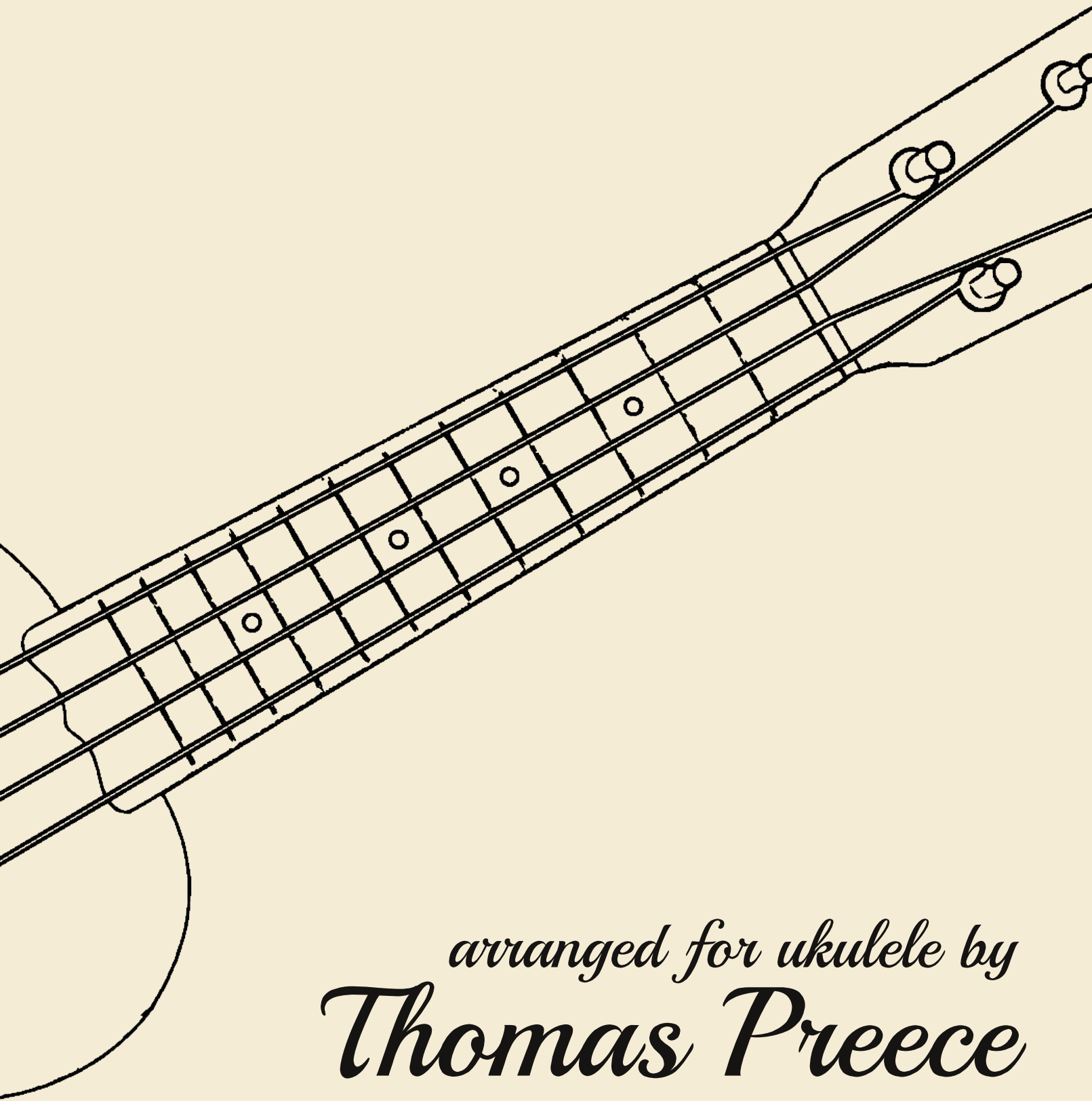


*Selections from the*  
*Bach Cello Suites*



*arranged for ukulele by*  
*Thomas Preece*

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Thank you once again for your interest in my arrangements, and I hope you enjoy them!

# Selections from the Bach Cello Suites

## arranged for Ukulele by Thomas Preece

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## Introduction and Performance Notes

J S Bach's *Six Suites for Unaccompanied Cello* are some of the most famous works for solo cello. They are studied and performed by cellists across the world, and have also been arranged for many other instruments, including the ukulele. While this collection is not the first ukulele arrangement of the suites, previous works have consisted only of one or two movements: this is the most complete arrangement to date.

The main reason for arranging 'selections' from the *Cello Suites*, rather than the entire collection, is simply the suitability of the various movements for the ukulele. Despite the fact that both instruments have four strings, the cello and ukulele are remarkably different beasts: as well as the obvious difference in pitch, the ukulele is a much less sonorous instrument than the cello and, being played by plucking with the fingers rather than with a bow, cannot sustain such long notes. This means that the slower movements, such as the Sarabandes, are more or less out of the question. Similarly, the cello's much greater range has required some movements to be arranged in a different key for the ukulele, and certain passages to be moved up or down an octave, in order to fit into the instrument's range.

Of course, arranging for ukulele isn't simply about working around the instrument's weaknesses, but also about playing up to its strengths. Chords have been added, especially to longer notes, to fill out the sound and provide a richer texture. The ukulele's re-entrant tuning (that is, having a high 4th string) lends itself to the use of campanella style, where as far as possible, adjacent melody notes are played on separate strings. These should be allowed to ring freely, rather than stopping each note before playing the next. The trade off with this technique is that the left hand fingerings become more complicated, and so I have tried to strike a balance between the campanella sound and playability. That said, string choices and other aspects of the performance are always down to the player: there's no need simply to follow my tabs precisely at all times, and if you find an alternative that works better for you, then by all means use that instead!

Metronome markings are given as a guide only - you may find that some pieces are harder to play at full speed on ukulele than on cello, and the *Sarabande* is almost impossible to play as slowly as marked while still sounding good! Articulations and dynamics have largely been omitted, except where necessary to clarify the intention of the composer. Generally, a slur indicates that the notes should be played as a hammer-on or pull-off.

My general picking technique is to use the thumb and one or two fingers, depending on the piece in question. Where two notes are indicated at the same time, I usually play these as a 'pinch', with thumb and forefinger, and where three or four notes are indicated, as a downward strum with the thumb. You should of course experiment with different techniques, to find the method of playing that you prefer.

## Notes on Specific Pieces

The collection begins with an arrangement of *Suite No 1 in G* in its entirety, consisting of the six movements of *Prelude*, *Allemande*, *Courante*, *Sarabande*, a pair of *Minuets*, and a *Gigue*. This is the standard form of Bach's suites, although the paired movements (known collectively as 'galanteries') varies: Suites 1 and 2 have minuets; Suites 3 and 4 have bourrées, and Suites 5 and 6 have gavottes. Where both galanteries have been arranged for a suite, they are intended to be played in ABA form: beginning with the first, then the second, and then finally a repeat of the first.

While the *Sarabande* is not especially suited to the ukulele, it has been included in *Suite No 1* for completeness: this is the only suite in which all of the other movements were found to work well on the instrument, and so it is the only one which appears completely. I have also been able to arrange the entire suite in its original key of G major - something which was not necessarily possible for many of the other movements.

All of the arranged movements of *Suite No 2* end with a D minor chord, fretted 2215. This can be quite a stretch, particularly on longer-scaled ukuleles; if this proves too difficult for you, you can play the A string open, although it won't sound quite as good.

I have tried where possible to keep the fingerings within the first twelve frets, but not to stick rigidly to this rule where using higher frets improves the piece. One particular example of this is the first *Bourrée* of *Suite No 3*, which goes up to fret fifteen. An alternative fingering can be found for soprano players, although I would generally advise playing these pieces on a concert or tenor ukulele in any case.

While all of the movements have been arranged for re-entrant ukulele (that is, an ukulele tuned gCEA, with a high G string), I have included a low-G arrangement of the *Prelude* from *Suite No 1* as a bonus - this can be found at the end of the collection.

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## Acknowledgments

I would like to thank everyone who has helped, assisted or encouraged me on this project. Particular thanks go to Matt Warnes of Omega Music for inspiring the project, and to Joop Kiefte for his help in designing the cover.

## About the Arranger

Thomas Preece has been a musician since his primary school days, where he learned to play piano and cello, studying the *Bach Cello Suites* in his teenage years. Since 2011 he has primarily focused on the ukulele, and is pleased to be able to present this arrangement of music he had previously enjoyed for his new instrument. He lives in Reading with his cat, Biscuit.

# Prelude

from Cello Suite No 1

J S Bach  
arr T E Preece

$\text{♩} = 84$

0 2 0 2 2 2 0 2 2 2 0 3 2 3 0 3 0 0 3 2 3 0 3 0

3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 0 2 3 2 3 2 2

5 0 2 0 2 2 0 2 2 5 4 2 1 3 3 0 3 0 3 1 3 3 0 3 0 3

7 2 0 5 4 5 5 0 2 0 0 2 0 2 0 2 2 2 0 2 2 2 2 2 0 0 0 0

9 0 1 2 0 2 1 2 3 2 0 5 4 2 0 3 2 0 2 5 5 2 0 2 0 2 0 2 0 2

11 1 2 1 0 1 2 1 2 2 1 0 1 2 1 2 0 0 2 3 0 0 0 0 2 3 0 2 0

6

13

Musical notation for measures 13-14. Treble clef, key signature of one sharp (F#). Rhythm is 7/8. The bass line features complex fingerings with triplets and doublets.

15

Musical notation for measures 15-16. Treble clef, key signature of one sharp (F#). Rhythm is 7/8. The bass line continues with intricate fingerings.

17

Musical notation for measures 17-18. Treble clef, key signature of one sharp (F#). Rhythm is 7/8. The bass line features various fingering patterns.

19

Musical notation for measures 19-20. Treble clef, key signature of one sharp (F#). Rhythm is 7/8. The bass line includes a key signature change to two sharps (F# and C#) in measure 20.

21

Musical notation for measures 21-22. Treble clef, key signature of one sharp (F#). Rhythm is 7/8. The bass line features a key signature change to one flat (Bb) in measure 22.

23

Musical notation for measures 23-24. Treble clef, key signature of one sharp (F#). Rhythm is 7/8. The bass line includes a key signature change to one flat (Bb) in measure 24.

25

Musical notation for measures 25-26. Treble clef, key signature of one sharp (F#). Rhythm is 7/8. The bass line features complex fingerings and a key signature change to one flat (Bb) in measure 26.



27

29

31

33

36

38

40

CVII

# Allemande

from Cello Suite No 1

J S Bach  
arr T E Preece

$\text{♩} = 104$

3

6

9

11

13

CIV

15

CII

0 0 2 0 5 4 7 0 2 0 0 1 0 0 2 2 0 4 5 2 2 5 2 2

19

0 0 2 0 3 0 2 3 5 3 2 3 5 2 3 0 2 0 2 0 2 0 0 2 4 0 3 2 0

21

5 2 3 0 2 0 1 0 2 0 2 2 3 2 0 1 0 1 3 5 0 0 2 0 1 2 0 2 0 0 2 2 0

24

0 2 3 2 3 2 0 0 2 0 2 0 3 2 0 0 2 3 5 7 5 7 8 5 7 0 5 3 2 0 2 3 7 5 3

27

5 0 2 3 2 0 2 0 2 5 3 2 3 0 0 2 0 2 0 2 3 5 3 2 0 0 3 0 2 0 0 4

30

5 0 2 0 2 1 2 3 0 0 3 0 3 7 5 3 2 0 0 2 2 2 5 9 10 10 10 11 11 10 12

CX

# Courante

from Cello Suite No 1

J S Bach  
arr T E Preece

♩ = 100

4

8

12

15

Musical notation for measures 15-21. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth notes. The bass line is written in a simplified notation with numbers 0-5. A repeat sign is present at the beginning of the system.

Musical notation for measures 22-25. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody continues with eighth notes. The bass line uses simplified notation with numbers 0-5.

Musical notation for measures 26-29. The system includes a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody features some chords and eighth notes. The bass line uses simplified notation with numbers 0-8.

Musical notation for measures 30-32. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody continues with eighth notes. The bass line uses simplified notation with numbers 0-3.

Musical notation for measures 33-35. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody continues with eighth notes. The bass line uses simplified notation with numbers 0-5.

Musical notation for measures 36-38. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody continues with eighth notes. The bass line uses simplified notation with numbers 0-3.

Musical notation for measures 39-41. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody continues with eighth notes. The bass line uses simplified notation with numbers 0-5. The system ends with a double bar line and repeat dots.

# Sarabande

from Cello Suite No 1

J S Bach  
arr T E Preece

♩ = 80

5

9

13

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# Minuets

from Cello Suite No 1

J S Bach  
arr T E Preece

## Minuet 1

♩ = 104

5

9

14

19



Minuet 2

$\text{♩} = 112$

5

9

14

19

Minuet 1 D.C.



# Prelude

from Cello Suite No 2

J S Bach  
arr T E Preece

$\text{♩} = 72$

5

9

12

16

19

22

Musical notation for measures 22-24. Treble clef, key signature of one flat. Includes guitar tablature for strings G, A, and B.

25

Musical notation for measures 25-27. Treble clef, key signature of one flat. Includes guitar tablature for strings G, A, and B.

28

Musical notation for measures 28-30. Treble clef, key signature of one flat. Includes guitar tablature for strings G, A, and B.

31

Musical notation for measures 31-33. Treble clef, key signature of one flat. Includes guitar tablature for strings G, A, and B.

34

Musical notation for measures 34-36. Treble clef, key signature of one flat. Includes guitar tablature for strings G, A, and B.

37

Musical notation for measures 37-39. Treble clef, key signature of one flat. Includes guitar tablature for strings G, A, and B.





Musical notation system 1 (measures 1-4). Treble clef, key signature of one flat. Bass clef with guitar tablature. Measure 1 starts with a double bar line and repeat sign. Measure 2 has a key signature change to two sharps. Measure 4 ends with a repeat sign.

Musical notation system 2 (measures 5-8). Treble clef, key signature of one flat. Bass clef with guitar tablature. Measure 5 has a key signature change to two sharps. Measure 8 ends with a repeat sign.

Musical notation system 3 (measures 9-12). Treble clef, key signature of one flat. Bass clef with guitar tablature. Measure 9 has a key signature change to two sharps. Measure 12 ends with a repeat sign.

Musical notation system 4 (measures 13-16). Treble clef, key signature of one flat. Bass clef with guitar tablature. Measure 13 has a key signature change to two sharps. Measure 16 ends with a repeat sign.

Musical notation system 5 (measures 17-20). Treble clef, key signature of one flat. Bass clef with guitar tablature. Measure 17 has a key signature change to two sharps. Measure 20 ends with a repeat sign.

Musical notation system 6 (measures 21-24). Treble clef, key signature of one flat. Bass clef with guitar tablature. Measure 21 has a key signature change to two sharps. Measure 24 ends with a double bar line and repeat sign.

# Minuet 2

from Cello Suite No 2

J S Bach  
arr T E Preece

♩ = 144

1 2 3 4

5

9

CIV CII

14

19



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# Gigue

from Cello Suite No 2

J S Bach  
arr T E Preece

$\text{♩} = 69$

1 2 3 4 5 6

7 8 9 10 11 12

1 2 3 4 5 6

14 15 16 17 18 19

1 2 3 4 5 6

21 22 23 24 25 26

1 2 3 4 5 6

27 28 29 30 31 32

1 2 3 4 5 6





Bourée 2

$\text{♩} = 84$

CX

CIII

4

13

17

21

Bourée 1 D.C.

# Gigue

from Cello Suite No 3

J S Bach  
arr T E Preece

♩. = 96

3 0 0 0 2 0 1 3 0 2 3 7 5 5 7 8 7 5 0 0 2 3

7

2 5 2 2 0 7 5 3 2 3 0 2 3 5 7 5 3 0 2

13

5 3 2 0 2 0 2 3 5 2 2 0 3 2 0 2 0 2 0

19

0 2 3 2 0 2 0 2 2 0 2 2 3 2 0 2 0 2 3 2

24

2 0 0 2 0 0 2 0 0 1 0 2 0 0 2 0 0 2 3 0

28

2 3 0 3 0 2 0 2 3 5 0 3 5 6 5

33

3 1 0 9 10 9 10 3 5 6 5 3 1 0 4 5 5

39

4 5 5 2 0 3 0 2 0 2 0 0 1 2 0 0 2 3 0

44

5 0 2 0 2 0 2 2 0 2 0 2 2 2 2 2 2 2

5 3 2 3 0 2 0 1 0 0 1 2 0 0 3 0 2 3 5 7 7 0 7

52

1 0 2 3 5 3 2 2 4 0 2 0 4 6 4 5 4 4 7 4 4 4 3 0 1

CIV

57

5 3 2 0 2 0 2 3 5 1 1 1 2 0 0 3 1 0 0 1 0 1

63

3 1 0 1 1 2 1 0 5 7 8 8 8 8 7 5 3 2 0 2 5 3 0 2

30

70

76

81

85

89

96

103



# Bourrée 2

from Cello Suite No 4

J S Bach  
arr T E Preece

$\text{♩} = 76$

Musical notation for the first system (measures 1-4). The piece is in G major (two sharps) and common time. The tempo is marked  $\text{♩} = 76$ . The notation includes a treble clef and a bass line with fingerings for the left hand (A, B strings) and right hand (G, A, B strings).

Musical notation for the second system (measures 5-8). The notation includes a treble clef and a bass line with fingerings for the left hand (A, B strings) and right hand (G, A, B strings).

9

Musical notation for the third system (measures 9-12). The notation includes a treble clef and a bass line with fingerings for the left hand (A, B strings) and right hand (G, A, B strings). The system ends with a double bar line and repeat signs.

# Gigue

from Cello Suite No 4

J S Bach  
arr T E Preece

$\text{♩} = 184$

Musical notation for measures 1-3. Treble clef, key signature of one flat, 12/8 time signature. Bass clef staff shows fingerings for the left hand.

4

Musical notation for measures 4-6. Treble clef, key signature of one flat, 12/8 time signature. Bass clef staff shows fingerings for the left hand.

7

Musical notation for measures 7-9. Treble clef, key signature of one flat, 12/8 time signature. Bass clef staff shows fingerings for the left hand.

Musical notation for measures 10-12. Treble clef, key signature of one flat, 12/8 time signature. Bass clef staff shows fingerings for the left hand.

13

Musical notation for measures 13-15. Treble clef, key signature of one flat, 12/8 time signature. Bass clef staff shows fingerings for the left hand.

16

Musical notation for measures 16-18. Treble clef, key signature of one flat, 12/8 time signature. Bass clef staff shows fingerings for the left hand.



# Gavotte 2

from Cello Suite No 5

J S Bach  
arr T E Preece

$\text{♩} = 84$

7 7 8 7 7 8 7 8 8 7 0

2

4 0 2 4 2 7 7 8 7 7 8 8 7 0 4 0 2 0 0 0 0 2

3 2 3 5 3 2 3 5 7 8 7 7 7 8

6

7 8 7 10 10 9 10 12 10 9 10 9 7 8 7 0 2 0 3 0 2

8

0 2 0 4 7 7 8 7 7 5 0 7 8 7 8 8 7 0

10

4 0 2 4 2 7 7 8 7 7 8 8 7 0 4 0 2

12.

14.

16.

18.

20.

# Gavottes

from Cello Suite No 6

J S Bach  
arr T E Preece

Gavotte 1

$\text{♩} = 69$

7 7 7 5 3 5 7 8 3 2 0 10 10 10 12 10 8 7 5 7

3 3 3 2 3 2 0 5 5

10 10 10 12 10 8 7 12 10 8 7 5 8 7 5 4 5 8 7 5 4 0 5 7 8 8

5 0 2 3 5 7 8 7 5 3 2 3 5 0 4 5 0 3 2 0 4 0 3 3 3 3 2 2 3 5

3 2 0 0 2 3 2 5 7 8 10 10 7 7 7 5 3 5 7 8 3 2 0 10 10

10 12 10 8 7 5 7 8 7 5 3 7 7 7 10 8 7 5 12 10 8 7 5 7 10 7 5 3 3



# Prelude No 1

for Low-G Ukulele

J S Bach  
arr T E Preece

$\text{♩} = 84$

3

5

7

9

11

13



15

Musical notation for measures 15 and 16. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a melodic line with eighth notes. The left hand has two staves, A and B, with fret numbers (0, 2) and fingerings (2, 1, 0, 1, 2, 1, 0, 1, 2, 1) indicated below the notes.

17

Musical notation for measures 17 and 18. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a melodic line with eighth notes. The left hand has two staves, A and B, with fret numbers (0, 2) and fingerings (2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3) indicated below the notes.

19

Musical notation for measures 19 and 20. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a melodic line with eighth notes. The left hand has two staves, A and B, with fret numbers (0, 2, 3, 2, 0, 2, 0, 3, 2, 0, 2) and fingerings (1, 0, 0, 2, 3, 0, 2, 3, 1, 0, 0, 2, 3, 0, 2, 3) indicated below the notes.

21

Musical notation for measures 21 and 22. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a melodic line with eighth notes. The left hand has two staves, A and B, with fret numbers (0, 2, 0, 2, 2, 0, 2, 0, 2, 0, 2) and fingerings (0, 2, 2, 0, 4, 5, 2, 5, 0, 2, 3, 2, 0, 2, 3) indicated below the notes.

23

Musical notation for measures 23 and 24. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a melodic line with eighth notes. The left hand has two staves, A and B, with fret numbers (0, 2, 2, 0, 2, 3, 0, 2, 3, 0, 2, 3, 5, 6, 5, 4, 5, 5, 3, 2, 3, 3, 0, 2, 0, 0, 2, 3) and fingerings (2, 3, 2, 3, 3, 0, 2, 0, 2, 3, 4, 1, 0, 1, 1, 0, 4, 5) indicated below the notes.

25

Musical notation for measures 25 and 26. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a melodic line with eighth notes. The left hand has two staves, A and B, with fret numbers (5, 0, 2, 0, 2, 4, 0, 2, 3, 5, 3, 2, 3, 0, 2) and fingerings (2, 3, 2, 3, 0, 2, 3, 4, 1, 0, 1, 1, 0, 4, 5) indicated below the notes.

27

Musical notation for measures 27 and 28. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a melodic line with eighth notes. The left hand has two staves, A and B, with fret numbers (0, 3, 2, 3, 3, 1, 1, 4, 2, 1, 0, 3, 0, 4, 4, 5, 0, 2, 0, 2, 0, 2, 0, 5, 4, 2, 0, 3, 2, 0) and fingerings (4, 2, 1, 0, 3, 2, 2, 2, 0, 5, 4, 2, 0, 3, 2, 0) indicated below the notes.

29

Musical notation for measures 29-30. Treble clef, key signature of one sharp (F#). Measure 29 starts with a half rest. Bass clef shows guitar fretting with numbers 2, 3, 2, 0, 3, 2, 0, 2, 3, 2, 0, 2, 0, 3, 2, 0, 2, 1, 4, 3, 2, 0, 2, 0, 4.

31

Musical notation for measures 31-32. Treble clef, key signature of one sharp (F#). Bass clef shows guitar fretting with numbers 2, 3, 2, 0, 2, 0, 0, 0, 2, 0, 3, 0, 0, 2, 0, 0, 3, 0, 0, 2, 2, 3, 0, 0, 2, 2, 3, 0, 0.

33

Musical notation for measures 33-35. Treble clef, key signature of one sharp (F#). Bass clef shows guitar fretting with numbers 2, 0, 0, 0, 2, 0, 3, 5, 7, 2, 5, 7, 8, 2, 7, 8, 10, 7, 8, 7, 8, 5, 7, 5, 7, 2.

36

Musical notation for measures 36-37. Treble clef, key signature of one sharp (F#). Bass clef shows guitar fretting with numbers 5, 0, 3, 5, 0, 2, 0, 3, 0, 2, 0, 3, 0, 0, 2, 0, 2, 0, 1, 2, 2, 5, 3, 5, 4, 5, 5, 6, 5.

38

Musical notation for measures 38-39. Treble clef, key signature of one sharp (F#). Bass clef shows guitar fretting with numbers 7, 5, 8, 5, 9, 5, 10, 5, 6, 5, 7, 5, 8, 5, 9, 5, 10, 7, 7, 10, 7, 10, 7, 10, 7, 7, 10, 7, 10, 7.

CVII

40

Musical notation for measures 40-41. Treble clef, key signature of one sharp (F#). Bass clef shows guitar fretting with numbers 10, 9, 7, 9, 10, 10, 10, 9, 7, 9, 9, 9, 9, 9, 7, 9, 9, 9, 8, 8, 9, 8, 8, 9, 8, 8, 9, 8, 8, 10, 7, 7.