

Signor Emanuel de Beaupuis



EMANUEL DE BEAUPUIS, born in 1860, at Naples, in which city his father was long a prominent figure in musical circles. At the age of twelve he was sent to the Conservatorium, where he remained until he was eighteen, his principal teacher being Beniamino Cesi, himself a pupil, and a favorite one, of Thalberg. On leaving the Conservatorium he made a series of successful professional tours through the principal towns of Italy, Egypt, France, and England. As a pianist Signor de Beaupuis is recognised as one of the most brilliant of the present day. As an exponent of Chopin he ranks high amongst our greatest pianists, whilst in the interpretations of the famous Composer Liszt, it is doubtful if he has ever had his equal.

The Melbourne *Ayrs*, in criticising a performance given by him in that city recently, says:—

"As a bravura player Signor de Beaupuis takes exalted rank amongst the very best pianists that have ever visited these shores. On Wednesday evening he gave a farewell concert in the Town Hall, when his achievements at the pianoforte even surpassed any of the many brilliant performances to which he has accustomed us. It is rather the modern romantic school of music than the classical that he as a rule excels, but his first success at this concert was a minutely reading, faithful both in execution and mental comprehension, of Beethoven's exacting 'Waldstein' sonata. The rapid scale passages in the concluding presto, which, owing to the difference in touch between the instruments of to-day and those of Beethoven's time, are now usually played with both hands as ordinary scales, were effectively

given glissando, and upon a full-sized Beethoven concert grand, Chopin's Fantasia-Impromptu was added as an encore. The bit of the evening, however, was made in Liszt's excessively difficult transcription of Wagner's 'Tannhäuser' overture, which, unless I am mistaken had never before been attempted in public here. When done justice to it is one of the most remarkable imitations, on a miniature scale, of course, of the grand effects produced by a full Wagnerian score that has ever been attempted upon the pianoforte, as, for instance, when towards the close of the overture the brooding primary theme is shattered out fortissimo, accompanied by the semiquaver passages for the strings—all of which has been faithfully reproduced by Liszt. But it is only a pianist of quite exceptional technique that can hope to successfully grapple with the numerous formidable obstacles that are met with page after page, and therefore to the credit of Signor de Beaupuis be it said that he came out of the trying ordeal with flying colors, and that a more dazzlingly brilliant performance has never been heard in this city."

As a Composer Signor de Beaupuis promises to occupy a prominent position, his various Compositions being marked by a delicate and original style.

Valse Impromptu in D flat, and Valse Caprice, are brilliant, though exacting Compositions, which will well repay the time spent in their study by any pianist who possesses the requisite technical gifts. They are quite in place in the programme of any Concert, however high class, as those who have heard them from the facile fingers of the Composer will readily admit.

His other Compositions are more popular in style presenting no difficulties to performers of even average attainments.

Compositions by Signor Emanuel de Beaupuis.

Valse Impromptu
Muriel—Graceful Dance
Irresistible—Gavotte
Marche Hongroise

Valse Caprice
Stella—Mazurka Elegante
Minuet a l'antique
Evening Bells—Nocturne

Flight from Pompeii—Galop.

— Each 2/- Net. —

Published by JAMES S. KERR, 314 Paisley Road, GLASGOW.

MARCHE HONGROISE.

E. de Beaupuis.

Allegro moderato. M.M. ♩ = 112.

PIANO.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble and bass staff in 2/4 time, marked 'Allegro moderato. M.M. ♩ = 112.' and 'PIANO.' The key signature has one sharp (F#). The first system is marked 'f' (forte). The second system begins with a treble and bass staff, marked 'poco rit.' (poco ritardando) and 'mf' (mezzo-forte). The third system begins with a treble and bass staff, marked 'a tempo' and 'marcato' (marked). The fourth system begins with a treble and bass staff, marked 'il canto' (the song). The fifth system begins with a treble and bass staff, marked 'mf' (mezzo-forte). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also decorative elements like asterisks and wavy lines under the notes.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as eighth notes, sixteenth notes, and rests. Dynamic markings like *cresc.* and *ff* are present. There are also asterisks (*) and other symbols below the staves, possibly indicating fingerings or performance instructions. The page number 90 is located at the bottom center.

Musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical markings such as *mf*, *M.S.*, and *scherzando leggiermente*. The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings like *f* and *p*.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. A 'cresc.' (crescendo) marking is present in the fourth system. The page number '60' is at the bottom.

System 1: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment with quarter notes.

System 2: Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic marking *f* (forte) is present.

System 3: Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic marking *p* (piano) is present.

System 4: Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic marking *cresc.* (crescendo) is present.

System 5: Treble staff continues the melodic line. Bass staff has a simple accompaniment.

a tempo

ff *ben martellato*

sempre più cresce.

ff

80