

THE CRITIC.

R. B. Sheridan.

Charles Villiers Stanford

PROLOGUE (*spoken*) Cue PUFF. "before Tilbury Fort." (*The orchestra enter and the Conductor takes his seat.*)

UNDER PROMPTER. "Sir, the scene is set Gentlemen, will you kindly begin."

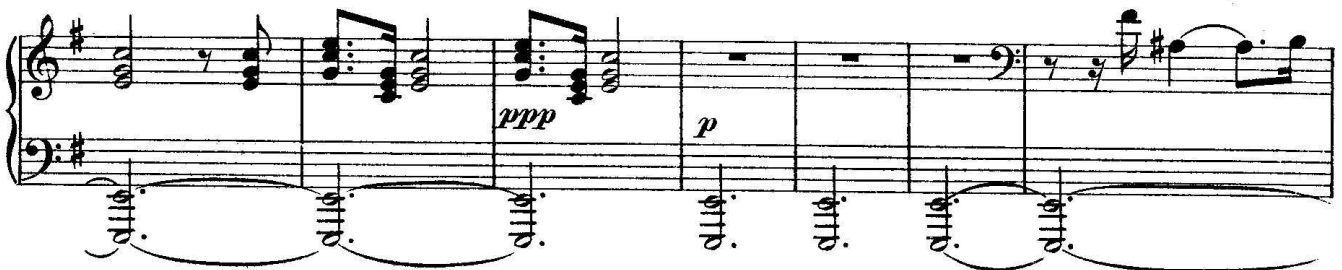
THE CONDUCTOR. "Your *A* please, Hautboy."

OBOE  *The orchestra tune, and practise individual passages from the Opera.*

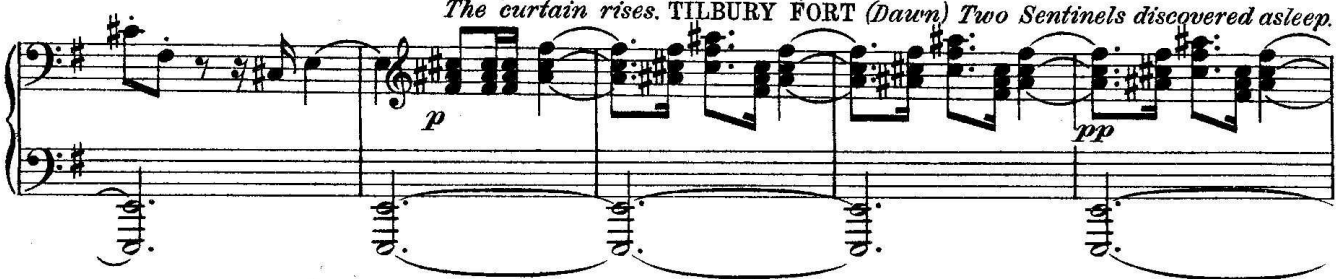
PUFF. "Ay, that's right; have done for us."

Andante molto moderato.

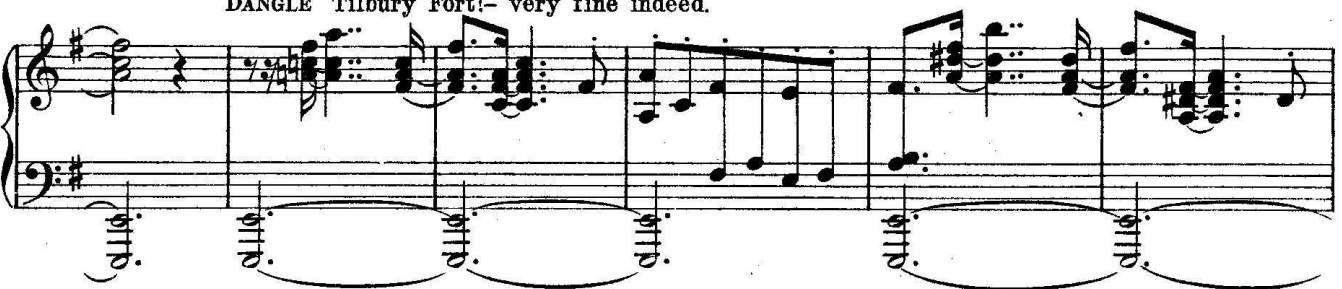
PIANO. 



The curtain rises. TILBURY FORT (Dawn) Two Sentinels discovered asleep.



DANGLE "Tilbury Fort!- very fine indeed."



1 PUFF. "Now, what do you think"



audience. Hark!"

poco cresc.

BELL.

pp

cresc.

PUFF. "That saves a

description

hemisphere." SNEER "But pray

mf

that's a rule."

p

UNDER PROMPTER (*within*) "Light's up, there!"

poco a poco crescendo.

cresc.

3
sfp
f

sfp SNEER. "Tell us

Allegretto. . . . now attend"

(Enter Sir Walter Raleigh and Sir Christopher Hatton.)

p

4

SIR CHRISTOPHER HATTON. *mf*

True, gal-lant

SIR C. Ra-leigh! But oh, thou cham - pion of thy coun - try's fame, There is a

SIR C. question which I yet must ask: A ques - tion which I nev - er ask'd be - fore -

SIR C. What mean these might - y arm - a - ments? This gen - eral mus - ter? and this

(Sir Walter deprecates and moves away)

SIR C. throng of chiefs? SNEER "Pray M^r Puff . . . true i' faith."

r Puff . . . true i' faith."'. The piano accompaniment continues. A dynamic marking 'pp' is present below the piano staff."/>

SIR C. A - las! my no - ble friend, when I be - hold

Molto moderato. (♩ = ♩)

SIR C. — Yon tent - ed plains in mar - tial sym - met - ry ar -

pp stacc.

SIR C. - ray'd; When I count o'er yon glitt - ring lines of crest - ed

SIR C. war - ri - ors, where the proud steeds neigh, And val - our - breath - ing

cresc.

SIR C. trum - pet's shrill ap - peal

SIR C. 5 re - spon - sive vi - brate on my list' - - ning ear;

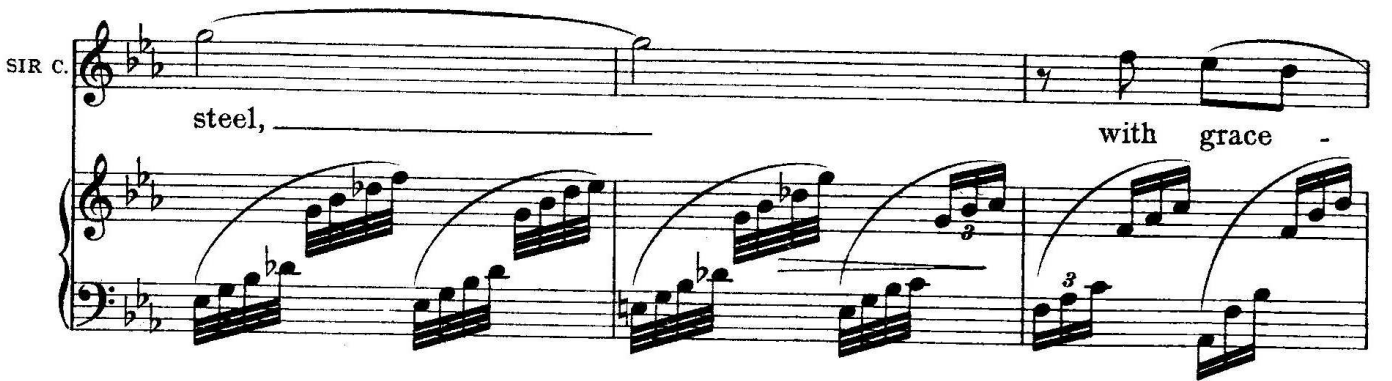
(OSSIA)
re - spon - sive vi - brate on my list' - - ning ear;

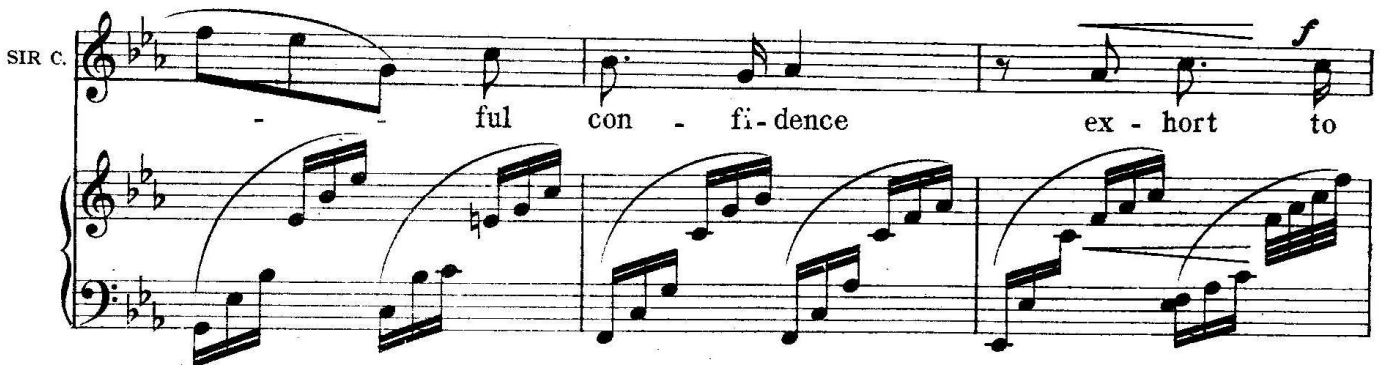
mf 6

SIR C.  **When**

SIR C.  vir - gin ma - jes - ty her - self I view,

SIR C.  like her pro - tect - ing Pal - las, veil'd in

SIR C.  steel, with grace -

SIR C.  ful con - fi - dence ex - hort to

6

SIR C. arms! When, brief-ly, all I hear and see bears

SIR C. stamp of mar - tial vig-il-ance and stern de - fence,

mf *cresc.*

SIR C. I can-not but sur-mise,-

7

SIR C. For - give, my friend, if the con-jec-ture's rash- I

mp

SIR C. can-not but sur - mise the state some dan - ger ap - pre-

p

SNEER. "A very cautious Now then"

- hends!

The first system consists of a vocal line and piano accompaniment. The vocal line has a few notes with a dotted line indicating a continuation. The piano accompaniment is in G major and features a rhythmic pattern of eighth and sixteenth notes.

un poco più lento.
SIR WALTER RALEIGH.

mf

O most ac-com-plish'd Christ-o-pher!

The second system continues the vocal line and piano accompaniment. The vocal line begins with a *mf* dynamic. The piano accompaniment includes a *fp* dynamic marking. The key signature changes to G minor for the second half of the system.

SIR W.

I find thy staunch sa - ga - ci - ty still tracks the fu - ture in the fresh

The third system features a vocal line starting with a triplet and piano accompaniment. The key signature is G major.

PUFF. "Figurative!"

SIR W.

print of the o'er-tak - en past. Thy fears are

The fourth system features a vocal line with a triplet and piano accompaniment. The key signature is G major.

Più mosso.

SIR CHRISTOPHER HATTON.

SIR W.

just. But where? whence? when? and what the dan - ger is -

The fifth system features a vocal line and piano accompaniment. The key signature is G major. The piano accompaniment includes a *mf* dynamic marking.

SIR WALTER RALEIGH.

SIR C. me-thinks I fain would learn. You know, my friend, scarce

SIR C. I know

SIR W. two re-volv-ing suns, and three re-volv-ing

SIR C. I know—

SIR W. moons have closed their course, Since haugh - ty Phil-ip, in des-

SIR W. -pite of peace, with hos - tile hand hath struck at Eng - land's

SIR CHRISTOPHER HATTON.
a tempo

8

I know it well. He is.

trade. Phi-lip, you know, is proud I-ber-ia's King! His

The first system of the musical score features a vocal line for Sir W. and a piano accompaniment. The vocal line begins with the lyrics "I know it well. He is." followed by "trade. Phi-lip, you know, is proud I-ber-ia's King! His". The piano accompaniment consists of two staves, with dynamics including *p* (piano) and *mf* (mezzo-forte). A section number "8" is enclosed in a box at the beginning of the system.

poco accel. *poco rall.* *a tempo solenne*

sub-jects in base bi-got-ry and Cath-o-lic op-pres - sion held: While we —

colla parte *mf* *p*

The second system continues the musical score. The vocal line for Sir W. includes the lyrics "sub-jects in base bi-got-ry and Cath-o-lic op-pres - sion held: While we —". The piano accompaniment features dynamic markings *colla parte*, *mf*, and *p*. Performance directions include *poco accel.*, *poco rall.*, and *a tempo solenne*.

SIR CHR. H.

We do.

you know, the Pro-test-ant per-sua - - sion hold. You

The third system introduces a second vocal part, Sir Chr. H., with the lyrics "We do." and "you know, the Pro-test-ant per-sua - - sion hold. You". The piano accompaniment continues with various dynamics and includes a section marked *colla parte*.

Più mosso.

know, beside, his boasted arm - a-ment, the famed Ar - ma-da, by the Pope bap -

The fourth system begins with the tempo change *Più mosso.* The vocal line for Sir W. includes the lyrics "know, beside, his boasted arm - a-ment, the famed Ar - ma-da, by the Pope bap -". The piano accompaniment features a rhythmic pattern with dynamics including *p*.

SIR CHR.H.
cresc.

SIR W.
-tized, with pur-pose to in - vade these realms Is sail'd, Our last ad-

The musical score for this system consists of a vocal line for Sir W. and a piano accompaniment. The vocal line is in bass clef and contains the lyrics: "-tized, with pur-pose to in - vade these realms Is sail'd, Our last ad-". The piano accompaniment is in treble and bass clefs, with a *grace* marking in the bass line.

SIR WAL.R.

SIR C.
-vi - ces so re - port. While the I-ber - ian Ad - mir - al's chief hope, His

The musical score for this system consists of a vocal line for Sir C. and a piano accompaniment. The vocal line is in treble clef and contains the lyrics: "-vi - ces so re - port. While the I-ber - ian Ad - mir - al's chief hope, His". The piano accompaniment is in treble and bass clefs, with a *p* marking in the bass line.

SIR CHR.H.

SIR W.
Fe - ro - lo Whisker - an - dos hight -
dar - ling son, Fe - ro - lo Whisker - an - dos, The same, by chance a

9

The musical score for this system consists of a vocal line for Sir W. and a piano accompaniment. The vocal line is in bass clef and contains the lyrics: "Fe - ro - lo Whisker - an - dos hight - dar - ling son, Fe - ro - lo Whisker - an - dos, The same, by chance a". The piano accompaniment is in treble and bass clefs, with a *f* marking in the bass line and a circled number "9" above the staff.

SIR CHR.H.

SIR W.
pris - - oner hath been ta'en, and in the fort of Til - bu - ry is now con -

The musical score for this system consists of a vocal line for Sir W. and a piano accompaniment. The vocal line is in bass clef and contains the lyrics: "pris - - oner hath been ta'en, and in the fort of Til - bu - ry is now con -". The piano accompaniment is in treble and bass clefs, with a *mf* marking in the bass line.

Andante maestoso.

SIR C. *-fined- 'tis true, and oft from yon tall tur - rets' top I've*

SIR C. *mark'd the youthful Spaniard's haugh-ty mien - Un - con - quer'd,*

SIR C. *though in chains. You al - so know -* *SIR WAL.R. (SNEER MF Puff if he - - - are they?) SIR CHR.H. E -*

Allegretto. (come al 1^{mo})

10

SIR C. *-nough! e-nough! 'tis plain - and I no more am in a -*

SIR C. *- maze - ment lost!* *(He moves gracefully to the back followed by Sir Walter Raleigh.)*
(Dangle rushes forward to the Orchestra.)
(The Conductor raps the desk.)

(Saving his voice.)

SIR C.

(DANGLE: "Major, major, trombones!")
 (PUFF: "Here now you see - - - left off in amazement lost.") (Sir Christopher Hatton returns and repeats business.)
 (The Band correct their Parts.)
 (CONDUCTOR: "Go to letter K.")

Am in a -

(He again moves gracefully to the back and joins Sir Walter Raleigh.)

SIR C.

- maze - - - ment lost. (Dangle listens to the brass, and says: - "That is right now!")

II

SIR CHR. H.

But, see where no-ble Leicester comes! Su-

SIR C.

-preme in honours and com-mand

SIR WAL. R.

And yet, me-thinks, that staff might well be-

SIR CHR.H.

(PUFF: "Ay, they envy him!")

SIR.W.

-come an ab-ler grasp. And so, by Heav'n!think I;

The musical score for Sir W. consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "-come an ab-ler grasp. And so, by Heav'n!think I;". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

(SNEER: "But who are these - - - -")

SIR.C.

But soft! he's here!

The musical score for Sir C. consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has lyrics: "But soft! he's here!". The piano accompaniment includes dynamic markings *sfp* and *mf*, and features a rhythmic accompaniment with some melodic elements in the right hand.

Alla marcia moderato.
the Horse.)

(Enter Governor, Master of

p stacc.

The piano accompaniment for the 'Alla marcia moderato' section is written in grand staff. It features a steady, rhythmic accompaniment with a tempo of 'Alla marcia moderato'. The dynamics are marked *p stacc.*

the Horse, and Knights.)

The piano accompaniment for the 'the Horse, and Knights' section continues the rhythmic accompaniment from the previous section. It is written in grand staff and maintains the 'Alla marcia moderato' tempo.

cresc.

The piano accompaniment for the 'cresc.' section continues the rhythmic accompaniment. It is written in grand staff and includes the dynamic marking *cresc.*

(Enter Leicester rapidly.)

(♩ = ♩)

LEICESTER.

f

How's this, my friends? Is't thus your

LEI.

new-fledged zeal and plum - èd val - our moulds in roost - ed

12

LEI.

sloth? Why dim - ly glimmers that he -

VI.

- ro - ic flame, whose redd'ning blaze, by pa-triot spi - rit

LEI.

fed should be the bea - con of a kind - ling

I EI.

realm? Can the quick cur-rent of a

LEI.

pa-triot heart thus stag - nate in a cold and weed - y

I EI.

con - verse, Or freeze in tide - less in - ac -

LEI. *f*
 -tiv - i - ty? No! No!

13

LEI. *p*
 Rath - er let the foun-tain of your val - our Spring

LEI.
 through each stream of en - ter-prise, Each pet - ty

LEI.
 chan-nel of con-duc - ive dar - ing, Till the full

LEI.
 tor-rent of your foam - ing wrath O'er-whelm the flats of sunk hos -

Più mosso.

LEI. -til-i-ty!

SIR WALTER RALEIGH.

TENOR. No more!

CHO. No more!

BASS. No more!

sf

SIR W. - buke hath fill'd the swell - ing

CHO.

SIR CHRISTOPHER HATTON.

SIR W. can - vas of our souls!

CHO. The fresh - 'ning

The fresh - 'ning breath of thy re -

SIR C. *cresc.*
breath of thy re-buke hath fill'd the swell - ing can - vas of our

SIR W. *cresc.*
breath of thy re-buke hath fill'd the swell - ing can - vas of our

CHO. *cresc.*
-buke hath fill'd the swell - - ing can - vas of our

(They cross and link hands as in "Auld lang syne")

SIR C. *f* souls! And thus! **14** *Maestoso e ritenuto.*

SIR W. *f* And thus! though fate should cut the

CHO. souls! And thus, though fate should cut the

And thus, though fate should cut the

SIR C. ca - ble of our top - - most

SIR W. ca - ble of our top - - most

CHO. ca - ble of our top - - most

SIR C.

SIR W.
 hopes, in friend - - ship's

CHO.
 hopes, in friend - - ship's

SIR C.

SIR W.
 clos - ing line We'll grap-ple with des -

CHO.
 clos - ing line We'll grap-ple with des -

SIR C.
allargando

SIR W.
 - pair, and if we fall, and if we

CHO.
 - pair, and if we and if we

allargando

SIR C. fall, Or fall in glo - ry's wake!

SIR W. We fall in glo - ry's wake!

CHO. fall, We fall in glo - ry's wake!

Più animato.

SIR C. We

SIR W. We

LEI. LEICESTER. There spoke old England's ge-nius! Then, are we all re - solved?

CHO. We

CHO. We

Più animato.

SIR C. are— all re-solved. To con-quer or be

SIR W. are— all re-solved. To con-quer or be

LEI. To con-quer or be free?

CHO. are— all re-solved. To con-quer or be

are— all re-solved. To con-quer or be

15

SNEER. Nem.con.egad! - - -
- - - is wonderful!

SIR C. free. All! All! All! —

SIR W. free. All! All! All! —

LEI. All? All? All?

CHO. free. All! All! All! —

free. All! All! All! —

15

(They embrace each other)

f

SIR C. *f* Let's

SIR W. *f* Let's

LEI. *mf* Then let's em - brace!

CHO. *f* Let's

Let's

(Kneels)

LEI. And now -

SNEER. "What the plague, - - - like a prayer!"

LEI. O migh - ty

rall.

Andante un poco lento.

(SNEER. But why - sh-sh)

LEI. Mars! —

mf Cantabile.

LEI. If in thy ho - - - mage bred,

LEI. Each point of dis - ci - pline — I've still ob -

LEI. - served; Nor but by due pro - mo - - - tion,

LEI. and the right Of ser - vice, to the rank of Ma - jor -

LEI. Gen - er - al Have ris - en;

LEI. as - sist thy vo - ta-ry now!

sf

LEI. as - sist thy vo - tary now!

sf

LEI. O might - y Mars!

LEI. — O might-y Mars, as - sist, — as - sist, — as - sist — thy vo - ho-tary

ad lib.

colla parte

pp

Più mosso.
SIR WALTER RALEIGH.

mf

And

GOVERNOR. *mf* (kneels)

Yet do not rise—hear me!

LEICESTER. MASTER OF THE HORSE. (kneels)

now! Yet do not rise—hear me!

TEN. *mf*

Yet

BASS. *mf*

Yet do not rise—

Più mosso.

pp

17

SIR CHRISTOPHER HATTON. *mf* (kneels)

Yet do not rise—hear me!

SIR W. (kneels)

me! hear me!

GOV. Yet do not rise—hear me!

M. of H. Yet do not rise—hear me, hear and me! (kneel)

CHO. do not rise—hear me! (kneel)

Yet do not rise—hear me!

17

PUFF. "Now pray altogether" *rall.*

Tempo I.

LEI.

Be-hold thy vo - tar-ies sub -

CHO.

Be-hold thy vo - tar-ies sub -

Be-hold thy vo - tar-ies sub -

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including triplets and a 'rall.' marking.

SIR CHRIS. HATTON.

Be-hold thy vo - tariessub-mis-sive beg, That thou wilt

SIR WALTER RALEIGH.

Be-hold thy vo - tariessub-mis-sive beg, That thou wilt

GOVERNOR.

Behold thy vo - tariessub-mis-sive beg, Thatthou wilt

MASTER OF THE HORSE.

Behold thy vo - tariessub-mis-sive beg, That thou wilt

LEICESTER.

- mis - sive beg, That thou wilt deign to

CHO.

- mis - sive beg, That thou wilt deign to

- mis - sive beg, That thou wilt deign to

Piano accompaniment for the second system, featuring a treble and bass clef with musical notations including a 'p' marking.

SIR C. deign to grant them all they

SIR W. deign to grant them all they

GOV. deign to grant them all they ask;

M. of H. deign to grant them all they ask;

LEI. grant them all they ask; As -

CHO. grant them all they ask; As -

SIR C. ask; As -

SIR W. ask; As - sist them to ac - com - plish, As -

GOV. As - sist them to ac - com - plish, As -

M. of H. As - sist them to ac - com - plish, As -

LEI. -sist them to ac - com - plish all their ends, as - sist them

CHO. -sist them to ac - com - plish all their ends, as - sist them

SIR C. -sist them to ac - com - - plish all their

SIR W. -sist them to ac - com - - plish all their

GOV. -sist them to ac - com - - plish all their

M.of H. -sist them to ac - com - - plish all their

LEI. to ac - com - plish all their

CHO. to ac - com - plish all their

to ac - com - plish all their

SIR C. ends, all their ends,

SIR W. ends, all their ends, And

GOV. ends, all their ends, And

M.of H. ends, all their ends, And

LEI. ends, And sanc - ti -

CHO. ends, And sanc - ti -

ends, And sanc - ti -

sf

SIR C. *And* sanc - ti - fy,

SIR W. sanc - ti - fy,

GOV. sanc - ti - fy,

M. of H. sanc - ti - fy,

LEI. - fy the means, and

CHO. *And* sanc - ti -

- fy the means, and

SIR C. and sanc - ti - fy

SIR W. and sanc - ti - fy

GOV. and sanc - ti - fy

M. of H. and sanc - ti - fy

LEI. sanc - ti - fy the means

CHO. - fy and sanc - ti -

sanc - ti - fy the means

18

SIR C.

SIR W.

GOV.

M. of H.

LEI.

1st time only

CHO.

18

(at the repeat they rise)

SIR C.

SIR W.

GOV.

M. of H.

LEI.

CHC.