

THREE  
CELEBRATED  
COMPOSITIONS

FOR THE  
PIANOFORTE

CONVENT BELLS

REVERIE

BY  
HENRY BOLLMAN.

Piano Solo .75 Easy Guitar Arrang. .30  
Piano Duet 1.00 Difficult Guitar Arrang. .40

THE LAST HOPE

RELIGIOUS MEDITATION

BY  
LOUIS MOREAU GOTTSCHALK.

Piano Solo .75

NEARER MY GOD TO THEE

BY  
OTTO BOLLMAN.

Piano Solo. .75

THIEBES-STIERLIN MUSIC CO.

THE PIANO & MUSIC HOUSE OF ST. LOUIS.

## “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 the 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 presentment 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.

January - July 27-24.  
 May 18-19 - July 12-25 -  
 June 27-20 -  
 June 9-21 -  
 July 22-23 -  
 July 24-22 -  
 July 22-23 -  
 7 minutes

# THE LAST HOPE.

New Edition Edited by  
 A. I. F. STERN

(MEDITATION.)

LOUIS MOREAU GOTTSCHALK.

Religioso. - 69.

Musical score for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece is marked "Religioso" and "p legato". The first part of the system features a melody in the treble staff with a "una corda" instruction. The second part of the system features a melody in the bass staff, also marked "una corda". Both parts end with a fermata.

Musical score for the second system. It consists of two staves. The key signature changes to one sharp (F#), and the time signature remains 3/4. The piece is marked "express." and "tre corde". The first part of the system features a melody in the treble staff with a "una corda" instruction. The second part of the system features a melody in the bass staff, also marked "una corda". Both parts end with a fermata.

Musical score for the third system. It consists of two staves. The key signature changes to one sharp (F#), and the time signature remains 3/4. The piece is marked "Un poco animato" and "ten.". The first part of the system features a melody in the treble staff with a "una corda" instruction. The second part of the system features a melody in the bass staff, also marked "una corda". Both parts end with a fermata.

Musical score for the fourth system. It consists of two staves. The key signature changes to one sharp (F#), and the time signature remains 3/4. The piece is marked "ten.". The first part of the system features a melody in the treble staff with a "una corda" instruction. The second part of the system features a melody in the bass staff, also marked "una corda". Both parts end with a fermata.



System 1: Bass clef, piano (p), piano-piano (pp), *ben marc. e sost.*, *p*. Includes fingerings (8, 4, 2x) and dynamic markings.

System 2: Treble clef, *il canto*. Includes fingerings (8, 4, 2, 4, 5, 1) and dynamic markings.

System 3: Treble clef, *semplice.*, *pp*, *espress.*. Includes fingerings (8, 5, 4, 4, 4, 4, 3, 2) and dynamic markings.

System 4: Treble clef. Includes fingerings (8, 4, 4, 4, 4, 4, 4, 4) and dynamic markings.

System 5: Treble clef, *ben cantando*, *v espress.*. Includes fingerings (8, 4, 5, 4, 2, 1, 3, 2, 1, 5, 4, 3, 2, 1) and dynamic markings.

Handwritten annotations: *8*, *2*, *1*, *2*, *8*, *8*

\**Leo* \* *Leo* \* *Leo* \* *Leo* \* *Leo* \* *Leo*

*ben marcato il canto.*  
*espress.*

\**Leo* \* *Leo* \* *Leo* \* *Leo* \* *Leo* \* *Leo*

*espress.*

*p marcato. p*

\**Leo* \* *Leo* \* *Leo* \* *Leo* \* *Leo* \* *Leo* \* *Leo* \* *Leo*

\**Leo* \* *Leo* \* *Leo* \* *Leo* \* *Leo* \* *Leo* \* *Leo*

8  
8  
8  
8  
8  
8  
8  
8

*espress.*

\**And.* \**And.* \**And.* \**And.* \**And.* \**And.* \**And.* \**And.* \**And.* \*

8  
8  
8  
8

*brillante*

*espress.*

\**And.* \**And.* \**And.* \**And.*

8  
8  
8  
8

*melinco.* *brillante* *elegante* *poco rit.*

\**And.* \**And.* \**And.* \**And.* \**And.* \**And.* \**And.*

8  
8  
8  
8

*a tempo.* *rapido.*

\**And.* \**And.* \**And.* \**And.*

\* As played by the Composer.

Handwritten number 8 above the first measure of the right hand. The system consists of two staves. The right hand has a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with chords and some triplets. The key signature has three sharps (F#, C#, G#). The system ends with a fermata over the final measure.

\*Ped.      \*Ped. \*Ped.      \*Ped. \*Ped. \*Ped.

Handwritten number 8 above the first measure of the right hand. The system consists of two staves. The right hand has a melodic line with various ornaments and fingerings. The left hand has a bass line with chords. The system includes the instruction *brillante* and *poco rit.* at the end. The system ends with a fermata over the final measure.

*brillante*      *poco rit.*

Ped.      \*Ped.      \*Ped.

Handwritten number 8 above the first measure of the right hand. The system consists of two staves. The right hand has a melodic line with various ornaments and fingerings. The left hand has a bass line with chords. The system includes the instruction *rapido a tempo* and *una corda pp*. The system ends with a fermata over the final measure.

*rapido a tempo*      *una corda pp*

\*Ped.      \*Ped. \*Ped. \*Ped. \*Ped.

Handwritten number 8 above the first measure of the right hand. The system consists of two staves. The right hand has a melodic line with various ornaments and fingerings. The left hand has a bass line with chords. The system includes the instruction *P* and *dim.*. The system ends with a fermata over the final measure.

*P*      *dim.*

\*Ped.      \*Ped. \*Ped.      \*Ped.

Handwritten number 8 above the first measure of the right hand. The system consists of two staves. The right hand has a melodic line with various ornaments and fingerings. The left hand has a bass line with chords. The system includes the instruction *dim.*. The system ends with a fermata over the final measure.

*dim.*

\*Ped.      \*Ped.



