

A. Rehbein.



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Je m'y suis cru. Miss Annie Myers

Paris 2. M. P.

"Une des plus charmantes pianistes de cette ville ayant remarqué — les femmes remarquent tout — que Göttschall ne passe jamais une soirée sans exécuter avec un profond sentiment religieux sa poétique rêverie de *'LAST HOPE'* lui en demanda la raison. — C'est, répondit-il, que j'ai le meurtre du cœur et que ce chant est devenu ma prière du soir.

"Ces paroles semblaient cacher un douloureux mystère, et l'on n'osa plus interrompre l'artiste. Un heureux hasard m'a donné le mot de la réponse de l'admirable virtuose à sa jolie questionneuse.

"Pendant son séjour dans la reine des Antilles, Göttschall se rendit à S<sup>te</sup> Anne, où une femme d'esprit et de cœur, à qui on l'avait tout particulièrement recommandé, s'éprit aussitôt pour lui de la plus vive sympathie, d'une de ces douces affections presque aussi souriantes que l'amour maternel. Frappée d'une maladie incurable, Madame \*\*\* pleurait l'absence de son fils unique, et ne trouvait l'oubli de ses souffrances qu'en écoutant son cher pianiste, devenu son hôte et son plus puissant médecin.

"Un soir qu'elle souffrait plus encore que d'habitude, — Parpitié, dit-elle, en se servant d'une de ces ravissantes formules de phrases partielles entières à la langue espagnole, — parpitié, mon cher Morcan, une petite mélodie — l'ultima esperanza!"

"Et Göttschall se mit à improviser un chant plaintif et caressant tout à la fois, un de ces sceux de l'âme qui montent doucement au ciel d'où ils sont descendus.

"Le lendemain, le virtuose voyageur fut obligé de quitter son gîte pour aller donner l'concert dans une ville voisine. Quand il revint deux jours après, les cloches de l'église de S<sup>te</sup> Anne sonnaient à toutes volées: un soudain pressentiment plaça soudain le cœur de Göttschall, qui, pressant l'allure de son cheval, arriva sur la place de l'église au moment même où la déesse mortelle de la Señora \*\*\* en franchissait les portes.

"Et voilà pourquoi le grand pianiste joue toujours avec tant de recueillement le morceau qu'un pieux souvenir lui a fait intituler *'the LAST HOPE'*, et pourquoi devant sa belle curieuse il l'a appelée sa prière du soir." — Extrait de la FRANCE MUSICALE.

À l'instar de l'homme!

THE  
LAST HOPE.

3

L. M. GOTTSCHALK.

*Religioso.*

*p*

*pp* *8va*

*m.g.*

*m.g.*

*m.g.*

*8va*

*8va*

*Espress.*

*Espress.*

*Un poco animato.*

*con Anima.*

*mf*

*Dim.*

*Rall.*

1

*Volante.*  
8va

*p*

*pp Leggiere.* m.g.

*Armonioso.*

*Ben cantando.*

8va

m.g.

*con Espress.*

8va

*p*

8va

*Scintillante.*

*pp Brillante.*

*pp*

*Scintillante.*

The musical score is written for piano and voice. It consists of four systems of staves. The piano part is written in the bass clef, and the voice part is written in the treble clef. The key signature is three sharps (F#, C#, G#). The time signature is 4/4.

**System 1:** The piano part features a series of chords and single notes, with some notes marked with 'x' and '2'. The voice part has a melodic line with notes and rests. Dynamic markings include *m.g.* (mezzo-giochiato) and *8va* (octave).

**System 2:** The piano part continues with chords and single notes. The voice part has a melodic line with notes and rests. Dynamic markings include *m.g.* and *8va*. A tempo marking *p Ben marcato e sostenuto il canto.* is present.

**System 3:** The piano part continues with chords and single notes. The voice part has a melodic line with notes and rests. Dynamic markings include *m.g.* and *8va*.

**System 4:** The piano part continues with chords and single notes. The voice part has a melodic line with notes and rests. Dynamic markings include *g. Espress.* (grace note, expressive), *d.* (diminuendo), *Semplice.* (simple), and *8va*.

3515

8va

8va

8va

Cres - cen - do.

8va

8va

8va

Espress.

pp

8va

Espress.

Ben cantando.

8va

m.g.

m.g.

8va

8va

8va

Ben marcato il canto.  
Espress.

m.g.

Handwritten musical score for piano, consisting of five systems of staves. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- 8va* (Octave 8va) markings above several groups of notes.
- Espress.* (Espressivo) markings.
- Marcato.* (Marcato) marking.
- p* (piano) marking.
- d.* (diminuendo) marking.
- g.* (grave) marking.

The score is written on five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Comme l'auteur le joue.

*8va*

*Brillante.*

*Espress.*

*pp*

*8va*

*8va*

*Melancolico.*

*Brillante.*

*8va*

*Elegante.*

*Poco Rit.*

*8va*

*p*

8va 9

8va

*Rapido.*

pp

8va

8va

*Brillante.*

*Poco Rit.*

*Rapido.*

8va

*Volante e rapido armonioso.*

8va

Una Corda.  
pp

8va

8va

8va

8va

6 6 8va 5

Sempre pp

8va

Rapido.

*Scintillante.*

8va

8va

This system consists of two staves. The upper staff is marked '8va' and contains a series of sixteenth-note runs, followed by a rest and a wavy line indicating a tremolo or rapid oscillation, and then another sixteenth-note run. The lower staff contains a few chords and single notes.

8va

8va

*ppp*

This system consists of two staves. The upper staff is marked '8va' and contains sixteenth-note runs and rests. The lower staff contains chords and single notes, with the dynamic marking 'ppp' (pianissimo) written above it.

8va

8va

*pp Una Corda.*

This system consists of two staves. The upper staff is marked '8va' and contains sixteenth-note runs and rests. The lower staff contains chords and single notes, with the dynamic marking 'pp Una Corda.' written above it.

*Armonioso.*

8va

8va

*ppp*

This system consists of two staves. The upper staff is marked '8va' and contains a few notes and rests. The lower staff contains a few notes and rests, with the dynamic marking 'ppp' (pianissimo) written above it.