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The last hope.

Gottschalk, Louis Moreau, 1829-1869

Boston: Oliver Ditson Co. (453-463 Washington St.), 1882

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FROM
HAYNES BROS.
Sole Dealers,
PEORIA, ILL.

"THE LAST HOPE."

ONE of the most charming pianists of this city having observed—the ladies observe everything—that Gottschalk never passes an evening without executing, with profound religious sentiment, his poetic reverie "The Last Hope," asked of him his reason for so doing.

"It is," replied he, "because I have heart-memories, and that melody has become my evening prayer."

These words seemed to hide a mournful mystery, and the inquirer dared not question the artist further. A happy chance has given me the key to the admirable pianist's reply to his lovely questioner.

During his stay at Cuba, Gottschalk found himself at S——, where a woman of mind and heart, to whom he had been particularly recommended, conceived for him at once the most active sympathy, in one of those sweet affections almost as tender as maternal love.

Struck down by an incurable malady, Madame S—— mourned the absence of her only son, and could alone find forgetfulness of her sufferings while listening to her dear pianist, now become her guest and her most powerful physician. One evening, while suffering still more than usual—"In pity," said she, making use of one of the ravishing idioms of the Spanish tongue—"in pity, my dear Moreau, one little melody, the last hope!" And Gottschalk commenced to improvise an air at once plaintive and pleasing,—one of those spirit-breaths that mount sweetly to heaven, whence they have so recently descended. On the morrow, the traveller-artist was obliged to leave his friend, to fulfil an engagement in a neighboring city. When he returned, two days afterwards, the bells of the church of S—— were sounding a slow and solemn peal. A mournful presentiment suddenly froze the heart of Gottschalk, who, hurrying forward his horse, arrived upon the open square of the church just at the moment when the mortal remains of Senora S—— were brought from the sacred edifice.

This is why the great pianist always plays with so much emotion the piece that holy memories have caused him to name "The Last Hope," and why, in replying to his fair questioner, he called it his "Evening Prayer."—*Extract from "La France Musicale."*

GUSTAVE CHOUQUET.

New and only correct edition.

THE
LAST HOPE.

L.M. GOTTSCHALK.

Religioso.

p *pp* *m.f.* *m.g.* *Religioso.*

m.g. *Ped.* *Ped.* *Ped.* *Ped.*

Espress. *Espress.* *Ped.* ***

Un poco animato. *con Anima.* *m.d.* *Ped.* ***

m.d. *Dim.* *m.d.* *Rall.* *Ped.* ***

Volante.

Ped.
pp Leggiere. m.g.

Armonioso.

Ben cantando.

m.g.
Ped.

con Espress.

p
Ped.

Scintillante.

pp Brillante.
Ped.
Scintillante.
Ped.

Ped.

The musical score consists of four systems of staves. The first system is marked *Legatiss. mf* and includes dynamics *p* and *pp*. The second system includes the instruction *Ben marcato e sostenuto il canto.* and dynamics *p* and *pp*. The third system includes the instruction *Semplice.* and dynamics *p* and *pp*. The score features various musical notations such as slurs, accents, and fingerings, along with performance directions like *Ped.* and *m.g.*.

The musical score consists of five systems of staves. The first system includes a vocal line with the lyrics "cen - - - do." and piano accompaniment with markings for *Ped.*, *Cres.*, and *Ped.*. The second system features piano accompaniment with markings for *Ped.*, *Espress.*, and *pp₂*. The third system includes a vocal line with the instruction *Ben cantando.* and piano accompaniment with markings for *Espress.*, *Ped.*, and *Ped.*. The fourth system shows piano accompaniment with markings for *m. g.*, *Ped.*, and *m. g.*. The fifth system includes a vocal line with the instruction *Ben marcato il canto* and piano accompaniment with markings for *Ped.*, *Espress.*, and *m. g.*. The score is written in a key with three sharps (F#, C#, G#) and includes various musical notations such as slurs, ties, and dynamic markings.

7

Ped.

Espress.
Marcato
p

Ped.

Ped.

Espress.

Comme l'auteur le joue.

8. 5
1

Brillante.

Espress.

Ped. * *pp* * *Ped.* *

7 8 5 7 2 1 3 1 3 1 2 3 5 4 3 2 1 4 1 4 3 2

8. 5
1

p

Ped. * *Ped.* *

1 2 3 1 2 3 1 4 2 1 3 1 3 1 2 3 5 1 4 1 4

Melincnico.

8. 5
1

Brillante.

Ped. * *Ped.* * *Ped.* *

1 5 3 4 7 2 1 2 3 1 2 5 4 3 2 1 4 3 1 4

Elegante.

Poco Rit.

8. 5
1

Ped. *p* * *Ped.* *

7 2 1 1 1 3 5 4 1 2 1 3 1 3 1 2 3 5 1 4 1 4

4 2

Volante i rapido armonioso.

The first system of music consists of two staves. The treble staff begins with a series of notes, including a triplet of eighth notes. A dashed box labeled '8' encompasses a group of notes. The bass staff contains several chords and rests, with performance markings 'Ped.' and 'Una Corda. pp'. Fingering numbers (1, 2, 3, 4, 5) are placed above and below notes.

The second system continues the musical piece. It features similar notation to the first system, with a dashed box labeled '8' and performance markings 'Ped.' and asterisks. Fingering numbers are present throughout.

The third system of music follows the same pattern, with a dashed box labeled '8' and performance markings 'Ped.' and asterisks. Fingering numbers are clearly visible.

The fourth system concludes the page. It includes a trill marked 'tr' with the number '1323' below it. The treble staff has a 'Rapido.' marking. The bass staff has a dashed box labeled '8' and performance markings 'Sempre. pp'. Fingering numbers are used for the final notes.

Scintillante.

8

3231

lr

8

ppp

lr

8

lr

pp Una Corda.

Armonioso.

8

ppp

POPULAR PIANO PIECES.

RED TOP POLKA. Sara H. Reed. Pr. 40 cts.

Musical score for 'Red Top Polka' in 2/4 time. The piece features a lively melody in the right hand with eighth-note patterns and a steady accompaniment in the left hand. The score is marked with a piano (*p*) dynamic.

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THE CAPTIVATING SWELLS. Schottisch. John J. Coleman. Pr. 40 cts.

Musical score for 'The Captivating Swells' in 3/4 time. The melody in the right hand is characterized by triplet figures and a waltz-like feel. The left hand provides a simple harmonic accompaniment. The piece is marked with a piano (*p*) dynamic.

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IMPUDENCE. Schottische. Alan Macey. Arr. by Rolly King. Pr. 35 cts.

Musical score for 'Impudence' in 3/4 time. The score includes a first ending and a second ending marked 'Repeat 8va'. The melody in the right hand features triplet patterns and a rhythmic accompaniment in the left hand. The piece is marked with a piano (*p*) dynamic.

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THE GONDOLIER CACHUCA. Arr. from Gilbert & Sullivan's 'Gondoliers,' by Leopold Kessler. Pr. 40 cts.

Musical score for 'The Gondolier Cachuca' in 3/8 time. The piece features a rhythmic melody in the right hand and a bass accompaniment in the left hand. The score is marked with a forte (*f*) dynamic.

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GALOP JOYEUX. Eduard Holst. Pr. 50 cts.

Musical score for 'Galop Joyeux' in 2/4 time. The piece is marked 'Tempo di Galop' and features a fast, rhythmic melody in the right hand with eighth-note patterns and a bass accompaniment in the left hand. The score includes dynamic markings of piano (*p*) and forte (*f*).

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RAPID TRANSIT MARCH. Two-Step. R.L. Brownell. Pr. 40 cts.

Musical score for 'Rapid Transit March' in 2/4 time. The piece features a rhythmic melody in the right hand with eighth-note patterns and a bass accompaniment in the left hand. The score is marked with a piano (*p*) dynamic.

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