

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 bravo 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 in the modern romantic school of music than in the classical that he as a rule excels, but his first success at this concert was a sensitively reading, faultless both in execution and mental comprehension, of Beethoven's exacting "Waldstein" sonata. The rapid scale passages in the concluding *preludio*, 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 Bechstein 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 imposing *preludio* there is transferred 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. —

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MARCHE HONGROISE.

E. de Beaupuis.

Allegro moderato. M.M. ♩ = 112.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Allegro moderato' with a metronome marking of 112. The score is divided into five systems. The first system is a piano introduction. The second system includes a vocal line labeled 'il canto' and piano accompaniment with markings 'poco rit.', 'a tempo', and 'marcato'. The third, fourth, and fifth systems continue the piano accompaniment. The score concludes with a double bar line and the number 10.

This page of musical notation is arranged in seven systems, each consisting of a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are also some slurs and phrasing marks. A 'cresc.' marking is present in the fifth system, indicating a crescendo. The page is numbered '90' at the bottom center.



First system of musical notation. The right hand features a complex rhythmic pattern with slurs and accents. The left hand provides a steady accompaniment. The dynamic marking *mf* and the tempo marking *M.M.* are present.

mf *M.M.*



Second system of musical notation, continuing the piece with similar rhythmic and melodic motifs.

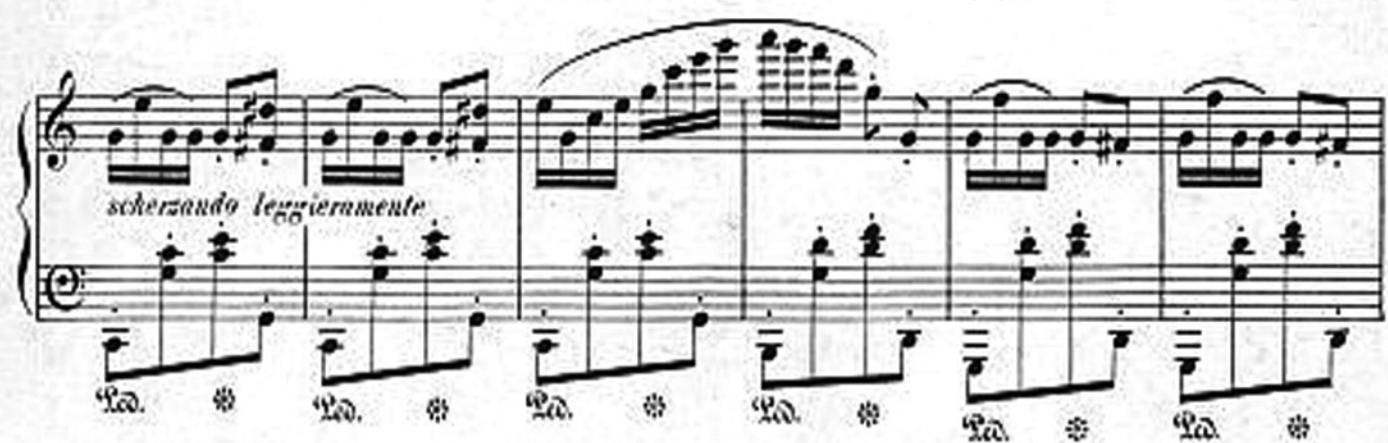


Third system of musical notation, featuring a *M.M.* marking in the right hand.

M.M.



Fourth system of musical notation, showing a continuation of the melodic and harmonic development.



Fifth system of musical notation, concluding the page with a *scherzando leggiermente* marking.

scherzando leggiermente

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of two staves each. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *f* and *p*. Fingerings are indicated by numbers 1-5 above notes. A *cresc.* marking is present in the fourth system. The page number 60 is at the bottom center.

a tempo

ff *ben martellato*

sempre più cresce.

80