

# Long Island Piano Duo

Wolfgang Amadeus Mozart

# Rondo Alla Turca

from Sonata No.11 in A major, K.331

Arranged as “Samba Alla Turca” by P. R. Buttall

Edited for Piano 4 Hands by V. Polezhayev



*Concert Festival Edition*

# Rondo (Samba) Alla Turca

**A**

W. A. Mozart, Arr. by P. R. Buttall  
Edited by V. Polezhayev

Allegro  $\text{♩} = 120$

Musical score for section A, measures 1-7. The score consists of two staves: treble and bass. The treble staff uses a common time signature (indicated by a '4') and the bass staff uses a 2/4 time signature. The music features eighth-note patterns and sixteenth-note chords. Measure 1 starts with a rest followed by eighth-note pairs. Measures 2-7 show more complex patterns involving sixteenth-note chords and eighth-note pairs.

Musical score for section A, measures 8-14. The score continues with the same two staves. The treble staff maintains a common time signature, while the bass staff changes to a 3/4 time signature. The music consists of eighth-note patterns and sixteenth-note chords, with measure 14 concluding the section.

**B**

Musical score for section B, measures 1-14. The score continues with the same two staves. The treble staff maintains a common time signature, while the bass staff changes to a 3/4 time signature. The music consists of eighth-note patterns and sixteenth-note chords, with measure 14 concluding the section.

16 (8)

**C**

22 (8)

**D**

27 (8)

32 (8)

This section consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 32 starts with eighth-note pairs in the treble and bass. Measures 33 and 34 continue this pattern. Measure 35 begins with eighth-note chords in the treble and bass, followed by eighth-note pairs.

38 (8)

This section consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 38 starts with eighth-note pairs in the treble and bass. Measures 39 and 40 continue this pattern. Measure 41 begins with eighth-note chords in the treble and bass, followed by eighth-note pairs.

TO CODA Θ E

44 (8)

This section consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 44 starts with eighth-note pairs in the treble and bass. Measures 45 and 46 continue this pattern. Measure 47 begins with eighth-note chords in the treble and bass, followed by eighth-note pairs.

(8)

49

50

**F**

(8)

54

55

**G**

(8)

60

61

(8)

65

**H**

(8)

70

(8)

75

(8)

⊕ CODA I

(8)-1

91

J

96

This section begins with a treble clef, two sharps, and a common time signature. The first measure consists of a single bass note followed by a rest. The second measure features a bass line with eighth-note pairs and a treble line with sixteenth-note pairs. Measures three and four continue this pattern. Measure five starts with a bass note followed by a treble line with sixteenth-note pairs. Measure six concludes the section with a bass line consisting of eighth-note pairs.

101

This section begins with a treble clef, two sharps, and a common time signature. The first measure consists of a single bass note followed by a rest. The second measure features a bass line with eighth-note pairs and a treble line with sixteenth-note pairs. Measures three and four continue this pattern. Measure five starts with a bass note followed by a treble line with sixteenth-note pairs. Measure six concludes the section with a bass line consisting of eighth-note pairs.

106

This section begins with a treble clef, two sharps, and a common time signature. The first measure consists of a single bass note followed by a rest. The second measure features a bass line with eighth-note pairs and a treble line with sixteenth-note pairs. Measures three and four continue this pattern. Measure five starts with a bass note followed by a treble line with sixteenth-note pairs. Measure six concludes the section with a bass line consisting of eighth-note pairs.

*III*

**K**

116

*sub.p*

(8)

120

*f*