

*Dedicated to*  
*Miss Mabel Dunne.*



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By same composer:

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# Signor Emanuel de Beaupuis



**E**MANUEL 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-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 at home, 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 *Fantaisie-impromptu* was added as an encore. The hit of the evening, however, was made in Liszt's enormously 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 thundered 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.



# GAVOTTE.

Tempo di Gavotta.

E. de Beaupuis.

PIANO.

*p con grazia*

*stacc.*

*pp*

*p*

*pp*

*mf*













# KERR'S PIANOFORTE TUTOR

GREAT SUCCESS!

Pronounced by the highest Musical Authorities to be one of the best Pianoforte Tutors published.

The following are a few Testimonials and Press Opinions, selected from a number received:—

## TESTIMONIALS.



ROYAL ACADEMY OF MUSIC,  
TENTHEDEN STREET, MANOVER SQUARE,  
LONDON.

DEAR SIR.—I have looked through your Pianoforte Tutor, which you were good enough to send me, and feel it my duty to characterise it as one of the best works of its kind with which I am acquainted.

It is evidently the work of a man who has had plenty of practical experience. The melodious five-finger exercises should be very useful to youthful beginners.

I am, dear sir, yours faithfully,  
A. C. MACKENZIE (Mus. Doc.), Principal.

THE GLASGOW AND WEST OF SCOTLAND CONSERVATOIRE OF MUSIC,  
8 ALFRED TERRACE, HILLHEAD,  
GLASGOW.

KERR'S PIANOFORTE TUTOR seems to me a good practical book. At the beginning the pupil is only taught as much theory as is necessary to enable him to try his hands practically and usefully on the keyboard, and he is encouraged to persevere by a number of pretty tunes. Then follow the usual Five-finger Exercises and Scales, and the book terminates with a short Treatise on the Theoretical Part of Music, which contains much useful matter, expressed in a lucid and original form, particularly in regard to the use of the pedals, and also illustrations how to play three notes on one hand against two on the other.

JULIUS SELIGMANN, Principal.

234 W. REGENT STREET, GLASGOW.

DEAR SIR.—I have looked through Kerr's Pianoforte Tutor, and congratulate you on the production of a really clever work.

There are two points in which it will be especially found useful to the pupil, and save much time to the teacher. They are—1st, the paragraph, page 51, "On Uneven Groups of Notes"; 2nd, the chapter referring to "The Use of the Pedals."

Heartily wishing you all success to your work,  
Believe me, faithfully yours,  
EMILE BERGER.

LONDON.

DEAR MR KERR.—When I was in Glasgow in September, my friend, Emile Berger, called my attention to a Pianoforte Tutor compiled and published by you.

I had not then the time to look it through, but I have since obtained a copy, and after a careful perusal, I have come to the conclusion that it is a very clever departure from the somewhat beaten track of instruction books. You have treated upon details hitherto overlooked in similar works, and, I must say, have given these details in a very simple and comprehensive manner.

Wishing you every success with your new manual,  
Believe me, yours faithfully,  
E. L. HIME (JULIUS ROCHARD).

6 BELMONT STREET, HILLHEAD.

DEAR SIR.—Thanks for Tutor received, which deserves a large circulation. The arrangement of lessons in progressive order is excellent. The clear, and in many respects original, treatment of the "Pedal Effects," and also of the "Triplet against Duplet," ought to give your Tutor a special value to those who teach, or those who learn in earnest.

Yours faithfully,  
W. MOODIE.

## OPINIONS OF THE PRESS.

From "The Musical Star," Edinburgh.

We are very pleased to recommend to pianoforte teachers, pupils, and our readers in general, the new Pianoforte Tutor, of J. S. Kerr, Glasgow. In the large number of instruction books that we already know to the public, a certain amount of similarity, both in the method and in the manner, may be easily traced. In Mr Kerr's Tutor we have a book in which the material is arranged upon a different method from that adopted in the majority of cases. The plan employed is not only instructive in the highest sense, but it is also exceptionally interesting to the learner. Little bits of simple and well-known melodies are worked in amongst the earliest exercises, and in this way the author has given the beginner something attractive, and has presented to the mind of the pupil some definite and pleasurable end to be reached by the accomplishment of the exercise. Some may imagine there is not sufficient discipline nor technical training involved in such a method. Probably this may be correct when applied to that very small section of pianoforte pupils who are gifted with exceptional musical capacity and power of execution; but a long experience has convinced us that, for the great majority of those who use the pianoforte, the method of instruction that seeks to enlist the natural sympathies of the pupil, and which, by the infusion of a certain amount of amusement, gratifies the pupil's feelings, will always be the most popular, and of the greatest general benefit. Mr Kerr's method is calculated to lead to results which, although simple, are yet satisfying to the pupil's own mind, and the young beginner is thereby induced to prosecute his studies, and to continue his practice, without, as in too many cases, having to be driven to do a weary half-hour's grind at shapeless five-finger exercises, which have neither meaning nor music in them, and which so frequently cause the pupil to look upon piano practice as the very worst form of punishment ever devised for badly-behaved girls and boys.

From "The North British Daily Mail," Glasgow.

KERR'S PIANOFORTE TUTOR.—Mr J. S. Kerr, locally well known as an enterprising and successful music publisher, has just issued a handsome new Tutor for the Pianoforte. The work, while agreeing in general terms with the system of teaching as laid down in other tutors, differs from them in certain essential matters. The dry theory, so wearisome to beginners, is simplified, and made at once popular and interesting in Mr Kerr's carefully thought-out and well-expressed pages of instruction and example. Concluding the work, Mr Kerr has written a very useful and handy chapter on the use of the pedals, and has also invented, we might almost say, a lucid and original method of overcoming the difficulty of successfully handling uneven groups of notes, an accomplishment always difficult of acquisition to the young pupil.

From "The Baillie," Glasgow.

MR J. S. KERR, 314 Paisley Road, has arranged and published a new Pianoforte Tutor. It is suitable for very young people, and the principal adopted has been to combine agreeable melody with practical instruction in the management of the fingers. Rudimentary instruction in theory is left to the end, and the exercises in time, fingering, keys, and other details are clearly expressed.

From "The People's Journal," Dundee.

KERR'S PIANOFORTE TUTOR.—In his new Tutor Mr Kerr pursues a plan differing materially from that followed by most authors of elementary music books. Recognising the fact that young people need to be cajoled, as it were, into the study of the instrument, Mr Kerr sets out by imparting only so much theoretical knowledge to his disciples as to enable them to play a few simple and popular tunes. He argues—justly, we think—that they will in this way acquire a love for the instrument, which they could not do by being kept incessantly thumping away at meaningless exercises and foreign "trills," which do not appeal to their hearts and understandings. Accordingly, on the fifth page, he begins a series of simple and well-known melodies, interspersed with bits of theory, and this plan he pursues throughout a large portion of the work, until he gets his pupil thoroughly interested in the study, and then he proceeds to administer large doses of theoretical teaching, and winds up with the Rudiments of the Theory of Music, in which he discusses the whole science of music, including notes, scales, time and accent, and the use of the pedals. Mr Kerr's new departure in the training of the pianoforte seems rational, and worthy of a fair trial. The Tutor is published by the author, J. S. Kerr, 314 Paisley Road Glasgow, and the price is 2s. 6d. net.

From "The Ballarat Star."

We have received from the publisher, Mr J. S. Kerr, of Glasgow, a new Pianoforte Tutor, differing in several important respects from the tutors in common use, and likely to become popular both with pupils and teachers. All the difficulties likely to be encountered by a beginner are clearly explained, and the pupil who has mastered the first page of the practical portion of the work will find it an easy matter to proceed regularly through the book, and to play correctly every piece from the first page to the last. Simple and familiar airs in easy keys, combined with exercises, are placed as near the beginning as possible, as an encouragement to young learners, who are led to feel that they are making progress by a judicious combination of instructive practice and pleasant recreation. Sufficient instruction is given with each lesson to enable any person of average ability to make fair progress in pianoforte playing, even without the aid of a master.

From "The Argus," Melbourne.

We have received a copy of Kerr's Pianoforte Tutor. It contains all the rudimentary information—including scales, exercises, and simple melodies—essential to the proper development of young beginners. The lessons are put in a clear, concise way, so as to be easily understood by the student endowed with ordinary intelligence, and should be of material assistance to the music master or governess.

From "The Scotsman," Edinburgh.

J. S. KERR, GLASGOW.—From this publisher comes Kerr's Pianoforte Tutor, a new book of instruction and exercises for beginners on the piano. This Tutor is a careful and methodical work, and sets forth its subject with skill in exposition. It has a large furnishing of exercises.