



S E B A S T I A N
H U Y D T S



6 Aphorisms

FOR THE PIANO



Opus 3 (1988)



SEBASTIAN HUYDTS (b.1966) studied piano in Amsterdam with Edith Lateiner Grosz at the Sweelinck Conservatory in Amsterdam, The Netherlands. He took postgraduate classes with Rian de Waal and participated in piano master classes with György Sebök, Stephen Bishop, and Earl Wild. Mr. Huydts has performed solo, with orchestra and in chamber music throughout Northern Europe, Spain and the Midwest and has appeared frequently on Dutch, Spanish and Chicagoland radio. He regularly performs 20th century music with various ensembles.

He studied composition with John Eaton, Shulamit Ran, Andrew Imbrie, Marta Ptaszynska, Howard Sandroff and orchestration with Cliff Colnot at the University of Chicago. He has written repertoire ranging from solo to orchestra in a style that combines 20th century innovations with the rich expressive means that were developed over centuries of Western music. Many of his works include the piano, either solo or in an ensemble. Notable events in his career include the award of a four-year stipend to study at the University of Chicago, from which he received his Master's Degree in 1995, commissions by Katinka Kleijn, Keith Conant, the Chicago Chamber Musicians, CUBE, the Orion Ensemble and The Rembrandt Chamber Players of Chicago.

At present, Sebastian Huydts is Director of Keyboard Studies at the Music Department of Columbia College Chicago, and is on the board of the PianoForte Foundation Chicago.

The ***Six Aphorisms For Piano*** were written in 1988. Each one of the pieces is committed to a single thought that is developed in a virtuoso idiom that brings out many of the piano's rich and sonorous qualities. I have selected material that could be molded to suit various musical purposes. Motifs and seemingly insignificant gestures appear in a variety of transformations throughout all movements, freely exchanging their respective functions. Contrast is sought in extreme differentiation in the characters of the movements. After the vibrant *overture*, the *elegy* seems somber and austere. The machine like quality of the *tocatta* is offset by the serenity of the *nocturne*. The melodic and tonal sincerity of the *aria* contrast greatly with the *burlesque's* capriciousness.

Six Aphorisms for Piano

(to my parents)

I - Overture

Sebastian Huydts Op.3

Pesante (♩ = ca. 63)

Piano

fff

fff sempre

Pedal at lib. except where indicated

1

6

11

poco meno mosso, rubato (♩ = 88)
(ma quasi più mosso)

p *tenuto*

15

a tempo *crescendo*

18

poco a poco più crescendo -----
accelerando

(♩ = ca. 63)
a tempo I, pesante

21

ff fff

loco Sub----- loco Sub-----

Detailed description: This system contains measures 21 through 25. The right hand features a complex rhythmic pattern with many sixteenth notes. The left hand has a steady accompaniment. Dynamics range from fortissimo (ff) to fortississimo (fff). The piece is in a 3/8 time signature.

26

pp una corda

loco Sub----- loco Sub----- loco Sub----- loco Sub----- loco Sub-----

Detailed description: This system contains measures 26 through 30. The right hand has a melodic line with triplets and sextuplets. The left hand provides a harmonic accompaniment. The dynamic is pianissimo (pp) with the instruction 'una corda'. The piece is in a 3/8 time signature.

31

mp

loco Sub----- loco Sub----- loco Sub----- loco Sub----- loco Sub-----

Detailed description: This system contains measures 31 through 35. The right hand continues with melodic lines, including sextuplets and triplets. The left hand accompaniment is consistent. The dynamic is mezzo-piano (mp). The piece is in a 3/8 time signature.

36

tre corde

mf f

loco Sub----- loco Sub----- loco

Detailed description: This system contains measures 36 through 39. The right hand has a melodic line with a quintuplet and a sextuplet. The left hand accompaniment is simple. The dynamics are mezzo-forte (mf) and forte (f). The piece is in a 3/8 time signature.

40

15^{ma}

ff f

loco Sub----- loco Sub----- loco

Detailed description: This system contains measures 40 through 44. The right hand features a melodic line with a septuplet and triplets. The left hand accompaniment is consistent. The dynamics are fortissimo (ff) and forte (f). The piece is in a 3/8 time signature.

*Subito marcato e ben accentuato, (♩ = 224)
quasi più mosso*

43

ffz f Sub-loco loco ff Sub-loco loco

Measures 43-46: The piece begins with a fortissimo-zittrig (ffz) dynamic. The right hand features a series of chords and a melodic line. The left hand has a bass line with triplets and a 'Sub-loco' section. Dynamics change to fortissimo (f) and then fortissimo (ff). The tempo is marked 'quasi più mosso'.

47

loco

Measures 47-49: The music continues with a 'loco' section in the left hand. The right hand has a melodic line with triplets. Dynamics include fortissimo (ff).

50

loco ff

Measures 50-51: The music continues with a 'loco' section in the left hand. The right hand has a melodic line with triplets. Dynamics include fortissimo (ff).

52

Measures 52-53: The music continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include fortissimo (ff).

54

ff

Measures 54-56: The music continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include fortissimo (ff). The piece ends with a final chord.

58 *15^{ma}* *8^{va}*

pp

sffz *loco* *8^{va}*

59 *a tempo I, pesante*
(♩ = ca. 63)

ff *loco* *8^{va}*

65 *15^{ma}*

f *mf* *mp* *p* *loco* *8^{va}*

69 *(15^{ma})* *Vivace* (♩ = 138)

pp *mp* *ff* *loco* *8^{va}* *poco accelerando*

II - Elegie

(For Catharina Maria Ronchetti)

1 Soave, lento (♩ = ca. 54) poco stringendo

pp *rubato*

Use pedal cleanly

7 *ritenuto* *a tempo*

mp *p*

13 *string.* *a tempo*

mf *p* *mf cresc.*

19 *più lento*

f *mp* *pp* *ppp*

III - Toccata

Allegro marcato (♩ = ca. 132)

1

ff *mf*
mp
Sparse pedal

5

8va *loco*

9

ff *f*

13

8va *15^{ma}* *8va* *loco*
ff
8^{va}

17

La melodia ben marcato
p subito
(8^{va})

21

mf

loco

8va -

26

p

f

loco

31

36

8va -

15ma -

8va -

(15^{ma}) -

41

(8va) -

15^{ma} -

crescendo molto

44 (15^{ma}) 8^{va} loco

47 8^{vb} loco

50 15^{ma} gliss. loco

54 8^{va} loco

59 ff diminuendo

15^{ma}

Chromatic clusters with flat hand

63

mf ff

mf

66 *loco*

8va

8va

6

Sub

ffz

L.V.

absolutely secco

Sub

Ped.

*

IV - Nocturne

1 **Molto tranquillo** (♩ = ca. 56)

pp *legatissimo*

Use pedal generously

10

mp

pp

morendo

a tempo (sempre tranquillo)

16 *8va*

pp *loco*

etc.

(8va)-----

20 *tenuto* *a tempo*

(8va)-----

25 *p*

loco

30 *pp* *pp* *p*

36 *pp* *ppp* *ppp*

V - Aria

Lento, soave (♩ = ca. 72)

1 *mp* *espressivo* *molto rubato*

Use pedal gently here

6 *mf*

11 *p*

16 *f* *mf*

21 *mp* *tr*

26 *f* *mf subito*

31

f *tr*

8va

36

ff *mp* *f* *ff* *loco*

8vb

41

(8vb)

8va

46

pp *loco*

(8va)

51

ppp

(8^{va})-----15^{ma}

56

mp

(15^{ma})-----8^{va}-----loco

61

pp

66

mp *mf*

71

mp

76

mf *fp*

81

86

poco crescendo *ritenuto* *a tempo*

f *mp*

91

8va *loco*

fp

VI - Burleske

(the Dutch don't dance...)

Pesante (♩ = ca. 112)

1

sfz *mp*

secco, poco staccato

Pedal *ad libitum*, except where indicated.

4

sfz *mp*

7

mf *f* *mf*

10

ff

14

mf *sfz*

16

mp *molto* *ff* *marcatissimo*

19

sfzmf *ff sempre*

Sva

Red.

(*Sva*)----- loco

22 *f* 3 3 3 3 3 *mf* 3 3 3

25 *f* 3 3 3 3 3

27 *sub. pp* 3 3 3 3 3

(*Sva*)----- loco

30 *mp* 3 3 3 3 3 *ff* 3 3 3 3 3 *sfz* *sfz* *sfz* *sfz*

Sub

34

p sub.

leggiere

(Sub)-----

37

(Sub)-----

8va-----

40

ff

loco

(Sub)-----

8va-----

43

ardente

marcatissimo

mf

fff.

(Sub)-----

8va-----

(8va)----- loco

46

(8vb)----- loco

8vb-----

48

loco

f

51

pp

55

8va----- 15^{ma}-----

f

pp *leggiero*

mp
loco

(15^{ma})----- 8va----- Etc.

58

sfz

pp

mp

mp

61 *15^{ma}*

pp
p

64 *(15^{ma})* *8^{va}*

mf
mf

66 *(8^{va})* *loco*

f
f
sfz

68

mf
mp
Sub

70

p
pp
Sub

72 *(gliss.)* *loco*
(Sub) *(In tempo, senza ritardare!)*
sfz *f*
loco sfz f

74
Sub *loco*

76
ff

79 *8va* *15ma* *8va*
3 *3* *3* *3* *3* *3* *3* *3*

84 *mf* *f*
mp leggiero

87 *(8va)* *loco*

90 *mp* *pp*

92 *strepitoso* *fff*

93 *8va* *loco* *fff* *fffz* *8vb* *fff*

* Two hand glissando:
left hand on white keys,
right hand on black keys.