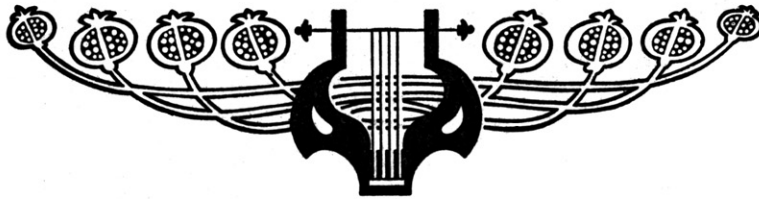


The Dance of the Dolls

By

EDUARDO POLDINI



REVISED EDITION WITH BIOGRAPHICAL SKETCH
FINGERING, PHRASING, PEDALING, AND INSTRUCTIVE
ANNOTATIONS ON POETIC IDEA, FORM AND
STRUCTURE, AND METHOD OF STUDY

By W. S. B. MATHEWS

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EDUARDO POLDINI

THE DANCE OF THE DOLLS

Biographical Sketch—Eduardo Poldini

Born at Pest, Hungary, June 13th, 1869

EDUARDO POLDINI received his musical education, partly in his native city of Pest, and partly in Vienna where he was, for a time, assistant to Moritz Rosenthal, the master pianist. For many years he has made his home at Vevey, Switzerland, where his beautiful garden overlooks Lake Geneva. Poldini has written a number of successful ballets and some fairy operas for children, but he is best known for his delightful piano pieces—gems in miniature which have found places on the recital programs of many great artists. His *Poupée Valsante* (*Waltzing Doll*, or *The Dance of the Dolls*), *Marche Mignonne*, and *Japanese Etude* are among his most popular piano compositions.

Poetic Idea: The tiny, tinkling tune to which the dolls dance is played by a music box, on the lid of which they waltz primly in circles, moving with the stiff, stilted gait peculiar to mechanical toys.

Form and Structure: This composition does not fit into any of the conventional forms, being developed from two contrasting themes, handled in rather free style. After a four-measure *introduction*, which sets the tempo and presents the accompaniment-figure, the *principal theme* is stated in a sixteen-measure period (meas. 6-21), and is immediately repeated. The *secondary theme* begins at measure 38 in the dominant major key, modulating through B minor to F major (measure 54). Here a lengthy *interlude* begins, in which motives from the principal and secondary themes alternate in a kind of "development section." This leads back to the repetition of the principal theme (meas. 83-98) in the original key of D major. As before, this theme is immediately repeated, but this time there is a deceptive cadence which leads to a new statement of the secondary theme, in D major and with the melody in the bass voice. A dominant cadence (measure 176) is followed by an extended *coda* worked out on motives from the principal theme, and bringing the composition to an effective close in measure 207.

Directions for Study: In the *introduction*, do not hold the first eighth-note in each measure, and do not use the pedal. The melody of the *principal theme* is to be played lightly and staccato, as marked.

The octaves in the *secondary theme* are to be quite strong and full. The quarter-notes in the melody (and the tied eighths, which equal quarter-notes) should be held for their full value, the accompanying chord being "dropped in" by the fingers while the octave is still holding. Do not use the pedal longer than about two eighth-notes in each measure.

In measures 54-82, the quick changes from the rather broad melody of the secondary theme to the *staccato* "tinkle" of the principal theme require a nicely adjusted contrast of dynamic values, the

THE DANCE OF THE DOLLS

secondary theme being *piano*, the principal theme, *pianissimo*. Note, too, the sustained bass-notes in the accompaniment to the snatches of melody from the principal theme. Each time it is the dominant tone of the prevailing key which is held in the bass, and this sustained tone is called a *pedal point*.

The tempo, throughout, must be rather rigidly maintained, in keeping with the idea of the mechanical toy which suggested the composition of the piece.

Glossary

<i>cantabile</i>	pronounced	kän-tä-'bê-lā	(in a singing style)
<i>diminuendo (dim.)</i>	"	dī-mīn-ū-ěn'-dō	(gradually softer)
<i>scherzando</i>	"	skēr-tsän'-dō	(in a playful manner)
<i>smorzando</i>	"	smör-tsän'-dō	(gradually softer and slower)

THE DANCE OF THE DOLLS.

Waltz for Piano.

Revised and annotated by
W.S. B. Mathews.

Ed. Poldini.

Tempo di Valse. ♩. = 76 or 20"

1 A. *mf*

2 3 4 5

B. & C.

p scherzando

6 7 8 9 10

4 5 3 2 1 5 4 3 2 1 5 4 3 2 1

simile

11 12 13 14 15

1 3 2 5 4 3 2 1 5 4 3 2 1

2nd time.

16 17 18 19 20 21 37

2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

D.

38 39 40 41 42 43 44

1
2
2
2
2
2

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

45 46 47 48 49 50 51 52

2
2
2
2
2
5
1
1

f *dim.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

E.

53 54 55 56 57 58 59

5
2
2
2
2
5
5

p *mp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

60 61 62 63 64 65

2
4
2
2
2
2

Ped. Ped. Ped. Ped. Ped. Ped.

F.

66 67 68 69 70 71 72

1
5
2
1
4
3
4

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

73 74 75 76 *p* 77 78

8

79 80 *mp* 81 82 83 *p* 84 85

86 87 88 89 90 91 92

1

93 94 95 96 97 98

2

156 157 158 159

3
5 3 3

p
H. cantabile

160 161 162 163 164 165

5 3 3

166 167 168 169 170 171 172

12 13 8 15

I. 5 3 3 2 5

173 *dimin.* 174 175 176 *p* 177 178

8 4 1 4 1 4 2 4 1 3

179 180 181 182 183 184 *f*

Musical score for measures 185-189. The piece is in D major (two sharps). Measure 185 is marked *dimin.*. Measure 186 is marked *p*. Measure 188 is marked *pp*. The right hand has a tempo marking *J.* (Allegretto). Fingerings are indicated by numbers 1-5. A star symbol is present in the bass line of measures 186 and 188.

Musical score for measures 190-195. The right hand features a melodic line with slurs and accents. The bass line consists of a simple accompaniment pattern. Measure 191 has a fingering of 5 in the bass line. Measure 195 has a fingering of 5 in the bass line.

Musical score for measures 196-201. The right hand has a melodic line with slurs and accents. Measure 200 is marked *ppp*. The bass line has a simple accompaniment pattern. Measure 200 has a fingering of 5 in the bass line. Measure 201 has a fingering of 5 in the bass line.

Musical score for measures 202-207. Measure 205 is marked *smorzando*. Measure 202 has a fingering of 15 in the right hand. Measure 207 has a fingering of 5 in the bass line. The piece ends with a star symbol in the bass line of measure 207.

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