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DANIEL RUYNEMAN

HIEROGLYPHS

FOR THREE FLUTES, CELESTA, HARP,
CUPBELLS, PIANO, TWO MANDOLINS
AND TWO GUITARS.

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The first interpretations of this work were given in Amsterdam, the Haque and Rotterdam in 1918 under the auspices of the society of Dutch Modern Music by some musicians conducted by Sem Dresden.

The "Cup-bells" consist of twenty-five copper bells and have a range of two octaves. Chromatic from C^I-C^{III}. They give a surprissingly beautiful tone. The lower "Cup-bells" possess a sound of heavy timbre, while the higher Cup-bells remind one of flageolets. The instrument was cast in the factories of John Taylor & C^o Loughborough. England, and applied for the first time in "Hieroglyphs." Generally the sound of the bells is compatible with all other instruments.

Les „Cup-bells” comprennent 25 parties en forme de coupe et ont une portée de deux octaves chromatiques de C^I-C^{III}. Elles sont d'une sonorité merveilleuse. Le timbre des Cup-bells dans les notes basses est grave et semblable à celui de flageolets sonores dans les notes hautes. L'instrument a été fondu dans les fabriques de John Taylor & C^o à Loughborough en Angleterre et appliqué pour la première fois dans les „Hieroglyphes.” En général le son des „bells” se mêle à celui de tous les autres instruments.

Hieroglyphs

for three Flutes, Celesta, Harp, Cup-bells,
Piano, two Mandolins and two Guitars.

Daniel Ruyneman.

Lento.

Flute I. *pp*

Flute II. *pp* *pp* *piu cresc.*

Flute III.

Celesta. *mp* *p*

Harp. *p* *pp*

Piano. *sfz* *ff*

Cup-bells.

Mandolin I. II. *p* *p* *p*

Guitar I. II. *p* *p* *p*

Lento.

stringendo *rall.* *A* *stringendo*

Fl. I. *pp* *sfz*

Fl. II. *pp* *sfz*

Fl. III.

Cel. *p*

Harp. *p*

Piano. *pp* *poco sfz*

Cup-b.

Mnd. I. II. *f*

Gut. I. II. *f*

stringendo *rall.* *A* *stringendo*

Fl. I. *poco sf* *f* *pp*

Fl. II. *pp*

Fl. III. *ppp*

Cel. *3*

Harp. *gliss.* *12* *cresc. 12* *12* *12* *ff*

Piano. *p* *5* *ff* *f cresc.* *6* *6* *6* *6* *ff*

Cup-b. *p*

Mnd. I. II.

Guit. I. II. *sfz*

B *poco lento* *lento*

Fl. I. *5* *5* *5* *p* *7*

Fl. II. *p* *6* *6* *6*

Fl. III. *p* *6* *6* *6*

Cel. *p* *5* *mf*

Harp. *f* *pp* *mf* *5* *7*

Piano. *mf* *5* *quasi triller* *ff* *3* *3* *mp* *quasi triller*

Cup-b.

Mnd. I. II. *p* *6* *6*

Guit. I. II. *sfz* *6* *6*

B *poco lento* *lento*

2

Musical score for measures 1-4. The score includes parts for Fl. I, Fl. II, Fl. III, Cel., Harp., Piano, Cup-b., Mnd. I. II., and Guit. I. II. The key signature has one sharp (F#). Measure 1 features a sixteenth-note flourish in Fl. I. Measure 2 has a *pp* dynamic in Fl. I and a *f* dynamic in Harp. Measure 3 includes a *decresc.* marking in Harp and *pp* in Piano. Measure 4 shows a *cresc.* in Fl. II and *pp* in Piano and Guit. I. II. The Piano part features sixteenth-note patterns with triplet and sixteenth-note groupings.

Musical score for measures 5-7. The score includes parts for Fl. I, Fl. II, Fl. III, Cel., Harp., Piano, Cup-b., Mnd. I. II., and Guit. I. II. The tempo marking is *poco rall.*. Measure 5 has a *p* dynamic in Fl. I. Measure 6 features a *pp* dynamic in Harp. Measure 7 includes a *pp* dynamic in Harp and a *p* dynamic in Piano. The Piano part continues with sixteenth-note patterns. The score concludes with a *C* time signature change.

lento *accel.*

Fl. I. *pp* *pp cresc.* *decrease.*

Fl. II.

Fl. III.

Cel.

Harp. *p* *p* *mp*

Piano.

Cup-b.

Mnd. I. II.

Guit. I. II. *lento* *accel.* *ff* *p*

Fl. I. *ppp*

Fl. II. *ppp*

Fl. III. *pp* *pp* *pp*

Cel. *p*

Harp. *mf*

Piano. *mf*

Cup-b. Solo.

Mnd. I. II.

Guit. I. II.

D

Più mosso. *stringendo* *calando*

Fl. I. *pp* *cresc.* *ppp*

Fl. II.

Fl. III.

Cel.

Harp. *pp* *cresc.*

Piano. *pp* *mf* *f* *pp*

Cup-b.

Mnd. I. II. *fff* *f* *p* *ppp*

Guit. I. II. *fff* *f* *p* *ppp*

Più mosso. *stringendo* *calando*

stringendo **E** *pp* *p* *p* *f* *mf*

Fl. I. *pp* *p*

Fl. II. *p*

Fl. III. *p*

Cel. *p*

Harp. *ff*

Piano. *f* *mf*

Cup-b.

Mnd. I. II. *pp* *ppp*

Guit. I. II. *f*

stringendo **E**

Fl. I. *pp*

Fl. II.

Fl. III.

Cel. *sfz*

Harp. *mf* *p marc.*

Piano. *stacc. ppp* *f* *cresc.* *sfz* *mf*

Cup-b.

Mnd. I. II. *pp* *mp* *pp*

Guit. I. II. *p* *mp e cresc.* *mf* *p*

F

Fl. I. *p*

Fl. II.

Fl. III.

Cel. *p*

Harp. *mf* *p*

Piano.

Cup-b. *mf* *p*

Mnd. I. II. *cresc.* *Solo.* *mf*

Guit. I. II. *p*

Fl. I. *stacc.* *pp* *6* *3*

Fl. II.

Fl. III.

Cel. *mf* *6* *6* *6* *decrease.* *p* *3*

Harp. *f* *cresc. marc.* *mf* *3* *mf* *decrease.* *p* *3* *6*

Piano.

Cup-b.

Mnd. I. II. *marc.* *f* *f cresc.*

Guit. I. II. *cresc.* *p* *f dim.*

rall.

Fl. I. *pp* *3* *H* *pp* *6*

Fl. II.

Fl. III.

Cel. *p* *mp*

Harp. *pp*

Piano. *pp* *pp poco marc.* *3*

Cup-b.

Mnd. I. II. *p* *pp*

Guit. I. II. *sfz rall.* *sfz* *H* *pp* *3* *3* *3* *3*

Fl. I. *mf* *accel.*

Fl. II. *mf*

Fl. III.

Cel. *sf*

Harp. *pp*

Piano

Cup-b. *f*

Mnd. I. II.

Guit. I. II. *accel.*

Fl. I. *mp* *rall.* *mf* *rit.* *ppp*

Fl. II. *pp* *decesc.* *ppp*

Fl. III.

Cel. *pp*

Harp. *pp*

Piano

Cup-b. *mp* *pp*

Mnd. I. II. *pp* *p* *mf* *pp*

Guit. I. II. *ppp* *rall.* *mp* *rit.* *I mp*

Fl. I. *p* *f* *pp* *rall.* *molto lento*

Fl. II.

Fl. III.

Cel.

Harp. *p*

Piano. *mp* *mf* *sfz* *ppp*

Cup-b. *pp*

Mnd. I. II. *p*

Guit. I. II. *marc.* *rall. p* *molto lento*

Fl. I. *mf* *f* *K*

Fl. II.

Fl. III.

Cel.

Harp. *p*

Piano. *mp* *sfz*

Cup-b.

Mnd. I. II.

Guit. I. II. *p* *K*

Più mosso.

Fl. I. *mf* *pp* *pp*

Fl. II.

Fl. III.

Cel.

Harp *3* *7* *7* *2* *4*

Piano *ff* *decresc. molto* *mp* *pp* *marc.* *4*

Cup-b.

Mnd. I. II.

Guit. I. II. *sfz* *4*

Fl. I. *stacc.* *p* *12* **Lento.**

Fl. II.

Fl. III.

Cel.

Harp *gliss.* *3*

Piano *sfz* *3* **Lento.**

Cup-b. *2* *3*

Mnd. I. II. *decresc.* *pp*

Guit. I. II. **Lento.**

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