



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 *toccat*a is offset by the serenity of the *nocturne*. The melodic and tonal sincerity of the *aria* contrast greatly with the *burlesque's* capriciousness.

(♩ = 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 eighth and sixteenth notes, while the left hand plays 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 time signature changes to 7/8.

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. The left hand accompaniment is consistent. The dynamic is mezzo-piano (mp). The time signature remains 7/8.

36 tre corde

mf f

loco Sub----- loco

Detailed description: This system contains measures 36 through 39. The right hand features a melodic line with a quintuplet and a sextuplet. The left hand accompaniment is simple. The dynamic is mezzo-forte (mf) to forte (f). The instruction 'tre corde' is present. The time signature is 7/8.

40

ff f

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

Detailed description: This system contains measures 40 through 44. The right hand has a melodic line with a septuplet and triplets. The left hand accompaniment is consistent. The dynamic is fortissimo (ff) to forte (f). The time signature changes to 3/4.

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

43

ffz f

Sub-loco

ff Sub-loco

Detailed description: This system contains measures 43 to 46. It features a grand staff with treble and bass clefs. Measure 43 starts with a fortissimo-zitigato (ffz) dynamic. Measure 44 begins with a forte (f) dynamic. The bass line includes triplet markings and a 'Sub-loco' marking. A crescendo hairpin leads to a fortissimo (ff) dynamic in measure 46, also marked 'Sub-loco'.

47

loco

8va

Detailed description: This system contains measures 47 to 49. Measure 47 has a triplet in the bass line. Measure 48 features an 8va marking above the treble staff. Measure 49 is marked 'loco'.

50

8va

loco

ff

Detailed description: This system contains measures 50 to 51. Measure 50 has an 8va marking above the treble staff. Measure 51 is marked 'loco' and fortissimo (ff).

52

Detailed description: This system contains measures 52 to 53. Both measures feature multiple triplet markings across the grand staff.

54

8va

ff

Detailed description: This system contains measures 54 to 56. Measure 54 has an 8va marking above the treble staff. Measure 55 is marked fortissimo (ff). Measure 56 shows a change in time signature from 4/4 to 3/4.

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

pp

8^{va} *loco* *sfz* *8^{va}*

59 *a tempo I, pesante*
(♩ = ca. 63)

ff *loco* *8^{va}*

65 *15^{ma}*

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

69 *(15^{ma})* *Vivace* (♩ = 138)

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

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
8vb

17

La melodia ben marcato
p subito
(8vb)

21

mf

loco

8va -

26

p

f

loco

31

36

8va -

15ma -

8va -

41

(15^{ma}) -

(8va) -

15^{ma} -

crescendo molto

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

47 8^{va} loco

50 15^{ma} gliss. loco

54 8^{va} loco

59

15^{ma}

Chromatic clusters with flat hand

63

mf ff

66 *loco*

mf

8^{va} 6

ffz L.V.

absolutely secco

Sub

Red.

*

IV - Nocturne

1 **Molto tranquillo** (♩ = ca. 56)

pp *legatissimo*

Use pedal generously

10

mp *pp* *morendo*

a tempo (sempre tranquillo)

16

8^{va}

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

tr *mp* *tr*

26

f *mf subito*

31

f *tr*

8va

36

ff *mp* *f* *ff*

loco

8va

41

(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* *mf*

25 *f*

27 *sub. pp*

Sva----- loco

30 *mp* *ff* *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----- 15ma-----

f

pp *leggiero*

mp loco

(15ma)----- 8va----- Etc.

58

mp

sfz

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 *mp* *leggero* *f*

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.