

# Postillon d'amour.

Franz Abt, Op. 362. N<sup>o</sup> 3.

**Klavier.** *Allegretto.*

The piano introduction is in 2/4 time, D major, and begins with a piano (*p*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in both hands, with a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) section, followed by several fortissimo (*sf*) accents and a final fortissimo (*f*) chord.

**Gesang.** *staccato*

Ich bin der klei-ne Pos-til-lon, tra-ra, — tra-ra, — kenn

The vocal line is marked *staccato* and begins with a rest. The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

al-le Weg und Ste-ge schon, tra-ra, — tra-ra! — Viel Brie-fe trag ich

The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic pattern and includes a piano (*p*) dynamic marking.

*poco riten.* hin und her, von Seuf-zer-n und von Lie-be schwer, von Lie-be schwer, von Lie-be

*riten.*

The vocal line concludes with the lyrics. The piano accompaniment features a *poco riten.* (slightly ritardando) and a final *riten.* (ritardando) section, ending with a piano (*p*) dynamic.

*a tempo*  
*p* schwer. Noch eh die Ler-chen sin - gen, laß ich mein Hörn-chen klin - gen, tra - ra, *legg. p* *staccato.*

der Pos - til - lon ist nah, — tra - ra, — tra - ra, tra - ra, tra -

*fp* *a tempo*  
*sf* ra, — tra - da - ra der Pos - til - lon ist nah, — tra - *f* *poco riten.* *p* *pp* *f*

ra!

*a tempo*  
*f* *mf*

*staccato*  
 Ich bin der klei - ne Pos - til - lon, tra - ra, — tra - ra, — mein

Hörn-chen hat gar sü - ßen Ton, tra - ra, tra - ra! Voll

Sehn-sucht lauscht ihr sei - nem Klang, das Lieb ist weit, die Zeit ist lang, die

*poco riten.*

*p* *rit.*

Zeit ist lang, die Zeit ist lang. Doch eh die Ler-chen sin - gen, laß

*poco riten. p* *a tempo p*

*riten.* *a tempo*

*p* *p*

ich mein Hörn-chen klin - gen, tra - ra, der Pos - til-lon ist

*legg. staccato*

da, tra - ra, tra - ra, tra - ra, tra - ra,

*pp* *f* *poco rit. p*

*pp* *f* *p rit.*

*a tempo* tra-da-ra der Pos-til-lon ist da, *f* *poco riten.* *p* *pp* *f* tra-

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in a major key with two sharps (F# and C#). The tempo is marked 'a tempo'. The piano accompaniment starts with a forte piano (fp) dynamic and includes a 'rit.' (ritardando) section. Dynamics for the piano part include *f*, *p*, *pp*, and *f*.

ra! *a tempo* *f* *mf*

The second system continues the musical score. The vocal line has a rest followed by a melodic phrase. The piano accompaniment is marked 'a tempo' and includes dynamics *f* and *mf*.

*staccato* Ich bin der klei-ne Pos-til-lon, tra-ra, tra-ra, ein

The third system features a vocal line with a 'staccato' marking. The piano accompaniment is marked 'p' (piano) and includes accents. Dynamics include *p* and *p*.

Küß-chen ist mein lieb-ster Lohn, tra-ra, tra-ra! Denn,

The fourth system continues the musical score. The vocal line has a melodic phrase. The piano accompaniment includes dynamics *p* and *f*.

*poco riten.* wie's dem fer-nen Lieb-chen geht, sag ich, was nicht im Brie-fe steht, im *rit.*

The fifth system features a vocal line with a 'poco riten.' marking. The piano accompaniment is marked 'p' and includes a 'rit.' (ritardando) section. Dynamics include *p* and *f*.

*poco riten. p* Brie - fe steht, im Brie - fe steht. Doch eh die Ler - chen sin - gen, laß  
*riten. a tempo p*

*legg. staccato p* ich mein Hörn - chen klin - gen, tra - ra, der Pos - til - lon war

*pp* da, tra - ra, tra - ra, tra - ra, tra - ra, *p poco riten. sf*

*sf a tempo* tra - da - ra der Pos - til - lon war da, tra - *f poco riten. p pp f*

ra! *a tempo f mf*