

GOTTSCHALK'S

LAST HOPE



— SIMPLIFIED BY —
F. BOSCOVITZ.

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TRADE SUPPLIED BY
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Publishers' Notice

In presenting this edition of "The Last Hope," we believe that we have placed this masterpiece of melody within the reach of all lovers of music. "The Last Hope" has been transcribed and simplified, without detracting from its original charm, by that master of arrangers, Frederick Boscovitz, a friend of the late Gottschalk, and who is now the only living pupil of Chopin, who was a companion of Liszt, Wagner, Von Bulow and other shining lights in the musical firmament, and than whom none is more capable of transcribing and arranging this divine melody without destroying the original beauty. That he has sacrificed none of the author's intent will be seen by a careful study of this work.

THE PUBLISHERS.

"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 the 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 traveler-artist was obliged to leave his friend to fulfill 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.

THE LAST HOPE.

TRANSCRIPTION.

Simplified and Fingered by
F. ROSCOVITZ.

GOTTSCHALK.

Religioso.

p

espress.

fp *rall.* *fp*

Armonioso.

First system of musical notation. The treble staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff begins with a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The dynamic marking *pp* is present.



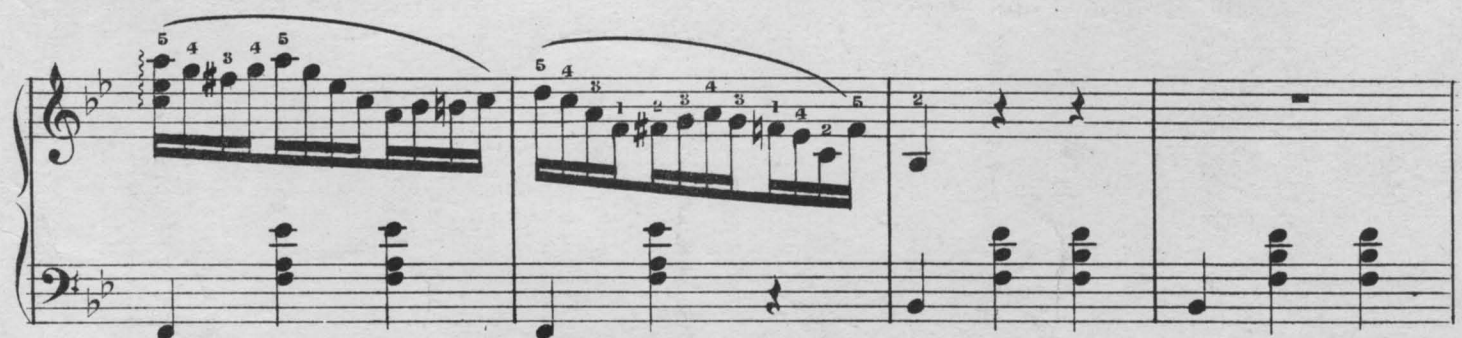
Second system of musical notation. The treble staff continues with a half note C5, a quarter note D5, and a half note E5. The bass staff continues with a half note C4, a quarter note D4, and a half note E4. The dynamic marking *cresc.* is present.



Third system of musical notation. The treble staff features a half note F5, a quarter note G5, and a half note A5. The bass staff features a half note F4, a quarter note G4, and a half note A4. The dynamic marking *cresc.* is present.



Fourth system of musical notation. The treble staff features a half note B5, a quarter note C6, and a half note D6. The bass staff features a half note B4, a quarter note C5, and a half note D5. The dynamic marking *cresc.* is present.



Fifth system of musical notation. The treble staff features a half note E6, a quarter note F6, and a half note G6. The bass staff features a half note E5, a quarter note F5, and a half note G5. The dynamic marking *cresc.* is present.