johann Sebastian Bach  
(1685-1750)

Adagio

1  $\frac{4}{6}$  CII  $\frac{6}{6}$  CIV  $\frac{6}{6}$  CII

4  $\frac{4}{6}$  CII  $\frac{6}{6}$  CII

7  $\frac{4}{6}$  CIV  $\frac{4}{6}$  CII

10  $\frac{5}{6}$  CII  $\frac{5}{6}$  CII  $\frac{5}{6}$  CIX  $\frac{6}{6}$  CVII

13  $\frac{4}{6}$  CII  $\frac{6}{6}$  CII

16  $\frac{4}{6}$  CIII  $\frac{6}{6}$  CVII

18  $\frac{2}{6}$  CVII  $\frac{4}{6}$  CII

2

Musical notation for measures 20-21. Measure 20 features a treble clef, a key signature of two sharps (F# and C#), and a 3/6 time signature. It includes a triplet of eighth notes (3/6 CVI), a quarter note (3/6 CVII), a quarter note (5/6 CIX), and a quarter note (6/6 CVII). Measure 21 continues with a quarter note (6/6 CVII) and a quarter note (6/6 CVII). Fingerings are indicated by numbers 1-4, and a circled 4 is present below the first measure.

Musical notation for measures 22-23. Measure 22 features a treble clef, a key signature of two sharps, and a 4/6 time signature. It includes a quarter note (4/6 CII), a quarter note (4/6 CII), and a quarter note (4/6 CII). Measure 23 continues with a quarter note (4/6 CII), a quarter note (4/6 CII), and a quarter note (4/6 CII). Fingerings are indicated by numbers 1-4, and circled numbers 2, 3, and 4 are present.

Musical notation for measures 24-25. Measure 24 features a treble clef, a key signature of two sharps, and a 3/6 time signature. It includes a quarter note (3/6 CII), a quarter note (3/6 CII), and a quarter note (3/6 CII). Measure 25 continues with a quarter note (3/6 CII), a quarter note (3/6 CII), and a quarter note (3/6 CII). Fingerings are indicated by numbers 1-4, and circled numbers 2, 3, 4, and 5 are present.

Musical notation for measures 26-27. Measure 26 features a treble clef, a key signature of two sharps, and a 4/6 time signature. It includes a quarter note (4/6 CII), a quarter note (4/6 CII), and a quarter note (4/6 CII). Measure 27 continues with a quarter note (4/6 CII), a quarter note (4/6 CII), and a quarter note (4/6 CII). Fingerings are indicated by numbers 1-4, and circled numbers 2 and 4 are present.

Musical notation for measures 28-29. Measure 28 features a treble clef, a key signature of two sharps, and a 6/6 time signature. It includes a quarter note (6/6 CIV), a quarter note (6/6 CIV), and a quarter note (6/6 CIV). Measure 29 continues with a quarter note (6/6 CIV), a quarter note (6/6 CIV), and a quarter note (6/6 CIV). Fingerings are indicated by numbers 1-4, and circled numbers 2 and 4 are present.

Musical notation for measures 30-31. Measure 30 features a treble clef, a key signature of two sharps, and a 4/6 time signature. It includes a quarter note (4/6 CII), a quarter note (4/6 CII), and a quarter note (4/6 CII). Measure 31 continues with a quarter note (4/6 CII), a quarter note (4/6 CII), and a quarter note (4/6 CII). Fingerings are indicated by numbers 1-4, and circled numbers 2 and 4 are present.

Musical notation for measures 32-33. Measure 32 features a treble clef, a key signature of two sharps, and a 3/6 time signature. It includes a quarter note (3/6 CII), a quarter note (3/6 CII), and a quarter note (3/6 CII). Measure 33 continues with a quarter note (3/6 CII), a quarter note (3/6 CII), and a quarter note (3/6 CII). Fingerings are indicated by numbers 1-4, and circled numbers 2 and 4 are present.



13

4/6 CII

6/8 CII

TAB

16

4/6 CIII

6/8 CVII

TAB

18

2/6 CVII

TAB

20

3/8 CVI

3/8 CVII

5/8 CIX

6/8 CVII

TAB

22

4/6 CII

6/8 CII

6/8 CII

TAB

25  $\frac{2}{6}$  CII  $\frac{3}{6}$  CII

T  
A  
B

28  $\frac{6}{6}$  CII  $\frac{4}{6}$  CII

T  
A  
B

31  $\frac{6}{6}$  CIV  $\frac{6}{6}$  CII

T  
A  
B

34  $\frac{4}{6}$  CII  $\frac{4}{6}$  CII

T  
A  
B

37  $\frac{3}{6}$  CII

T  
A  
B

## The 7 Steps to Learn Any Piece

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes, counting aloud)
7. Play hands together in rhythm, with a slow metronome, counting aloud

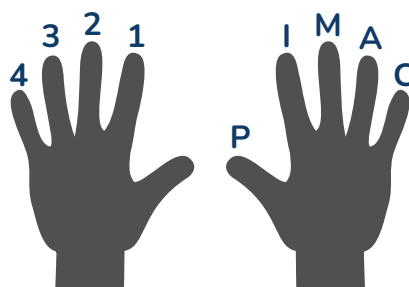
## Musical Expression Starting Points

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter towards the top (opposite at climaxes)
4. Don't let the high notes stand out (any note higher than those before and after)
5. When a melody or musical line goes down in pitch, get louder to create forward momentum
6. Repeated notes get louder (start quiet if you need to)
7. Before slowing down or speeding up (rubato), master it at a steady pace

## Tips for Good Practice

1. For tricky spots, describe the problem in detail: Where, what, how? Ask, "What's going on here?"
2. Memorize every piece (even if you don't, you'll learn it faster if you try)
3. Have a clear purpose and goal for each repetition (rote repetition is lazy practice)
4. Record yourself often. Listen or watch to decide what to practice next

## Fingering Notations



## Hello!



Hi, I'm Allen Mathews.

As a teacher who's helped thousands of classical guitarists, I'm delighted to share this sheet music with you.

Many players struggle with playing fluently and error-free. The methods here have helped many move from stale, plodding practice to more vibrant and engaged music-making.

As a beloved mentor liked to say, "*How you practice is how you play!*"

Strong fundamentals define your playing at every level. For guitarists seeking a different approach to the craft of classical guitar, my program offers a uniquely structured way to fill any gaps, polish your playing, and ensure steady progress.

[Click here to transform your playing.](#)

Wishing you all the best in your music,  
Allen Mathews



If you like Baroque music, [click here](#) to check out our Baroque book!