A JOURNAL OF THE SOCIETY FOR MUSIC T

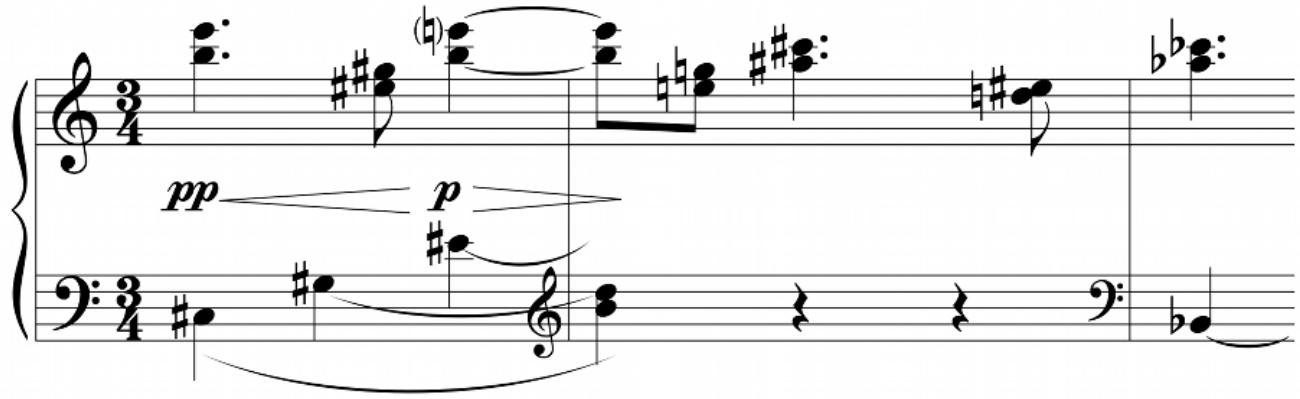
MTO 23.3 Examples: Puri, Ravel's *Valses nobles et sentimentales* and its Models

(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

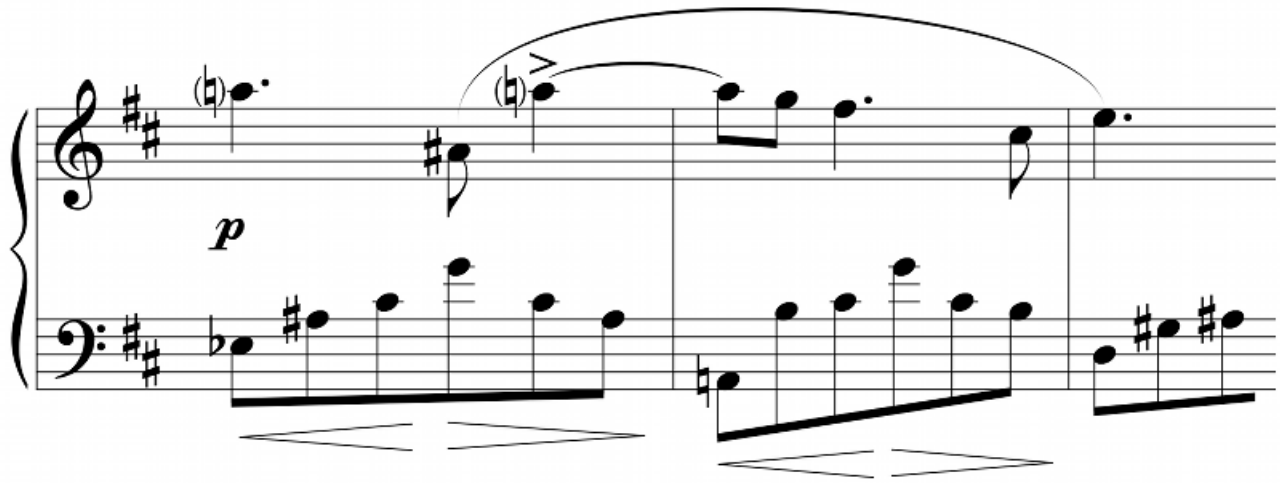
Table 1. Model Compositions in Ravel's Work and Their Putative Models

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

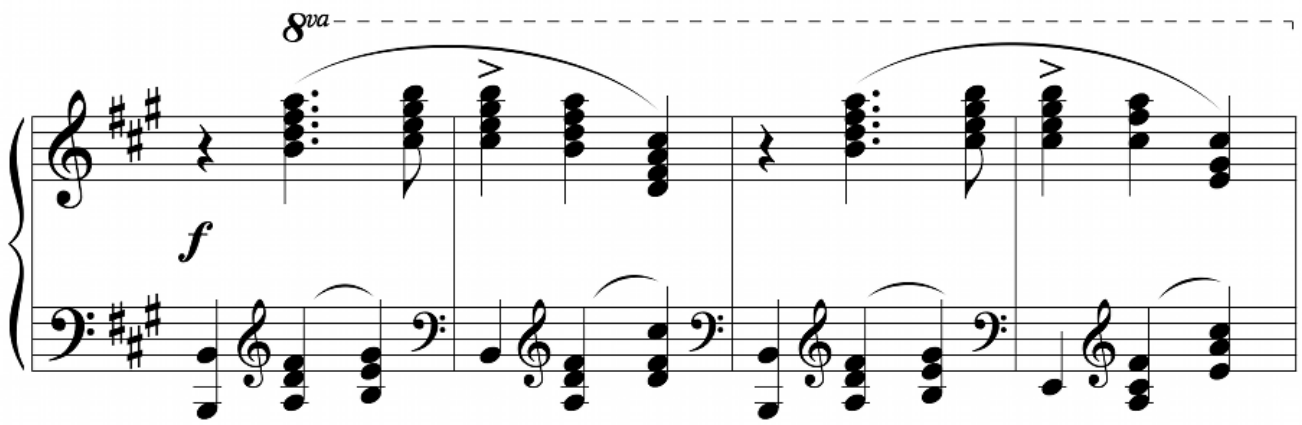
Example 1a. The Beginning of Waltz 4 in the *VNS*



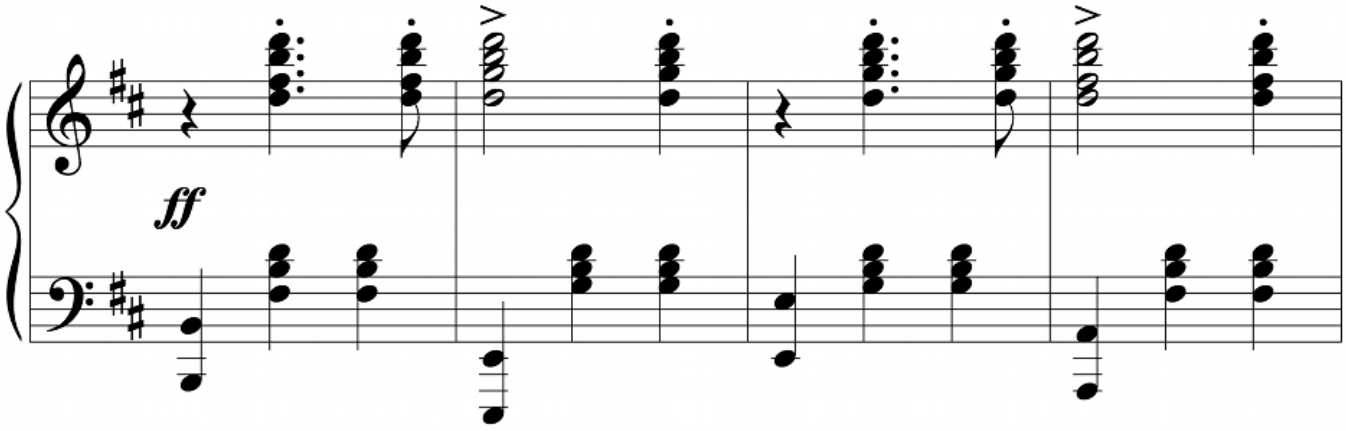
Example 1b. The Beginning of the Waltz Suite (reh. 18) in *La valse*



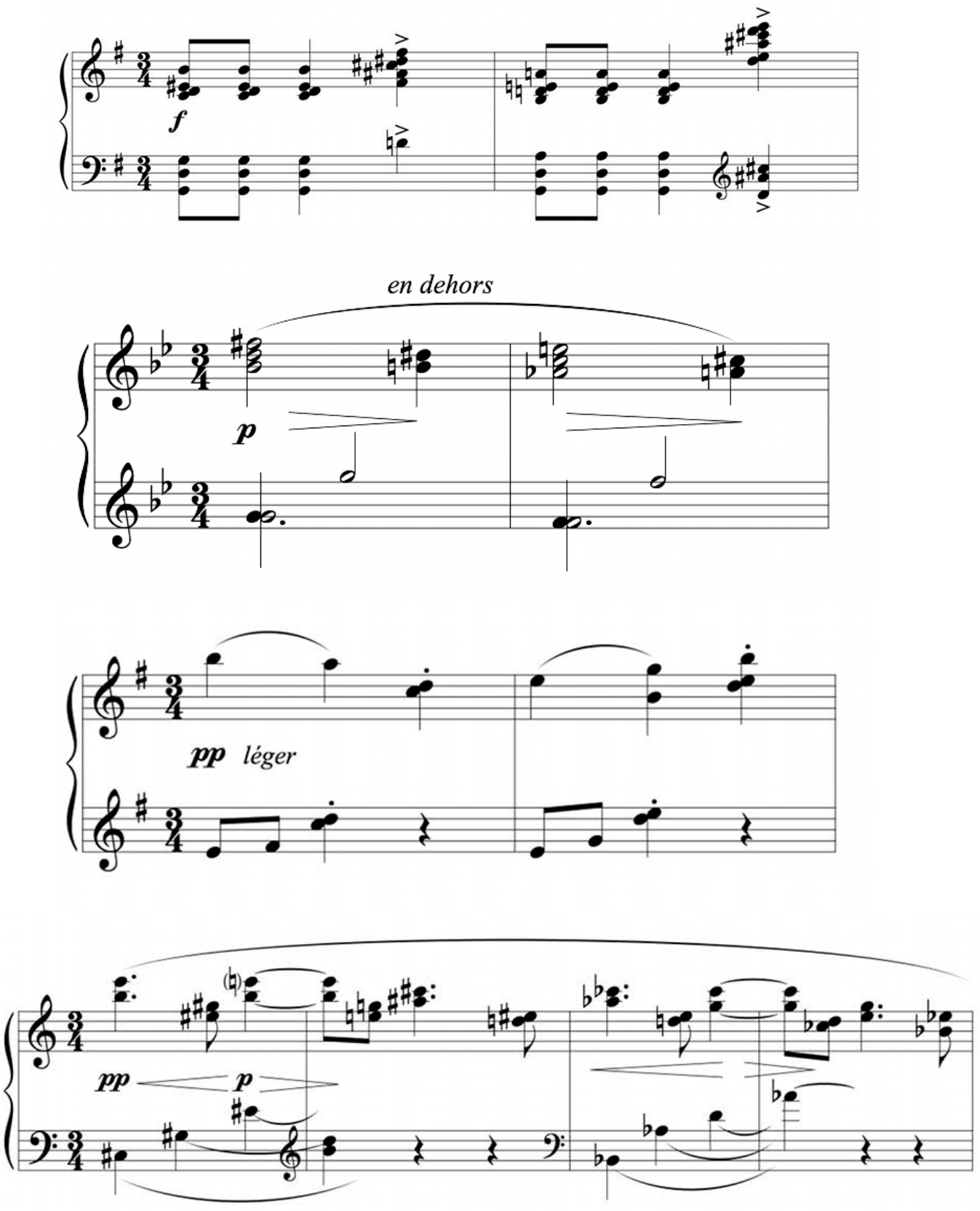
Example 2a. The Climax (mm. 144–47) of Waltz 7 in the *VNS*



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



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)



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

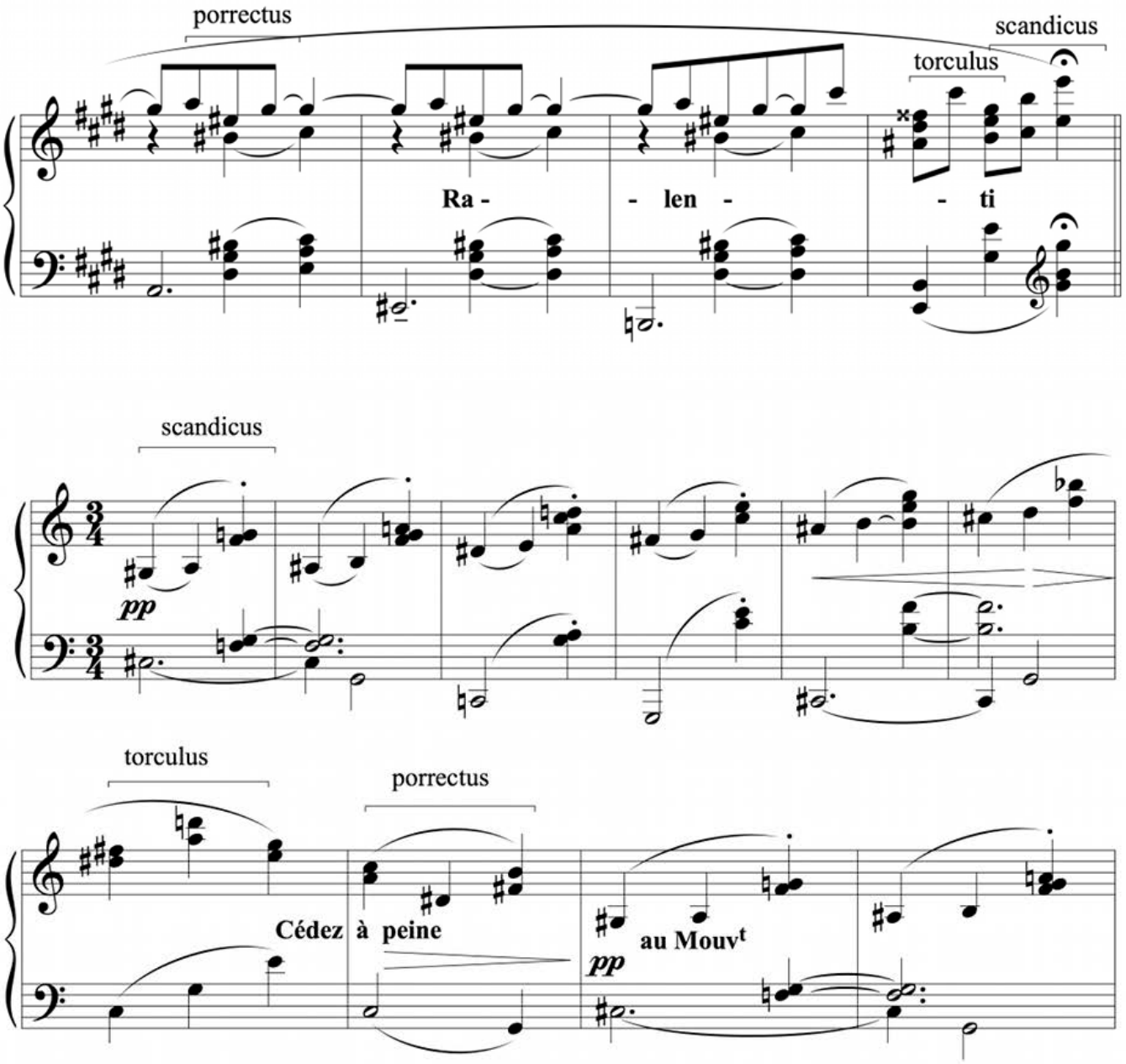
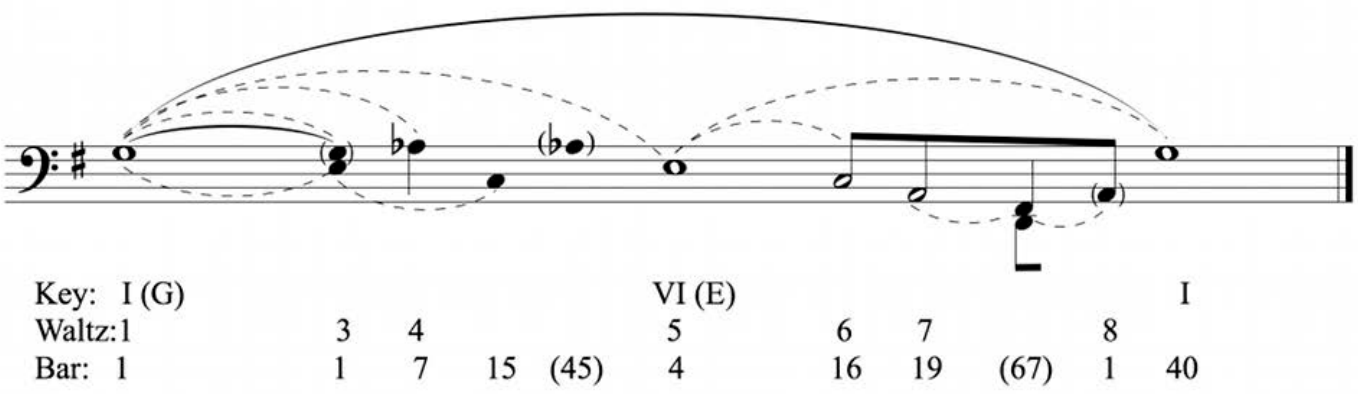


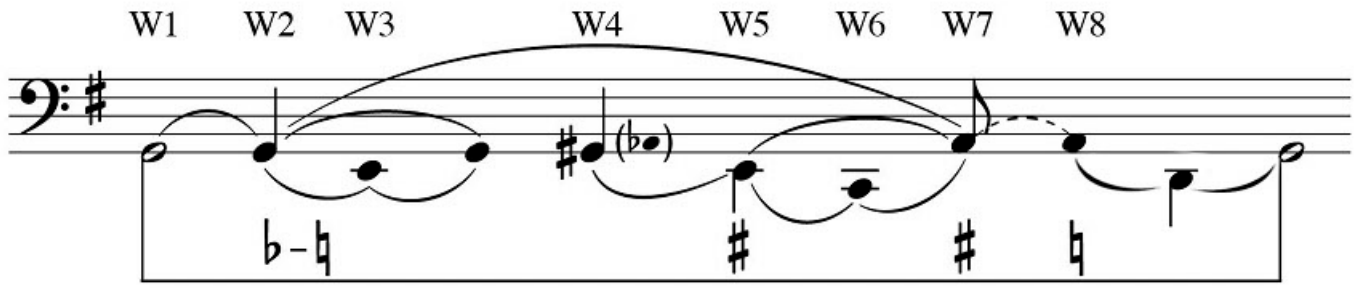
Table 2. Rotational Form in the Finale of Schumann's *Papillons* and the Epilogue of Ravel's *VNS* (The editions are Robert Schumann 1972 and Ravel 1911)

Finale of *Papillons*			Epilogue of *VNS*		
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

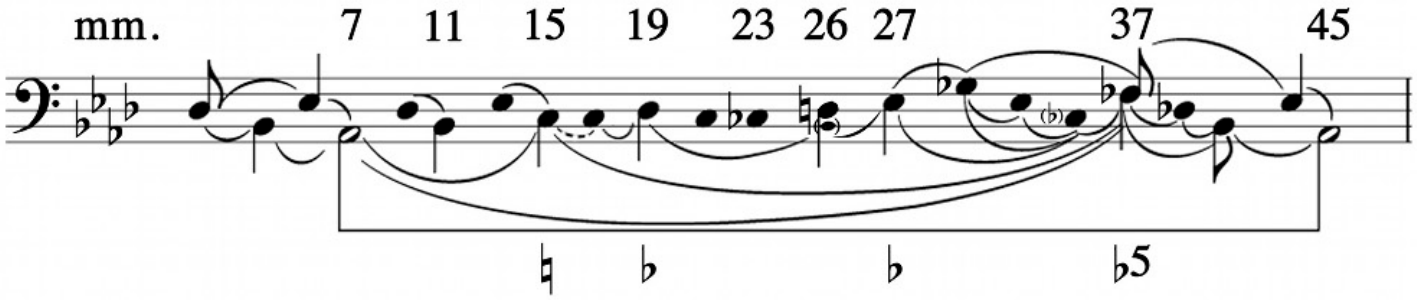
Example 5. McCarrey's "Tonal Arch" for the *VNS*



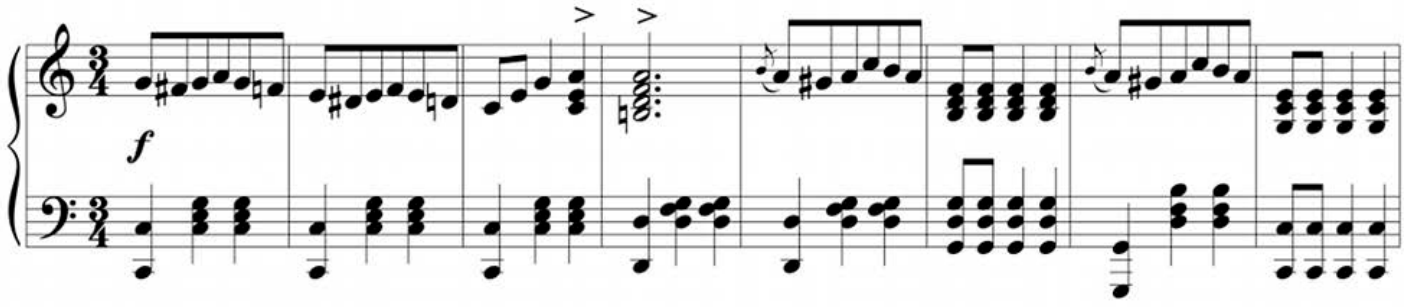
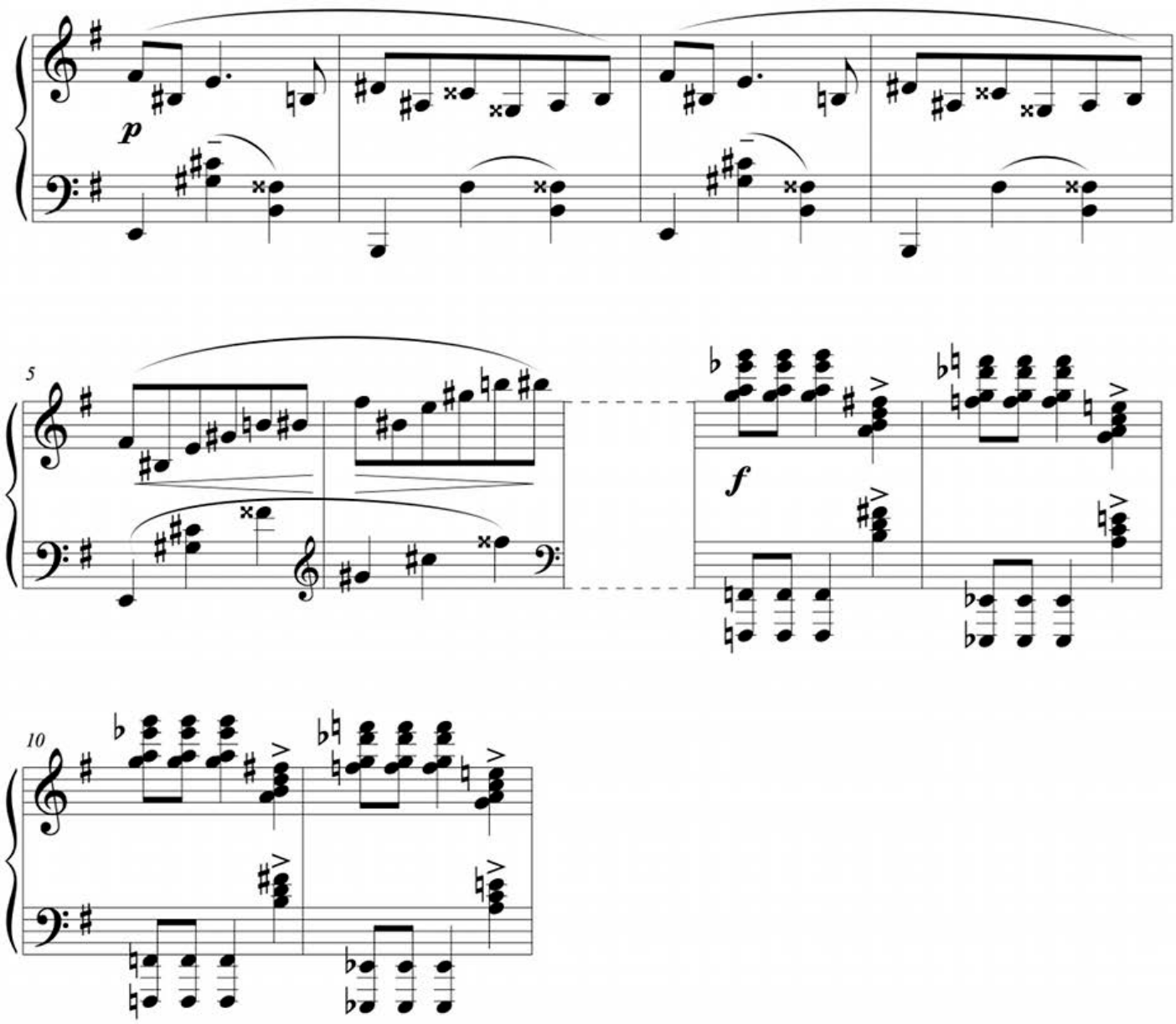
Example 6. My Bass-Line Diagram for the *VNS*



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*