

The University of Maine

DigitalCommons@UMaine

---

Parlor Salon Sheet Music Collection

Public domain (may be downloaded in full)

---

1922

## A Message from the past

Francesco B De Leone

*Composer*

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-ps>

---

### Recommended Citation

De Leone, Francesco B, "A Message from the past" (1922). *Parlor Salon Sheet Music Collection*. Score 817.

<https://digitalcommons.library.umaine.edu/mmb-ps/817>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Parlor Salon Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact [um.library.technical.services@maine.edu](mailto:um.library.technical.services@maine.edu).



Compositions  
for the  
Pianoforte  
by  
Francesco De Leone

Op. 26 No 1.	A Message from the Past	.40
No 2.	Fairies Dance	.50
No 3.	Morning Breezes	.50
No 4.	Old Dutch Dance	.50

Bagaduce Music  
Lending Library

Brooksville, Maine

Donor: 24 Coll: \_\_\_\_\_

BOSTON  
120 BOYLSTON ST.

THE ARTHUR P. SCHMIDT Co.

NEW YORK  
8 WEST 40TH ST.

Kas.  
001957

DeLe

# A Message from the past

FRANCESCO DE LEONE

Op. 26, N° 1

Andante Espressivo e Langiudo

The first system of music is in 6/8 time and B-flat major. It features a piano (p) dynamic. The right hand has a melodic line with a triplet of eighth notes (3, 4, 5) and a sixteenth note (15). The left hand has a bass line with a triplet of eighth notes (3, 4, 5) and a sixteenth note (2). The system concludes with a fermata over the final chord.

The second system continues the piano (p) dynamic. The right hand has a melodic line with a triplet of eighth notes (3, 1, 2) and a sixteenth note (3). The left hand has a bass line with a triplet of eighth notes (3, 4, 5) and a sixteenth note (2). The system concludes with a fermata over the final chord.

The third system continues the piano (p) dynamic. The right hand has a melodic line with a triplet of eighth notes (5, 1, 2) and a sixteenth note (5). The left hand has a bass line with a triplet of eighth notes (5, 1, 2) and a sixteenth note (5). The system concludes with a fermata over the final chord.

Marcato

The fourth system is marked Marcato. It features a piano (p) dynamic. The right hand has a melodic line with a triplet of eighth notes (4, 3, 2) and a sixteenth note (5). The left hand has a bass line with a triplet of eighth notes (4, 3, 2) and a sixteenth note (5). The system concludes with a fermata over the final chord.

First system of musical notation. The right hand (R.H.) features a melodic line with slurs and fingerings (4, 3, 5, 5, 4, 5, 4, 3). The left hand (L.H.) provides harmonic accompaniment. Dynamics include *fz* and *tenderly*. The system concludes with a double bar line and the instruction *L.H.*.

Second system of musical notation. The right hand (R.H.) has a sustained chordal texture. The left hand (L.H.) has a rhythmic accompaniment with fingerings (4, 3, 2, 1, 2, 3, 5, 1, 2, 1, 2, 3). Dynamics include *pp* and *ppp*. The system ends with a double bar line and the instruction *L.H. ppp*.

Third system of musical notation. The right hand (R.H.) is marked *Agitato* and *f*, with slurs and fingerings (5, 3, 4, 2, 3, 5, 1). The left hand (L.H.) has a rhythmic accompaniment with fingerings (5, 2, 1, 1, 2, 4, 3, 2, 1, 1, 2, 3). Dynamics include *f*, *rit*, and *p*. The system concludes with a double bar line and the instruction *ten.*.

Fourth system of musical notation. The right hand (R.H.) features a melodic line with slurs and fingerings (5, 3, 4, 2, 3, 5, 1). The left hand (L.H.) has a rhythmic accompaniment with fingerings (1, 2, 4, 3, 2, 1, 5, 2, 1, 1, 2, 3). Dynamics include *pp*, *f*, and *rit*. The system ends with a double bar line and the instruction *ten.*.

Fifth system of musical notation. The right hand (R.H.) has a melodic line with slurs and fingerings (1, 2, 4, 3, 2, 1). The left hand (L.H.) has a rhythmic accompaniment with fingerings (5, 2, 1, 1, 2, 3). Dynamics include *p*, *rit*, and *pp*. The system concludes with a double bar line and the instruction *pp*.

First system of musical notation. The right hand starts with a *ppp* dynamic and a *rit.* marking. The left hand has a *b* (flat) marking. The system concludes with an *Agitato* tempo change, a *f* dynamic, and a *ten.* (tension) marking.

Second system of musical notation. It begins with *Tempo Primo* and *L.H.* markings. The right hand features a *rit.* marking. The system ends with an *Agitato* tempo change, a *fz* dynamic, and a *ten.* marking.

Third system of musical notation. It starts with *Tempo Primo* and *L.H.* markings. The right hand has a *rit.* marking. The system concludes with an *L.H.* marking.

Fourth system of musical notation. The right hand begins with a *fz* dynamic. The system ends with a *dim.* (diminuendo) marking.

Fifth system of musical notation. The right hand has a *ppp* dynamic. The system concludes with an *L.H.* marking and a *ppp* dynamic.

# SCHMIDT'S EDUCATIONAL SERIES

## LATEST VOLUMES

### PIANOFORTE SOLOS

Vol.		
242.	<b>BARBOUR, FLORENCE NEWELL</b> Come and Play. 10 Compositions (Second Grade) . . .	.75
249.	<b>Forest Sketches.</b> 7 Compositions (Third Grade) . . .	1.00
262.	<b>CAMPBELL, LEROY B.</b> Op. 28. Cinderella. Suite. (Grades 1-2) . . .	.75
271.	<b>Musical Pastimes.</b> 20 Tunes and Rhymes (Grade 1) . . .	.60
259.	<b>ERICH, CARL</b> Bright Flowers. 12 Compositions, Arranged and Adapted for the Pianoforte (Without Octaves). (Grade 2) . . .	.75
17.	<b>FOOTE, ARTHUR</b> Instructive Album. 19 Short Piano Pieces, Selected, Revised and Edited by Arthur Foote. (Grades 2-3) . . .	.75
264.	<b>GRANT-SCHAEFER, G. A.</b> In a Chinese Garden. Suite. (Grade 3). Clocks in the Tea House. The Mysterious Magician. The Winding Brooklet. Chinese Dance. Songbirds . . .	.75
250.	<b>Tales of the Red Man.</b> (Fourth Grade). Wooing. Puk-Wudjies' Dance. Little Papoose. How the Rabbit lost his Tail. In her Canoe. The Old Indian's Lament . . . . .	1.00
263.	<b>HAMER, GEORGE F.</b> From Glen and Hillside. 8 Compositions (Grade 2) . . .	.75
244.	<b>HATCH, MABEL LEE</b> Musical Diversions. 15 Instructive Compositions for the young pianist. (Second Grade) . . . . .	.75
159. a-b.	<b>KRENTZLIN, R.</b> Tunes from Many Lands. Folk and National Melodies (Grades 1 and II) 2 Books, each . . . . .	.75
261.	<b>Second Year Mozart.</b> 12 Selected Compositions for the Pianoforte by W. A. Mozart. Adapted, Arranged and Edited by R. Krentzlin (Grades 2-3) . . . . .	.75
243.	<b>LAIGHTON, RUTH</b> From Long Ago and Far Away. Three and Thirty Folk-Tunes (First Grade) . . . . .	.75
251.	<b>LEFT HAND ALBUM</b> 10 Compositions for the Left Hand Alone. Revised and Edited by Charles Dennée . . . . .	.75
252.	<b>MOSZKOWSKI, M.</b> Op. 93. Reflections. 6 Compositions (Fourth Grade) . . . . .	1.00
178 a-b.	<b>Op. 94. Decameron.</b> 2 Books, each . . . . .	1.00
222 a-b-c.	<b>MUSICAL FANCIES.</b> A Progressive Collection of Pianoforte Pieces by American Composers. 1st series, 2nd series, 3rd series. Each . . . . .	.75
201.	<b>NEWTON, ERNEST</b> From Land and Sea. 6 Instructive Pieces (Second Grade) . . . . .	.60
233.	<b>ORTH, L. E.</b> What Little Hands Can Do. 12 Compositions (First Grade) . . . . .	.75
248.	<b>PALDI, MARI</b> Woodland Echoes. 4 Compositions (Second Grade) . . . . .	.60
257.	<b>SPALDING, WALTER R.</b> Supplementary Illustrations for "Music: An Art and a Language." Parts I, II, III, IV. Each . . . . .	1.00
272.	<b>WESTON, MILDRED</b> About Fairies (Grade 2) . . . . .	.75

### PIANOFORTE DUETS

Vol.		
262.	<b>CAMPBELL, LEROY B.</b> Op. 28. Cinderella. Suite . . . . .	.75
236.	<b>MEYER, FERDINAND</b> Flying Leaves. Six Duets . . . . .	.75

### PIANOFORTE STUDIES

234.	<b>BARBOUR, FLORENCE NEWELL</b> Interpretation. 5 Studies (Third Grade) Sunset on the Coast. Water Sports. An Old Time Legend. Murmuring Pines. A Heavy Surf. . . . .	1.00
229.	<b>FAELTEN, CARL</b> Pedal Exercises . . . . .	1.00
241a-b.	<b>GRANBERRY, GEO. FOLSOM</b> Sight, Touch and Hearing. A System of Founda- tional Teaching of the Piano. Book I, II, each . . . . .	1.00
163c.	<b>HATCH, EDITH</b> Essential Rudiments. Book III. A Concise and Melodious Introduction to the Art of Pianoforte Playing . . . . .	.75
258.	<b>Seven Descriptive Special Studies</b> . . . . .	.75
253a-b.	<b>MOSZKOWSKI, M.</b> Op. 97. 16 Technical Etudes. 2 Books, each . . . . .	.75

### VIOLIN

260.	<b>DANCLA, CHARLES</b> Bluettes. 6 Compositions . . . . .	.75
202b.	<b>LAIGHTON, RUTH</b> Tunes and Technique. A Beginner's Book Based on Folk-Songs. 2 Books, each . . . . .	1.00
224.	<b>First Steps in Shifting.</b> Exercises and Etudes. (First to Third Positions) . . . . .	.75
227.	<b>THE LEISURE HOUR.</b> 10 Selected Compositions (First and Third Positions) . . . . .	.75
245.	<b>MANHIRE, WILSON</b> Fiddle Fancies. 6 Easy Compositions. Mistletoe (Valse Joyeuse); Thistledown; (Caprice); Twilight Melody; Starlight; Flower Time; Sailing. . . . .	.75

### ORGAN

266.	<b>HOLLOWAY, F. W.</b> Op. 57. Suite Arabesque . . . . .	1.00
247.	<b>TORJUSSEN, TRYGVE</b> Norwegian Tone Poems. 6 Compositions, Adapted and arranged by Harold Vincent Milligan . . . . .	1.00

### VOCAL

238-239.	<b>Lyric Fancies.</b> A collection of Songs by Ameri- can Composers. Vol. 1, Vol. 2, Each . . . . .	1.25
	Published for High, Medium and Low Voice.	
256.	<b>MILLIGAN, HAROLD V.</b> Pioneer American Composers. Early American Songs, Edited and Augmented by Harold V. Milligan. 2 Keys . . . . .	1.25
212a-b.	<b>The First American Composer.</b> Six Songs by Francis Hopkinson (1737-1791) (Edited and Augmented by Harold V. Milligan). 2 Keys . . . . .	1.25
213a-b.	<b>Colonial Love Lyrics.</b> 6 Songs by Francis Hopkinson (1737-1791) Edited and Augmented by Harold V. Milligan. 2 Keys . . . . .	1.25

THE ARTHUR P. SCHMIDT CO.

BOSTON  
120 Boylston Street

NEW YORK  
8 West 40th Street