



Guy Bergeron

Canada, Québec

Symphonie no.40 (1er mouvement) 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 : Diplome 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 no.40 (1er mouvement)
Compositeur : Mozart, Wolfgang Amadeus
Arrangeur : Bergeron, Guy
Droit d'auteur : Copyright © Bergeron, Guy
Editeur : Bergeron, Guy
Instrumentation : violon, 2 flutes, 5 saxophones, 2 trompettes, 2 trombones, piano, contrebasse
Style : Jazz

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

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SCORE

SYMPHONY No. 40

IN G MINOR

1ST MVT

WOLFGANG AMADEUS MOZART

(1756-1791)

ARR.: GUY BERGERON

SWING 
♩ = 200

1 2

VIOLIN

FLUTE 1

FLUTE 2

ALTO SAX. 1

ALTO SAX. 2

TENOR SAX. 1

TENOR SAX. 2

BARITONE SAX.

TRUMPET IN B \flat 1

TRUMPET IN B \flat 2

TROMBONE 1

TROMBONE 2

PIANO

ELECTRIC GUITAR

BASS GUITAR

DRUM SET

mf *f* *mf*

$B^{\flat}13$ $A7(95)$ $A^{\flat}13(\#11)$ $GMIN^9$ $B^{\flat}13$ $A7(95)$ $A^{\flat}13(\#11)$ $B^{\flat}13$ $A7(95)$ $A^{\flat}13(\#11)$

$B^{\flat}13$ $A7(95)$ $A^{\flat}13(\#11)$ $GMIN^9$ $B^{\flat}13$ $A7(95)$ $A^{\flat}13(\#11)$ $B^{\flat}13$ $A7(95)$ $A^{\flat}13(\#11)$

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(A) *f*

Vln.
 Fl. 1
 Fl. 2
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 T. Sx. 2
 B. Sx.
 B \flat Tpt. 1
 B \flat Tpt. 2
 Tbn. 1
 Tbn. 2
 PNO.
 E.GTR.
 BASS
 D.S.

G MIN⁹ *f* C MIN⁹ C MIN⁷/B^b A MIN⁷(b5) D 7(b9) G MIN⁹
 PNO.
 G MIN⁹ C MIN⁹ C MIN⁷/B^b A MIN⁷(b5) D 7(b9) G MIN⁹
 E.GTR.
 G MIN⁹ C MIN⁹ C MIN⁷/B^b A MIN⁷(b5) D 7(b9) G MIN⁹
 BASS
 7 *mp*

SYMPHONY No. 40

Vln. 1.5 *mp*
 Fl. 1 1.5 *mp*
 Fl. 2 *mp*
 A. Sax. 1 *mp*
 A. Sax. 2 *mp*
 T. Sax. 1 *mp*
 T. Sax. 2 *mp*
 B. Sax. *mp*
 B \flat Trpt. 1 1.5 *mp*
 B \flat Trpt. 2 *mp*
 Tbn. 1 *mp*
 Tbn. 2 *mp*
 PNO. 1.5
 E.GTR. 1.5
 BASS *p*
 D.S. 1.5 *p*

Chords: *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} *D*7 *C*[#]DIM *D*7 *C*[#]DIM
 Chords: *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} *D*7 *C*[#]DIM *D*7 *C*[#]DIM/*D*

The musical score for Symphony No. 40, page 4, includes the following parts and markings:

- Violin (Vln.):** Treble clef, starting with a dynamic of *mp*.
- Flute 1 (Fl. 1):** Treble clef, starting with a dynamic of *f*.
- Flute 2 (Fl. 2):** Treble clef, starting with a dynamic of *f*.
- Saxophones (A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2):** Treble and Bass clefs, featuring complex rhythmic patterns and dynamics ranging from *f* to *mf*.
- Bass Saxophone (B. Sax.):** Bass clef, starting with a dynamic of *f*.
- Trombones (Tbn. 1, Tbn. 2):** Bass clef, starting with a dynamic of *f*.
- Trumpets (B. Tpt. 1, B. Tpt. 2):** Treble clef, starting with a dynamic of *f*.
- Piano (PNO.):** Treble and Bass clefs, featuring chord symbols: *D7*, *C#dim*, *f*, *G7(b9)*, *Gmin9*, *Cmin9*.
- Electric Guitar (E.GTR.):** Treble clef, featuring chord symbols: *D7*, *C#dim/D*, *f*, *G7(b9)*, *Gmin9*, *Cmin9*.
- Bass:** Bass clef, featuring chord symbols: *D7*, *C#dim/D*, *f*, *G7(b9)*, *Gmin9*, *Cmin9*.
- Drums (D.S.):** Percussion clef, starting with a dynamic of *f*.

31

Vln.

Fl. 1

Fl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2

Tbn. 1

Tbn. 2

PNO.

E.GTR.

BASS

D.S.

31

F^9 C_{MIN}^{11} $B^9(\sharp 11)$ $B^{\flat}_{MAJ}^9$ F F^7 E^{\flat}/G B^{\flat}/F C_{MIN}/E^{\flat} B^{\flat}/D

F^9 C_{MIN}^{11} $B^9(\sharp 11)$ $B^{\flat}_{MAJ}^9$ F F^7 E^{\flat}/G B^{\flat}/F C_{MIN}/E^{\flat} B^{\flat}/D

F^9 C_{MIN}^{11} $B^9(\sharp 11)$ $B^{\flat}_{MAJ}^9$ F F^7 E^{\flat}/G B^{\flat}/F C_{MIN}/E^{\flat} B^{\flat}/D

31

To CODA

Musical score for Symphony No. 40, page 6. The score includes parts for Violin (Vln.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone 1 (T. Sax. 1), Tenor Saxophone 2 (T. Sax. 2), Bass Saxophone (B. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Piano (PNO.), Electric Guitar (E.GTR.), Bass (BASS), and Double Bass (D.S.).

The score is in 2/4 time and features a variety of dynamics including *mp*, *mf*, *f*, and *mf*. A "SOLO BREAK!" is indicated for the electric guitar part. The piano part includes a sequence of chords: C⁷, D^b, C⁷, D^b, C⁷, DMIN⁷, E^bDIM, C/E, F⁷, E⁷, E^b, D⁷, and GMIN⁹.

Rehearsal mark 39 is present at the beginning of the page. The score concludes with a CODA section.

SYMPHONY No. 40

47

Viol.

Fl. 1

Fl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

PNO.

E. GTR.

BASS

D. S.

47

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 $A_{min}^{7(b5)}$ D^7

Vln. 55
 Fl. 1 55
 Fl. 2
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax.
 B♭ Tpt. 1 55
 B♭ Tpt. 2
 Tbn. 1
 Tbn. 2
 PNO. 55
 E. GTR. 55
 BASS
 D. S. 55

G MIN⁹ E MIN^{7(b5)} E^{b9} D⁷ C^{#DIM} D⁷ C^{#DIM} D⁷ C^{#DIM} D⁷ E^{b7} D⁷ E^{b7} D⁷
 G MIN^{7/F} E MIN^{7(b5)} E^{b9} D⁷ C^{#DIM} D⁷ C^{#DIM/D} D⁷ C^{#DIM/D} D⁷ E^{b7} D⁷ E^{b7} D⁷
 G MIN^{7/F} E MIN^{7(b5)} E^{b9} D⁷ C^{#DIM} D⁷ C^{#DIM/D} D⁷ C^{#DIM/D} D⁷

p *mp* *mf*

Violin (Vln.)
Flute 1 (Fl. 1)
Flute 2 (Fl. 2)
Alto Saxophone 1 (A. Sax. 1)
Alto Saxophone 2 (A. Sax. 2)
Tenor Saxophone 1 (T. Sax. 1)
Tenor Saxophone 2 (T. Sax. 2)
Baritone Saxophone (B. Sax.)
Trumpet 1 (B♭ Trpt. 1)
Trumpet 2 (B♭ Trpt. 2)
Trombone 1 (Tbn. 1)
Trombone 2 (Tbn. 2)
Piano (PNO.)
Electric Guitar (E. GTR.)
Bass (BASS)
Double Bass (D. S.)

Chords: G^{MIN9} , $G^{7(b9)} C^{MIN9}$, $F7$, C^{MIN11} , $B^{9(\sharp 11)}$, $B^b MAJ9$

71

Vln.

Fl. 1

Fl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B \flat Trpt. 1

B \flat Trpt. 2

Tbn. 1

Tbn. 2

PNO.

E.GTR.

BASS

D.S.

71

F^{sus} F^7 E^{\flat}/G B^{\flat}/F C^{min}/E^{\flat} B^{\flat}/D

F^{sus} F^7 E^{\flat}/G B^{\flat}/F C^{min}/E^{\flat} B^{\flat}/D

71

71

SYMPHONY No. 40

D.S. AL CODA

76 *mp* *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1

T. Sax. 2

B. Sax.

B₁ Tpt. 1 *mp* *mf* *f*

B₂ Tpt. 2 *mp* *mf* *f*

Tbn. 1 *mp* *mf* *f*

Tbn. 2 *mp* *mf* *f*

PNO. *mp* *f*

E. GTR. *mp* *f*

BASS *mp* *f*

D. S. *f*

76

Chord Chart:

C ⁷	D ^{b6}	C ⁷	D ^{b6}	C ⁷	D ^{MIN7}	E ^{bDIM}	C/E	f	F ⁷	E ⁷	E ^{b7}	D ⁷
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Rit.

Violin (Vln.)

Flute 1 (Fl. 1)

Flute 2 (Fl. 2)

Alto Saxophone 1 (A. Sax. 1)

Alto Saxophone 2 (A. Sax. 2)

Tenor Saxophone 1 (T. Sax. 1)

Tenor Saxophone 2 (T. Sax. 2)

Bass Saxophone (B. Sax.)

B♭ Trumpet 1 (B♭ Tpt. 1)

B♭ Trumpet 2 (B♭ Tpt. 2)

Trombone 1 (Tbn. 1)

Trombone 2 (Tbn. 2)

Piano (Pno.)

Electric Guitar (E.Gtr.)

Bass (Bass)

Double Bass (D.S.)

Chord symbols: C⁷, D^{min7}, E^bdim, C/E, F⁷, E⁷, E^b7, D⁷, G^{m7}b⁹

Dynamics: *f*, *ff*, *mp*

VIOLIN

SYMPHONY No. 40

IN G MINOR
1ST MVT

WOLFGANG AMADEUS MOZART
(1756-1791)
ARR.: GUY BERGERON

SWING $\text{♩} = 200$

$\text{♩} = 200$

3 1. 2.

(A) *f* 8 *mp*

19 *mp*

(B) 25 *f* *mp*

30 5

To CODA 39 *mp* *f*

GUITAR SOLO 19 13

76 *mp* *f* D.S. AL CODA

81 *f* *fp* *p* Rit. Electric Guitar

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FLUTE 1

SYMPHONY No. 40

WOLFGANG AMADEUS MOZART
(1756-1791)
ARR.: GUY BERGERON

IN G MINOR
1ST MVT

SWING $\text{♩} = 200$

$\text{♩} = 200$

(A) *f*

To CODA

GUITAR SOLO

Rit. Electric Guitar

FLUTE 2

SYMPHONY No. 40

IN G MINOR
1ST MVT

WOLFGANG AMADEUS MOZART
(1756-1791)
ARR.: GUY BERGERON

SWING $\text{♩} = 200$

$\text{♩} = 200$

3 1. 2.

(A) *f* 8 *mp* 2

21 *mp* *f* (B)

27 *mp*

33 5 *mp* To CODA

42 *f* (GUITAR SOLO) 19 13 *mp*

77 *f* D.S. AL CODA

81 *f* *fp* *p* Electric Guitar

ALTO SAX. 1

SYMPHONY No. 40

IN G MINOR
1ST MVT

WOLFGANG AMADEUS MOZART
(1756-1791)

ARR.: GUY BERGERON

SWING s

$\text{♩} = 200$

3

1.

2.

mf

A

11

15

19

mp

B

23

f

mf

27

f

mf

31

f

mf

3

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35

39

To CODA

f

GUITAR SOLO

19

mp

43

65

69

9

D.S. AL CODA

mf

81

Rit.

f

fp

ALTO SAX. 2

SYMPHONY No. 40

IN G MINOR
1ST MVT

WOLFGANG AMADEUS MOZART
(1756-1791)

ARR.: GUY BERGERON

SWING s

$\text{♩} = 200$

3 1. 2.

mf

A

11

15

19 *mp*

B

23 *f* *mf*

27 *f* *mf*

31 *f* *mf*

3

guyt@videotron.ca

TENOR SAX. 1

SYMPHONY No. 40

IN G MINOR
1ST MVT

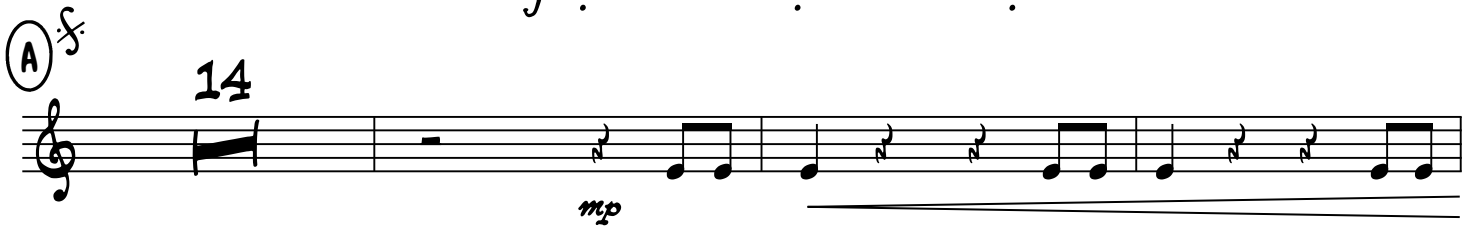
WOLFGANG AMADEUS MOZART
(1756-1791)

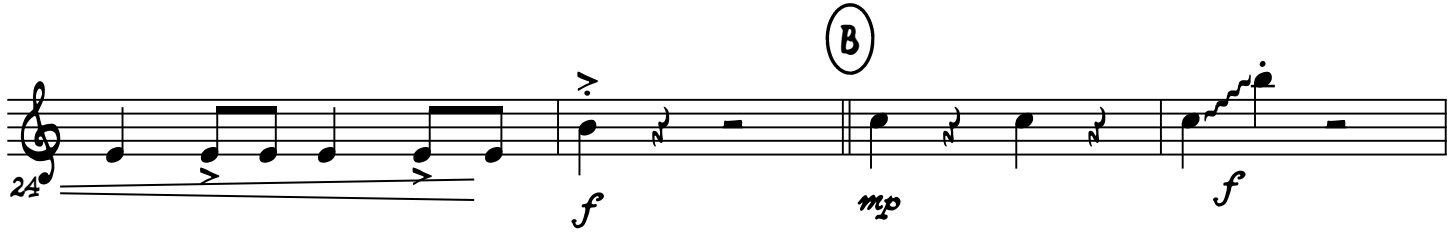
ARR.: GUY BERGERON

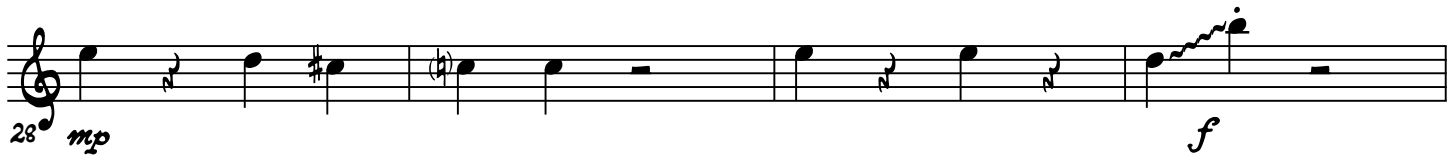
SWING 

$\text{♩} = 200$

1.  2.

(A)  14 *mp*

(B)  24 *f* *mp* *f*

 28 *mp* *f*

 32 *mp* *mf*

 36 *mf*

To CODA  40 *f*

GUITAR SOLO  19 *mp*

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Musical staff starting at measure 66. It contains a melodic line with a slur over measures 66-68 and another slur over measures 69-70. The notes are G4, A4, B4, C5, B4, A4, G4. There are rests in measures 67 and 69.

Musical staff starting at measure 71. It contains a double bar line with the number 10 above it. To the right of the staff, the text "D.S. AL CODA" is written.

Musical staff starting at measure 81. It begins with a common time signature and the marking "Rit.". The melody consists of several notes: G4, A4, B4, C5, B4, A4, G4. There are slurs over the first five notes and the last two notes. Dynamics markings include *f* and *fp*.

TENOR SAX. 2

SYMPHONY No. 40

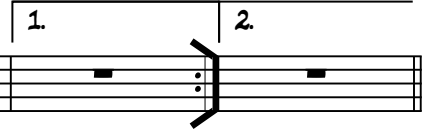
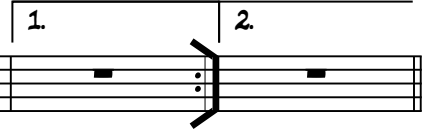
IN G MINOR
1ST MVT

WOLFGANG AMADEUS MOZART
(1756-1791)

ARR.: GUY BERGERON

SWING 

$\text{♩} = 200$

1.  2. 

(A) *f*

14


mp

(B)

24 
f *mp* *f*

28 
mp *f*

32 
mp *mf*

36 

40 
To CODA *mf* *f*

GUITAR SOLO

19


mp

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Musical staff 66-70. Treble clef. Measure 66: quarter note G4, eighth note A4, quarter rest. Measure 67: quarter note B4, quarter note C5, quarter note B4, quarter note A4. Measure 68: quarter note G4, eighth note A4, quarter rest. Measure 69: quarter note B4, quarter note C5, quarter note B4. Measure 70: quarter note A4, eighth note G4, quarter rest.

Musical staff 71-75. Treble clef. Measure 71: quarter rest. Measure 72: quarter rest. Measure 73: quarter rest. Measure 74: quarter rest. Measure 75: quarter rest. Above the staff, the number "10" is written. To the right, the text "D.S. AL CODA" is written.

Musical staff 81-85. Treble clef. Measure 81: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 82: quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4. Measure 83: quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4. Measure 84: quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4. Measure 85: quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4. Above the staff, "Rit." is written. Below the staff, "f" is written under measure 82 and "fp" is written under measure 84.


BARITONE SAX.

SYMPHONY No. 40

IN G MINOR
1ST MVT

WOLFGANG AMADEUS MOZART
(1756-1791)

ARR.: GUY BERGERON

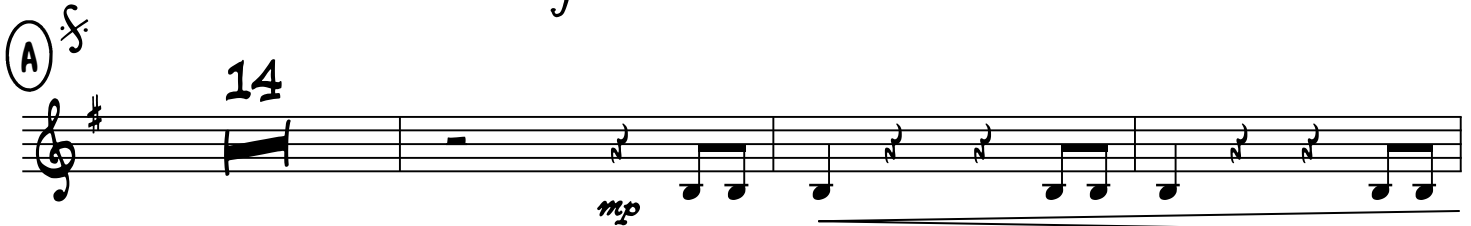
SWING 
♩ = 200



1. 2.

(A) **f**

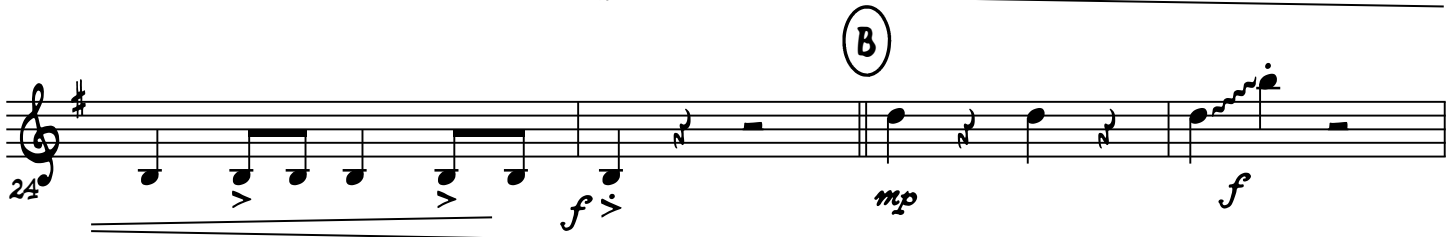
14



mp

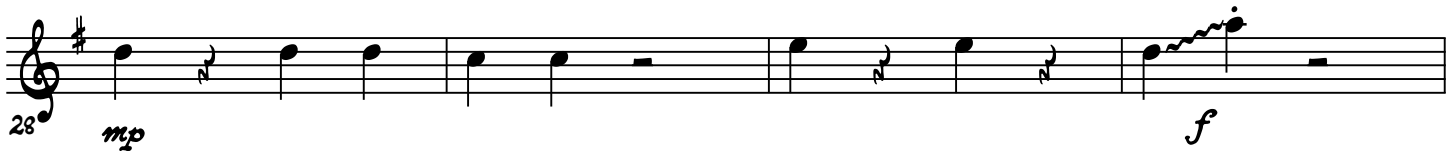
(B)

24



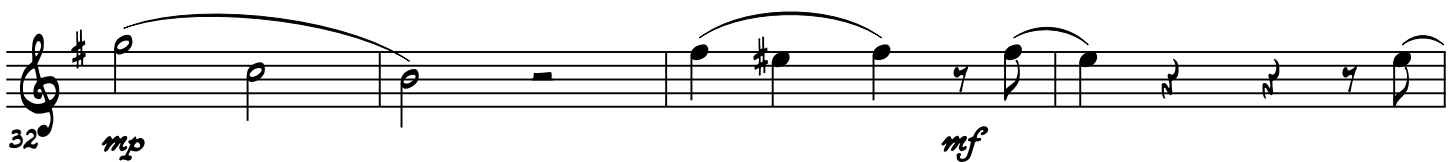
f *mp* *f*

28



mp *f*

32



mp *mf*

36



mp

To CODA

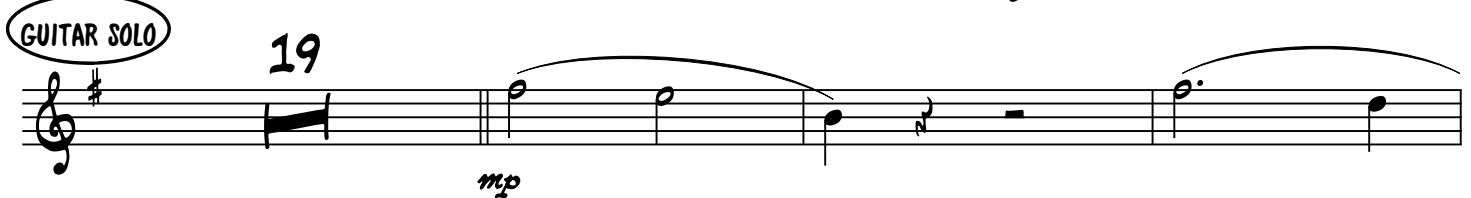
40



f

GUITAR SOLO

19



mp

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Musical staff 66-70. Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Measures 66 and 70 begin with a fermata over a quarter note. Measures 67 and 69 contain half notes with a slur above them. Measure 68 contains a quarter note with a slur above it. Measure 69 contains a half note with a slur above it. Measure 70 contains a quarter note with a fermata above it.

Musical staff 71-75. Treble clef, key signature of one sharp (F#). The staff is mostly empty, with a double bar line and repeat sign in measure 74. Above measure 74 is the number "10". To the right of the staff is the instruction "D.S. AL CODA".

Musical staff 81-85. Treble clef, key signature of one sharp (F#). Measure 81 starts with a fermata and the instruction "Rit.". The staff contains five measures of music. Measures 81-84 are quarter notes with a slur below them. Measure 85 is a half note with a slur above it. Dynamics include *f* under measure 83 and *ff* under measure 85.

TRUMPET IN B \flat 1

SYMPHONY No. 40

IN G MINOR
1ST MVT

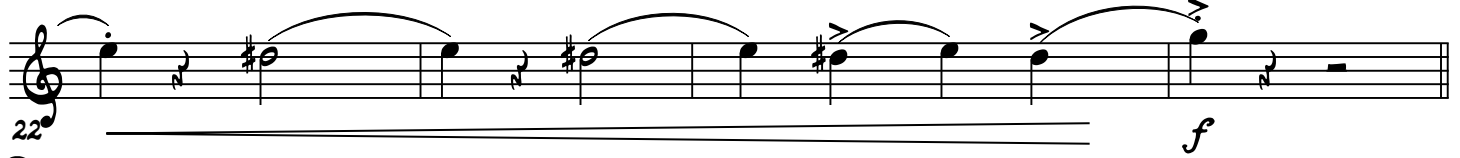
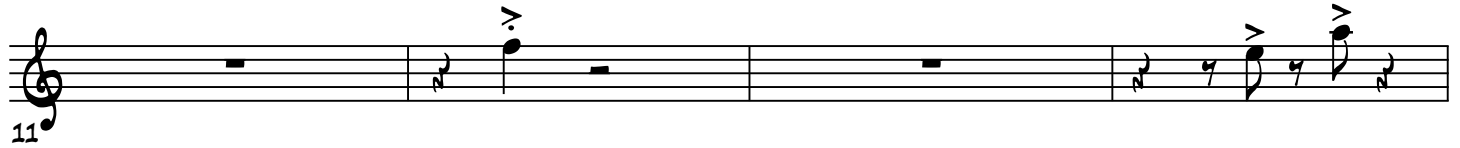
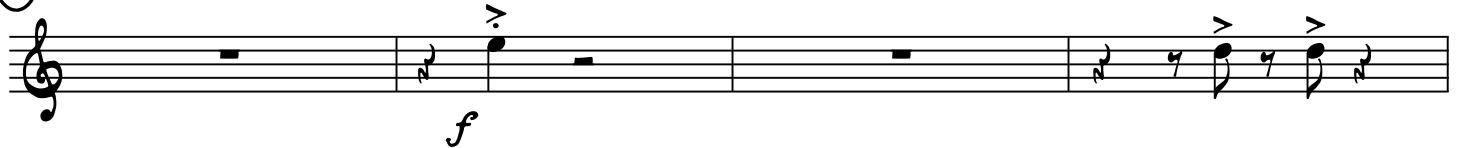
WOLFGANG AMADEUS MOZART
(1756-1791)
ARR.: GUY BERGERON

SWING 

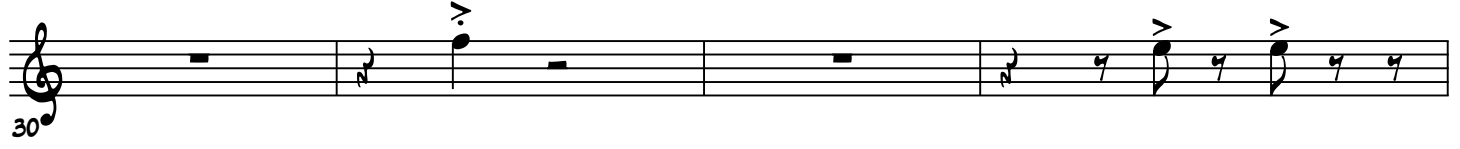
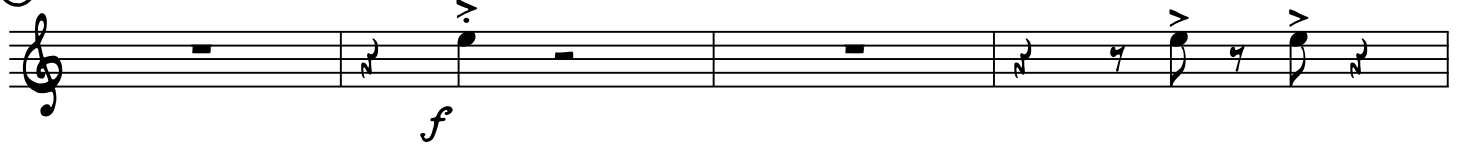
$\text{♩} = 200$



4
(A) *f*



22
(B)



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5 To CODA

34 *mp* *mf*³

GUITAR SOLO

42 *f* *f*

47

11

52 *f*

67 5

D.S. AL CODA

76 *mp* *mf*³ *f*

Rit.

81 *fp*

TRUMPET IN B \flat 2

SYMPHONY No. 40

IN G MINOR
1ST MVT

WOLFGANG AMADEUS MOZART
(1756-1791)
ARR.: GUY BERGERON

SWING 

$\text{♩} = 200$



4

12

22

27

32

41

1.

2.

6

5

To CODA

GUITAR SOLO

f

f

mp

f

f

mf

f

f

guytanebergeron@videotron.ca

46

51

11

66

71

5

78

D.S. AL CODA

81

Rit.

TROMBONE 1

SYMPHONY No. 40

IN G MINOR
1ST MVT

WOLFGANG AMADEUS MOZART
(1756-1791)
ARR.: GUY BERGERON

SWING 

♩ = 200

A ⁴ *f*

11

4

15

22

B *f*

30

5 To CODA

34 *mp* *mf f*

GUITAR SOLO

43 *f*

48 11

63 *f*

68 5 *mp*

77 *mf f* D.S. AL CODA

Rit. 81 *fp*

TROMBONE 2

SYMPHONY No. 40

IN G MINOR
1ST MVT

WOLFGANG AMADEUS MOZART
(1756-1791)
ARR.: GUY BERGERON

SWING 

$\text{♩} = 200$

4
(A) *f*

11

15

mp

mp

22

(B)

30

5

To CODA

34 *mp* *mf* *f*

GUITAR SOLO

43 *f*

48 *f* 11

63 *f*

68 *mp* 5

77 *mf* *f* D.S. AL CODA

81 *rit.* *fp*

PIANO

SYMPHONY No. 40

IN G MINOR
1ST MVT

WOLFGANG AMADEUS MOZART
(1756-1791)
ARR.: GUY BERGERON

SWING $\text{♩}'s$

$\text{♩} = 200$

$B^{\flat}13$ $A7(\sharp 5)$ $A^{\flat}13(\sharp 11)$ $GMIN^9$

1. $B^{\flat}13$ $A7(\sharp 5)$ $A^{\flat}13(\sharp 11)$ 2. $B^{\flat}13$ $A7(\sharp 5)$ $A^{\flat}13(\sharp 11)$

(A) f $GMIN^9$ $CMIN^9$ $CMIN^7/B^{\flat}$

$Amin^{7(b5)}$ $D7(b9)$ $GMIN^9$ $Amin^{7(b5)}$ $D7(b9)$ $GMIN^9$

17 **A^{MIN}7(b5)** **D⁷(b9)** **G^{MIN}9 / F** **E^{MIN}7(b5)** **E^b9** **D⁷** **C[#]DIM**

22 **D⁷** **C[#]DIM** **D⁷** **C[#]DIM** **D⁷(b9)** **G^{MIN}9**

27 **G⁷(b9)** **C^{MIN}9** **F⁹**

32 **C^{MIN}11** **B⁹(#11)** **B^bMAJ⁹** **F** **F⁷** **E^b/G** **B^b/F**

37 **C^{MIN}/E^b** **B^b/D** **C⁷** **D^b6** **C⁷** **D^b6 To CODA** **C⁷** **D^{MIN}7** **E^bDIM** **C/E**

GUITAR SOLO

42 *f* F⁷ E⁷ E^{b7} D⁷ G^{MIN}⁹ *mp*

47 C^{MIN}⁹ C^{MIN}⁷/B^b A^{MIN}⁷(b5) D⁷(b9) G^{MIN}⁹

52 A^{MIN}⁷(b5) D⁷(b9) G^{MIN}⁹ A^{MIN}⁷(b5) D⁷(b9) G^{MIN}⁹ E^{MIN}⁷(b5) *p*

57 E^{b9} D⁷ C^{#DIM} D⁷ C^{#DIM} D⁷ C^{#DIM} D⁷ E^{b7} D⁷ E^{b7} *mp*

62 D⁷ G^{MIN}⁹ G⁷(b9) C^{MIN}⁹ *mf* *mp*

67

F⁷ C^{MIN}¹¹ 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^{MIN}⁷ E^bDIM C/E F⁷ E⁷ E^{b7} D⁷ D.S. AL CODA

81

Rit. C⁷ D^{MIN}⁷ E^bDIM C/E F⁷ E⁷ E^{b7} D⁷ Electric Guitar G^{MI}^{b/9}

ELECTRIC GUITAR

SYMPHONY No. 40

WOLFGANG AMADEUS MOZART

(1756-1791)

IN G MINOR

1ST MVT

ARR.: GUY BERGERON

SWING 

♩ = 200


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^b}**




A^{MIN7(b5)} **D^{7(b9)}** **G^{MIN9}** **A^{MIN7(b5)}** **D^{7(b9)}** **G^{MIN9}**



A^{MIN7(b5)} **D^{7(b9)}** **G^{MIN9}** /F **E^{MIN7(b5)}** **E^{b9}** **D⁷** **C^{#DIM}**



D⁷ **C^{#DIM/D}** **D⁷** **C^{#DIM/D}** **D^{7(#9)}** **(B)** **G^{MIN9}**



G^{7(b9)} **C^{MIN9}** **F⁹**



C^{MIN11} **B^{9(#11)}** **B^{bMAJ9}** **F** **F⁷** **E^{b/G}** **B^{b/F}**



C^{MIN/E^b} **B^{b/D}** **C⁷** **D^{b6}** **C⁷** **To CODA** **D^{b6}** **C⁷** **D^{MIN7}** **E^{bDIM}** **C/E**



GUITAR SOLO

428 *f* F⁷ E⁷ E^{b7} D⁷ SOLO BREAK! G^{MIN}⁹

468 C^{MIN}⁹ C^{MIN}^{7/Bb} A^{MIN}^{7(b5)}

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

548 A^{MIN}^{7(b5)} D⁷ G^{MIN}⁷ /F E^{MIN}^{7(b5)} E^{b9}

588 D⁷ C^{#DIM} D⁷ C^{#DIM}/D D⁷ C^{#DIM}/D D⁷ E^{b7} D⁷ E^{b7}

628 D⁷ G^{MIN}⁹ G^{7(b9)}

668 C^{MIN}⁹ F⁷ C^{MIN}¹¹ B^{9(#11)}

708 B^bMAJ⁹ F^{SUS} F⁷ E^b/G B^b/F

748 C^{MIN}/E^b B^b/D C⁷ D^{b6} C⁷ D^{b6}

SYMPHONY No. 40

3

788

C⁷ D^{MIN7} E^b_{DIM} C/E F⁷ E⁷ E^b₇ D⁷

f

D.S. AL CODA

818

RIT.

C⁷ D^{MIN7} E^b_{DIM} C/E F⁷ E⁷ E^b₇

838

D⁷ G^{M1}^b/₉

mp

BASS GUITAR

SYMPHONY No. 40

WOLFGANG AMADEUS MOZART

(1756-1791)

ARR.: GUY BERGERON

IN G MINOR

1ST MVT

SWING 

♩ = 200

Chords: B^b13, A⁷(#5), A^b13(#11), G^{MIN}9



Chords: B^b13, A⁷(#5), A^b13(#11), B^b13, A⁷(#5), A^b13(#11)



Section A: Chords: G^{MIN}9, C^{MIN}9, C^{MIN}7/B^b



Chords: A^{MIN}7(b5), D⁷(b9), G^{MIN}9, A^{MIN}7(b5), D⁷(b9), G^{MIN}9



Chords: A^{MIN}7(b5), D⁷(b9), G^{MIN}9, F, E^{MIN}7(b5), E^b9, D⁷, C[#]DIM




Chords: D⁷, C[#]DIM/D, D⁷, C[#]DIM/D, D⁷(#9), G^{MIN}9




Chords: G⁷(b9), C^{MIN}9, F⁹



Chords: C^{MIN}11, B⁹(#11), B^bMAJ⁹, F, F⁷, E^b/G, B^b/F



Chords: C^{MIN}/E^b, B^b/D, C⁷, D^b6, C⁷, D^b6 TO CODA, C⁷, D^{MIN}7, E^bDIM, C/E



GUITAR SOLO

42 *f* **F⁷ E⁷ E^{b7} D⁷ GMIN⁹** *mp*

47 **CMIN⁹ CMIN⁷/B^b AMIN^{7(b5)} D^{7(b9)} GMIN⁹**

52 **AMIN^{7(b5)} D^{7(b9)} GMIN⁹ AMIN^{7(b5)} D⁷ GMIN⁷ /F EMIN^{7(b5)}**

57 **E^{b9} D⁷ C[#]DIM D⁷ C[#]DIM/D D⁷ C[#]DIM/D** *mp*

62 **D⁷ GMIN⁹ G^{7(b9)} CMIN⁹** *mf* *mp*

67 **F⁷ CMIN¹¹ B^{9(#11)} B^bMAJ⁹ FSUS F⁷**

72 **E^b/G B^b/F CMIN/E^b B^b/D C⁷ D^{b6}**

77 **C⁷ D^{b6} C⁷ DMIN⁷ E^bDIM C/E F⁷ E⁷ E^{b7} D⁷ D.S. AL CODA** *f*

81 **Rit. C⁷ DMIN⁷ E^bDIM C/E F⁷ E⁷ E^{b7} D⁷ GMIN^{b9}** *f* *fp* *pp* Electric Guitar

DRUM SET

SYMPHONY No. 40

WOLFGANG AMADEUS MOZART

(1756-1791)

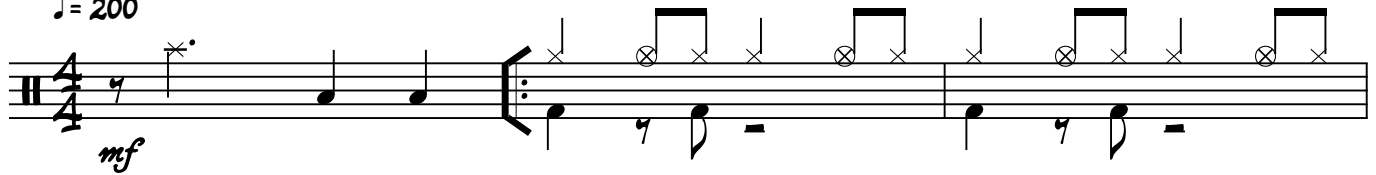
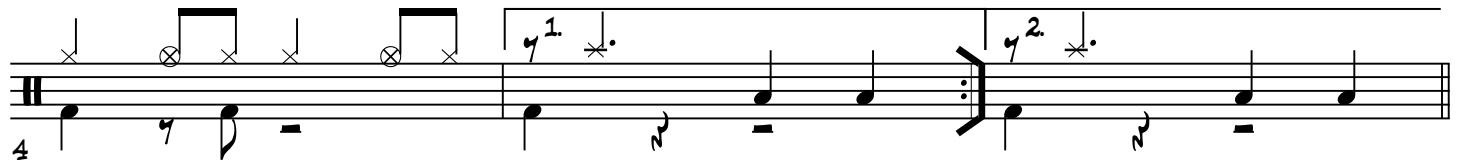
IN G MINOR

1ST MVT

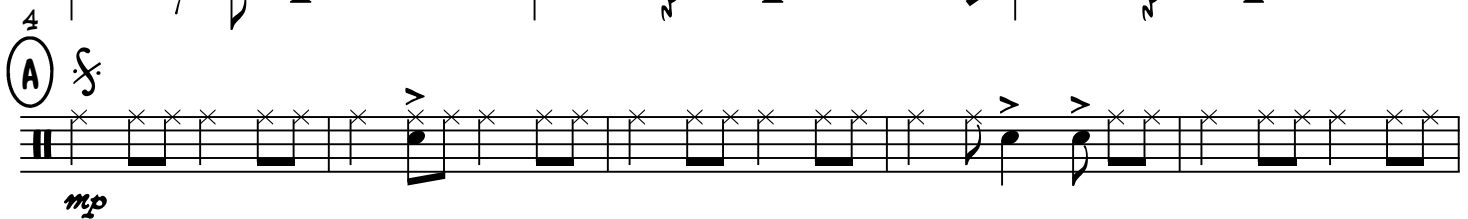
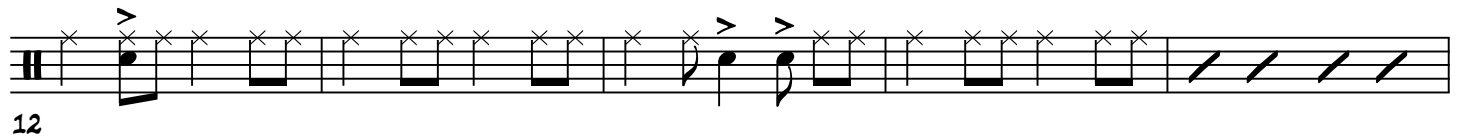
ARR.: GUY BERGERON

SWING 

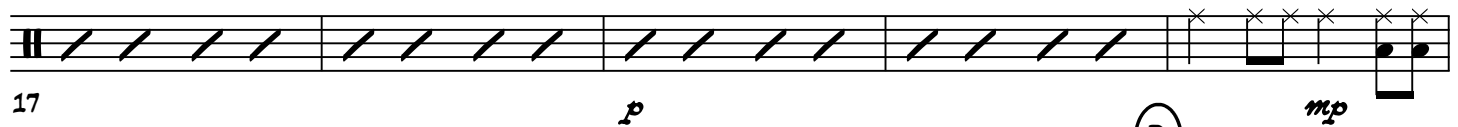
$\text{♩} = 200$

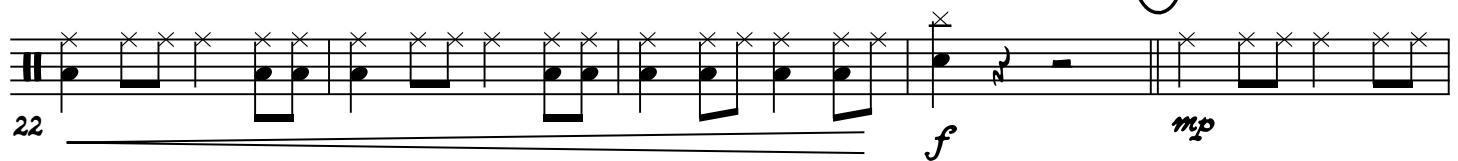
(A)

17



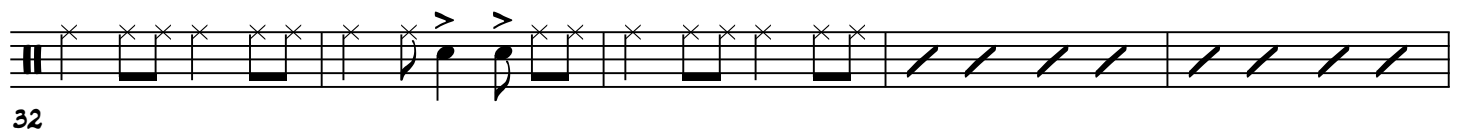
22



27



32



37

To CODA



GUITAR SOLO

42 *f* *mp*

47

52 *p*

57 *mp*

62 *mf* *mp*

67

72

77 *f* *D.S. AL CODA*

81 *f* *pp* *Electric Guitar*