



# Mike Magatagan

United States (USA), SierraVista

## "The Last Hope" for Piano (Opus 16) Gottschalk, Louis Moreau

### About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

### About the piece



**Title:** "The Last Hope" for Piano [Opus 16]

**Composer:** Gottschalk, Louis Moreau

**Arranger:** Magatagan, Mike

**Copyright:** Public Domain

**Publisher:** Magatagan, Mike

**Instrumentation:** Piano solo

**Style:** Romantic

**Comment:** Louis Moreau Gottschalk (1829 – 1869) was the eldest son of a Jewish-English New Orleans real estate speculator and his French-descended bride. Gottschalk may have heard the drums at Place Congo in New Orleans, but his exposure to Creole melody likely came through his own household; his mother had grown up in Haiti and fled to Louisiana after that island's slave uprising. Piano study was undertaken with Narcisse Letellier, and at age 11, Gottsch... (more online)

### Mike Magatagan on [free-scores.com](https://www.free-scores.com)



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# "The Last Hope"

## Opus 16 for Piano

Louis Moreau Gottschalk (1829-1869)

Transcribed by Mike Magatagan 2013



**Piano**

**Religioso**

*p*

*8va*

*m.g.*

8

*espressivo*

*esp.*

**Un poco animato**

14

18

*mf*

*diminuendo*

*Rall.*

22

Detailed description of the musical score: The score is for piano and is in 3/4 time with a key signature of one sharp (F#). It is divided into five systems. The first system (measures 1-7) is marked 'Religioso' and 'p'. It features a bass line with a steady eighth-note accompaniment and a treble line with chords and occasional eighth-note patterns. The second system (measures 8-13) continues the 'Religioso' section, with '8va' markings above the treble staff and 'm.g.' (mezzo-giochiato) markings below. The third system (measures 14-17) is marked 'espressivo' and 'esp.', showing more complex chordal textures. The fourth system (measures 18-21) is marked 'Un poco animato' and 'mf', with a more active treble line. The fifth system (measures 22-25) is marked 'diminuendo' and 'Rall.', ending with a final chord. The piece concludes with a key signature change to three sharps (F#, C#, G#).

27 *a Tempo* *8va* *p* *pp leggiero* *m.g.* *Ben cantando*

33 *8va* *m.g.* *con Espress.*

37 *8va* *p* *pp Brillante* *Scintillante*

40 *(8va)* *pp* *Scintillante*

42 *8va* *m.g.*

45 *8va* *7* *8va* *7* *8va* *7* *8va* *7* *8va* *7*

*p* *m.g.* *Ben marcato e sostenuto il canto*

50 *8va* *7* *8va* *7* *8va* *7* *8va* *7*

*g.* *espressivo*

54 *8va* *7* *8va* *7* *8va* *7* *8va* *7*

*Semplice* *g.* *cresc.*

58 *8va* *7* *8va* *7* *8va* *7* *8va* *7*

*\** *espressivo* *pp* *espressivo*

62 *Ben cantando* *m.g.*

66 *m.g.* *8va* *Ben marcato il canto* *espr.* *m.g.*

70 *8va* *g.* *p* *marcato*

74 *8va* *g.*

78 *8va*

81 *8va* *espressivo*

84 *8va*  
*Brillante*  
*pp espressivo*

86 *8va*  
*Malinconico*

88 *8va*  
*Brillante*  
*Elequante*  
*poco rit.*

90 *8va*

92 *8va*  
*Rapido*  
*pp*

94 *8va*

7

96 *8va* *Brillante* *poco rit.*

7

98 *Rapido* *8va* *Volante i rapido armorioso* *8va* *pp Una Corda*

7

101 *8va* *8va*

7

104 *8va* *8va*

7

106 *Sempre pp* 8va

109 *Scintillante* (8va)

111 *ppp* *Rit. poco a poco*

114 *pp Una Corda*

117 *ppp* 8va