

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

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

Overture 1 Henry R. Bishop.

$\text{♩} = 54$

TEMPO DI
MARCIA.
MODERATO E
MAESTOSO.

The musical score consists of six systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score is marked with various dynamics: *ff* (fortissimo), *p* (piano), *cres* (crescendo), and *ff* (fortissimo). The first system includes the tempo and mood markings. The score concludes with a *Segue* instruction and a double bar line.

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 Lieu!

RONDO
ALLEGRETTO
VIVACE.

76

Clar. *p*

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 music is in 3/8 time and features a rhythmic pattern of eighth notes with slurs and accents. The dynamic marking is *p* (piano).

Oboe Flauto

This system shows the Oboe and Flute parts. The Oboe part is in the top staff (treble clef) and the Flute part is in the bottom staff (treble clef). Both parts play a similar rhythmic pattern to the Clarinet part. The Flute part has a dynamic marking of *p*.

Clar. Fag.

This system shows the Clarinet and Bassoon parts. The Clarinet part is in the top staff (treble clef) and the Bassoon part is in the bottom staff (bass clef). The Bassoon part has a dynamic marking of *p*.

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

This system shows the Piano part. The top staff is in treble clef and the bottom staff is in bass clef. The music features a series of chords in the right hand and a melodic line in the left hand. The dynamic markings are *cres* (crescendo), *smorz* (ritardando), and *rf* (riformando).

dol

This system continues the Piano part. The dynamic marking is *dol* (dolce).

This system shows the final part of the Piano part on this page, continuing the melodic and harmonic development.

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.

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LARGHETTO
ESPRESSIVO.

f *p* *sosten:*

Eudocia.

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

pp *p* *pp*

with Energy. espres.

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

p *pp*

dolce

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

f *p* *Clar:* *cres*

Bassoon

rallentando

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

pp *f* *dim.*

2^d VERSE.

Though years may pass swiftly a = = way, And

espres. *rf* *pp* *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.*, *tr*, *espres.*, *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*.

dim. dol. rf

The fourth system shows the piano accompaniment concluding the piece. The lyrics 'dim. dol. rf' are placed above the piano part. The piano part features a series of chords and melodic fragments.

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

ff

The second system continues the vocal line with a *ff* (fortissimo) dynamic marking. The piano accompaniment features a more active texture with sixteenth-note patterns in the right hand and chords in the left hand.

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

ff *p* *f* *mf*

The third system includes a *ad lib.* (ad libitum) marking above the vocal line. The piano accompaniment has dynamic markings of *ff*, *p*, *f*, and *mf*. The vocal line ends with a fermata over the final note.

Bright love of Fame the Soldiers firing Guides him

p *mf* *p*

The fourth system concludes the piece with a vocal line and piano accompaniment. The piano accompaniment features a *p* (piano) dynamic marking and ends with a *p* marking. The vocal line ends with a fermata.

Humourous Lieu!

PIU LARGO

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

dol

PIU LARGO

Slentando

Tempo 1^{mo}

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

Slentando

Tempo 1^{mo}

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 a piano accompaniment. Dynamics include *p* and *f*.

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

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

lead = = ing Star! Ho = = nor

The third system features a vocal line with a trill and dynamics *ff*. The piano accompaniment includes *f*, *cres*, *ff*, and *p* dynamics. An 8-measure rest is indicated.

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

The fourth system features a vocal line with a *loco* marking and dynamics *f*. The piano accompaniment includes *f* and *ff* dynamics.

Humourous Lieut.

LARGO Tempo *pp*

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

p Tempo *l^{mo}*

LARGO

LARGO *dol*

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

ad lib. *pp* LARGO

cres *f*

ff *pp* *f* *pp*

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

pp *pp*

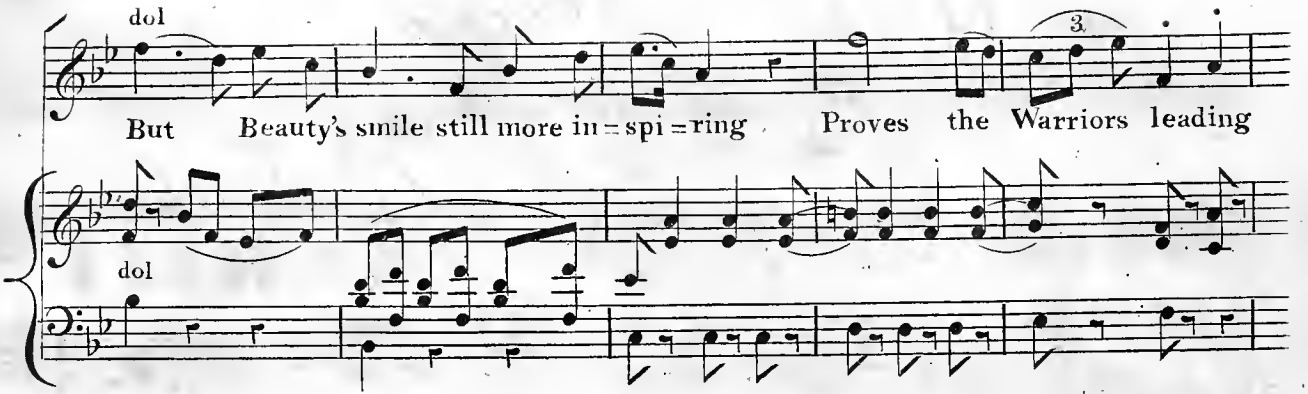
Fame the Soldiers fi = ring Guides him through the din of War

Humourous Lieut.

dol

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

dol



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

f *p* *f*



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

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



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

Risoluto

loco

tr

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^o 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



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



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



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



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^{mo}

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

ff Trombe tempo 1^{mo} 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.

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♩ = 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

= gain - - - sweet to prove love's pow'r But sweeter to be

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

lov'd a = gain - - -

f *r*

2^d VERSE.

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

f

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

dol *f*

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

= gain - - -

f

Hear! oh! hear!

QUARTETTO, SUNG BY

Miss Stephens, M^{rs} Sinclair, M^r Listen & M^r 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^o, 20, Soho Square, & to be had at 7, Westmorland St. Dublin.

Phocyon
(M^r Sinclair)

ANDANTE CON MOTO

TEMPO DI MARCIA

Musical score for Phocyon (Mr Sinclair) and piano accompaniment. The vocal line is in G major, 2/4 time, with a key signature of one flat. The piano accompaniment consists of two staves. The tempo is marked 'ANDANTE CON MOTO' and 'TEMPO DI MARCIA'. Dynamics include 'ff' and 'p, stacc.'. The vocal line begins with a fermata and the word 'Hear!'.

Musical score for Phocyon (Mr Sinclair) and piano accompaniment. The vocal line is in G major, 2/4 time. The piano accompaniment consists of two staves. Dynamics include 'pp', 'cres', 'f', and 'pp'. The vocal line has the lyrics 'Oh! hear! 'Tis Pho = cyon calls, 'tis'.

Musical score for Phocyon (Mr Sinclair) and piano accompaniment. The vocal line is in G major, 2/4 time. The piano accompaniment consists of two staves. Dynamics include 'mf' and 'pp'. The vocal line 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.)

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

Lieut.
Pompously.

Menippus gone Menippus gone. I ask to

pp *cres.*

(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* *loco* *loco*

(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 =
f *pp*

= 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*

Humorous Lieu!

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 *Bassoon* *Violonc.*

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

tr *f* *legati*

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 *f* *p* *f* *p*

ALLEGRO $\text{♩} = 80$.

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^d 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 1st time ff 2^d

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 (*1st time*) and a second ending (*2^d time*), with dynamics *mf.* and *ff*. The fourth system includes an *8 - loco* marking. The fifth system is marked *Trombe* and includes a *3* (triple) marking. The sixth system is marked *2^d* and *1st*. The score concludes with a double bar line and repeat signs.