



Symphony No. 17 in G Major, K. 129

Mvt. 2, Andante

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

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass

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.

Bob Phillips
Belwin/Pop String Editor

Symphony No. 17 in G Major, K. 129

Mvt. 2, Andante

CONDUCTOR SCORE

Duration - 4:10

By Wolfgang Amadeus Mozart

Arranged by Steven J. Campbell (ASCAP)

Andante (♩ = 100)

Violins

Viola
(Violin III)

Cello

String Bass

Vlins.

Vla.
(Vln. III)

Cello

Str. Bass

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

12 13 14

16

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

15 16 17 18

Hi 2

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

19 20 21

23

Vlns. I *mp*

Vlns. II *mp* Hi 2

Vla. (Vln. III) *mp* 4

Cello *mp*

Str. Bass *mp*

22 23 24

Vlns. I *f*

Vlns. II 4 Hi 2 *f*

Vla. (Vln. III) 4 *f*

Cello *f*

Str. Bass *f*

25 26 27

Score for measures 28-30, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass.

Vlns. I: Measure 28 has a whole rest. Measure 29 has a half note G4 (marked *mp*) followed by a quarter note A4, a quarter note B4, and a quarter note C5 (all marked *mp*). Measure 30 has a half note D5 (marked *mp*) followed by a quarter note E5, a quarter note F5, and a quarter note G5 (all marked *mp*).

Vlns. II: Measure 28 has a half note G4 (marked *p*) followed by a quarter note A4, a quarter note B4, and a quarter note C5 (all marked *p*). Measure 29 has a half note D5 (marked *p*) followed by a quarter note E5, a quarter note F5, and a quarter note G5 (all marked *p*). Measure 30 has a half note A5 (marked *p*) followed by a quarter note B5, a quarter note C6, and a quarter note D6 (all marked *p*).

Vla. (Vln. III): Measure 28 has a whole rest. Measure 29 has a half note G4 (marked *p*) followed by a quarter note A4, a quarter note B4, and a quarter note C5 (all marked *p*). Measure 30 has a half note D5 (marked *p*) followed by a quarter note E5, a quarter note F5, and a quarter note G5 (all marked *p*).

Cello: Measure 28 has a whole rest. Measure 29 has a half note G4 (marked *p*) followed by a quarter note A4, a quarter note B4, and a quarter note C5 (all marked *p*). Measure 30 has a half note D5 (marked *p*) followed by a quarter note E5, a quarter note F5, and a quarter note G5 (all marked *p*).

Str. Bass: Measure 28 has a whole rest. Measure 29 has a half note G4 (marked *p*) followed by a quarter note A4, a quarter note B4, and a quarter note C5 (all marked *p*). Measure 30 has a half note D5 (marked *p*) followed by a quarter note E5, a quarter note F5, and a quarter note G5 (all marked *p*).

Measures 28, 29, and 30 are indicated at the bottom of the staves.

Score for measures 31-33, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass.

Vlns. I: Measure 31 has a half note G4 (marked *mp*) followed by a quarter note A4, a quarter note B4, and a quarter note C5 (all marked *mp*). Measure 32 has a half note D5 (marked *mp*) followed by a quarter note E5, a quarter note F5, and a quarter note G5 (all marked *mp*). Measure 33 has a half note A5 (marked *mp*) followed by a quarter note B5, a quarter note C6, and a quarter note D6 (all marked *mp*).

Vlns. II: Measure 31 has a half note G4 (marked *mp*) followed by a quarter note A4, a quarter note B4, and a quarter note C5 (all marked *mp*). Measure 32 has a half note D5 (marked *mp*) followed by a quarter note E5, a quarter note F5, and a quarter note G5 (all marked *mp*). Measure 33 has a half note A5 (marked *mp*) followed by a quarter note B5, a quarter note C6, and a quarter note D6 (all marked *mp*).

Vla. (Vln. III): Measure 31 has a whole rest. Measure 32 has a whole rest. Measure 33 has a half note G4 (marked *mp*) followed by a quarter note A4, a quarter note B4, and a quarter note C5 (all marked *mp*).

Cello: Measure 31 has a whole rest. Measure 32 has a whole rest. Measure 33 has a whole rest.

Str. Bass: Measure 31 has a whole rest. Measure 32 has a whole rest. Measure 33 has a whole rest.

Measures 31, 32, and 33 are indicated at the bottom of the staves.

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

mp

34 *mp* 35 36

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

poco rit.

[39] A tempo

mf

mp

mp

mp

mp

37 38 39

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

40 41 42

4

4

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

43 44 45 46

4

4

-1

V

-4

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*

54 55 56 57

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f *p* *f*

58 59 60 61

64

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p

62 63 64

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

65 66 67

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

f *mp* *mp*

68 69 70

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

f *molto rit.*

71 72 73