



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



First Sonata

FOR THE PIANO



Opus 1 (1987)

©2004 Sebastian Huydts

Humus Press No.1US



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, orchestration with Cliff Colnot, and conducting with Barbara Schubert 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 *First Sonata for the Piano* was written in 1987. The work is in one movement divided in several sections. The sonata opens with a highly charged, tempestuous presto passage that speeds through several climaxes with relentless energy. The tarantella-like quality of the rhythms, which puts the notes mostly in groups of three, and terse chromaticism evoke images of a late fall storm. Out of the massive accumulation of energy finally a pedal point emerges upon which a small and memorable melodic fragment offers a first bit of relief, not unlike a ray of sunshine. The first part of this slow section offers warm vibrant harmonies. However, soon the music becomes very sparse: A mantra-like motif appears and repeats, constantly creeping up in register. When finally the motif can go no further, an avalanche of chords based on the harmonies that accompanied the motif brings the music down to the lowest register and a return to the pedal point that started the slow passage. A brief reminiscence combines both the warm beginning of the passage and the mantra-motif until finally the music seems to drop out altogether. Suddenly flurries of rhythms and a repeated-note motif from the opening episode appear. These flurries develop into a surge of sound, opening up all registers of the instrument and returning to the atmosphere of the very beginning of the sonata. This time the music develops steadfastly toward a climactic passage in which evermore momentum is gathered to bring the one ultimate climax, out of which the slow passage pedal point re-emerges. The motif that provided relief at the onset of the second passage also returns. However, the pedal point no longer provides a warm background. Instead, a repeated minor second interval accompaniment lends the passage an entirely different atmosphere. After a last outburst of the deep, resonant bass, the music hesitates and finally collapses into silence.

The first sonata is the first work in which I consciously set out to combine elements from the past with my own ideas. Few people will fail to hear the influence of notable composers, especially of the first part of the 20th century, on my style of writing for the piano. I wrote it in a time in which I was actively pursuing a career as a professional pianist. Adhering to an old ideal of the pianist as both performer and composer, I was interested in creating a dialogue with my audience by creating music of which parts had possibly been heard before, but never quite like it, and in an unexpected setting. A piece emerged that challenges the performer and the audience alike, written with the vigor and passion of a young man searching for his roots.

First Sonata for the Piano (1987)

To Edith Grosz

I - Presto tempestoso (♩. = ca.168)

Sebastian Huydts Op.1

1 *marcatissimo*

Piano

Measures 1-3 of the piano sonata. The score is in 12/16 time. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Dynamics include *f* and *cresc.*

Measures 4-7. Measure 4 starts with a 9/16 time signature. Measure 5 changes to 12/16. Measure 6 features a *ff* dynamic. Measure 7 has a *mf* dynamic. The right hand continues with slurs and accents, and the left hand maintains its accompaniment.

Measures 8-10. Measure 8 starts with a 9/16 time signature. Measure 9 has a *f* dynamic. Measure 10 has a *cresc.* dynamic. The right hand continues with slurs and accents, and the left hand maintains its accompaniment.

Measures 11-13. Measure 11 starts with a 9/16 time signature. Measure 12 changes to 12/16. Measure 13 has a *f* dynamic. The right hand continues with slurs and accents, and the left hand maintains its accompaniment.

Measures 14-18. Measure 14 starts with a 9/16 time signature. Measure 15 has a *non legato* marking. Measure 16 has a *ff* dynamic. Measure 17 has a *mf* dynamic. Measure 18 has a 18/16 time signature. The right hand continues with slurs and accents, and the left hand maintains its accompaniment.

18 *poco ritard.* ----- *a tempo*

p *mf* *loco*

Svb -----

21

24

f

27

Sva -----

30

(Sva) ----- *loco*

ff *ffz*

4:3 4:3 5:3

32 *S^{va}* *loco*
sfz *mp*
 9/16 12/16

35
sfp
 12/16

38 *S^{va}*
cresc. molto *ff*
 9/16 12/16

41 *loco* *S^{va}* *loco*
sfz p subito *ff* *loco*
S^{vb}

44
mf
 9/16 12/16 9/16

47

p *cresc.* *f*

47 48 49 50 12/16

51

8va *agitando*

51 52 53 12/16

54

fff *loco* *loco* *secco* *8va* *8vb*

54 55 56 18/16

57

ritard. *acc. molto* *a tempo* *p* *ff* *loco* *8vb*

57 58 59 18/16

60

dim. *8va*

60 61 62 12/16

63 *loco*

mf *martellato* *sfz* *sfz*

66

loco

69

73

pp subito

76

f *sfz* *sfz* *loco* *8va--* *8va-* *loco* *mf* *sfz* *sfz*

79 *loco*

82 *più legato, espressivo, ma sempre ben accentuato*

sffz mf

85

f staccato

89 *marcatissimo*

f p

92

15/16

15/16

95

15/16

9/16

15/16

9/16

99

12/16

12/16

8va

8va

102

6/16

12/16

12/16

6/16

12/16

8va

15^{ma}

8va

15^{ma}

8va

105

12/16

9/16

6/16

12/16

9/16

6/16

8va

15^{ma}

8va

15^{ma}

8va

loco

108

6/16

6/16

Sva

111

15^{ma}

fff

114

15^{ma}

Sva

15^{ma}

Sva

ff

117

loco

loco

6/16

6/16

121

9/16

12/16

fff

molto meno mosso (♩ = ca.132) e poi *ritardando* ----- *lento, quasi senza tempo*

125

Sub

Lock in third pedal and hold until \oplus .

II - Soave, tranquillo e rubato (♩ = ca.76-88)

129

p secco

loco

(Sub)

133

(Sva)

mp

137

(Sva)

141 *(8va)* *tacet* *loco* *p* *mf* *tacet* *Soave, caloroso*

(still in 3rd. pedal)

145 *III - Triste* ($\text{♩} = \text{ca.} 56-66$) *abandonato*

mf Tacet! *(sempre rubato)* *PPP* *MS sempre legato* *una corda*

149 *8va* *p* *loco* *8va* *p* *loco* *rit.*

pp

153 *a tempo* *8va* *loco* *8va* *loco* *8va* *loco* *8va* *loco* *mp*

157 *8va sempre tranquillo* *loco* *8va* *loco*

mp *pp* *p* *pp*

161 *8va* *15ma* *8va*

p *mf* *p poco a poco più inquieto* *mp poco tenuto*

acc.

165 *15ma* *8va*

mf *p* *f*

(*acc.*) *(8va)* *(♩ = 132)* *molto* *rit.* *(♩ = ca.104)*

169 *loco* *15ma* *tenuto*

ff *p* *ff*

acc. molto *(15ma)* *8va* *loco* *(♩ = 132)* *molto* *rit.* *(♩ = ca.104)*

172 *8va* *loco* *(come una valanga)* *15ma* *tenuto*

p *p* *ff*

rit. ----- (♩ = ca.104)

acc. ----- (♩ = 132)

(15^{ma}) ----- 8^{va} ----- loco ----- 18:16 ----- 15^{ma} -----

174

18:16

Molto più vivo—doppio tempo (♩ = ca.138)

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

176

cristallino

Sub. pp

poco a poco cresc.

8^{va}
legato, tenebroso—una corda

179

mp

mf senza pedale e secco

tre corde

181

f

ff

p

mf

molto

(♩ = 96) tenuto e poi acc. ----- (♩ = 132)

rit. -----

IV - Reminiscenza: Soave, tranquillo e rubato (♩ = ca.76-88)

184

mp pp ppp p

Sub

Lock in 3rd pedal and hold until ⊕

189

poco a poco più tranquillo soave

Sub

193

meno mosso ancora meno mosso pp ppp estinto p

G.P.

Sub

V - non troppo presto (♩ = 168)

197

niente p pp

Sub

attacca

loco

secco

201 *Sva*

205 *loco*

208

211

214 *Sva*

(8^{va})

217

f

loco

Musical score for measures 217-220. Treble clef, 6/16 and 12/16 time signatures. Includes dynamics *f* and *loco*, and an 8^{va} marking.

221

ben accentuato

Musical score for measures 221-224. Treble and bass clefs. Includes dynamic *ben accentuato*.

poco a poco più martellato

225

8^{va}

15^{ma}

Musical score for measures 225-229. Treble and bass clefs. Includes dynamic *poco a poco più martellato*, 8^{va}, and 15^{ma} markings.

(15^{ma})

230

staccatissimo

fff

15^{ma}

Musical score for measures 230-234. Treble and bass clefs. Includes dynamics *staccatissimo* and *fff*, and 15^{ma} markings.

loco

235

loco

8^{va}

8^{va}

Musical score for measures 235-239. Treble and bass clefs. Includes dynamic *loco* and 8^{va} markings.

VI - Presto furioso e marcatissimo

(♩. = 168)

241

8va

loco

8va

loco

ff

loco

Red.

246

Sempre *ff*

248

mf subito

250

f

253

8va

mf subito

(8va) -----

15^{ma}

256 *f* *ff* *fff* *loco*

18/16 12/16 12/16

Red. *Red.* *Red.*

259 *f* *p* *pp* *poco a poco cresc.*

9/16 9/16 9/16

262 *mp* *p*

9/16 12/16 9/16

8va

(8va) -----

265 *mf* *f* *mf*

9/16 9/16 9/16

(8va) -----

268 *più f* *f*

6/16 6/16 9/16

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

272

275 loco

277

279

282

285

fff

mf

sfz

288 *martellato*

ff

fff

Sva

loco

291

mf

sfz

mf

ff

Sva

loco

294

fff

mf

sfz

mf

accelerando cresc.....

297

Sva

loco

Sva

299 *(coma una valanga)* *15^{ma}* *8^{va}* *sempre accelerando* *loco*

**Subito maestoso e
molto meno mosso** (♩. = 108)

300 *ff* *ff*

303 *legatissimo* *rit.* (← ♩. = ♩ →) **In tempo stretto** (♩. = 60)

secco *8^{va}* *f* *mf*

VII - Tranquillo (♩ = 54-60)

306

mp

mp

pp rubato

molto

p (MS ancora *pp*)

311

pp

mp

mf

f

pp

p

pp *tenebroso*

ritard.

8^{va}

8^{va}

315

cresc. *molto*

f intenso

più f

15^{ma}

