

*Burlesque for 2 pianos*  
2台のピアノのためのブルレスク

*Shin SATO*  
佐藤 真 作曲

~~~~~ *First Performance* ~~~~~  
初 演

*Performers :*                    *1 st piano*                    *Shin SATO*  
演奏者：                        第1 ピアノ                    佐藤 眞

*2 nd piano*                    *Tomoko SATO*  
                                         第2 ピアノ                    佐藤 智子

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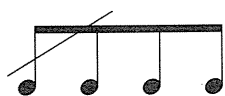
*Date :*                                *10 Nov. 2002*  
年月日：                            2002年11月10日

*Place :*                              *Tokyo Opera City Recital Hall*  
会場：                                東京オペラシティ・リサイタルホール

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*Duration :*                        *ca. 10' 30"*  
演奏所要時間：                    約10分30秒

## Explanation of Notation



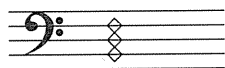
出来るだけ速く

*As fast as possible*



の内の音形を波形の終る所まで繰り返す。

*Repeat the pattern in  until the end of the wavy-line.*



鍵盤を音のしないように押し下げて、もう一方のピアノの音を共鳴させるようにする。

*Depress the keys without sounding so that they can resonate with another piano.*



の内に表示してある 2 音とその間のすべての音を同時に奏する。(トーン・クラスター)

*Play two indicated notes in  and all notes between two simultaneously. (tone-cluster)*

# Burlesque

for 2 pianos

Shin SATO

$\text{♩} = 66$

Pianoforte I

Pianoforte II

*pp*

*ppp*

*pp*

*mp*

*pp*

*mp*

*p*

*pp*

*mf dim.*

*mf*

*p*

*mf*

*ppp*

*mf*

I

22 8

pp mf f dim.

II

8

8

I

27 8

p f alla compagne

II

8

8

I

32 8

mf f p f p

II

8

8

I

37 8

ff marcato 9:8 J=104

II

8

8

II

8

8

fff alla compagne

*alla compagne*

I *ff* 8

40 8

II 8

**Alla fanfara** ♩=104

I *ff* 8

44 8

II 8

I *p* *ff* 5

48 5

II *p* *ff* 5

I *p* *ff* 5

52 5

II *p* *ff* *mf* 5

I *ff*

56 *mf* *f*

This system contains the first two staves of music. The upper staff (I) features a continuous sixteenth-note run starting at measure 56, marked *ff*. The lower staff (II) has a few chords and rests, with a triplet of eighth notes marked *f* appearing in the second measure.

I

58 *mf*

This system contains the next two staves. The upper staff (I) has a few notes and rests, including a triplet of eighth notes. The lower staff (II) has rests followed by a triplet of eighth notes marked *mf* and a quintuplet of eighth notes in the second measure.

I *ff*

60 *mf* *f*

This system contains the next two staves. The upper staff (I) features a continuous sixteenth-note run starting at measure 60, marked *ff*. The lower staff (II) has a few chords and rests, with a triplet of eighth notes marked *f* appearing in the second measure.

I

62 *mf* 8

This system contains the final two staves. The upper staff (I) has a few notes and rests, including a triplet of eighth notes. The lower staff (II) has rests followed by a triplet of eighth notes marked *mf* and a quintuplet of eighth notes in the second measure. A dotted line with the number 8 above it spans the second measure of the lower staff.

I *ff*

64

II *mf*

*f*

I

66

II *mf*

*f*

I *ff*

68

II *mf*

*f*

I

70

II *mf*

*pp*

*m.d.*

*m.s.*

*pp*

*m.d.*

*m.s.*



8. *mf* *pp* *mf* *pp*

73 *mf* *pp*

8. *mf* *pp* *mf* *pp*

76 *mf* *pp* *mf* *pp*

*ff* *mf* *f*

79 *mf* *f*

I

81

*ff*

*mf*

I

83

*f*

8:.....

I

85

*ff*

*mf*

*f*

I

87

*ff*

*mf*



I

98 99 100

*m.d.*  
*mf*

2 3 1 2 3 4

I

101 102 103

*fff* *ff*

*tr* *ff*

*ossia* *m.d.*  
*m.s.*

I

104 105 106

*fff* *ff* *fff*

*ff*

I

107 108 109

*fff*

*ff*

15.....

*ff marcato*

15.....

*fff*

110 8.....

*fff*

15.....

15.....

112 8.....

8.....

5.....

5.....

*fff pesante*

*fff*

*lunga*

*lunga*

115 8.....

8.....

*lunga*

8.....

*con Sd.*

♩ = 84

I

*mf* *p* *f* *p*

121

II

*p*

I

*mf* *p* *f* *p* *f espr.*

124

II

*p*

I

*rit.* *a tempo* *mf*

127

II

*mf* *rit.* *a tempo* *p espr.* *mf*

♩ = 60

I

*p*

130

II

*p*

8.....

I *p*

II 133

$\text{♩} = 84$

I *p* *mf*

II 135 *p espr.* *mf*

I *mf* *mf*

II 139 *f espr.*

$\text{♩} = 60$

I *mf*

II 143 *pp* *f* *mf* *pp espr.*

I

146

*cresc.*

*ff*

*f dim. espr.*

II

I

151

*p*

8

II

$\text{♩} = 104$

8

I

*p*

5

7

5

156

II

*p*

8

I

*cresc.*

15

*mf dim.*

13

II

158

*f*

6

6

6



8.....

I

II

8.....

I

161

II

*p*

8..... 15.....

I

163

II

*cresc.*

*mf dim.*

13

13

15

*f*

15..... 8.....

I

165

II

8

I

167

II

*p*

*p cresc.*

8

I

169

II

*cresc.*

*f*

*p*

I

171

II

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*f*

$\text{♩} = 60$  *accel.*

8

I

175

II

$\text{♩} = 138$



I

188

8

8

II

I

190

8

8

II

I

192

8

15

8

II

$\text{♩} = 184$

I

194

*fff*

*fff*

*allarg.*

*allarg.*

II

♩ = 92

I

198

8

II

*ff*

I

200

8

II

I

202

8

II

♩ = 104

I

*f*

204

8

II

*ff*

I

206

I

208

$\text{♩} = 104$

I

210

I

216

*fff poco a poco dim.*

I  
 II  
 I  
 II  
 I  
 II  
 I  
 II

223  
 232  
 237  
 240

$\text{♩} = 84$   
*rit.*  
*a tempo*  
*rit.*  
*a tempo*  
*calando*

*lunga*  
*lunga*  
*lunga*  
*lunga*  
*lunga*  
*lunga*  
*lunga*  
*lunga*

*pp*  
*pp*  
*mf*  
*f*  
*mf*  
*pp*