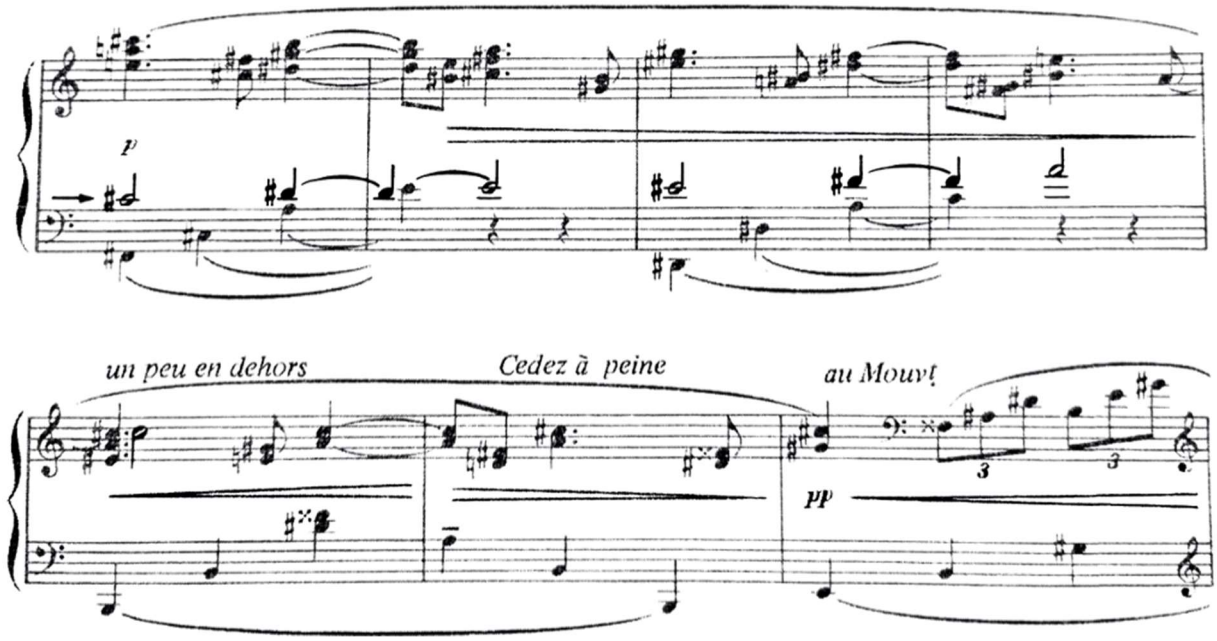
The fourth waltz, like the second, is based primarily upon thirds and frequently hemiola rhythm. It has a strong Viennese character. The form is **A B A. A** extend measures 1–16; **B** from measures 17–38, and the return **A** from measures 39 to t Thematic integration is more pronounced than in the third waltz, and the contrast at n 17 is more one of register than of new materials. The pattern of thirds is not obvious u repeat of section **A** where the descending chromatic line goes from D sharp to D na sharp, etc. In the beginning this pattern is not as obvious because Ravel sustitutes an E for the D sharp and the D natural before beginning the progression. The tonality of th waltz is quite ambiguous.

Waltz No. 4 At measures 31–36 the dynamic markings in this false recapitulation are different from any other phrase in the piece. Ravel (in performance) further enriches this section with an additional chromatic line taken from the orchestral version. He added it to Perlemuter's score during their study session:

Waltz No. 4, measures 31-37

Example 7