

# Wolfgang Amadeus Mozart

## Symphony 40 1st Movement



This month GT's own classical diva **Bridget Mermikedes** arranges and transcribes a piece by one of the genuine daddies of any musical era, the genius that is Mozart.

### ABILITY RATING

● ● ● ● ● Moderate/Advanced

INFO	WILL IMPROVE YOUR
<b>KEY:</b> D minor	<input checked="" type="checkbox"/> Melody-bass separation
<b>TEMPO:</b> 148 bpm	<input checked="" type="checkbox"/> Hinge barre technique
<b>CD:</b> TRACK 42-43	<input checked="" type="checkbox"/> Classical repertoire

IN THIS ISSUE we return once again to a work of the musical genius Wolfgang Amadeus Mozart (1756 – 1791). By the time he wrote his Symphony No. 40, completed in 1788, Mozart was in his early 30s and had produced an enormous body of stunning works - including 40 symphonies (He completed the 41st before his 40th), a similar number of concerti for one, two and three pianos, bassoon, violin, flute, harp and horn, 20 operas and hundreds of other works – so his technical ability and creative force were at a peak. Symphony no.40 is an epic work in four movements whose popularity has endured over centuries, and has had an influence on many composers, including Beethoven. Here I've arranged the first (and most famous) of the four movements with its powerful and much admired tragic theme. A core work of the Classical repertoire, Symphony No. 40 (and often the first movement on its own) has been recorded and performed countless times over the last two centuries, and is embedded in popular culture appearing in many films and TV shows wherever that dark classical vibe is required.

I've changed the original key of G minor to D minor with drop D tuning to help this piece to work effectively on the guitar, and the low D nicely reinforces its sombre character. I've also abbreviated the structure of the first movement's extended sonata form to make it more appropriate for a solo guitar performance, but there's plenty to get your




Mozart: one of music's finest ever composers

“Symphony no.40 is an epic work in four movements and has influenced many subsequent composers including Beethoven.”

teeth into here. Incidentally, if you caught the Classical Harmony article in GT226 this provides an excellent case study to see all those concepts in action. As always, be patient learning this arrangement, so you can get the technical control required. There are also some awkward moments, so consult the tab captions to help you best approach them.

In the first few bars fingering is indicated

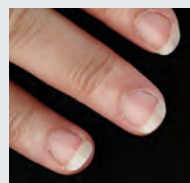
for both hands to get you started. On the last half beat of bar 9 I use a 'hinge' barre – the F pulls off onto the E note using the first finger as a full barre but the tip of the finger stays off the sixth string so as not to mute the low D. The finger is then in place to press down a full 5th fret barre at bar 10. Same thing happens on the last beat of bar 11 into bar 12. The same kind of hinge barre is also used in bar 15 but the other way round; the barre lifts off on beat 3 for the open E note but the tip of the finger remains in place on the bass note Bb to keep it sustained to the end of the bar. This is typical technique on the classical guitar when we are dealing with polyphonic writing, and simultaneous voices have different note lengths. It's a struggle sometimes but we should always try to give notes their correct values in order for the music to sound good and make sense! This is why finding the most effective fingering is so important.

I hope you enjoy learning this wonderful piece of music, and I'll see you next time with another classical masterpiece arranged for solo guitar. 

### TECHNIQUE FOCUS

#### USE YOUR NAILS

All professional classical guitarists pluck the strings using the fingernails. These need to be kept the right length and shaped correctly so that they create a good plucking action and the best possible tone. Every serious player keeps a variety of nails files, buffers and a big favourite is very fine wet and dry sanding paper. This is used to smooth off the edges of the nails and keep them buffed to a fine polish. The better the nails the better the tone!



**TRACK RECORD** If you want to hear this piece in all its detailed glory you can't do better than the Scottish Chamber Orchestra conducted by Sir Charles Mackerras, Symphonies 38-41 (Linn, 2009). For a more sombre performance Emil Tchakarov and the Sofia Soloists Chamber Orchestra do a fine job; you get several other glorious Mozart pieces as well on Best Of Mozart (Resonance, 2007).

## PLAYING TIPS

## CD TRACK 43

[Bar 9] In the first few bars fingering is indicated for both hands to get you started. On the last half beat of bar 9 I use a 'hinge' barre – the F pulls off onto the E note using the first finger as a full barre but the tip of the finger stays off the sixth string so as not to mute the low D. The finger is then in ready place to

press down a full barre at bar 10. Same thing happens on the last beat of bar 11 into bar 12. The same kind of hinge barre is also used in bar 15 but the other way round; the barre lifts off on beat 3 for the open E note but the tip of the finger remains in place on the bass note Bb to keep it sustained to the end of the bar.

♩ = 148 approx

Sheet music for Wolfgang Amadeus Mozart's Symphony 40, CD Track 43. The music is in 4/4 time, with a tempo of approximately 148 beats per minute. The key signature is one flat (Bb).

The score is divided into systems, each with a treble and bass staff. Chord names are indicated above the staffs. Fingering numbers (1-5) are shown below the notes. Bar numbers 1, 6, 11, 16, and 21 are marked at the start of their respective systems.

**System 1 (Bars 1-5):** Chords: Dm, A7/D. Fingering: 1, 0, p, m, i, m, i, m, i, 0, m, i, m, i, m, i, 0, m, i, p, 0, 0, 2, 0.

**System 2 (Bars 6-10):** Chords: A7/C#, A, Dm, A7/G. Fingering: 0, 2, 0, 0, 2, 0, 0, 0, 3, 2, 2, 3, 2, 2, 0, 3, 3, 6, 5, 5, 8, 6, 5.

**System 3 (Bars 11-15):** Chords: Dm/F, A7/G, Dm/F, Bm7, Bb7. Fingering: 3, 2, 6, 5, 5, 8, 6, 5, 3, 1, 0, 3, 1, 3, 2, 2, 3, 0, 1, 3, 1, 0, 3.

**System 4 (Bars 16-20):** Chords: A, E7/A, A, E7/A, A, E7/A, A, E7/A, A. Fingering: 2, 4, 3, 5, 4, 3, 5, 4, 3, 5, 4, 3, 5, 4, 3, 5, 2, 3, 2, 3, 5, 3, 2.

**System 5 (Bars 21-25):** Chords: Dm/F, Dm/E, Dm, Gm/Bb, Gm7, Gm7/F. Fingering: 2, 3, 2, 2, 3, 2, 2, 0, 1, 1, 0, 3, 3, 1, 3, 3, 2, 0, 0, 1, 3, 3, 5, 3, 3, 5, 3.

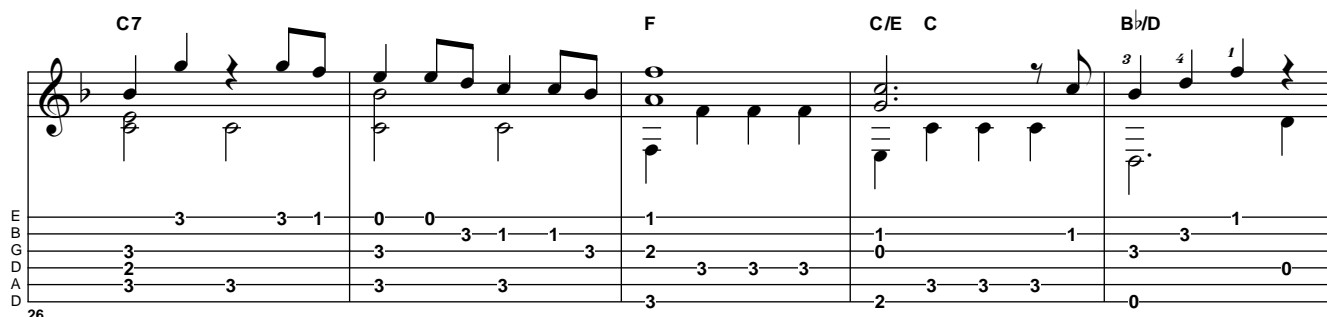
## PLAYING TIPS

## CD TRACK 43

[Bars 34 to 76] The fingering for this passage is shown in bar 34. This little scale passage is played with the use of the open second string (B) at the start of each bar and a clever fingering designed to enable the low G note

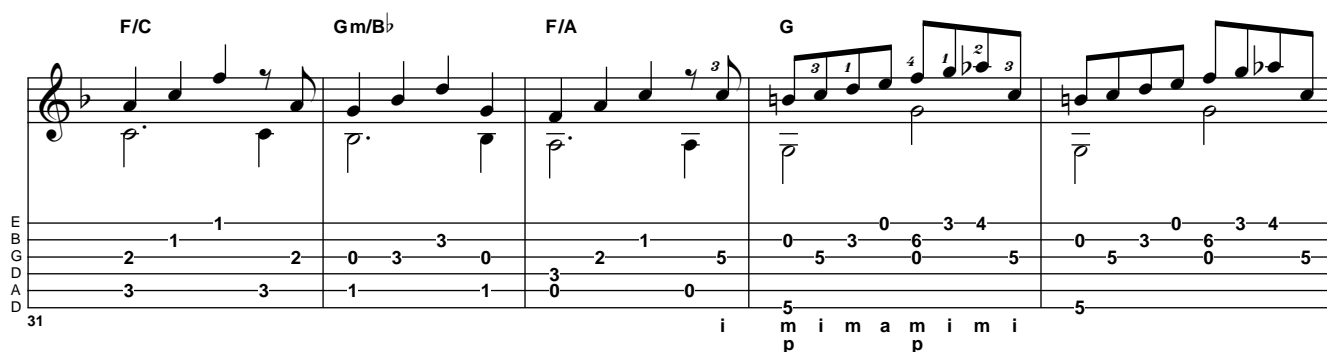
to sustain for two beats. It may seem a bit tricky at first but it works! On beat 3 of bar 39 I use another hinge barre and the same technique is used from bars 72 to 76.

Chords: C7, F, C/E C, B $\flat$ /D



26

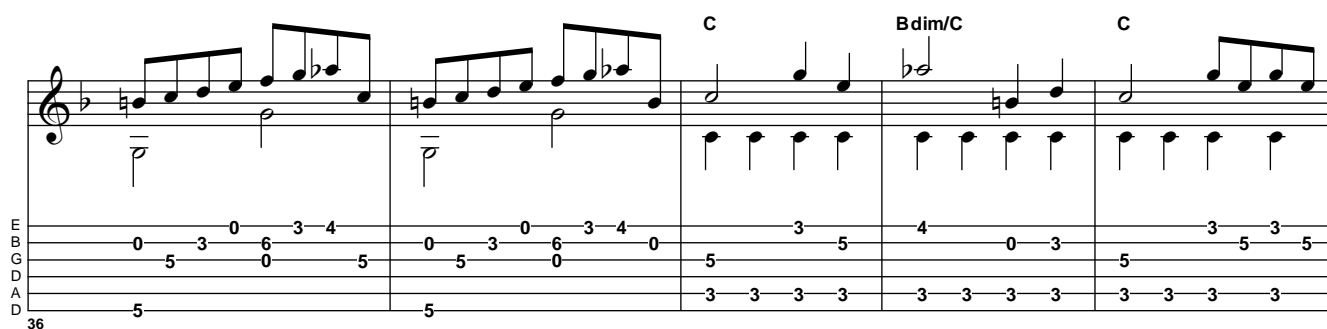
Chords: F/C, Gm/B $\flat$ , F/A, G



31

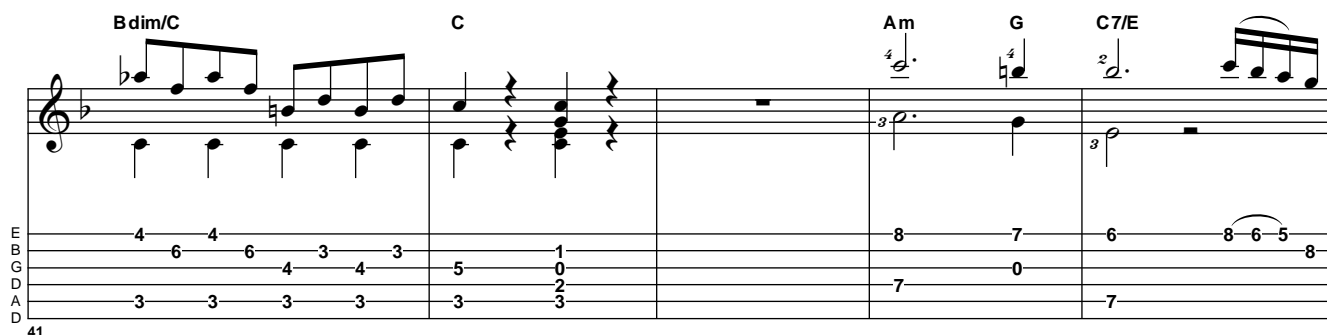
i m i m a m i m i

Chords: C, Bdim/C, C



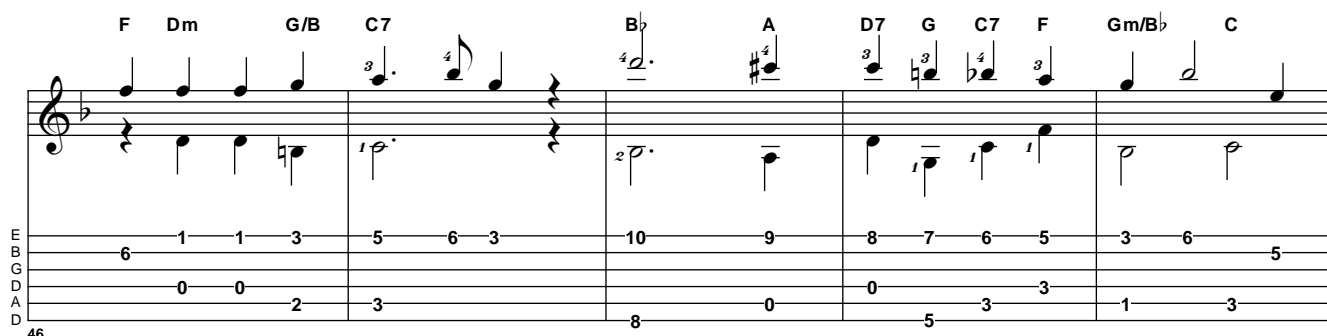
36

Chords: Bdim/C, C, Am, G, C7/E



41

Chords: F, Dm, G/B, C7, B $\flat$ , A, D7, G, C7, F, Gm/B $\flat$ , C



46

## PLAYING TIPS

## CD TRACK 43

51

F Am G C7/E F Dm G/B C7

E 6 5 3 6 5 3 6 5 8 7 6 8 6 5 8 6 1 1 3 5 6 3  
B 3 7 0 7 0 0 2 3  
G 3 7 0 7 0 0 2 3  
D 3 7 0 7 0 0 2 3  
A 3 7 0 7 0 0 2 3  
D 3 7 0 7 0 0 2 3

56

B $\flat$  A D7 G C7 F B $\flat$ 7 F

E 10 9 8 7 6 5 4 3 4 1 3 4 1 3 4  
B 8 0 0 5 3 3 1 1 1 1 1 1 1 1 1  
G 8 0 0 5 3 3 1 1 1 1 1 1 1 1 1  
D 8 0 0 5 3 3 1 1 1 1 1 1 1 1 1  
A 8 0 0 5 3 3 1 1 1 1 1 1 1 1 1  
D 8 0 0 5 3 3 1 1 1 1 1 1 1 1 1

61

B $\flat$  E/B F/C C

E 1 3 4 3 4 4 4 4 4 4 4 5 6 5 5  
B 1 1 1 1 1 1 1 1 1 1 1 5 6 5 5  
G 1 1 1 1 1 1 1 1 1 1 1 5 6 5 5  
D 1 1 1 1 1 1 1 1 1 1 1 5 6 5 5  
A 1 1 1 1 1 1 1 1 1 1 1 5 6 5 5  
D 1 1 1 1 1 1 1 1 1 1 1 5 6 5 5

66

F N.C.

E 1 1 0 0 1 1 2 2 3 3 4 4 3 3 6 6 5 5  
B 1 2 2 2 2 3 3 0 0 1 1 2 2 3 3 3 3 2 2  
G 2 2 2 2 3 3 2 3 4 0 1 1 0 0 3 3 2 2  
D 3 0 1 2 3 3 2 3 4 0 1 1 0 0 3 3 2 2  
A 3 0 1 2 3 3 2 3 4 0 1 1 0 0 3 3 2 2  
D 3 0 1 2 3 3 2 3 4 0 1 1 0 0 3 3 2 2

70

B $\flat$  C F F#sus4 B $\flat$ sus2 F/A

E 10 8 6 5 3 1 0 3 1 1 3 1 1 3 1 1 3 1  
B 7 0 3 1 0 3 2 0 3 3 1 3 1 3 1 3 1  
G 7 0 3 1 0 3 2 0 3 3 1 3 1 3 1 3 1  
D 7 0 3 1 0 3 2 0 3 3 1 3 1 3 1 3 1  
A 7 0 3 1 0 3 2 0 3 3 1 3 1 3 1 3 1  
D 7 0 3 1 0 3 2 0 3 3 1 3 1 3 1 3 1

## PLAYING TIPS

## CD TRACK 43

[Bars 77 to end] The chords at bar 77 are played with a downwards strum with the back of the fingernail – either the first or second finger is fine,

whichever works best! Throughout the rest of the piece there are various bits of fingering advice to help you and hopefully the rest will be fairly clear.

Chords: F#sus4, Bb/sus2, F/A, A7, Dm, Gm/Bb

75

Chords: C#sus4, C, F, F#sus4, Bb/sus2, F/A

79

Chords: F#sus4, Bb/sus2, F/A, A7, Dm, Gm/Bb

83

Chords: C#sus4, C, F, F/A, Bb, C

87

Chords: F, C, F/A, Bb, C, Dm, Bb, F/C, C

91

p i a m i

## PLAYING TIPS

## CD TRACK 43

95

F C F C F C F C F

E  
B  
G  
D  
A  
D

100

A7 Dm/F Dm/E Dm A7/D

E  
B  
G  
D  
A  
D

105

A7/C# A Dm A7/G

E  
B  
G  
D  
A  
D

110

Dm/F A7/G Dm/F Bm7 aug 6 Bb7

E  
B  
G  
D  
A  
D

115

A Dm A Dm A Dm A Dm

E  
B  
G  
D  
A  
D