

—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 $\sharp$  minor. The *B* section is in A major, a key *somewhat* relative to C $\sharp$  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 $\sharp$  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 $\sharp$  major combining a particularly famous melody of Chopin's Nocturne in D $\flat$  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*

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# Waltz No. 6

Ethan Loch

**Moderato e rubato**

rit. *sfz*

*mf*

*p*

5  $\text{d.} = 60$

*f*

*mf*

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

10

*Ped.* *Ped.* *Ped.* *Ped.*

14

*Ped.* *Ped.* *Ped.*

19

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

22

1. 2.

26 5 ff

30 f 9 ff

34 sempre ff

38 5 4 Ped.

This image shows a page of a musical score for piano, featuring five staves of music. The score is in 2/4 time and consists of five systems of music, each starting with a dynamic instruction. The first system starts with a dynamic of *f* (forte). The second system starts with a dynamic of *ff* (double forte). The third system starts with a dynamic of *f* (forte). The fourth system starts with a dynamic of *ff* (double forte). The fifth system starts with a dynamic of *ff* (double forte). The score includes various musical markings such as grace notes, slurs, and dynamic markings. The piano keys are indicated by vertical lines on the staves, and the music is divided into measures by vertical bar lines.

42

5

ff

f

47

9

ff

sempre ff

52

57

p espress. e cresc.

62

f dim.

p

This image shows five staves of a piano score. The top staff (measures 42-46) features a treble clef, a key signature of four sharps, and a tempo of 5. The dynamic ff is indicated at the end of the first measure. The second staff (measures 47-51) has a treble clef, a key signature of four sharps, and a tempo of 9. The dynamic ff is indicated at the end of the first measure, and sempre ff is indicated in the second measure. The third staff (measures 52-56) has a treble clef, a key signature of four sharps, and a tempo of 5. The fourth staff (measures 57-61) has a treble clef, a key signature of four sharps, and a tempo of 5. The dynamic p espress. e cresc. is indicated in the first measure. The fifth staff (measures 62-66) has a treble clef, a key signature of four sharps, and a tempo of 5. The dynamic f dim. is indicated in the first measure, and p is indicated in the last measure.

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.

105

108

*f* dim.

109

113

*p*

*cresc.*

114

117

*f* dim.

118

121

*p* *sffz*

*mf*

*simile*

*Ped.* *Ped.*

*simile*

*f*

5

*ff*

*f*

144

rubato e molto espressivo

148

153

mf

p subito

159

ped.

simile (change pedal at every third beat)

164

Musical score for piano, 5 staves, 170-185.

170

174

21

ff

ped.

177

trrr

simile

181

185

## Presto, quanto sia possibile

189

193

196

201

202

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