

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 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 measures 31-37 of Waltz No. 4, Example 7, is presented in piano (p). It consists of two systems of music. The first system shows measures 31-34, and the second system shows measures 35-37. The music is written for piano with a treble and bass clef. The key signature is one sharp (F#). The tempo is indicated as 'un peu en dehors' (a little out of time). The dynamics are marked 'p' (piano) and 'pp' (pianissimo). The score includes various musical notations such as chords, arpeggios, and a descending chromatic line in the bass.

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