



THE CRITIC,

OR

An Opera Rehearsed.

OPERA IN TWO ACTS,

THE TEXT BY

RICHARD BRINSLEY SHERIDAN,

Arranged for the Opera by L. Cairns James,

THE MUSIC BY

CHARLES V. STANFORD.

OP. 144.

VOCAL SCORE ARRANGED BY THE COMPOSER.

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295, REGENT STREET, LONDON, W.

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NEW YORK

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PREFATORY NOTE.

This Opera is meant to be played, as the original piece should be, in all seriousness. Any attempt to treat it farcically only spoils the humour of the play. As the Overture is represented by that sound which the late Shah of Persia most admired, the tuning of the orchestra, it is as well for the players to practise, as it were, in the hurly-burly, such passages as occur in their parts, a list of which is given in the full score. It must not last long, and the theme of "*Auld lang syne*" is *not to be used here*. The few spoken words which the singers have to say will be found in the text book.

The three dialogue parts and the part of Lord Burleigh are intended to be played by actors, not by singers.

C. V. S.

CHARACTERS.

IN THE DIALOGUE.

PUFF ...	...	...	...	...	...	...	...	...	...	...	...<i>The Author.</i>
DANGLE ...	...	...	...	...	...	...	...	...	...	...	...<i>The Composer.</i>
SNEER ...	...	...	...	...	...	...	...	...	...	...	...<i>The Critic.</i>
MR. HOPKINS...	...	...	...	...	...	...	...	...	...	...	...<i>The Under Prompter.</i>

IN THE OPERA.

LORD BURLEIGH. ...	...	...	...	...	...	...	...	...	...	...	...	...<i>Persona muta.</i>
GOVERNOR OF TILBURY FORT	...	...	...	...	...	...	...	...	...	...	...	...<i>Baritone.</i>
EARL OF LEICESTER	...	...	...	...	...	...	...	...	...	...	...	...<i>Baritone.</i>
SIR WALTER RALEIGH	...	...	...	...	...	...	...	...	...	...	...	...<i>Baritone.</i>
SIR CHRISTOPHER HATTON	...	...	...	...	...	...	...	...	...	...	...	...<i>Tenor.</i>
MASTER OF THE HORSE ...	...	...	...	...	...	...	...	...	...	...	...	...<i>Bass.</i>
DON FEROLO WHISKERANDOS	...	...	...	...	...	...	...	...	...	...	...	...<i>Tenor.</i>
BEEFEATER...	...	...	...	...	...	...	...	...	...	...	...	...<i>Baritone.</i>
JUSTICE ...	...	...	...	...	...	...	...	...	...	...	...	...<i>Baritone.</i>
SON ...	...	...	...	...	...	...	...	...	...	...	...	...<i>Tenor.</i>
CONSTABLE ...	...	...	...	...	...	...	...	...	...	...	...	...<i>Bass.</i>
TILBURINA ...	...	...	...	...	...	...	...	...	...	...	...	...<i>Soprano.</i>
CONFIDANT ...	...	...	...	...	...	...	...	...	...	...	...	...<i>Soprano.</i>
JUSTICE'S LADY	...	...	...	...	...	...	...	...	...	...	...	...<i>Contralto.</i>
FIRST NIECE	...	...	...	...	...	...	...	...	...	...	...	...<i>Soprano.</i>
SECOND NIECE	...	...	...	...	...	...	...	...	...	...	...	...<i>Contralto.</i>

Knights, Guards, Constables, Sentinels, Rivers, Attendants, &c

SCENE— *The Theatre.*

N. B.— The following parts can be doubled:— LEICESTER and BEEFEATER, MASTER OF THE HORSE and CONSTABLE, GOVERNOR and JUSTICE, CONFIDANT and FIRST NIECE, JUSTICE'S LADY and SECOND NIECE, and, if necessary, SIR CHRISTOPHER HATTON and SON.