

Signor Emanuel de Beaupuis



GMANUEL 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 *Argus*, in criticising a performance given by him in that city recently, says:—

"As a bravura player Signor de Beaupuis takes exalted rank among 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 piano forte even surpassed any of the many brilliant performances to which he has accustomed us. It is rather in the modern romantic school of music than in the classical that he is a real master, but his first success at this concert was a magnificently reading, faultless both in execution and mental comprehension, of Beethoven's exacting 'Waldstein' sonata. The rapid scale passages in the concluding prestissimo, 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 at ordinary scales, were effectively

given glissando, and upon a fall-sustained Bechstein concert grand, Chopin's Fantasy-Impromptu was added as an encore. The hit of the evening, however, was made in Liszt's extremely 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 piano-forte, as, for instance, when towards the close of the overture the imposing primary theme is transferred into 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 —

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MARCHE HONGROISE.

Allegro moderato. M.M. $\frac{2}{4}$ = 112.

E. de Beaupuis.

PIANO.

The sheet music consists of five staves of piano music. The first staff shows a steady eighth-note pattern in the treble clef. The second staff begins with a forte dynamic (f) and includes dynamics like *poco rit.*, *a tempo*, *marcato*, and *il canto*. The third staff features sixteenth-note patterns. The fourth and fifth staves continue the rhythmic patterns established in the first three staves.

A musical score page featuring six staves of piano music. The music is in common time and consists of six measures per staff. The key signature is A major (two sharps). The notation includes various note heads, stems, and bar lines. Measure 1 starts with a forte dynamic (f) and a bass note. Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a forte dynamic (f). Measure 5 features a melodic line with eighth-note pairs. Measure 6 concludes with a forte dynamic (f) and a bass note. The page number '4' is located at the top left.

Musical score page 5, featuring five staves of piano music. The music is in common time and consists of six measures per staff. The first four staves are identical, starting with a dynamic of *mf* and a bass note followed by a dotted half note. The fifth staff begins with a dynamic of *f*. The vocal line consists of eighth-note patterns, primarily eighth-note pairs. The piano accompaniment features sustained bass notes and eighth-note chords. Measure 12 concludes with a fermata over the piano part.

mf *M.S.*

f *M.S.*

scherzando leggieramente

A musical score page featuring five staves of piano music. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves use a soprano clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has sustained notes with dynamic markings 'p' and 'ff'. Measure 2: Treble staff has eighth-note pairs; Bass staff has sustained notes with dynamic markings 'p' and 'ff'. Measure 3: Treble staff has eighth-note pairs; Bass staff has sustained notes with dynamic markings 'p' and 'ff'. Measure 4: Treble staff has eighth-note pairs; Bass staff has sustained notes with dynamic markings 'p' and 'ff'. Measure 5: Treble staff has eighth-note pairs; Bass staff has sustained notes with dynamic markings 'p' and 'ff'. Measure 6: Treble staff has eighth-note pairs; Bass staff has sustained notes with dynamic markings 'p' and 'ff'. The page number '6' is at the top left, and the page number '90' is at the bottom center.

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'N' copy

GE 300/3/226

8.

a tempo

ff ben martellato

ff

sempre più cresc.

ff

s

90