

Symphony nr. 40, mov. 1

KV550, Molto Allegro

Wolfgang Amadeus Mozart

*arranged by Paul De Bra for accordion orchestra
(1a/b, 2a/b, 3a/b, 4a/b, bass)*

Mozart is well-known for composing very nice music that is nearly impossible to play. Several of his symphonies are very difficult, and Symphony nr. 40 is no exception. Part of the difficulty is in long stretches of repeated notes (not so hard on a violin, but on an accordion...). As much as possible the arrangement has them interleaved between different voices, (hopefully) making them less difficult.

Mozart only wrote two symphonies in minor. Nr. 25 and 40 are both in G minor. Nr. 25 is sometimes called the “little” G minor symphony and nr. 40 the “great” G minor symphony. Symphony nr. 40 was composed in a very short time (along with nr. 39 and 41) and it shows signs of being rushed. A few places with a doubtful choice of notes are indicated in the arrangement. Mozart supposedly never heard a performance of these three symphonies.

This is quite a difficult composition and arrangement. Movement 3 is a lot easier and has been arranged as well. The arrangement of movement 1 is an attempt to make this composition accessible to advanced accordion orchestras (“Höchststufe”).

A recording by Professor P is available on YouTube.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

Symphony nr. 40, mov. 1

KV550, Molto Allegro

Wolfgang Amadeus Mozart

arr. Paul De Bra

Molto Allegro ♩ = ca. 110

Tutti tutto molto leggiero

(light tremolo, otherwise \odot)

mp (light tremolo, otherwise \odot)

p small notes tacet (silent)

small notes tacet (silent)

small notes tacet (silent)

small notes tacet (silent)

small notes tacet (silent)

(keep everything 16-8 if switching is too difficult)

p (keep everything 16-8 if switching is too difficult)

p \odot

Symphony nr. 40, mov. 1

9

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

f

f

mp

ff (or 8vb)

f

f

f

f

f

f

19

Flute I (Ia) *mp* *f*

Flute II (Ib) *mp* *f*

Oboe I (IIa) *p* *f*

Oboe II (IIb) *p* *f*

Clarinet in A (IIIa) *p* *f*

Clarinet in B (IIIb) *p* *f*

Violin I (IVa) *fp* *f*

Violin II (IVb) *p* *f*

Bass (B) *p* *f*

29

ff

sf

sf sf sf

sf sf sf

sf sf sf

sf sf sf

sf sf sf

sf sf sf

sf sf sf

Symphony nr. 40, mov. 1

37

Ia *mp* *pp* *p*

Ib *p* *pp*

IIa (tacet)

IIb (tacet)

IIIa *sf* *mp* *p*

IIIb *sf* *p* *pp* *p*

IVa *sf* *p* *pp* *p*

IVb *sf* *mp* *p*

B *sf* *p* *pp* *p*

G.P.

bars 44-61 optional

47

Ia *mp* *p*

Ib *p* *p*

IIa *p* *pp* bars 52-61 optional *p*

IIb *p* *pp* *p*

IIIa *pp* *p*

IIIb *pp* *p*

IVa *pp* *p*

IVb *pp* *p*

B

Symphony nr. 40, mov. 1

58

Ia
Ib
IIa
IIb
IIIa
IIIb
IVa
IVb
B

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

f
f
f
f
f
f
f
f
f

65 *tr* (bellows shake)

Ia *p*

Ib *p*

IIa *p*

IIb *p*

IIIa *p*

IIIb *p* optional

IVa *p*

IVb *p*

B *sf* *p*

Symphony nr. 40, mov. 1

74

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

f

p

f

f

f

f

f

f

p

mp

f

p

Symphony nr. 40, mov. 1

91

Ia

Ib

8va if possible and desired (not original)

8

IIa

IIb

IIIa

IIIb

IVa

IVb

B

101

The musical score is written for a string quartet and includes a bass part. The parts are labeled I a, I b, II a, II b, III a, III b, IV a, IV b, and B. The key signature is B-flat major. The score is divided into measures, with a measure number of 101 indicated at the top left. Dynamics include *p* (piano) and *(tacet)*. There are also articulation marks and slurs. The notation includes various note values, rests, and accidentals.

109

I a

I b

II a

II b

III a

III b

IV a

IV b

B

f

f

f

f

f

f

f

f

f

115

Ia
Ib
IIa
IIb
IIIa
IIIb
IVa
IVb
B

(B is original, B \flat may sound better)

Symphony nr. 40, mov. 1

122

I a

I b

II a

II b

III a

III b

IV a

IV b

B

130

I a

I b

II a

II b

III a

III b

IV a

IV b

B

137

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

p

p

p

p

p

p

pp

pp

pp

(tacet)

⊗

146

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

p

f

sf

mf

f

155

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

sf

p

vco

163

Woodwind parts: Ia, Ib, IIa, IIb, IIIa, IIIb

String parts: IVa, IVb

Bass part: B

Dynamics: *mp*, *p*, *tacet*

Articulation: accents, slurs

Phrasing: slurs

172

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

mp

f

ff

f

f

f

f

f

182

Woodwind parts: Ia, Ib, IIa, IIb, IIIa, IIIb, IVa, IVb

Bass part: B

Dynamics: *mp*, *p*, *fp*

Articulation: accents, slurs, breath marks

Key signature: B-flat major / D-flat minor

Time signature: 3/4

191

Ia *f* *ff* *f*

Ib *f*

IIa *f*

IIb *f*

IIIa *f*

IIIb *f*

IVa *f*

IVb *f*

B *f*

198

I a

I b

II a

II b

III a

III b

IV a

IV b

B

ff

(omit low notes if too difficult)

213

The musical score is arranged in ten staves, labeled I a through B. The key signature is B-flat major (two flats). The score begins at measure 213. The first four staves (I a, I b, II a, II b) show a melodic line with some chromaticism and a change in key signature to D major (two sharps) in measure 215. The fifth staff (III a) has a dynamic marking of *sf* starting in measure 215. The sixth staff (III b) has a dynamic marking of *sf* starting in measure 215. The seventh staff (IV a) has a dynamic marking of *sf* starting in measure 215. The eighth staff (IV b) has a dynamic marking of *sf* starting in measure 215. The ninth staff (B) has a dynamic marking of *sf* starting in measure 215. The score concludes with a final measure in measure 219.

221

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

G.P.

mp

p

mp

p

mp

p

mp

p

p

p

optional

p

p

mp

p

p

232

I a

I b

II a

II b

III a

III b

IV a

IV b

B

mp

p

p

p

p

Symphony nr. 40, mov. 1

243

The musical score consists of nine staves, labeled I a through B. The key signature is two flats (B-flat major or D-flat minor). The score is divided into measures 243 through 249.
 - **I a:** Treble clef, starts with a half note B-flat, followed by quarter notes. Dynamics include *cresc.* and *f*. Features trills (*tr*) in measures 247 and 249.
 - **I b:** Treble clef, eighth-note patterns. Dynamics include *cresc.* and *f*.
 - **II a:** Treble clef, chords. Dynamics include *cresc.* and *f*.
 - **II b:** Treble clef, rests in measures 243-244, then chords. Dynamics include *f*.
 - **III a:** Treble clef, chords. Dynamics include *cresc.* and *f*.
 - **III b:** Treble clef, long notes. Dynamics include *cresc.* and *f*.
 - **IV a:** Treble clef, eighth-note patterns. Dynamics include *cresc.* and *f*.
 - **IV b:** Treble clef, chords. Dynamics include *cresc.* and *f*.
 - **B:** Bass clef, eighth-note patterns. Dynamics include *cresc.* and *f*.
 - **Articulations:** *bellows shake* is marked in measures 245 and 248. Trills (*tr*) are marked in measures 247 and 249.
 - **Phrasing:** Slurs are used to group notes in measures 243-244, 246-247, and 248-249.

257

Ia *p* *f*

Ib *p*

IIa *ff* *p*

IIb

IIIa *p*

IIIb *p*

IVa *p*

IVb *p*

B *p*

265

The musical score is arranged in a standard orchestral layout. It consists of the following parts:

- Ia**: Flute I, starting with a melodic line in the first measure.
- Ib**: Flute II, playing a rhythmic accompaniment.
- IIa**: Clarinet I, mostly resting.
- IIb**: Clarinet II, playing a sustained chord.
- IIIa**: Bassoon I, playing a rhythmic accompaniment.
- IIIb**: Bassoon II, playing a sustained chord.
- IVa**: Oboe I, playing a rhythmic accompaniment.
- IVb**: Oboe II, playing a rhythmic accompaniment.
- B**: Bassoon III / Contrabass, playing a rhythmic accompaniment.

Dynamics and markings include *f* (forte) and *p* (piano) throughout the score. There are also various articulation marks and slurs.

272

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

f

f

f

f

f

f

f

f

f

f

280

I a

I b

II a

II b

III a

III b

IV a

IV b

B

sf sf sf sf sf sf sf sf

p

p

p

p

p

p

p

p

290

I a
I b
II a
II b
III a
III b
IV a
IV b
B

f

f

f

f

f

f

f

f

f

PDB 3/6/24