



MTO 23.3 Examples: Puri, Ravel's *Valses nobles et sentimentales* and its Models

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.17.23.3/mto.17.23.3.puri.php>

Table 1. Model Compositions in Ravel's Work and Their Putative Models

Work	Putative Source
<i>Menuet antique</i> (1895)	Chabrier, "Menuet pompeux," no. 9 from <i>10 pièces pittoresques</i> (1880–81)
<i>Pavane pour une infante défunte</i> (1899)	Chabrier, "Idylle," no. 6 from <i>10 pièces pittoresques</i>
<i>Jeux d'eau</i> (1901)	Liszt, <i>Les jeux d'eaux à la Villa d'Este</i> (1877–82)
"Entretiens de la Belle et de la Bête," <i>Ma mère l'oye</i> (1908–10)	Satie, <i>Trois gymnopédies</i> (1888)
"Danse générale," <i>Daphnis et Chloé</i> (1909–12)	Rimsky-Korsakov, Finale, <i>Scheherazade</i> (1888)
<i>Valses nobles et sentimentales</i> (1911)	Schubert, <i>Valses nobles</i> , D. 969 (1826) and <i>Valses sentimentales</i> , D. 779 (1823)
"Forlane," <i>Le tombeau de Couperin</i> (1914–17)	Couperin, "Forlane," 4th <i>Concert royal</i> (1722)
<i>La valse</i> (1919–20)	Johann Strauss Jr., various waltzes
<i>Tzigane</i> (1924)	Liszt, <i>Hungarian Rhapsodies</i> (1846–85)
"Adagio assai," Piano Concerto in G major (1929–31)	Mozart, "Larghetto," Clarinet Quintet (1789)

Example 1a. The Beginning of Waltz 4 in the VNS

Example 1a shows the beginning of Waltz 4 in the VNS. The score is in 3/4 time, key of D major (two sharps). It consists of two staves. The upper staff (treble clef) begins with a piano (*pp*) dynamic, followed by a crescendo to piano (*p*). The lower staff (bass clef) begins with a piano (*p*) dynamic. The music features various chords and melodic lines, including a prominent D major chord in the upper staff and a D major chord in the lower staff. The piece concludes with a D major chord in the upper staff and a D major chord in the lower staff.

Example 1b. The Beginning of the Waltz Suite (reh. 18) in *La valse*

Example 1b shows the beginning of the Waltz Suite (reh. 18) in *La valse*. The score is in 3/4 time, key of D major (two sharps). It consists of two staves. The upper staff (treble clef) begins with a piano (*p*) dynamic. The lower staff (bass clef) begins with a piano (*p*) dynamic. The music features various chords and melodic lines, including a prominent D major chord in the upper staff and a D major chord in the lower staff. The piece concludes with a D major chord in the upper staff and a D major chord in the lower staff.

Example 2a. The Climax (mm. 144–47) of Waltz 7 in the *VNS*

Example 2a is a musical score for a piano piece, specifically the climax (mm. 144–47) of Waltz 7 in the *VNS*. The score is written for piano (p) and features a key signature of two sharps (F# and C#). The music is in 3/4 time. The right hand (treble clef) plays a series of chords, with a dynamic marking of *f* (forte) at the beginning. The left hand (bass clef) plays a series of chords, with a dynamic marking of *f* (forte) at the beginning. The score includes a *8va* marking above the right hand, indicating an octave shift. The music is characterized by a series of chords and a melodic line in the right hand, with a dynamic marking of *f* (forte) at the beginning.

Example 2b. The Initial Climax (reh. 16) in *La valse*

Example 2b is a musical score for a piano piece, specifically the initial climax (reh. 16) in *La valse*. The score is written for piano (p) and features a key signature of two sharps (F# and C#). The music is in 3/4 time. The right hand (treble clef) plays a series of chords, with a dynamic marking of *ff* (fortissimo) at the beginning. The left hand (bass clef) plays a series of chords, with a dynamic marking of *ff* (fortissimo) at the beginning. The score includes a *8va* marking above the right hand, indicating an octave shift. The music is characterized by a series of chords and a melodic line in the right hand, with a dynamic marking of *ff* (fortissimo) at the beginning.

Example 3. The Head Motive of Waltz 1 (a) and its Transformation in the Head Motives of Waltzes 2 (b), 3 (c), and 4 (d)

en dehors

pp léger

Example 4. Melodic Trichords as Tail-to-Head Motivic Associations Between the End of Waltz 5 (a) and the Beginning of Waltz 6 (b).

The image displays three systems of musical notation, each consisting of a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). The notation illustrates melodic trichord associations between the end of Waltz 5 and the beginning of Waltz 6.

System 1 (Top): This system shows the end of Waltz 5. The melody is marked with a slur labeled "porrectus" over the first three measures and "scandicus" over the last two measures. The lyrics "Ra - len - ti" are written below the melody. The bass line features a series of chords and a final melodic phrase.

System 2 (Middle): This system shows the beginning of Waltz 6. The melody is marked with a slur labeled "scandicus" over the first four measures. The dynamics *pp* (pianissimo) are indicated. The bass line continues with chords and a final melodic phrase.

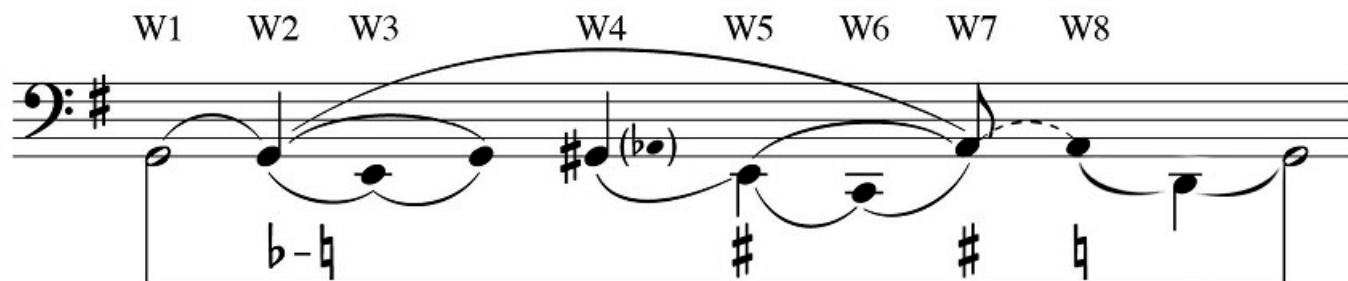
System 3 (Bottom): This system shows the continuation of the beginning of Waltz 6. The melody is marked with a slur labeled "torculus" over the first two measures and "porrectus" over the last two measures. The lyrics "Cédez à peine au Mouvt" are written below the melody. The dynamics *pp* (pianissimo) are indicated. The bass line continues with chords and a final melodic phrase.

Table 2. Rotational Form in the Finale of Schumann’s *Papillons* and the Epilogue of Ravel’s *VNS* (The editions are Robert Schumann 1972 and Ravel 1911)

Finale of <i>Papillons</i>			Epilogue of <i>VNS</i>		
Rotation	Mm.	Content	Rotation	Mm.	Content (waltzes)
1	13-28 (16)	Grossvatertanz, Papillons	1	1-8 (8)	8, 4
2	27-36 (10)	Papillons above, Grossvatertanz below	2	9-20 (12)	8, 4
3	35-44 (10)	Papillons above, Grossvatertanz below	3	21-28 (8)	8, 4
4	43-52 (10)	Papillons above, Grossvatertanz below, tonic pedal in bass	4	29-45 (17)	8, 4, 4', 1 (2); tonic pedal below
5	51-88 (38)	Papillons above, Grossvatertanz below	5	46-61 (16)	8, 6, 7, 6, 3, 4, 1
			6	62-74 (13)	8, 2

Example 5. McCarrey’s “Tonal Arch” for the VNS

Example 6. My Bass-Line Diagram for the VNS



Example 7. My Bass-Line Diagram for Waltz 4 of the VNS



Example 8. Excerpt (mm. 17–24) from the Interior of Waltz 1 of Strauss’s “Du und Du” Waltz from *Die Fledermaus*



Example 9. Excerpts (mm. 33–38, 45–h48) from the Interior of Waltz 1 of the VNS

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4.

System 1 (mm. 33–38): The first system consists of four measures. The treble staff begins with a piano (*p*) dynamic. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes, some marked with an 'x'.

System 2 (mm. 45–48): The second system begins with measure 5 (labeled '5' above the staff). It contains four measures. The first two measures show a continuation of the melodic and harmonic patterns. The last two measures are marked with a forte (*f*) dynamic and feature a change in the bass staff, which now includes a treble clef and a key signature change to one flat (Bb).

System 3 (mm. 49–52): The third system begins with measure 10 (labeled '10' above the staff). It contains four measures. The treble staff continues with the melodic line, and the bass staff continues with the accompaniment, maintaining the Bb key signature.