

THE  
*Introduction, Marches, Songs*  
 and  
**Quartetto.**  
 IN  
*Beaumont & Fletcher's*  
*Revived Play, called*  
**THE**  
**HUMOUROUS LIEUTENANT,**  
 (OR)  
**Alexander's Successors;**  
*as Performed at the*  
**THEATRE ROYAL COVENT GARDEN,**  
*Composed & Arranged for the*  
**Stano Forte.**  
 BY  
*Henry R. Bishop*  
*Composer & Director of the Music to the Theatre Royal Covent Garden.*

*Ent. at Sta. Hall.*

*Price 10/6*

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*London, Published by Goulding, Dalmaine, Potter & Co.,  
 20, Scho Square & to be had at 7, Westmorland Str., Dublin.*

# Overture Henry R. Bishop. 1

$\text{♩} = 54$

TEMPO DI  
MARCIA.  
MODERATO E  
MAESTOSO.

The musical score consists of six systems of piano and bass staves. The key signature is B-flat major (two flats). The tempo is marked 'TEMPO DI MARCIA. MODERATO E MAESTOSO.' with a quarter note equal to 54 (♩ = 54). The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), *cres* (crescendo), and *ff* (fortissimo). The piece concludes with a double bar line and the word 'Segue'.

Humourous Lieu!

LARGHETTO AMOROSO.  $\text{♩} = 72$ .

Solo. Clar:

*f p f p*

*smorz.* *espres.*

*cres* *f*

*smorz.*

ALL? BRILLANTE.  $\text{♩} = 88$

*p*

8

8 - loco

Clar. Flauti

8 -

smorz.

loco

Clar. Flauti

loco

8 -

cres smorz mf

loco

ff rf rf

loco

8 - loco

rf rf Segue

Humorous Lieut

RONDO  
ALLEGRETTO  
VIVACE.

76

Clar. *p*

Detailed description: This system shows the first two staves of the Clarinet part. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music consists of a continuous eighth-note pattern with various articulations and dynamics.

Oboe Flauto

Detailed description: This system shows the Oboe and Flute parts. The top staff is for the Oboe and the bottom staff is for the Flute. Both parts play a similar eighth-note pattern as the Clarinet. The Flute part includes a trill-like figure in the final measure.

Clar. Fag.

Detailed description: This system shows the Clarinet and Bassoon parts. The top staff is for the Clarinet and the bottom staff is for the Bassoon. Both parts continue the eighth-note pattern.

*cres* *smorz*  
*rf* *rf* *rf* *rf*

Detailed description: This system shows the piano accompaniment. The top staff has a treble clef and the bottom staff has a bass clef. The music features a steady eighth-note accompaniment. Dynamics include *cres* (crescendo), *smorz* (ritardando), and *rf* (riferimento).

*dol*

Detailed description: This system continues the piano accompaniment. The music features a steady eighth-note accompaniment. Dynamics include *dol* (dolce).

Detailed description: This system continues the piano accompaniment. The music features a steady eighth-note accompaniment.

*ff*

*Con Spirito*

*cres*

8

*loco*

*ff* *rf*

*1 ff*

**FINE**



The Hero that is hallowed by Love,  
Sung by

Miss Stephens

IN THE  
HUMOUROUS LIEUTENANT,  
OR  
Alexander's Successors.

at the  
Theatre Royal, Covent Garden.

Composed by  
**HENRY R. BISHOP**  
Composer & Director of the Music to the Theatre Royal Covent Garden.

London Printed by Goulding, Dalmaine, Potter & Co. 20 Soho Sq. & to be had at 7, Westmorland St. Dublin.

LARGHETTO

ESPRESSIVO.

Dynamic markings: *f*, *p*, *sosten:*

Eudocia.

Lyrics: Go Page, seek re-lief for my pain And ri-val in fleetness the

Dynamic markings: *pp*, *p*, *pp*

Humourous Lieut

with Energy. espres.

Dove! Tell my Hero that still I re = =tain The kiss that is

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on two grand staff staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with the lyrics 'Dove! Tell my Hero that still I re = =tain The kiss that is'. Above the vocal line, the instruction 'with Energy.' is written, and 'espres.' is written above the piano accompaniment. The piano accompaniment includes dynamic markings 'p' and 'pp'.

dolce

hallow'd by Love The kiss that is hallow'd The kiss that is hallow'd The

The second system of the musical score. The vocal line continues with the lyrics 'hallow'd by Love The kiss that is hallow'd The kiss that is hallow'd The'. Above the vocal line, the instruction 'dolce' is written. The piano accompaniment includes dynamic markings 'f', 'p', and 'cres'. There are also instrument markings for 'Clar.' and 'Bassoon'.

ralentando

kiss that is hallow'd is hal = =low'd by Love.

The third system of the musical score. The vocal line concludes with the lyrics 'kiss that is hallow'd is hal = =low'd by Love.'. Above the vocal line, the instruction 'ralentando' is written. The piano accompaniment includes dynamic markings 'pp', 'f', and 'dim.'.

2<sup>d</sup> VERSE.

Though years may pass swiftly a = = way, And

The fourth system of the musical score, which is the beginning of the second verse. The vocal line starts with the lyrics 'Though years may pass swiftly a = = way, And'. Above the vocal line, the instruction 'espres.' is written. The piano accompaniment includes dynamic markings 'rf' and 'p'.



with Energy.

hope all as fleeting may prove, Yet e = ver un = = sul = lied shall

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support. The lyrics are: "hope all as fleeting may prove, Yet e = ver un = = sul = lied shall".

stay The kiss that is hallow'd by Love The kiss that is hallow'd The

The second system continues the vocal line and piano accompaniment. The lyrics are: "stay The kiss that is hallow'd by Love The kiss that is hallow'd The". Performance markings include *pp*, *cres.*, *dol.*, and *espres.*. The piano accompaniment includes markings for *p*, *pp*, *f*, and *pp stacc.*

kiss that is hallow'd The kiss that is hallow'd is hal = low'd by Love.

The third system continues the vocal line and piano accompaniment. The lyrics are: "kiss that is hallow'd The kiss that is hallow'd is hal = low'd by Love.". Performance markings include *f*, *pp*, and *f*. A triplet of eighth notes is indicated in the vocal line.

dim. dol. rf

The fourth system shows the piano accompaniment concluding the piece. It features a series of chords and melodic fragments. Performance markings include *dim.*, *dol.*, and *rf*.

Bright love of Fame  
Sung by

MR. SINCLAIR,

IN THE  
Humourous Lieutenant  
OR  
Alexander's Successors.

at the  
Theatre Royal Covent Garden

Composer & Director of the Music

Composed by  
**HENRY R. BISHOP**

the Theatre Royal, Covent Garden

London Publish'd by Goulding D'Almaine Potter & Co. 20 Soho Squ. & to be had at 7 Westmorland St. Dublin.

ALLEGRO  
MODERATO

Phocyon

Bright love of

Fame the Soldier fi = ring Guides him through the din of War!

Humourous Lieu!

*dol*  
But Beauty's smile, still more in=spiring Proves the Warriors leading

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *dol* (dolente) marking and includes a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

Star The War = riors leading Star - - - His lead = ing

The second system continues the vocal line with a *ff* (fortissimo) dynamic marking. The piano accompaniment features a more active texture with chords and moving lines.

*ad lib.*  
Star Proves the War = riors lead = = ing Star.

The third system includes a vocal line with an *ad lib.* (ad libitum) marking and a piano accompaniment with dynamics ranging from *ff* to *mf*.

Bright love of Fame the Soldiers firing Guides him

The fourth system features a vocal line and a piano accompaniment with dynamics including *p* (piano) and *mf* (mezzo-forte).

Humourous Lieu!

PIU LARGO

through the din of War But Beauty's smile still more in = spi = ring

dol

PIU LARGO

Slentando

Tempo 1<sup>mo</sup>

Proves the War = riors lead = = ing Star The Warriors leading Star - - -

Slentando

Tempo 1<sup>mo</sup>

*f*

*pp* ad lib:

Bright love of Fame the Soldiers fi = ring Guides him

*pp*

dol

through the din of War But Beauty's smile, still more in = spring

dol

Humourous Lieut!

Proves the War-riors leading Star The War-riors leading Star - - -

The first system of music features a vocal line in G major with a 3-measure triplet and piano accompaniment. Dynamics include *p* and *f*.

the lead = = ing Star Proves the War = = riors.

The second system continues the vocal line with piano accompaniment. Dynamics include *ff*, *p*, *f*, and *ff*.

lead = = ing Star! Ho = = nor

The third system includes a vocal line with a trill and piano accompaniment. Dynamics include *f*, *cres*, *ff*, and *p*. A fermata is present over the word "nor".

though a = while sur = vi = ving - - though awhile surviving

The fourth system features a vocal line with piano accompaniment. Dynamics include *loco*.

Humourous Lieut.

LARGO Tempo *pp*

Soon by en = vious wounds may cease But Beauty's smile - - -

*p* Tempo *l<sup>mo</sup>*

LARGO

ad lib. LARGO dol

is ev = er living Star of Glo = = = = ry and of

*cres* *f* *pp* LARGO

*ff* *pp* *f* *pp*

Peace of Glo = ry and - of Peace Peace Bright love of

*p* *pp*

Fame the Soldiers fi = ring Guides him through the din of War

Humourous Lieu!



*dol*

But Beauty's smile still more in-spi-ring Proves the Warriors leading

*dol*

Star-- The War-riors leading Star - - - His

*ff*

*f* *p* *f*

lead-ing Star Proves the War-riors lead-ing

*cres* *ff* *f* *r*

*ff* *p* *f*

Star!

*ff* *rf* *rf*

*Grand March*  
*in the Second Act of the*  
*Humourous Lieutenant or Alexander's Successors,*  
 Composed by *Henry R. Bishop.*

**P O M P O S O**

*ff* *tr* *loco* *tr* *p* *dol* *pp* *8* *Dim - in - u - en - do*

Humourous Lieut!

*Tho' Laurel crown the Gallant Chief*  
 Sung by Miss Stephens in the  
**HUMOROUS LIEUTENANT**  
 OR  
*Alexanders Successors.*  
 at the Theatre Royal Covent Garden.  
 Composed by  
**HENRY R. BISHOP.**

*Ent. Sta. Hall. Composer & Director of the Music to the Theatre Royal Covent Garden. Price*  
*London, Printed by Goulding, D. Almaine, Potter & C<sup>o</sup> 20 Soho Square & to be had at 7, Westmorland Street, Dublin.*

**Allegro Spiritoso.**  
 9 - 52.  
 Flauto

**Eudocia**

Tho' laurel crown the gallant Chief, The plant of Love ne'er droops its

leaf; The plant of love ne'er droops ne'er droops its leaf

H: Lieutenant.

\* Original Key F.

Tho' laurel crown the gallant Chief, The plant of love ne'er

*pp*

droops ne'er droops its leaf Tho' laurel

*f* *pp*

prove victorious pow'r, Peace blooms beneath the

*dol:* Flauto *dol:* *pp*

myrtle bow'r, be - neath the myrtle bow'r be - neath the myrtle bow'r!

*scherzo* *cres* *f* *pp*

H: Lieutenant.

And there with soft me-lo-dious strains The war-rior owns -- his

*pp*

tri -- - umph reigns, And there with soft me-lo-dious strains The

*cres*

*slentando*

war -- - rior owns his tri -- - umph reigns, 'tis there he owns his

*colla voce* *cres* *pp*

tri -- - umph reigns, 'tis there he owns his tri -- - - umph

*ad lib*

*cres* *pp* *cres* *mf*

H:Lieutenant.

reigns there his tri-umph reigns there his tri-umph

*pp* *fp* *fp*

reigns his tri - - umph reigns - - - -

*cres* *mf* *f* *ff*

But if the foe again assail again as -

*f* *p* *pp*

sail Once more the glo-rious contest hail the contest hail The myrtle.

*f*



ralentando with Animation

seek the peaceful shade, And laurel deck each Grecian Maid; No more let

*p* ritard:

cres

Lute and Lyre re-sound But wars loud Cla - - rion echo round

Tromba cres *f*

Poco piu lento

*ff* But wars loud Cla - - rion But wars loud Cla - - rion

ad lib:

Trombe

*f* tempo 1<sup>mo</sup>

e - - - cho round e - - - cho round

*ff* Trombe tempo 1<sup>mo</sup> Tromba Trombe

e-cho round - - - e - - cho cho e - -

*ff* *ad lib:* *ppp*

*cres* *f*

cho e - - - cho round And there with soft

*dol*

*f* *pp*

me-lo-dious strains, The war-rior owns his tri - - umph reigns,

*cres*

And there with soft me-lo-dious strains, The war - - rior owns his

*slentando*

*pp* *colla voce*

tri - - umph reigns 'tis there he owns his tri - - umph

*cres* *pp*

reigns 'tis there he owns his tri - - - umph reigns there

*cres* *pp* *cres* *mf* *pp* *fp*

*ad lib:*

his tri - umph reigns there his tri - umph reigns his

*fp* *cres*

tri - - - umph reigns - - -

*mf* *ff*

Sweeter to be loved again  
Sung by  
Mr. Sinclair.

IN THE  
HUMOUROUS LIEUTENANT  
Alexander's OR Successors.

at the  
Theatre Royal, Covent Garden.

Composed by  
HENRY R. BISHOP.  
Composer & Director of the Music to the Theatre Royal Covent Garden.

London Printed by Goulding, D'Almaine, Potter & Co. 20, Soho Sq. & to be had at 7, Westmorland St. Dublin.

♩ = 60.

ANDANTE  
CON MOTO.

Flauto. espres.

*f*

Humourous Lieu!

\*Original Key, A.

Phocyon.

Oh! neèr shall I for = get the hour when first I felt the pleas = ing

*p*

pain; And own'd 'twas sweet to prove Lovè's pow'r, But

*f* *dol.*

sweeter to be lov'd a = = gain; sweeter sweeter to be lov'd a = gain

Clar.

*dol.*  
sweeter to be lov'd a = = gain - - - sweeter to be lov'd a =

Flauto

*f* *cres.*  
 = gain - - - sweet to prove love's pow'r But sweeter to be

*fp* *smorz.* *dol. e ritardando*

lov'd a = gain - - -

*f* *tr*

2<sup>d</sup> VERSE.

When she, all blushing, Joy'd to prove I had not look'd or

sigh'd in vain, But frank-ly own'd 'twas sweet to love, yet

*f* *dol*



sweeter to be lov'd a = gain sweeter sweeter to be lov'd a = gain

Clar.

sweeter to be lov'd a = gain - - - sweeter to be lov'd a =

Flauto

= gain - - - sweet to prove love's pow'r; But sweeter to be lov'd a =

*f cres* *f p* *smorz.* *dol. e ritardando.*

= gain - - -

*f*

# Hear! oh! hear!

QUARTETTO, SUNG BY

Miss Stephens, M<sup>r</sup> Sinclair, M<sup>r</sup> Listen & M<sup>r</sup> Comer;

IN  
**THE HUMOUROUS LIEUTENANT,**

or Alexander's Successors;  
at the Theatre Royal, Covent Garden,

COMPOSED BY HENRY R. BISHOP.

(Composer & Director of the Music to the Theatre Royal, Covent Garden) Price

Ent. at Six Hall.

London Printed by Goulding, D'Almaine, Potter & C<sup>o</sup>, 20, Soho Square, & to be had at 7, Westmorland St. Dublin.

Phocyon  
(M<sup>r</sup> Sinclair)

ANDANTE CON MOTO

TEMPO DI MARCIA

Musical score for Phocyon (M<sup>r</sup> Sinclair) and piano accompaniment. The Phocyon part is in a single treble clef with a common time signature. The piano accompaniment consists of two staves (treble and bass clefs) with a common time signature. The tempo markings are 'ANDANTE CON MOTO' and 'TEMPO DI MARCIA'. Dynamics include 'ff' and 'p, stacc.'. The Phocyon part begins with a fermata and the word 'Hear!'.

Musical score for Phocyon and piano accompaniment. The Phocyon part is in a single treble clef with a common time signature. The piano accompaniment consists of two staves (treble and bass clefs) with a common time signature. Dynamics include 'pp', 'cres', 'f', and 'pp'. The Phocyon part has the lyrics 'Oh! hear! 'Tis Pho = cyon calls, 'tis'.

Musical score for Phocyon and piano accompaniment. The Phocyon part is in a single treble clef with a common time signature. The piano accompaniment consists of two staves (treble and bass clefs) with a common time signature. Dynamics include 'mf' and 'pp'. The Phocyon part has the lyrics 'Phocyon Tis Phocyon calls, Oh! hear! 'Tis Phocyon 'Tis Pho = cyon calls'. A 'Clar.' part is indicated in the piano accompaniment.

Humourous Lieut!

Lieut.  
(Mr Liston) Speaking.

Phocyon! where!

Sinon  
(Mr Comer)

Behold Sir. there; The

*p* *f* *stacc.*

(Phocyon.)

Trait'rous slave; Oh! hear. Behold Sir with in yon walls!

(Sinon.)

*cres* *f* *p.Clar.* *mf* *pp* *ff*

Lieut.  
Pompously.

Menippus gone Menippus gone. I ask to

*p* *pp*

(Sinon)

whom's o = bedience due To you To you alone the chief command devolves on

*stacc.* *smorz.*

Humourous Lieut!

Coro. of Soldiers.

you - The chief command devolves on you - -

Alto. *ff*

The chief command devolves on you you The chief command devolves on

Tenore. *ff*

The chief command devolves on you you The chief command devolves on

Basso. *ff*

The chief command devolves on you you The chief command devolves on

*f* *ff*

8 loco 8

(To the Lieut) Lieut. *f*

And to command you are no stranger No; and will take the Post of Danger Hence a

you

you

you loco *p* *cres*

Humourous Lieut.

Sinon.

= way hence away hence a = way: We o = = bey we o = bey we obey we obey we o =  
 We obey we obey we obey we o =  
 We obey we obey we obey we o =  
 We obey we obey we obey we o =  
 We obey we obey we obey we o =

= bey we o = bey we obey we obey we o = bey -  
 = bey we obey we obey we obey we o = bey -  
 = bey we obey we obey we obey we o = bey -  
 = bey we obey we obey we obey we o = bey -  
 pp dim. cres

ANDANTINO.  $\text{♩} = 50.$

Eudocia. (Miss Stephens)

Hist hist Phocyon hist, and e'er and e'er 'tis

*mf* *cres* *pp*

past If in yon dreary Tow'r in yon dreary Tow'r con = find. One look, one

*dol* Violonc. Bassoon

word Though 'tis the last one look one word Though 'tis the last That last may calm may

L.H. L.H.

calm - - - Eu = do = = = cia's mind. One look one word though 'tis the last. That last may

*fp* *f* *p* *fp* *fp*

calm - - - may calm - - - Eu = do = = cia's mind; Oh Heav'n! he's

*legati* *f*



free! my love and liberty.

cres f cres smorz

Phocyon (To the Lieut.)

Oh! for thy gen'rous care -- Oh! for thy gen'rous care Thus

pp ALLEGRO  $\text{♩} = 80$  f p f p

low and grate=fully, Thus low and grate=ful=ly, Thus

pp

gratefully I stoop, Thus low thus low and gratefully I stoop.

dol dol f

Yet for yourself I fear -- Yet for yourself I fear I

fp

Humourous Lieut.

fear  
Lieut!

Fear Fear for the Col=nel of a Troop! for the

*f* *cres* *mf*

Phocyon

Col=nel of a Troop? Oh for thy gen'rous care

*p* *stacc* *f* *p*

Oh for thy gen'rous care Thus grate=fully, thus grate=fully, thus gratefully I

*f* *p* *fp* *fp* *fp*

stoop.

*f*

Humourous Lieut!

Eudocia

(To Eudocia)

Then Seleucus' aid implore - Then Se-leucus' aid implore - I'll Se-

=leucus' aid implore - I'll Se-leucus' aid implore - .Hush ! 'hush footsteps near

LARGHETTO ANDANTE

Phocyon

Hush hush I hear - footsteps footsteps near Good night Good night. One

no more Good night Good night Good night Hush hush I hear footsteps near no

word Good night

one word

cres.

more no more Good night Good night no more no

one word, one word Good night Good night Good night one word one word one

*fp* *pp* *cres*

more Good night Good night Good night no more, no more, no more, no

word one word Goodnight Good night one word one word

*mf* *pp*

more Good night Good night

Good night Good night Good night

*Let me die or live to live!*  
*(Sung by)*  
*Miss Stephens.*

*Composed by*

*Henry R. Bishop.*

**EUDOCIA.** *Molto Espressivo.*

By these tears, my anguish

**LARGHETTO**  
*p ff ff p*

**ANDANTE.**

speaking, Oh! your past affection prove, By this heart, so torn and

*Piangevole.*

breaking, Let me die, Let me die, - or live - - or live - - - to

*f 3 pp p pp*

2<sup>d</sup> VERSE.

love! Think the fa-tal vow once

*f* *sosten.* *p*

given, Think can aught my pangs re-move; Oh as-sist me. assist me pitying

or live - or live - to  
Heaven Let me die Let me die - or live or live - to

*f* *p* *pp*

love

*f* *sosten.*



# Grand March for the Procession in the Last Scene, of the Humourous Lieutenant, or Alexander's Successors.

pp 1<sup>st</sup> time ff 2<sup>d</sup>

Composed by Henry R. Bishop.

MAESTOSO.

The musical score consists of six systems of music, each with a treble and bass clef staff. The first system is marked *MAESTOSO.* and begins with a piano (*pp*) dynamic. The second system includes a *cres.* (crescendo) marking. The third system features a first ending (*1<sup>st</sup> time*) and a second ending (*2<sup>d</sup> time*), with dynamics ranging from *mf.* to *ff*. The fourth system includes an *8 - loco* marking. The fifth system is specifically for Trombone, marked *Trombe*, and includes a first ending (*1<sup>st</sup>*). The sixth system is marked *2<sup>d</sup>*. The score concludes with a double bar line and repeat signs.