



# Symphony No. 17 in G Major, K. 129

Mvt. 2, Andante

By Wolfgang Amadeus Mozart  
Arranged by Steven J. Campbell (ASCAP)

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## INSTRUMENTATION

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- 1 Conductor
  - 8 1st Violin
  - 8 2nd Violin
  - 5 3rd Violin (Viola T.C.)
  - 5 Viola
  - 5 Cello
  - 5 String Bass
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This wonderful arrangement is an excellent piece for developing ensembles to learn about the stylistic nuances of Mozart. Arranged in G Major and set in common time, younger musicians will find the setting very accessible. This is a great way to introduce varied bowing techniques like staccato, legato, spiccato, and brushed strokes that often accompany the lighter Classical style.

### NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

  
Belwin/Pop String Editor

# Symphony No. 17 in G Major, K. 129

Mvt. 2, Andante

CONDUCTOR SCORE

Duration - 4:10

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Andante (♩ = 100)

Violins

Viola  
(Violin III)

Cello

String Bass

Vlins.

Vla.  
(Vln. III)

Cello

Str. Bass

9

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*f*

*mf*

*mf*

8 *mf* 9 10 11

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

12 13 14

16

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*f* *p* *f*

4

15 16 17 18

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*mf*

Hi 2

V

4

19 20 21

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

*mp*

23

Hi 2

4

22 23 24

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

*f*

-1

4 Hi 2

4

25 26 27

I Vlns. *mp*

II Vlns. *p*

Vla. (Vln. III) *p*

Cello *p*

Str. Bass *p*

28 29 30

31 I Vlns. *mp*

II Vlns. *mp*

Vla. (Vln. III) *mp*

Cello

Str. Bass

31 32 33

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

4 4 4

*mp*

34 *mp* 35 36

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

*poco rit.* **39 A tempo**

*mf*  
*mp*  
*mp*  
*mp*

37 38 39

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

40 41 42

This block contains the first system of musical notation, covering measures 40, 41, and 42. It features four staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). Measure 40 shows a rest for the first violin and a dotted quarter note for the second violin. Measure 41 features a four-measure rest for the first violin and a quarter note for the second violin. Measure 42 has a dotted quarter note for the first violin and a quarter note for the second violin. The Viola, Cello, and String Bass parts provide harmonic support with various rhythmic patterns and accidentals.

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

43 44 45 46

This block contains the second system of musical notation, covering measures 43, 44, 45, and 46. It features the same four staves as the first system. Measure 43 shows a quarter note for the first violin and a dotted quarter note for the second violin. Measure 44 features a four-measure rest for the first violin and a quarter note for the second violin. Measure 45 has a dotted quarter note for the first violin and a quarter note for the second violin. Measure 46 shows a dotted quarter note for the first violin and a quarter note for the second violin. The Viola, Cello, and String Bass parts continue with their respective parts, including some dynamic markings like *mf* and *f*.



47

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*f*

47 48 49

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

4

4

4

-1

50 51 52 53

55

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Lo 2

*p* *f* *p*

4 4

54 *p* 55 *f* 56 *p* 57

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*f* *p* *f*

4 4 4

*f* *p* *f*

58 *f* 59 *p* 60 *f* 61

I  
Vlns. *p*

II  
Vlns. *p*

Vla.  
(Vln. III) *p*

Cello *p*

Str. Bass *p*

62 63 64

I  
Vlns. *f*

II  
Vlns. 4

Vla.  
(Vln. III) 4

Cello

Str. Bass

65 66 67

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

*f* *mp* *f* *mp* *f* *mp*

68 69 70

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

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

*molto rit.*

71 72 73