

Le Postillon

de Longueau

①

N. Violon

1^{er} pupitre

A 215

667
175
1000

~~William
James
Newton Dalton~~
Newton Dalton
Jan 1878



I.^{er} VIOLON.

N.^o 1.
INTRODUCTION.

Moderato. Velle Fl. Fl. Vlon Fl.

pizz. pizz.

Vlon arco.

pizz.

Fl. Velle Fl.

pizz.

Vlon arco

pizz. $p >$

Fl. Cor.

Vlon

pp All.^o non troppo. 6/16 Fl.

Clar. 2.^d Vlon Vlon

pp pp cres.

ff ff

pp

Ob. Cl. Vlon

cres.

ff

1

A 215

I.^r VIOLON.

pp

tr. tr. tr. ma chere

fem rall. ma chere femme mon ch. ma-

1 1 Tempo. 1 tr. ri ah quel plai-sir que c'est gen-fil le jo-li ma-ri

jo-li ma-ri - a - ge nous

femme mon chermari ma chere femme mon cher ma-

2.^d Violon Violon ff

4

3

1 je veux

mon petit ma - ri mon pe - tit ma - ri oh! mon pe - tit ma - ri *All.^o con moto.*

rall.
suivez. *ff* *p*

je ju - re d'ê - tre fi - de - le mo - que toi des sots

et de leurs pro - car dans nos a - mours je di - rai tou - jours

The musical score is written for the first violin and includes vocal lines and piano accompaniment. It is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The score consists of several systems of staves. The first system has six staves, with dynamics *pp* and *ff*. The second system has two staves with lyrics: "mainte - nant a la dan - se mainte - nant". The third system has two staves with lyrics: "a la dan-se a - mis que l'on s'e - lance a - mis que l'on s'e - lan - ce". The fourth system has two staves with a dynamic marking of *ff*. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves. The eighth system has two staves. The ninth system has two staves. The tenth system has two staves. The eleventh system has two staves. The twelfth system has two staves. The thirteenth system has two staves. The fourteenth system has two staves. The fifteenth system has two staves. The sixteenth system has two staves. The seventeenth system has two staves. The eighteenth system has two staves. The nineteenth system has two staves. The twentieth system has two staves. The twenty-first system has two staves. The twenty-second system has two staves. The twenty-third system has two staves. The twenty-fourth system has two staves. The twenty-fifth system has two staves. The twenty-sixth system has two staves. The twenty-seventh system has two staves. The twenty-eighth system has two staves. The twenty-ninth system has two staves. The thirtieth system has two staves. The thirty-first system has two staves. The thirty-second system has two staves. The thirty-third system has two staves. The thirty-fourth system has two staves. The thirty-fifth system has two staves. The thirty-sixth system has two staves. The thirty-seventh system has two staves. The thirty-eighth system has two staves. The thirty-ninth system has two staves. The fortieth system has two staves. The forty-first system has two staves. The forty-second system has two staves. The forty-third system has two staves. The forty-fourth system has two staves. The forty-fifth system has two staves. The forty-sixth system has two staves. The forty-seventh system has two staves. The forty-eighth system has two staves. The forty-ninth system has two staves. The fiftieth system has two staves. The fifty-first system has two staves. The fifty-second system has two staves. The fifty-third system has two staves. The fifty-fourth system has two staves. The fifty-fifth system has two staves. The fifty-sixth system has two staves. The fifty-seventh system has two staves. The fifty-eighth system has two staves. The fifty-ninth system has two staves. The sixtieth system has two staves. The sixty-first system has two staves. The sixty-second system has two staves. The sixty-third system has two staves. The sixty-fourth system has two staves. The sixty-fifth system has two staves. The sixty-sixth system has two staves. The sixty-seventh system has two staves. The sixty-eighth system has two staves. The sixty-ninth system has two staves. The seventieth system has two staves. The seventy-first system has two staves. The seventy-second system has two staves. The seventy-third system has two staves. The seventy-fourth system has two staves. The seventy-fifth system has two staves. The seventy-sixth system has two staves. The seventy-seventh system has two staves. The seventy-eighth system has two staves. The seventy-ninth system has two staves. The eightieth system has two staves. The eighty-first system has two staves. The eighty-second system has two staves. The eighty-third system has two staves. The eighty-fourth system has two staves. The eighty-fifth system has two staves. The eighty-sixth system has two staves. The eighty-seventh system has two staves. The eighty-eighth system has two staves. The eighty-ninth system has two staves. The ninetieth system has two staves. The hundredth system has two staves.

De mon coté sur notre union.

Mod^{to}

N^o 2.

pe jamais trompe jam^s trompe jamais ja mais

arco. Tempo.

pizz.

pp

mais c'est fort mal m^s c'est fort mal oui vrain! c'est fort a tempo.

suivez.

ff

pp

a Tempo.

ff

tise

je fais une bê -

Plus lent.

pp

All^o con moto.

1

elle a lucela, cela ce ma tir/ff

Handwritten musical score for the first violin part, page 7. The score consists of 14 staves of music in G minor, 4/4 time. It features various dynamics (ff, ppp, cresc., piz., arco.), articulations (trills, slurs), and performance instructions like "maintenant Modto" and "Plus lent.".

Key markings and instructions include:

- ff* (fortissimo)
- ppp* (pianissimo)
- cres.* (crescendo)
- trill* (trill)
- 3* (triplets)
- maintenant Modto* (now Moderato)
- pp* (piano)
- pizz.* (pizzicato)
- arco.* (arco)
- Plus lent.* (More slowly)
- ppp* (pianissimo)
- ff* (fortissimo)
- ppp* (pianissimo)
- appaise* (soften)
- 1* (first ending)
- cela cela ce ma* (text at the end of the piece)

All^o con moto.

tin *pp*

ff *pp*

cres.

ff

Plus lent.

pizz.

a tempo

moi? *ff* arco.

lent.

non je n'y crois plus que toi

cres.

ff

I^{er} VIOLON.

Que c'est facile à trouver.

Allegro.

N^o 3.

The musical score consists of 14 staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a dynamic marking of *p*. The music is in a key with one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings including *ff*, *pp*, *cres.*, and *p*. A repeat sign is present in the 10th staff. The piece concludes with a final double bar line and a key signature change to one sharp.

Allegro
 Plus lent.
 animé.
 Plus lent.
 rall.
 a tempo.
 de tout le can-
 ton un peu retenu.
 rall.
 de la plus sau-va-ge ga-loppait en croupe avec
 rall.
 a tempo.
 ten.
 suivez.
 beau qu'il etait beau le postil-lon de long ju-meau le postillon de longju-meau
 Plus lent.
 animé.
 Plus lent.
 rall.
 conduite par lui
 a Tempo, un peu retenu.
 par fois u-ne bel-le ce n'était que sur le ga-zon
 suivez.

The musical score consists of ten systems of staves. The first system is a vocal line with lyrics: "beau qu'il etait beau le postillon de long-ju-meau le postillon de longjumeau". The second system is a piano accompaniment starting with a *ppp* dynamic. The third system is a vocal line with performance markings: "rall.", "a tempo.", "ten.", "suivez.", and a trill (*tr.*). The fourth system is a piano accompaniment with a *ff* dynamic. The fifth system is a vocal line with markings: "Plus lent.", "animé", and "Plus lent.". The sixth system is a piano accompaniment with markings: "suivez.", "a tempo. un peu retenu". The seventh system is a piano accompaniment with a *rall.* marking. The eighth system is a vocal line with markings: "rall. suivez.", "a tempo.", "ten. rall.", "suivez.", and a trill (*tr.*). The ninth system is a piano accompaniment with a *ff* dynamic and a 7-measure rest for the second violin (*2^d Violon*). The tenth system is a piano accompaniment with a *ff* dynamic. The lyrics "v^s pouvez ordonner ici" are written below the piano part in the ninth system.

1^{er} VIOLON.

Songe a ta fortune a ton avenir.

N^o 4. Mod^{to} Ob. 2 Von 2

pp ff pp

suivez.

a volonte

cœur a tant d'a-mour

suivez. a tempo.

ff

pp

ppp

The musical score is written for Violin I. It begins with a key signature of two sharps (D major) and a common time signature. The first system includes a vocal line with lyrics and an instrumental line with dynamics *pp* and *ff*. The second system continues the vocal line with lyrics and instrumental accompaniment, including a *pp* dynamic. The third system features a grand staff with piano accompaniment and a vocal line with lyrics, marked *a volonte*. The fourth system continues the piano accompaniment with dynamics *ff* and *pp*. The fifth system shows the piano accompaniment with a *ppp* dynamic. The sixth system continues the piano accompaniment. The seventh system continues the piano accompaniment. The eighth system continues the piano accompaniment. The ninth system continues the piano accompaniment. The tenth system continues the piano accompaniment.

re temi.

ppp

ff

pizz.

arco.

mf

ff

tra la la la la la la

mf

ff

I.^{er} VIOLON.

All^o
 rienne peut plus me rete nir allons allons il faut par - tir *pp*

seva cheri

f Pin mosso.

Presto.

1 2 3 4 5 6 7 8
dim.

9 10 Mod^{to} 4 fois la mesure à 3

And^{te}

1 1 All^o 1 1 1
 il ne vient pas il ne vient pas *2 temps* mon mari mon ma de-man-

pp *von*

cres.

cres.

cres.

Comme dans le nouveau ma-nage on se disputerait dé-jà on se dis-puter! dé-

von
 on se disputerait dé-jà

B *p* *ff*

pp 1 *ff*

un beau chanteur il va devenir g.^d seigneur

1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

f *ff*

f *ff*

2. von 1 *p* *cres* *ff* *pp* *cres* *af*

c'est af-freux ah c'est in-fa

freux ah est in. *p* *cres.* *pp*

Canto. *ff* je veux al-ler *ff* mes

Von (ad libit)

jours ah pl' lui quelle heurresse *pp* a la fortune je me lance

Von *ff* *2* *pp*

cres. *ff*

Mouv! double. *pp*

All^o *ff*

Entr' acte et Air.

All^o Maestoso.

N^o 5.

ff

pp

cres.

dim.

pp

Clar.

Von

Cl.

Von

pp

anim.

Plus lent. Cl.

Von

pp

Von

Bassons. Von

pp

ten.

All^o animato.

ff

cres.

je vas donc le re-

voir apres dix ans d'absen ce cette douce pen-sée a fait battre mon

coeur mais ce n'est pas d'amour desormais la ven-geance doit seule m'occu-per et fai-re mon bon-

pp

Mod.^{te} *pp* *ff*

he las *pp* *ff* *cres.*

ff

p

retenu.

animez. *pp*



rall. lui tou jours tou jours he

rall. a tempo.



suivez. Tempo.



suivez. il a tou - jours toujours ma



cres.



fp fp fp fp



I^{er} VIOLON.

Une tendre fleur.

All^o con fuoco.

N^o 6.

B

con energico.

pp

cres.

ff

ten.

mi

5 2. von arco. von
pizz. pp

1
vs le voulez

Larghetto.
6 pizz.
pp

arco. Mod^{to} 1
as sis au pied d'un hêtre ppp d'un hêtre Vous le voyez

ff

I.^{er} VIOLON.

Violin part musical score consisting of seven staves. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *pp*, *f*, and *ff*.

largement ad lib

la voix m'est re ve un e elle a mé me re

Recit.

Vocal line and piano accompaniment for the first vocal line. The piano part is in 3/8 time and includes a *p* dynamic marking.

pris tou te son e ten du e Toi qui soulais par Je vs dirai pourquoi pour en ju ger ecoutez moi

Vocal line and piano accompaniment for the second vocal line. The piano part includes a *pp* dynamic marking and a repeat sign with first and second endings.

Larghetto.

pizz.

arco

Piano accompaniment for the second part, starting with a *Larghetto* tempo and *pizz.* (pizzicato) instruction, transitioning to *arco* (arco) later in the piece.

viens viens viens ô ma tourte-*rel* - - -

ritard.

suivez.

le p^equoi fuis tu toujours ton tourtereau t'ap-pel - - - le pourquoi fuis tu touj^{rs} t. tourtereau t'ap-

retenu.

suivez retenu.

pel - - - le pourquoi fuis tu toujours fuis tu tou -

Larghetto.

pizz.

arco.

viens ô ma tourte - *rel* - - - le p^equoi fuis tu tou-jours ton tourtereau t'ap-pel - - -

retenu.

suivez.

le p^equoi fuis tu toujours ton tourtereau t'ap-pel - - - le p^eq. fuis tu toujours tou - - - jourston

All^o

p *ces.* en vé-ri-té *pp*

ff *pizz.*

arco.

pp 4 *pp*

a table le vin donne au chanteur

Je suis plein de nuances .

All^o

N^o 7 . *ff* *p*

pizz. *arco.* *ff* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ff* *mf* *p* *anime.* *très.* *pp* *arco.* *pizz.*

I.^{er} VIOLON.

Va jusqu'a l'ut, ut !

All.^o non troppo.

N^o 8.

pp

mf

f

pp

noix se - rait je v^s le jure en - core un es - cla - va - ge des plus doux

rall.

suivez.

a Tempo.

pizz.

arco.

battu

animez peu a peu.

And.^{te} Sostenuto.

pp

3

dez a mes.

3

3

M^o *très léger.* *3* *3* *3*

3 *3* *3* *ff* *ff* *C*

All^o *ah si v^s repoussez mes vœux* *si mon esperance est trom-*

pée *de la pointe de mon é-pée* *je vais me percer a vos yeux*

p *cres.* *f*

pp *And^{no} All^{to}* *dec* *ritard.* *cres.* *j'ai*

pp pour suivez. jr

suivez. mon bonheur je

Tempo.
dois garder mon coeur

Esperer que bientôt .

N^o 9 . *All^o*
f

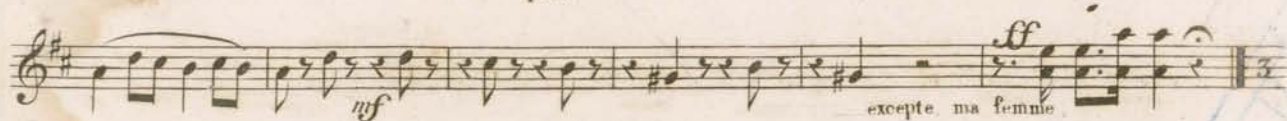
Maestoso.
pp
ma belle enfin

1 arco.



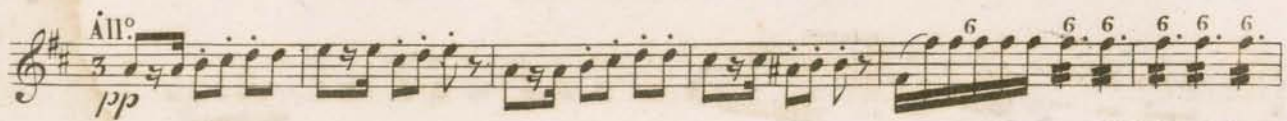
pizz.

mf excepte ma femme



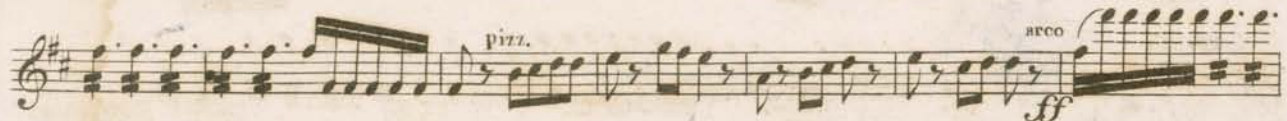
mf

All.^o *pp*



All.^o
pp

pizz. arco *ff*



pizz. arco
ff

Divisi



Divisi

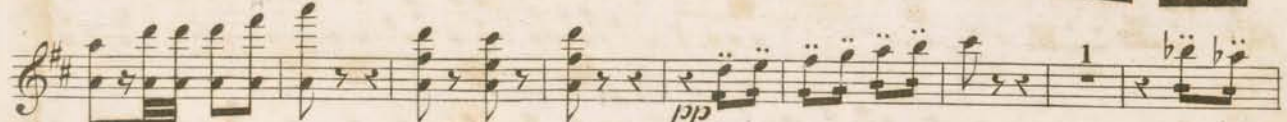
Unis.



Unis.

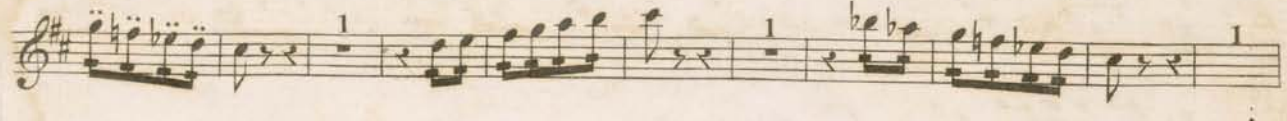


pp



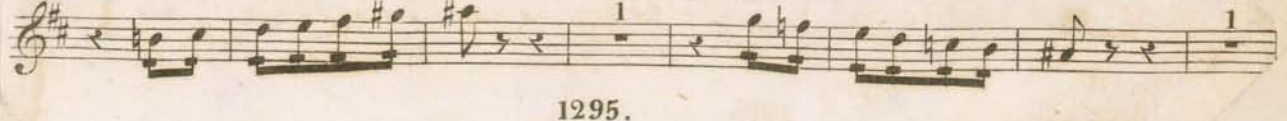
pp

1

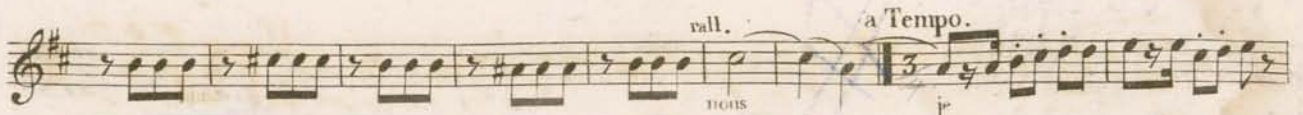


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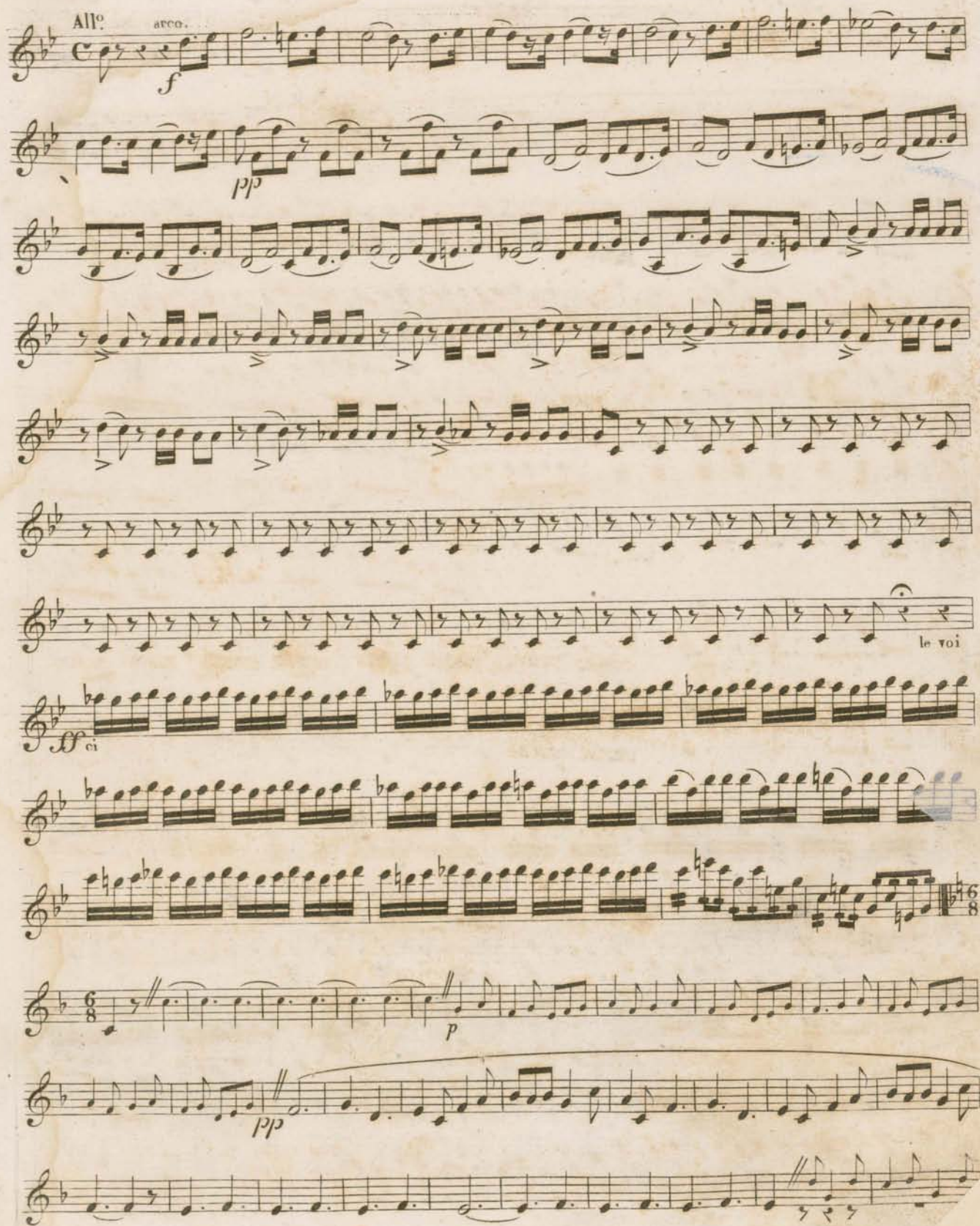
1



1



All^o arco. *f*



pp

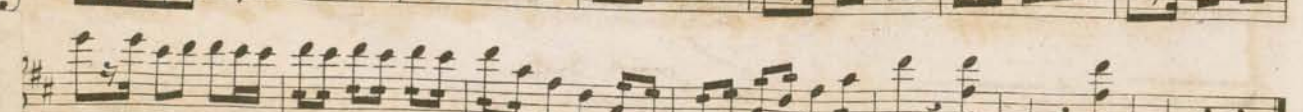
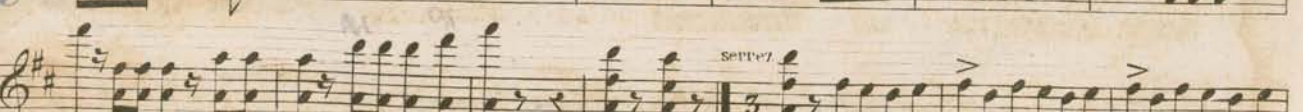
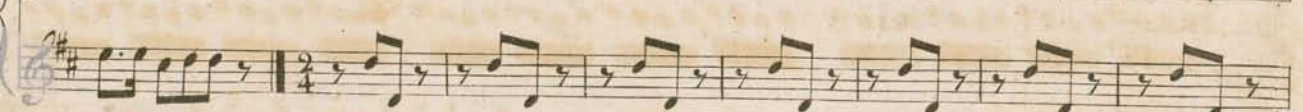
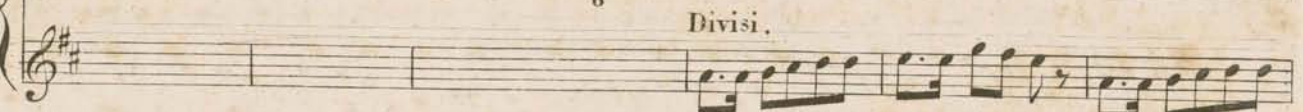
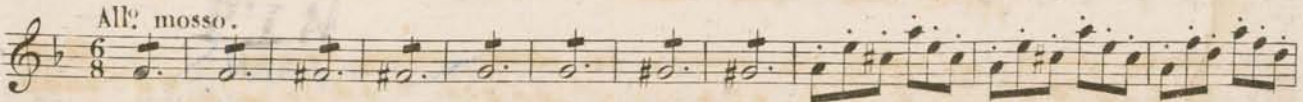
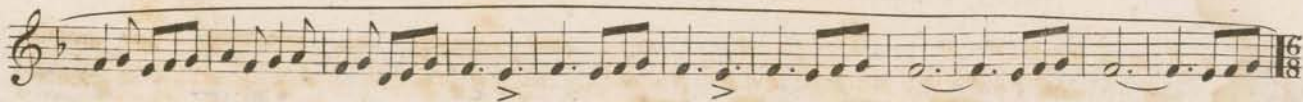
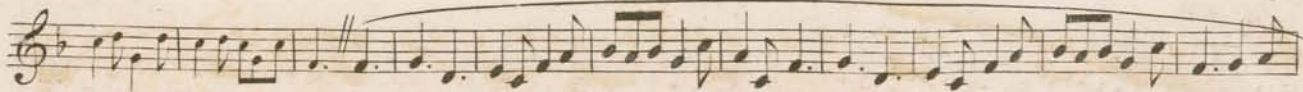
le voi

C^{ri}

p

pp

6/8



Entr' Acte.

Mod^{to} risoluto. *ff* *pp* *And^{no} 1* *suivez*

Tempo. *p* *rall.* *pp* *suivez.* *animé.*

N^o 10. *All^o Ris^{to}* *ff* *pp* *Chercher la maréchaussée.* *pizz.* *arco.* *arco.* *Plus lent.* *pp* *animé* *ff* *pp*

plus lent. animez.

arco. *ff* pizz.

Je suis pris tout à fait.

All^o assai.

N^o 11 *ff*

And^{te} Maestoso. *f* *tr* *tr* *tr*

a la noblesse et je

vais *f* *ppp* *sf* *ppp*

And^{no}

chaque jour je redi - rai voyez

bel - - le soyez

ff

redi re soyez

bel - - le

sp

f

suivez.

I.^{er} VIOLON.

Me déranger ainsi .

N^o 12 . *Allegro.* *pp* *cres.* *ff*

pizz. *arco.* *p*

ff *Alto* *pp* *pp*

mais explique toi mieux hélas c'est fait de *pp*

ff *ff* ce diable de marquis *p*

cres. *ff*

And^{te} Sost^o

cres. *ff* maintenant comprends tu oui tres bien maintenant

All^o 1^o Tempo.

nant comprends tu *pp*

ff pp

pizz.

arco.

pendu pendu f

pizz. ff

Voilà que ça va commencer.

And.^{no} Mod.^{to} Plus animé.

N^o 13. *pizz.* *arco.* *ff* *pp*

À ma douleur

And.^{te} Plus lent.

ff Ce matin v^s juriez en core que v^s n'aviez aime que

All.^o Plus animé.

ff moi

moi Mes dames mes da mescalmez cette fureur mesda mes cal nez cet te fu

suivez. *rall.*

And.^{te}

retenu. *suivez.*

toute la vi e je veux aimer toutes les

All^{to} 2^d Violon 1^{re} Violon

cres. dim.

ff

3

And^{no} Mod^{to}

pp *ff* *pp*

Mod^{to} marcato.

1

couvrez au nom du Roi *pp*

ff

pizz.

1^o arco.
ppp

pauvre victime calmer sa douleur mf

ppp

tr

tr

pizz. arco.

(on parle.)
M^{me} Latour
n'existera plus.

f mourir pour moi elle m'ai - mait pourquoi n'as tu p^s fait comme

elle *ff* a la vengeance mettons tout notre zele ce mauvais su - jet

un ins-tant

elle a rai -

qu'on Pen - mene car c'est un té - moin préci - eux

un témoin ah j'en vauz bien deux écoutez moi je parlerai pour deux

arco.

Eh messieurs puis qu'il a deux fem - mes ne pendez pas ce malheu - reux pour le pu - nir en -
suivez.

ff *pp*

cor bien mieux laissez le vivre a - vec toutes les a tempo.

pp

épouser deux fois la meme femme ce crime la n'est pè pré

près de ta *pp* *animé.* *ff* *p* *Allo non troppo.* *pp* Plus lent.

refrain d'autre fois oh

oh! oh oh qu'il é - tait beau le pos-til - lon de long ju - - meau oh

oh oh oh qu'il é - tait beau qu'il était beau le postil *ten.* *a tempo.* *suivez.*

tr.



plus de chic-o-ze

1500
by [illegible]



pas tout de choc-o-la-

