

Ethan
LOCH

Waltz No. 6

—Ethan—

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Preface

This Waltz was inspired by a dream I had of Chopin and Johann Strauss composing a waltz together. I was sitting at a dining room table, and to my right was Strauss, and to my left was Chopin. I sometimes imagine that this was oddly symbolic, as Chopin was the more democratic of the two, and his challenge was sticking to the rhythm Strauss had outlined. Whereas Strauss struggled with the opposite; allowing Chopin to freely change his rhythm. They were not talking with any kind of human voice, they were talking through their own music. To my left I could hear an assortment of Chopin tones speaking as if in some sort of language, and Strauss tones to the right. They were both working on a specific sequence; a waltz in C sharp minor combining Chopin's lyricism with Strauss's powerful Waltz rhythms. One of the main things which stood out to me was the difficulty in working together. From listening to the tones, Strauss wanted to ensure that his rhythm was a constant throughout the piece, whereas Chopin wanted to preserve his lyrical intentions. Eventually, they decided to make it so the beginning mostly consisted of Strauss's rhythms, and another section was Chopin's vocal lyricism.

This piece is in ternary form: the *A* section (bars 9-57) consisting of Strauss's rhythm, the *B* section (bars 58-121) consisting of Chopin's expression, and the *A* section returns Strauss's rhythm. The *A* section starts with an anacrusis, with a tone sequence of both of them ending on chord V, as if to say "Let's get on with it!" Then, the waltz rhythm of Strauss comes in; powerful as ever. This is in C# minor. The *B* section is in A major, a key *somewhat* relative to C# minor, to convey that while this is a different voice, this is still one working in the same team as the first one. There are parts with rumbling base notes conveying Strauss's annoyance. In the dream, he was attempting to allow Chopin to freely express his lyricism, but in some respects he couldn't handle his rhythm being tampered with. The A major *b* section comes to a close with a final *sfz*, as if Strauss was relieved this was over, and determined to get his rhythm back on track with the return of the *A* section. To my dismay, I never listened to how they both finished the piece in the dream, as I woke up right as they were discussing how they would compose the ending after the return of the C# minor section. I then spent time composing my own ending to the piece. In the dream I was quite literally in the centre of the action, so my involvement in combining the two styles (away from the individual biases) would be more successful. I started with an octave version of their beginning sequence, as if to introduce my own part to this piece and say "Let's get on with it!" I then changed the piece to C# major combining a particularly famous melody of Chopin's Nocturne in D# major, Op. 27 No. 2 with Strauss's waltz rhythm. Eventually, the piece ends with a cadenza as if to humorously show off my involvement with composing a piece alongside two great composers, despite the fact it was all in my head. A fantasy, but it was fun to think about.

Ethan Loch

First performed on 20 March 2023 during the RCS Piano Festival 2023
at Ledger Recital Room, Royal Conservatoire of Scotland.

Waltz No. 6

Ethan Loch

Moderato e rubato **rit. . . . sfz**

5 $\text{♩} = 60$

10

14

19

mf *p* *f* *mf*

Ped. *Ped.* *Ped.* *Ped.* *simile*

Ped. *Ped.* *Ped.* *simile*

22

1. 2.

f

26

5

ff

30

f

9

ff

34

sempre ff

38

Ped.

42

5

5

ff

f

47

9

ff

sempre ff

52

Ped.

57

p espress. e cresc.

62

f dim.

p

66

cresc.

70

f dim. *p*

Poco animato

74

molto espress. e cresc.

79

f dim. *p* *cresc.*

84

en do *f dim.*

88 **Poco agitato**

p

93

ff *p subito* *ff* *mp subito*

99

f

104

rit. A tempo

p cresc.

108

f dim.

113

p

cresc.

117

f dim.

121

p *sfz* *mf*

126

simile

Red. *Red.*

131

Red. *Red.* *Red.* *simile*

135

f

140

5 *ff* *f*

144

ff *sempre ff*

148

rubato e molto espressivo

153

mf *p subito*

Ped.

159

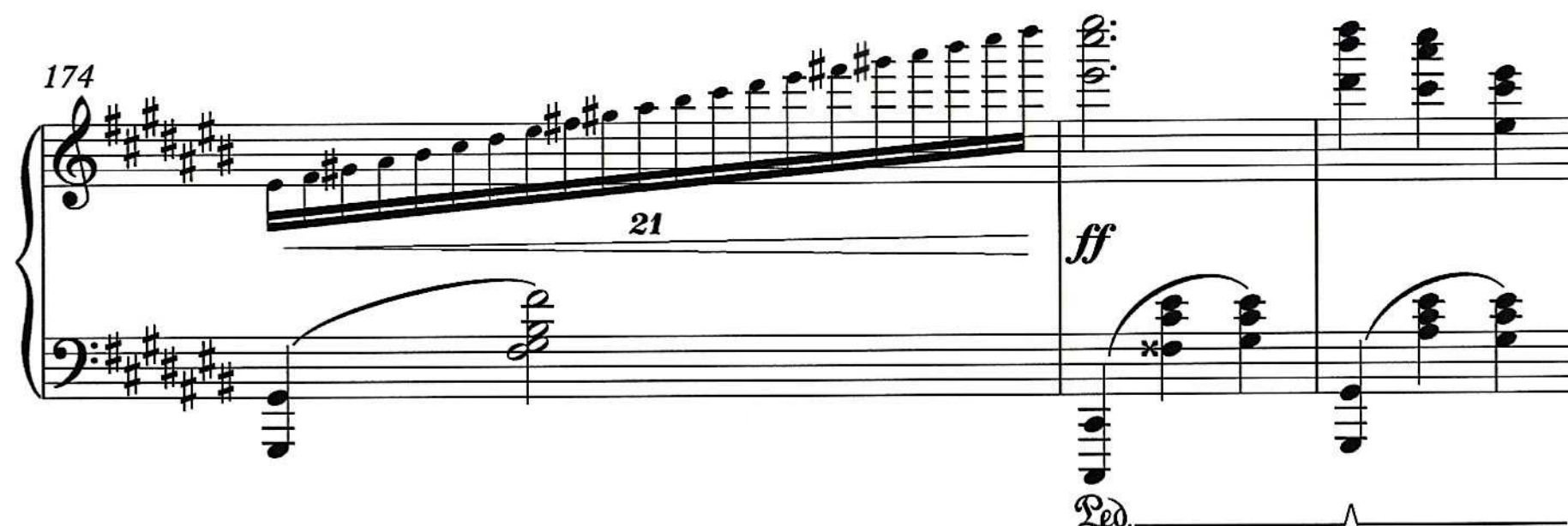
simile (change pedal at every third beat)

164

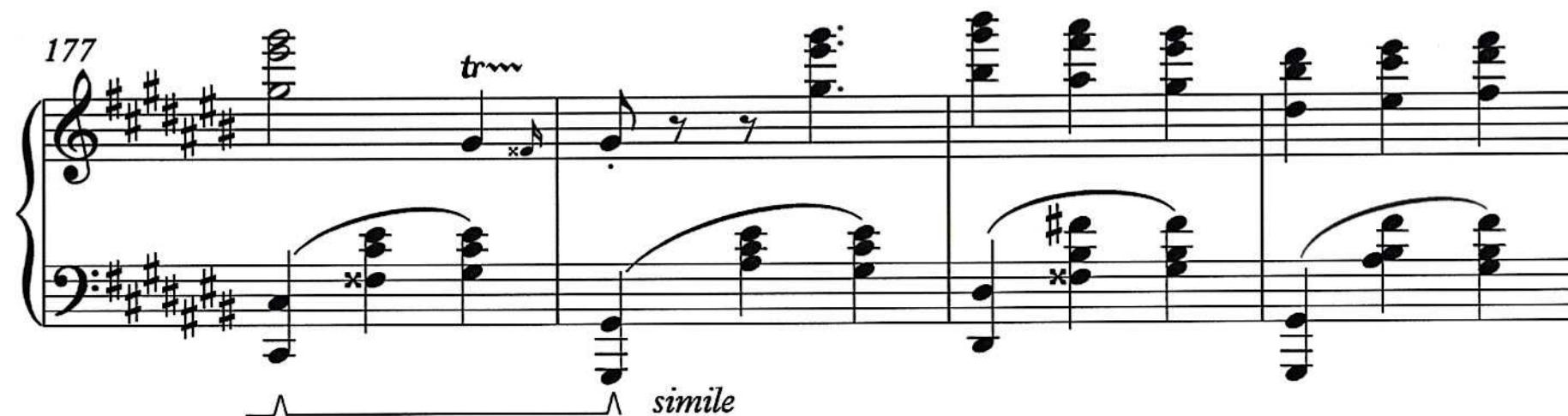
170



174



177



181



185



Presto, quanto sia possibile

189

mf *leggiere*

193

196

p dolce *pp dolcissimo*

201

202

ff

