

About the Composer

Ede (Eduard) Poldini was born in Budapest, Hungary in 1869, lived in Switzerland most of his life and died in Vevey, Switzerland in 1957. He studied at the Budapest Conservatory and later studied theory with Eusebius Mandyczewski and piano with Julius Epstein in Vienna. In 1935 he received the order of the Hungarian Cross of Merit; in 1948 he was awarded the Hungarian Medal for Artists.

His works include a ballet, *Night's Magic*, two operas, *The Vagabond and the Princess* (1903) and *Wedding in Carnival-Time* (1924). He composed 156 opus numbers, most of them for piano. Poldini's name is best known for his numerous piano pieces that are popular both in the United States and England. Other popular piano pieces are *Arlequinades*, *Morceaux pittoresques*, *Images*, *Moments morceaux* and *Marionnettes*.

Poldini writes in an attractive 19th-century style colored with much chromatic usage.

About the Music

Poupée valsante (Dancing Doll) was originally published by G. Ricordi & Co. in Milan, Italy in 1895. The piece was dedicated to Arthur Nikisch, who was then director of the Budapest Opera. *Poupée valsante* is the second piece in the collection *Marionnettes*. It is Poldini's best-known composition. This piece contains a fleet, graceful melody (measures 6–37) contrasted with a second subject (measures 38–65).

A light touch should be used throughout this piece. Grace notes in measures 9, 17, 25, 33–34, 61, 69–72, 79, 82, 86, 94, 99, 134 and 138 should be played slightly before the beat. Bring out the left-hand melody in measures 103–118. Play the left-hand grace notes before the beat in measure 129 and the chord on beat 1. *Smorzando* in measure 148 means to get quieter and slower all the way to the end of the piece. Perhaps this dancing doll is part of a music box and the music box begins to run down starting in measure 148. A fairly steady waltz tempo is desirable until measure 148. Separate the eighth notes from the 16ths that follow in measures 10, 12, 18, 26, 28, 34, 87, 89, 95 and 99. The top quarter note D in measure 37 is the melody with the chord on beat 2 serving as harmonic filler and not melody. The second beats in measures 38, 40–42, 44–46, 48, 62 and 64–65 are accompaniment and must be voiced more quietly than the melody notes on beats 1 and 3. Measure 127 is the climax and should be the strongest measure in the piece.

Fingerings, pedal marks and parenthetical material are editorial.

Form: Introduction = measures 1–5; A = 6–21; A¹ = 22–37;

B = 38–82 (part 1 = 38–53; part 2 = 54–65;

part 3 = 66–82); A = 83–98; C = 99–119; D = 119–130;

coda = 131–150.

Source: G. Ricordi & Co., 1895, Milan, Italy.

This edition is dedicated to Dr. Stephen Brown, with admiration and appreciation.

Maurice Hinson

Poupée valsante

(Dancing Doll)

Ede (Eduard) Poldini
(1869–1957)

Tempo di valse (♩. = ca. 69)

The musical score for *Poupée valsante* is presented in two systems. The first system (measures 1-5) is marked *mf* and features a waltz-like melody in the right hand and a bass line in the left hand. The second system (measures 6-10) is marked *p scherzando* and features a more active melody in the right hand and a bass line in the left hand. The score includes various musical notations such as dynamics, articulation, and fingerings.

11

1 3 2 5 1 3 1 3 2 3

16

2 4 5 3 1 5 1 2 3 4

22

pp

28

pp

33

3 5 3 3 1 1 2 4