

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** extends measures 1–16; **B** from measures 17–38, and the return **A** from measures 39 to the end. Thematic integration is more pronounced than in the third waltz, and the contrast at measure 17 is more one of register than of new materials. The pattern of thirds is not obvious until the repeat of section **A** where the descending chromatic line goes from D sharp to D natural, etc. In the beginning this pattern is not as obvious because Ravel substitutes an E sharp for the D sharp and the D natural before beginning the progression. The tonality of the 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

The musical score for Example 7, measures 31–37 of Waltz No. 4, is presented in two systems. The first system, measures 31–34, is marked *p* and features a complex texture with multiple voices and a descending chromatic line in the bass. The second system, measures 35–37, includes performance instructions: *un peu en dehors* (measures 35–36), *Cédez à peine* (measure 36), and *au Mouvt!* (measure 37). The dynamic marking *pp* is used in measure 37. The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings.