

37. ARIOSO.—Mr. SCOTT.

For the mountains shall depart and the hills be removed; but Thy kindness shall not depart from me, neither shall the covenant of Thy peace be removed.

Isa. liv. 10.

38. CHORUS (1c).

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the judgments of the future; and in Horeb, its vengeance.

And when the Lord would take him away to heaven, lo! there came a fiery chariot with fiery horses; he went by a whirlwind to heaven.

2 Kings ii. 1, 11.

39. ARIA (x).—Mr. McMICHAEL.

Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

Matt. xiii. 43; Isa. li. 11.

40. RECITATIVE (y).—Miss. HILLARY.

Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers; lest the Lord shall come and smite the earth with a curse.

Mal. iv. 5, 6.

41. CHORUS.

But the Lord from the north hath raised one, who from the rising of the sun shall call upon His name and come on princes.

Behold my servant and mine elect, in whom my soul delighteth! On him the Spirit of God shall rest: the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and the fear of the Lord.

Isa. xli. 25; xliii. 1; xi. 2.

(1c) *F Minor—Moderato Maestoso*, 4-4—massive in its declamation, and of surpassing power in descriptive effect. The splendid passage, "Mighty kings by him were overthrown," and the prominent features of the accompaniment—syncopations for Violins, and a fine bold figure for Basses—claim special attention; as also the musical imitations commencing on the words, "Lo! there came a fiery chariot," combined with a highly suggestive figure, in triplets, for the Strings. The vocal phrase is intensified by repetition in various keys, till the movement reaches the climax, on the words, "He went by a whirlwind to heaven," and ends, for voices in unison, with amazing power.

(x) The immense popularity of this Air—*A Flat Major—Andante*, 4-4—is in itself a tribute to the ravishing beauty of the melody. The introduction of alto and tenor Trombones, *pp*, in the accompaniment, is noticeable as a proof of Mendelssohn's fine appreciation of the effect of the soft tones produced on these instruments.

The appropriate assignment of the Bass voice to the principal character renders it impossible to give prominence to the Tenor; but of the two great Tenor songs in the Work, the present is unquestionably the best.

(y) The prophetic subject of the Recitative is continued by Chorus—*D Major, Andante, con moto*, 4-4—which opens impressively by Tenor and Bass; and the treatment of the whole movement, characterized by breadth of harmony and vigorous declamation, is strongly impregnated with the style of Handel.