

To Miss H. Ralph.

THE MERRY PEASANT.

(*Morceau de Salon*)

for
PIANO
by

E. DE BEAUPUIS

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Price 2/- Net.

By Same Composer:

Irresistible Gavotte.
Muriel. Graceful Dance.
Valse Impromptu. Op. 15.
Marche Hongroise.
Evening Bells.

Minuet à l'Antique. Op. 14.
Stella Mazurka Elegante.
Flight From Pompèii Galop.
Valse Caprice.
Twilight Reveries.

Chant De La Nuit.

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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 *Argus*, 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 piano were 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 musicianly 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 as ordinary scales, were effectively

given *glissando*, and upon a full-sized Bechstein concert grand. Chopin's *Fantasia-Improvisata* was added as an *encore*. The bit of the evening, however, was made in Liszt's enormously difficult transcription of Wagner's "Famhauer" 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, as, for instance, when towards the close of the overture the imposing primary theme is thundered out *fortissimo*, accompanied by the *sembrando* 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 <i>Impromptu</i>	Valse <i>Caprice</i>
Muriel—Graceful Dance	Stella—Mazurka Elegante
Irresistible—Gavotte	Minuet a l'antique
Marche Hongroise	Evening Bells—Nocturne

Flight from Pompeii—Galop.

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

The Merry Peasant.

E. de Beaupuis.

Allegro.

l'accomp. sempre leggermente

PIANO.

mf

legato

il canto sempre con energia ed in tempo

The first system of piano accompaniment consists of two staves. The right hand (treble clef) plays a series of chords and dyads in a 2/4 time signature, with a key signature of three flats (B-flat major or D-flat minor). The left hand (bass clef) plays a rhythmic accompaniment of eighth and sixteenth notes, often beamed together. The music is marked *mf* and *legato*.

The second system continues the piano accompaniment. The right hand maintains the chordal texture, while the left hand continues with its rhythmic pattern. The notation includes various chord voicings and melodic lines in both hands.

The third system of piano accompaniment. The right hand features some chordal changes, and the left hand continues with its rhythmic accompaniment. The music is marked *p* (piano) in the second measure of the right hand.

The fourth system of piano accompaniment. The right hand continues with the chordal accompaniment, and the left hand maintains the rhythmic accompaniment. The music concludes with a final chord in the right hand.

First system of musical notation. The right hand plays chords and single notes, while the left hand features a complex arpeggiated pattern with fingerings 5, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1. A dynamic marking of *seu.* is present in the right hand.

Second system of musical notation. The right hand continues with chords and notes, marked with *mf* and *a tempo*. The left hand has a *rall.* marking and a dynamic of *f*. Fingerings 2, 1, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1 are shown. A *ff* marking is also present in the left hand.

Third system of musical notation. The right hand plays chords and notes. The left hand continues with a melodic line, featuring fingerings 1, 3, 1, 1, 5, 2, 1, 1, 2.

Fourth system of musical notation. The right hand plays chords and notes. The left hand continues with a melodic line, featuring fingerings 1, 1, 2, 4, 5, 4, 5, 4, 5.

Fifth system of musical notation. The right hand plays chords and notes. The left hand continues with a melodic line, featuring fingerings 5, 2, 1, 5, 2, 1, 5, 2, 1. A measure number of 35 is indicated.

Sixth system of musical notation. The right hand plays chords and notes. The left hand continues with a melodic line, marked with *pesante*. Fingerings 5, 2, 1, 5, 2, 1, 5, 2, 1 are shown. A *ff* marking is present in the left hand.

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The music consists of eighth-note chords in the right hand and a bass line with eighth notes and rests in the left hand. Dynamic markings include *ad.* and *ad.* with asterisks.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamic markings such as *ad.* and asterisks.

Third system of musical notation, including a *mf* dynamic marking and a *poco rit.* instruction. The system concludes with a *ad.* marking and an asterisk.

Fourth system of musical notation, marked *a tempo*. It features a *f* dynamic marking and a *ad.* marking with an asterisk.

Fifth system of musical notation, continuing the rhythmic and harmonic structure with *ad.* and asterisk markings.

Sixth system of musical notation, marked *molto cresc.* and ending with a *ad.* marking and an asterisk.

First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic marking. The left hand (bass clef) starts with a mezzo-forte (*mf*) dynamic marking. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The system contains five measures.

Second system of musical notation, continuing the piece with five measures.

Third system of musical notation, continuing the piece with five measures.

Fourth system of musical notation, continuing the piece with six measures. The left hand features a steady eighth-note accompaniment.

Fifth system of musical notation, concluding the piece. It includes a forte (*f*) dynamic marking and a *poco rall.* (slightly ritardando) instruction. The system contains six measures, with the final measure marked with a double bar line and a repeat sign.