



Guy Bergeron

Canada, Québec

symphonie #40 Mozart, Wolfgang Amadeus

A propos de l'artiste

Né dans la ville Québec, Guy Bergeron a fait ses études en guitare classique et jazz ainsi qu'en composition et ce, dans différentes institutions : Cégep de Ste-Foy, Cégep de Drummondville, Université de Montréal et Conservatoire de musique de Québec. Il travaille comme compositeur, arrangeur, chef d'orchestre, professeur, technicien de son et musicien-pigiste (guitare, banjo, mandoline, basse électrique) depuis plus de 20 ans. Il a enregistré, à son studio, les albums et des maquettes d'une centaine de groupes musicaux de la région de Québec. Il a aussi écrit des arrangements et des compositions pour divers ensembles vocaux et instrumentaux. Bref, Guy Bergeron est un passionné de la musique et sa passion l'amène à toucher à une très grande variété de styles de musique.

Qualification : Diplôme d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

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A propos de la pièce



Titre : symphonie #40

Compositeur : Mozart, Wolfgang Amadeus

Arrangeur : Bergeron, Guy

Droit d'auteur : Copyright © Guy Bergeron

Editeur : Bergeron, Guy

Instrumentation : Big band : 5 saxophones, 4 trompettes, 4 trombones, piano, basse, batterie

Style : Jazz

Guy Bergeron sur [free-scores.com](https://www.free-scores.com)

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SCORE

SYMPHONY NO. 40

(FIRST MOVEMENT)

WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON

SWING 
♩ = 200

1 2

ALTO SAX. 1 *mf*

ALTO SAX. 2 *mf*

TENOR SAX. 1 *f*

TENOR SAX. 2 *f*

BARITONE SAX. *f*

TRUMPET IN B \flat 1 *mf*

TRUMPET IN B \flat 2 *mf*

TRUMPET IN B \flat 3 *mf*

TRUMPET IN B \flat 4 *mf*

TROMBONE 1 *mf*

TROMBONE 2 *mf*

TROMBONE 3 *mf*

TROMBONE 4 *mf*

GUITAR *B \flat 13 A⁷⁽⁹⁵⁾ A \flat 13(411) GMIN⁹ B \flat 13 A⁷⁽⁹⁵⁾ A \flat 13(411) B \flat 13 A⁷⁽⁹⁵⁾ A \flat 13(411)*

PIANO *B \flat 13 A⁷⁽⁹⁵⁾ A \flat 13(411) GMIN⁹ B \flat 13 A⁷⁽⁹⁵⁾ A \flat 13(411) B \flat 13 A⁷⁽⁹⁵⁾ A \flat 13(411)*

BASS *B \flat 13 A⁷⁽⁹⁵⁾ A \flat 13(411) GMIN⁹ B \flat 13 A⁷⁽⁹⁵⁾ A \flat 13(411) B \flat 13 A⁷⁽⁹⁵⁾ A \flat 13(411)*

DRUM SET *mf*

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(A) *f*

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr.

Pno.

BASS

D. S.

mp

BRASS

mp

GMIN⁹

CMIN⁹

CMIN⁷/B^b

AMIN⁷⁽⁶⁵⁾

D⁷⁽⁶⁹⁾

GMIN⁹

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SYMPHONY NO. 40

(B)

A. SX. 1
A. SX. 2
T. SX. 1
T. SX. 2
B. SX.

B. TPT. 1
B. TPT. 2
B. TPT. 3
B. TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4

GR.

PNO.

BASS

D. S.

23

f *mf* *f* *mf*
f *mf* *f* *mf*
f *mp* *f* *mp*
f *mp* *f* *mp*
f *mp* *f* *mp*

f *f* *f* *f*
f *f* *f* *f*
f *f* *f* *f*
f *f* *f* *f*
f *f* *f* *f*
f *f* *f* *f*
f *f* *f* *f*
f *f* *f* *f*
f *f* *f* *f*
f *f* *f* *f*

D⁷ C[#]dim/D D⁷ G^{MIN}? G^{7(b9)} C^{MIN}?
D⁷ C[#]dim D⁷ G^{MIN}? G^{7(b9)} C^{MIN}?
D⁷ C[#]dim/D D⁷ G^{MIN}? G^{7(b9)} C^{MIN}?
D⁷ C[#]dim/D D⁷ G^{MIN}? G^{7(b9)} C^{MIN}?
f *mp* *f* *mp*
f *mp* *f* *mp*
f *mp* *f* *mp*
f *mp* *f* *mp*
f *mp* *f* *mp*

f BREAK! *mp*

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SYMPHONY NO. 40

31

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
B. Trp. 1
B. Trp. 2
B. Trp. 3
B. Trp. 4
Ten. 1
Ten. 2
Ten. 3
Ten. 4
Gtr.
Pno.
BASS
D. S.

f mf mp f mf mp f mf mp f

31

F^9 C_{MIN}^{11} $B^9(11)$ $B^b_{MAJ}^9$ F F^7 E^b/G B^b/F C_{MIN}/E^b B^b/D

31

31

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Musical score for Symphony No. 40, page 6. The score is in 3/4 time and includes the following parts:

- A. Sx. 1 & 2:** Flutes 1 and 2, playing a melodic line with dynamic markings *mf* and *f*.
- T. Sx. 1 & 2:** Clarinets 1 and 2, playing a melodic line with dynamic markings *mf* and *f*.
- B. Sx.:** Bassoon, playing a melodic line with dynamic markings *mf* and *f*.
- Bs. Trp. 1-4:** B♭ Trumpets 1 through 4, playing a melodic line with dynamic markings *f*.
- Tbn. 1-4:** Trombones 1 through 4, playing a melodic line with dynamic markings *mp* and *f*.
- GR.:** Guitar, playing a melodic line with dynamic markings *f*.
- PNO.:** Piano, playing a melodic line with dynamic markings *f* and *mp*.
- BASS:** Bass, playing a melodic line with dynamic markings *f* and *mp*.
- D. S.:** Double Bass, playing a melodic line with dynamic markings *f* and *mp*.

The score includes a "To CODA" section and a "BREAK!" section. The guitar part includes the following chord progression:

C⁷ D^b C⁷ D^b C⁷ D^{MIN}⁷ E^bDIM C/E F⁷ D⁷ Solo G^{MIN}⁹

C⁷ D^b C⁷ D^b C⁷ D^{MIN}⁷ E^bDIM C/E F⁷ E⁷ E^b⁷ D⁷ G^{MIN}⁹

C⁷ D^b C⁷ D^b C⁷ D^{MIN}⁷ E^bDIM C/E F⁷ E⁷ E^b⁷ D⁷ G^{MIN}⁹

47

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

D. S.

47

C_{min}^9 C_{min}^7/B^b $A_{min}^{7(b5)}$ $D^{7(b9)}$ A^{b9} G_{min}^9 $A_{min}^{7(b5)}$ $D^{7(b9)}$ G_{min}^9 $A_{min}^{7(b5)}$ D^7

C_{min}^9 C_{min}^7/B^b $A_{min}^{7(b5)}$ $D^{7(b9)}$ A^{b9} G_{min}^9 $A_{min}^{7(b5)}$ $D^{7(b9)}$ G_{min}^9 $A_{min}^{7(b5)}$ $D^{7(b9)}$

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55

A. Sx. 1 *mp* *mf*

A. Sx. 2 *mp* *mf*

T. Sx. 1 *mp* *mf*

T. Sx. 2 *mp* *mf*

B. Sx. *mp* *mf*

B♭ Tpt. 1 *55* FLOOR TOM

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr. *55* *mf*

Pno. *55* *mf*

Bass *55* *mf*

D. S. *55* *mf*

Chord progression: *G*MIN⁷ / *F* *E*MIN⁷(*b5*) *E*^{b9} *D*⁷ *C*[#]DIM *D*⁷ *C*[#]DIM *D*⁷ *C*[#]DIM/*D* *D*⁷ *E*^{b7} *D*⁷ *E*^{b7} *D*⁷

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(D)

The musical score for Symphony No. 40, page 9, is written in G minor and 3/4 time. It features a variety of instruments including strings, brass, guitar, piano, bass, and double bass. The score includes dynamic markings such as *mp* and *f*, and includes a chord chart for guitar and piano.

Chord Chart:

Instrument	Chord 1	Chord 2	Chord 3	Chord 4
Gtr.	G ^{MIN} °	G ^{7(b9)}	C ^{MIN} °	F ⁷
Pno.	G ^{MIN} °	G ^{7(b9)}	C ^{MIN} °	F ⁷
Bass	G ^{MIN} °	G ^{7(b9)}	C ^{MIN} °	F ⁷

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

D. S.

Chords: Cmin¹¹, B⁹⁽¹¹⁾, B^bMAJ⁹, F^{sus}, F⁷, E^b/G, B^b/F, Cmin/E^b

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SYMPHONY NO. 40

D.S. AL CODA

Musical score for Symphony No. 40, page 11, measures 75-80. The score includes parts for strings (A, T, B), trumpets (B), trombones (Tbn), guitar (Gtr.), piano (Pno.), bass, and drums (D.S.). It features dynamic markings such as *mp*, *mf*, and *f*, and a "D.S. AL CODA" instruction.

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ALTO SAX. 1

SWING 

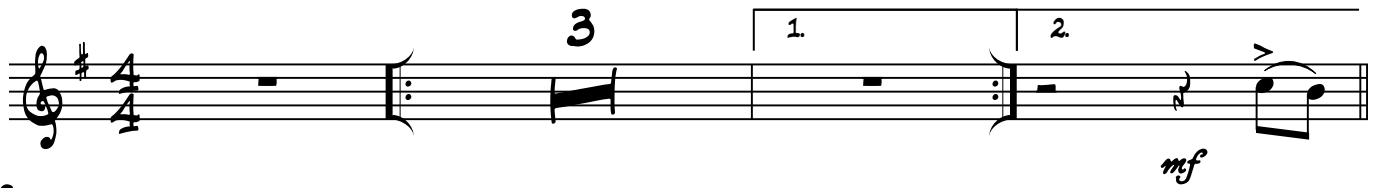
♩ = 200


SYMPHONY NO. 40

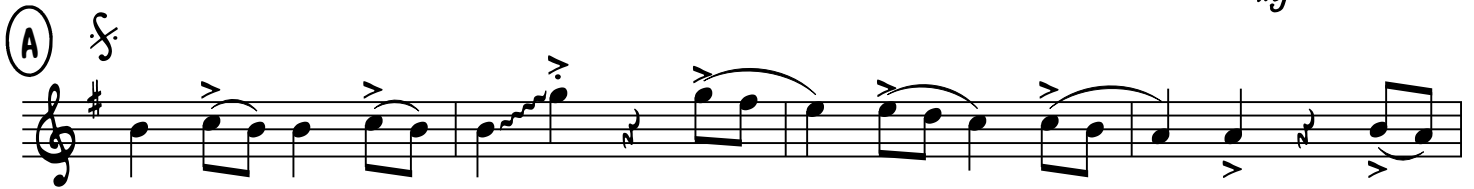
(FIRST MOVEMENT)

WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON



(A) 



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35

39

43


51

59

67

75

81

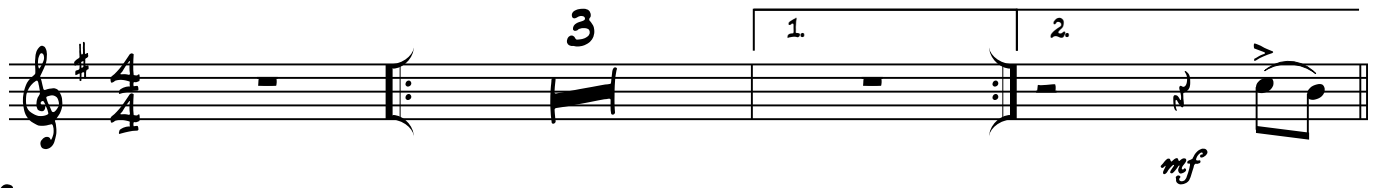
ALTO SAX. 2
SWING 
♩ = 200

SYMPHONY NO. 40

(FIRST MOVEMENT)

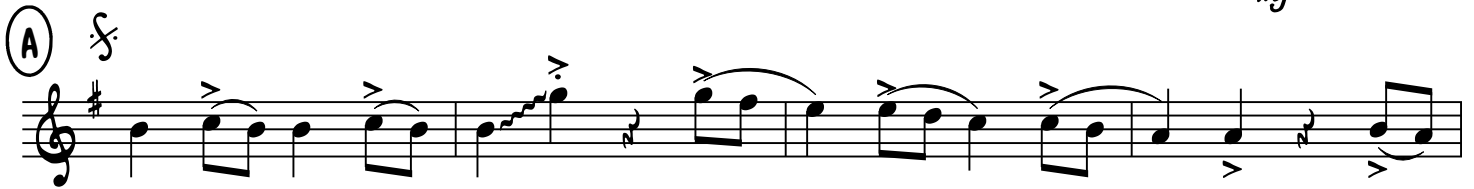
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ARR.: GUY BERGERON



3 1. 2. *mf*

(A) *f*



11



15



19 *mp* *mp*



23 *f* *mf* (B)



27 *f* *mf*



31 *f* *mf* 3



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35

39

To CODA

43

(C) 5

51

5

61

(D)

67

9

D.S. AL CODA

81

Rit.

TENOR SAX. 1
SWING ♩'s
♩ = 200

SYMPHONY NO. 40

(FIRST MOVEMENT)

WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON


The musical score is written for Tenor Saxophone 1 in 4/4 time, featuring a swing feel. It includes the following elements:

- Staff 1:** Measures 1-8. Dynamics: *f*. Includes first and second endings.
- Staff 2 (Section A):** Measures 9-14. Dynamics: *mp* then *f*. Includes a section symbol A and a fermata.
- Staff 3 (Section B):** Measures 15-24. Dynamics: *mp*, *f*, *mp*, *f*. Includes a section symbol B .
- Staff 4:** Measures 25-31. Dynamics: *mf*. Includes a section symbol C and a fermata.
- Staff 5:** Measures 32-37. Dynamics: *mf*. Includes a section symbol C , a fermata, and the instruction "To CODA".
- Staff 6:** Measures 38-41. Dynamics: *f*. Includes a section symbol C and a fermata.
- Staff 7:** Measures 42-49. Dynamics: *p*. Includes a section symbol C and a fermata.
- Staff 8:** Measures 50-57. Dynamics: *mp*. Includes a section symbol C and a fermata.
- Staff 9:** Measures 58-65. Dynamics: *mf*.

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Musical score for Symphony No. 40, measures 62-81. The score is written in treble clef with a key signature of one sharp (F#). Measure 62 starts with a circled 'D' above the staff. The music features a melodic line with various dynamics: *mp* (measures 62-66), *mf* (measure 78), *f* (measure 81), *fp* (measure 82), and *pp* (measure 83). A *Rit.* (ritardando) marking is present above measure 81. The score concludes with the instruction *D.S. AL CODA* at the end of measure 83. A fermata is placed over the final note of measure 83. A circled '7' is located above the staff at the end of measure 77.

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TENOR SAX. 2
SWING 
♩ = 200

SYMPHONY NO. 40

(FIRST MOVEMENT)


WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON



Musical staff with treble clef, 4/4 time signature, and a repeat sign. The first ending is marked '1.' and the second ending is marked '2.'. Dynamics include *f*.

(A)  14



Musical staff with treble clef, 4/4 time signature. Measure 14 is marked with a fermata. Dynamics include *mp* and *f*.

(B)



Musical staff with treble clef, 4/4 time signature. Dynamics include *mp* and *f*.

32



Musical staff with treble clef, 4/4 time signature. Measure 32 is marked. Dynamics include *mp* and *mf*.

To CODA



Musical staff with treble clef, 4/4 time signature. Measure 38 is marked. Dynamics include *mf* and *f*.

(C) 5



Musical staff with treble clef, 4/4 time signature. Measure 5 is marked. Dynamics include *p* and *mp*.

(D)



Musical staff with treble clef, 4/4 time signature. Measure 58 is marked. Dynamics include *mf* and *mp*.

64



Musical staff with treble clef, 4/4 time signature. Measure 64 is marked.

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70

7

mp *mf*

D.S. AL CODA

81

Rit.

f *fp* *pp*

BARITONE SAX.
SWING ♪'s
♩ = 200

SYMPHONY NO. 40

(FIRST MOVEMENT)

WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON

1. 2.

(A) 14 *f* *mp* *f*

(B) *mp* *f* *mp* *f*

32 *mp* *mf*

To CODA

38 *mf* *f* **(C)** 5

49 *p* *mp* 5

59 *mf* *mp* **(D)**

65

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Musical score for Symphony No. 40, measures 71-81. The score is written in treble clef with a key signature of one sharp (F#). Measure 71 begins with a fermata over a whole note G4, followed by a dynamic marking of *mp*. The melody continues with quarter notes A4, B4, and C5, with a dynamic marking of *mf* and an accent (>) over the C5. Measure 72 contains a whole rest. Measure 73 contains a whole rest. Measure 74 contains a whole rest. Measure 75 contains a whole rest. Measure 76 contains a whole rest. Measure 77 contains a whole rest. Measure 78 contains a whole rest. Measure 79 contains a whole rest. Measure 80 contains a whole rest. Measure 81 begins with a fermata over a whole note G4, followed by a dynamic marking of *pp*. The score includes dynamic markings *mp*, *mf*, *f*, and *pp*, as well as performance instructions *Rit.* and *D.S. AL CODA*. A rehearsal mark '7' is placed above measure 71.

TRUMPET IN B \flat 1
SWING $\text{♩} = 200$

SYMPHONY NO. 40

(FIRST MOVEMENT)

WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON

A *mf*

f

9 **B**

13 *f*

27 *f*

f **C**

33 *f* *3*

45 *f* **D**

52 *f*

69 *mp* **D.S. AL CODA**

81 *Rit.* *f* *fp*

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TRUMPET IN B \flat 2
SWING $\text{♩} = 200$

SYMPHONY NO. 40

(FIRST MOVEMENT)

WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON

mf

A *f*

13 *mp* **4** *mp*

B

22 *f* *f*

28

To CODA

34 *f* **3** *f*

46 **2** **11**

D *f* **2**

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6

70

mp

Rit.

81

f

ff

2

D.S. AL CODA

TRUMPET IN B \flat 3
SWING $\text{♩} = 200$

SYMPHONY NO. 40

(FIRST MOVEMENT)

WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON

A *mf*

f

13 *mp* **B** *mp*

22 *f*

28 *f*

C *f* *f*

34 *f* *f*

46 *f* **D** *f*

To CODA

4 3 2 11 2

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6 2 D.S. AL CODA

70 *mp*

Rit. *f* *fp*

81

TRUMPET IN B \flat 4
SWING $\text{♩} = 200$

SYMPHONY NO. 40

(FIRST MOVEMENT)

WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON

The musical score is written for a Trumpet in B \flat in 4/4 time, with a tempo of 200. The key signature has one flat (B \flat). The score begins with a melody in the first staff, marked *mf*. The second staff contains first and second endings. The third staff is marked with a circled 'A' and *f*. The fourth staff is marked with '11'. The fifth staff is marked with '15' and a circled 'B'. The sixth staff is marked with '27' and *f*. The seventh staff is marked with '31' and '6'. The eighth staff is marked with '40' and 'To CODA'. The score concludes with a final note marked *f*.

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SYMPHONY NO. 40

2 **C**

f

2 11 **D**

48

2

64 *f*

6 2


70 *mp* **D.S. AL CODA**

Rit.

81 *f* *fp*

Detailed description: This is a page of musical notation for Symphony No. 40, measures 48 through 81. The score is written in treble clef with a common time signature (C). It features five staves of music. The first staff begins with a circled '2' and a circled 'C' time signature. A dynamic marking of *f* is present. The second staff starts at measure 48 and includes dynamic markings *f* and *mp*, along with fingerings '2' and '11', and a circled 'D'. The third staff starts at measure 64 and includes a dynamic marking of *f* and a fingering '2'. The fourth staff starts at measure 70 and includes a dynamic marking of *mp*, fingerings '6' and '2', and the instruction 'D.S. AL CODA'. The fifth staff starts at measure 81 and includes a 'Rit.' marking, dynamic markings *f* and *fp*, and a fermata. The score concludes with a double bar line.

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TROMBONE 1
SWING 
♩ = 200

SYMPHONY NO. 40

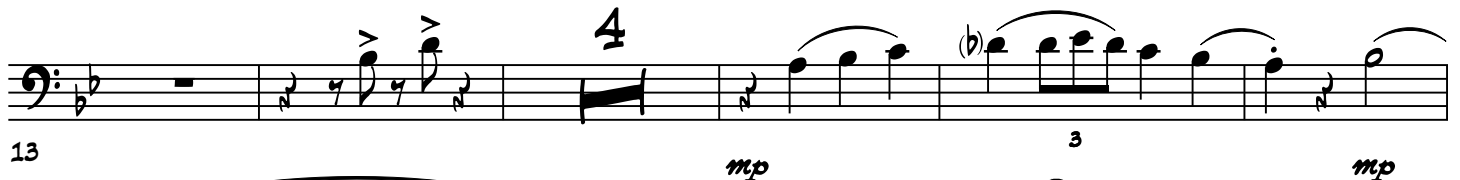
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WOLFGANG AMADEUS MOZART (1756-1791)

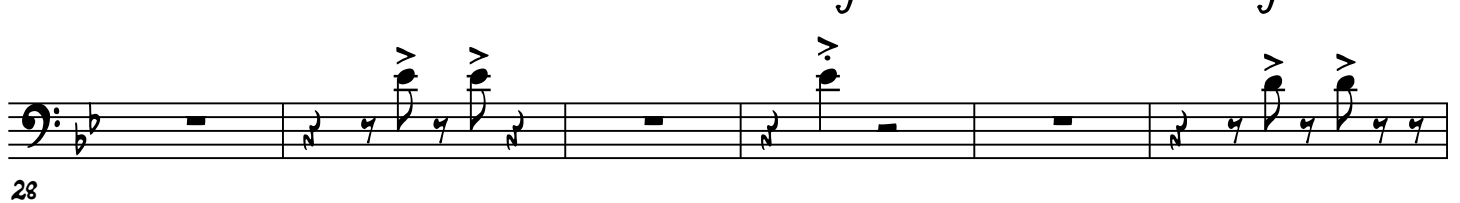
ARR.: GUY BERGERON

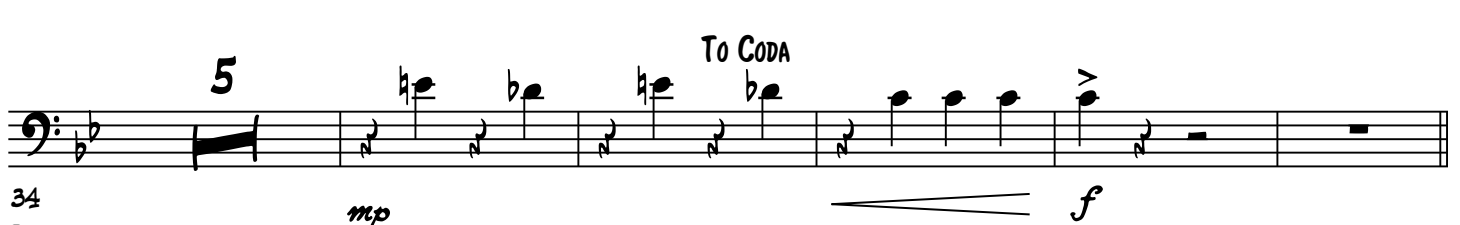


(A) 

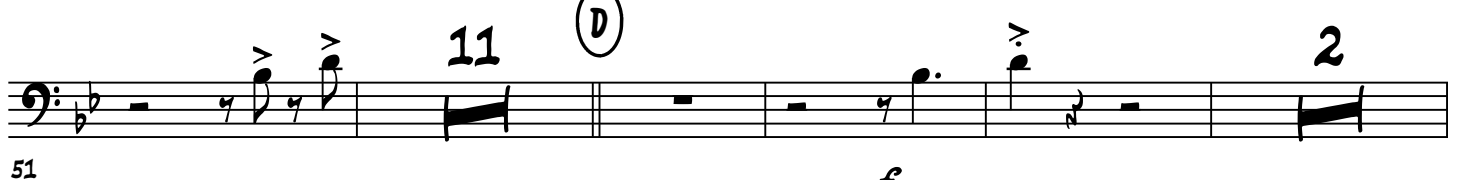


13 

22 

28 

34 

51 

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68 *p*

2

75 *mf* D.S. AL CODA


3

81 *f* *fp*

Rit.

f

fp

TROMBONE 2
SWING 
♩ = 200

SYMPHONY NO. 40

(FIRST MOVEMENT)

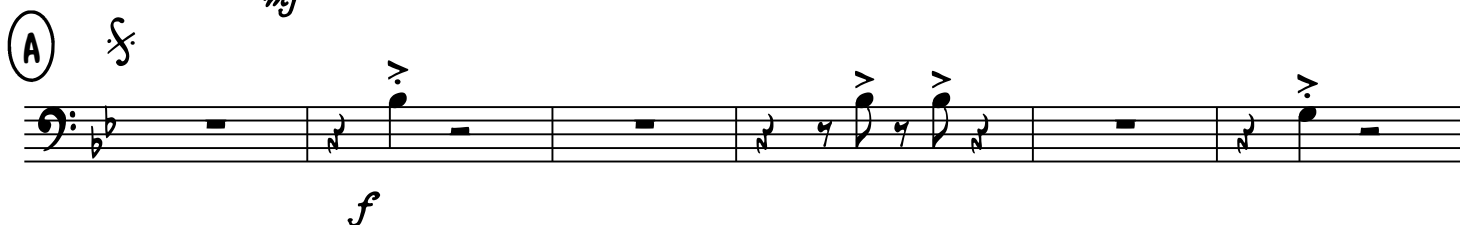
WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON

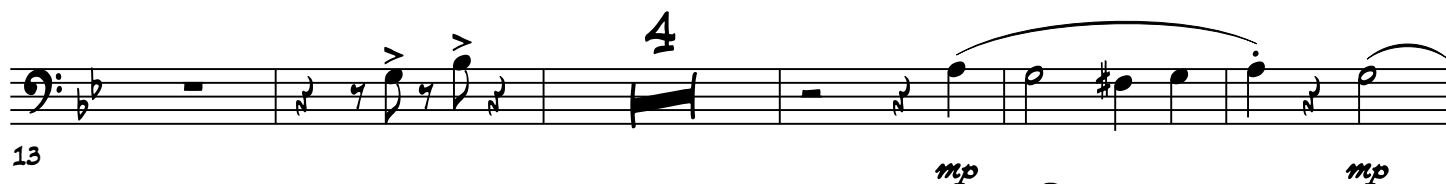


mf

(A) *f*



f



4

mp *mp*

13



4

f *f*

(B)

22

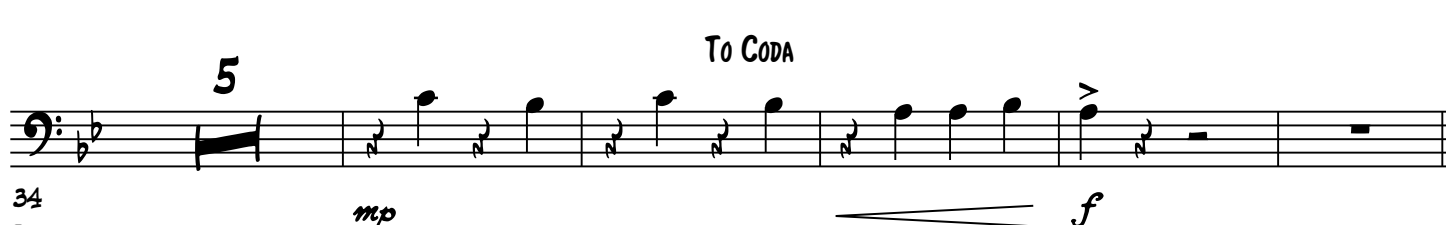


f

28

5

To CODA



5

mp *f*

34

(C) *f*



2

f

11

(D) *f*



2

f

51

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68 **2** *p*

75 **3** *mf* D.S. AL CODA

81 *f* *fp*

TROMBONE 3

SWING

$\text{♩} = 200$

SYMPHONY NO. 40

(FIRST MOVEMENT)

WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON

mf

(A) *f*

f

9 (B)

f

27 *f*

33 *mp* *f* To CODA

(C) 43 *f*

49 2 11 (D) *f*

66 2 2 *p*


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3

D.S. AL CODA

74 *mf*

81 *f* *fp* *Rit.*

TROMBONE 4
SWING 
♩ = 200

SYMPHONY NO. 40

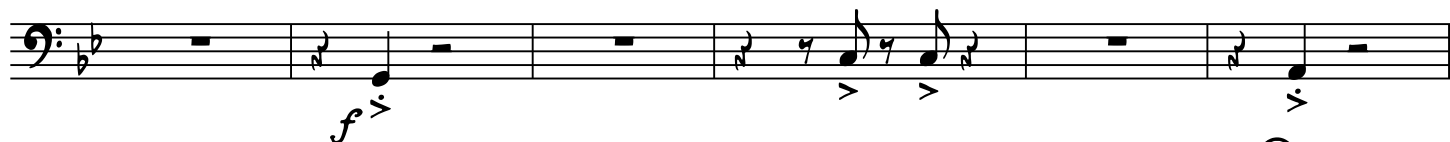
(FIRST MOVEMENT)

WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON



(A) 



13



27




33

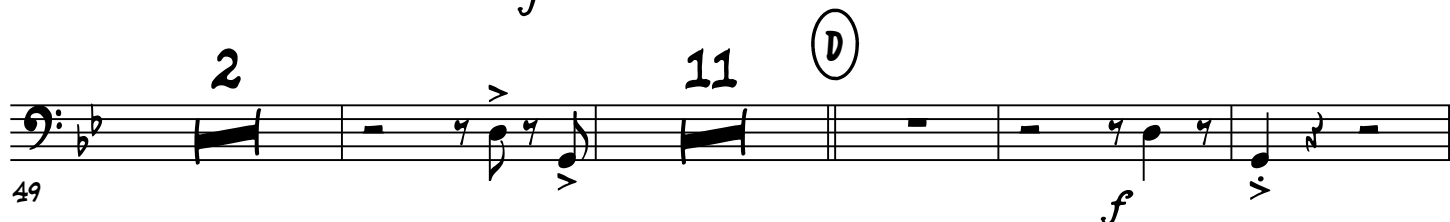
To CODA



43



49



66



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3

D.S. AL CODA

Musical staff 1: Bass clef, key signature of two flats. Measures 74-80. Measure 74 contains a whole note G2. Measure 75 has a fermata over a whole note G2. Measure 76 has a whole rest. Measure 77 has a whole note G2. Measure 78 has a whole note F2. Measure 79 has a whole note E2. Measure 80 has a whole note D2. A dynamic marking of *mf* is placed below measure 78.

Musical staff 2: Bass clef, key signature of two flats. Measures 81-84. Measure 81 has a whole rest. Measure 82 has a whole note G2. Measure 83 has a whole note F2. Measure 84 has a whole note E2. A Coda symbol is placed above measure 82. A *Rit.* marking is placed above measure 83. A dynamic marking of *f* is placed below measure 82. A dynamic marking of *fp* is placed below measure 84, with a hairpin indicating a crescendo from measure 83 to 84.

GUITAR

SWING 
♩ = 200

SYMPHONY NO. 40

(FIRST MOVEMENT)

WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON

Chord progression: B^{b13} $A^{7(\#5)}$ $A^{b13(\#11)}$ G^{MIN^9}

1. B^{b13} $A^{7(\#5)}$ $A^{b13(\#11)}$ 2. B^{b13} $A^{7(\#5)}$ $A^{b13(\#11)}$

(A) G^{MIN^9} C^{MIN^9}

C^{MIN^7/B^b} $A^{MIN^7(b5)}$ $D^{7(b9)}$ G^{MIN^9}

$A^{MIN^7(b5)}$ $D^{7(b9)}$ G^{MIN^9} $A^{MIN^7(b5)}$ $D^{7(b9)}$ G^{MIN^9} /F

$E^{MIN^7(b5)}$ E^{b9} D^7 $C^{\#DIM}$ D^7 $C^{\#DIM/D}$

D^7 $C^{\#DIM/D}$ D^7 (B) G^{MIN^9}

$G^{7(b9)}$ C^{MIN^9}

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318 *f* *C^{MIN}11* *B^{9(#11)}* *B^bMAJ⁹* *F* *F⁷*

358 *E^b/G* *B^b/F* *C^{MIN}/E^b* *B^b/D*

398 *C⁷* *D^bb* *C⁷* *D^bb TO CODA* *C⁷* *D^{MIN}7* *E^bDIM* *C/E* *F⁷* *f*

438 *D⁷ Solo* *(C) G^{MIN}9* *f*

478 *C^{MIN}9* *(b)* *C^{MIN}7/B^b* *A^{MIN}7(b5)* *D^{7(b9)}* *A^b9*

518 *G^{MIN}9* *A^{MIN}7(b5)* *D^{7(b9)}* *G^{MIN}9* *A^{MIN}7(b5)* *D⁷* *3*

558 *G^{MIN}7* */F* *E^{MIN}7(b5)* *E^b9* *D⁷* *C[#]DIM*

598 *D⁷* *C[#]DIM/D* *D⁷* *C[#]DIM/D* *D⁷* *E^b7* *D⁷* *E^b7* *D⁷* *3*

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SYMPHONY NO. 40

(D) G^{MIN9} $G^{7(b9)}$ C^{MIN9} 3

67 F^7 C^{MIN11} $B^9(\#11)$ B^bMAJ^9 3

71 F^{sus} F^7 E^b/G B^b/F C^{MIN}/E^b 3

75 B^b/D C^7 D^b6 C^7 D^b6 C^7 D^{MIN7} E^bDIM C/E 3

79 F^7 **D.S. AL CODA** *f*

81 C^7 D^{MIN7} E^bDIM C/E F^7 *Rit.* E^7 E^b7 *f*

83 D^7 *Solo* G^{MI^b9} *pp*

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PIANO

SWING 
♩ = 200

SYMPHONY NO. 40

(FIRST MOVEMENT)

WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON

B^{b13} A^{7(#5)} A^{b13(#11)} G^{MIN⁹}

1. B^{b13} A^{7(#5)} A^{b13(#11)} 2. B^{b13} A^{7(#5)} A^{b13(#11)}

(A) G^{MIN⁹} C^{MIN⁹} C^{MIN⁷/B^AMIN^{7(b5)}}

D^{7(b9)} G^{MIN⁹} A^{MIN^{7(b5)}} D^{7(b9)} G^{MIN⁹} A^{MIN^{7(b5)}} D^{7(b9)} G^{MIN⁹/F} E^{MIN^{7(b5)}}

E^{b9} D⁷ C^{#DIM} D⁷ C^{#DIM} D⁷ C^{#DIM} D⁷

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SYMPHONY NO. 40

B G^{MIN^9} $G^{7(b9)}$ C^{MIN^9} F^9

$C^{MIN^{11}}$ $B^{9(\#11)}$ $B^b MAJ^9$ F F^7 E^b/G B^b/F C^{MIN/E^b}

B^b/D C^7 D^b6 C^7 D^b6 To CODA C^7 D^{MIN^7} $E^b DIM$ C/E

F^7 E^7 E^b7 D^7 **C** G^{MIN^9} C^{MIN^9}

C^{MIN^7/B^b} $A^{MIN^7(b5)}$ $D^{7(b9)}$ A^b9 G^{MIN^9} $A^{MIN^7(b5)}$ $D^{7(b9)}$ G^{MIN^9}

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SYMPHONY NO. 40

A^{MIN} 7(b5)
D 7(b9)
G^{MIN} 7 / F
E^{MIN} 7(b5)
E^{b9}
D 7
C^{#DIM}

D 7
C^{#DIM}
D 7
C^{#DIM}
D 7
E^{b7}
D 7
E^{b7}
D 7

D
G^{MIN} 9
G 7(b9)
C^{MIN} 9
F 7

C^{MIN} 11
B 9(#11)
B^b MAJ 9
F sus
F 7
E^b / G
B^b / F
C^{MIN} / E^b

B^b / D
C 7
D^{b6}
C 7
D^{b6}
C 7
D^{MIN} 7
E^b DIM
C / E

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79 *f* F⁷ E⁷ E^{b7} D⁷ D.S. AL CODA

81 C⁷ D^{MIN7} E^{bDIM} C/E F⁷ RIT. E⁷ E^{b7} D⁷ G^{MI^b/9}

BASS

SWING 
♩ = 200

SYMPHONY NO. 40

(FIRST MOVEMENT)

WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON

B^b13 A⁷(#5) A^b13(#11) GMIN⁹



1. B ^b 13 A ⁷ (#5) A ^b 13(#11)	2. B ^b 13 A ⁷ (#5) A ^b 13(#11)
---	---



(A) GMIN⁹



GMIN⁹

CMIN⁷/B^b AMIN⁷(b5) D⁷(b9) GMIN⁹



AMIN⁷(b5) D⁷(b9) GMIN⁹ AMIN⁷(b5) D⁷(b9) GMIN⁹ /F



EMIN⁷(b5) Eb9 D⁷ C#DIM D⁷ C#DIM/D



D⁷ C#DIM/D D⁷ (B) GMIN⁹



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SYMPHONY NO. 40
G^{7(b9)} C^{MIN}⁹

27

F⁹ C^{MIN}¹¹ B^{9(#11)} B^bMAJ⁹ F F⁷

31

E^b/G B^b/F C^{MIN}/E^b B^b/D

35

C⁷ D^{bb} C⁷ D^{bb} C⁷ D^{MIN}⁷ E^bDIM C/E F⁷ E⁷ E^b⁷

39

TO CODA

f

D⁷ (C) G^{MIN}⁹

43

mp

C^{MIN}⁹ C^{MIN}⁷/B^b A^{MIN}^{7(b5)} D^{7(b9)} A^b⁹

47

G^{MIN}⁹ A^{MIN}^{7(b5)} D^{7(b9)} G^{MIN}⁹ A^{MIN}^{7(b5)} D⁷

51

SYMPHONY NO. 40

3

55

G MIN⁷ /F E MIN^{7(b5)} E^{b9} D⁷ C[#]DIM

59

D⁷ C[#]DIM/D D⁷ C[#]DIM/D D⁷ mf

(D)

60

G MIN⁹ G^{7(b9)} C MIN⁹ mp

67

F⁷ C MIN¹¹ B^{9(#11)} B^bMAJ⁹ F SUS F⁷

72

E^b/G B^b/F C MIN/E^b B^b/D C⁷ D^{b6}

77

C⁷ D^{b6} C⁷ D MIN⁷ E^bDIM C/E F⁷ E⁷ E^{b7} D⁷ D.S. AL CODA

f

81

C⁷ D MIN⁷ E^bDIM C/E F⁷ RIT. E⁷ E^{b7} D⁷ G MIN^{6/9}

f fp pp

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DRUM SET
SWING 
♩ = 200

SYMPHONY NO. 40

(FIRST MOVEMENT)

WOLFGANG AMADEUS MOZART (1756-1791)

ARR.: GUY BERGERON

4
(A) 

23
(B)

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2

SYMPHONY NO. 40

Musical staff with notes and rests. The first measure contains a quarter note with a fermata, followed by a half rest. The second measure contains a quarter note with a fermata, followed by a half rest. The third measure contains a quarter note with a fermata, followed by a half rest. The fourth measure contains a quarter note with a fermata, followed by a half rest.

30

Musical staff with diagonal lines, indicating a section of music that is not to be played.

34

To CODA

BREAK!

Musical staff with diagonal lines. The final measure contains a quarter note with a fermata, followed by a half rest.

38

f

(C)

Musical staff with notes and rests. The first measure contains a quarter note with a fermata, followed by a half rest. The second measure contains a quarter note with a fermata, followed by a half rest. The third measure contains a quarter note with a fermata, followed by a half rest. The fourth measure contains a quarter note with a fermata, followed by a half rest.

mp

Musical staff with notes and rests. The first measure contains a quarter note with a fermata, followed by a half rest. The second measure contains a quarter note with a fermata, followed by a half rest. The third measure contains a quarter note with a fermata, followed by a half rest. The fourth measure contains a quarter note with a fermata, followed by a half rest.

48

Musical staff with diagonal lines, indicating a section of music that is not to be played.

52

SAXS

FLOOR TOM

Musical staff with notes and rests. The first measure contains a quarter note with a fermata, followed by a half rest. The second measure contains a quarter note with a fermata, followed by a half rest. The third measure contains a quarter note with a fermata, followed by a half rest. The fourth measure contains a quarter note with a fermata, followed by a half rest.

56

(D)

Musical staff with notes and rests. The first measure contains a quarter note with a fermata, followed by a half rest. The second measure contains a quarter note with a fermata, followed by a half rest. The third measure contains a quarter note with a fermata, followed by a half rest. The fourth measure contains a quarter note with a fermata, followed by a half rest.

60

mf

mp

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BRASS

64

68

72

FILL D.S. AL CODA

76

81