

RECITATIVE—Miss HILLARY.

AN ANGEL.—Arise now! get thee without, stand on the mount before the Lord; for there His glory will appear and shine on Thee! Thy face must be veiled, for He draweth near.

I Kings xix. 11.

34. CHORUS.

Behold! God the Lord passed by!
And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord.

But yet the Lord was not in the tempest.

Behold! God the Lord passed by!

And the sea was upheaved, and the earth was shaken:

But yet the Lord was not in the earthquake.

And after the earthquake there came a fire.

The sea was upheaved, the earth was shaken:

And yet the Lord was not in the fire.

And after the fire there came a still small voice: and in that still voice, onward came the Lord.

I Kings xix. 11, 12.

35. RECITATIVE, QUARTETT and CHORUS (a).

Miss HILLARY, Miss CATHRON, and Misses CORLETT.

Above Him stood the Seraphim, and one cried to another:

Holy, holy, holy is God the Lord—the Lord Sabaoth! Now his glory hath filled all the earth.

Isa. vi. 2, 3.

36. CHORAL RECITATIVE (c).

ANGELS.—Go, return upon thy way! For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal; go, return upon thy way: thus the Lord commandeth.

I Kings xix. 15, 18.

RECITATIVE—Mr. SCOTT.

ELIJAH.—I go on my way in the strength of the Lord. For Thou art my Lord: and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

Ps. lxxi. 16; xvi. 2, 9.

(a) This majestic number—*C Major*,—*Adagio, non troppo*, 4 4—is in the highest sense a worthy musical illustration of the sublimity of the scene to which the text relates. Preceded by a short Recitative, the subject is opened in a Quartett of imposing solemnity, which is responded to by full Chorus, *forte*, and afterwards intensified by Quartett and Chorus combined, down to the close of the movement.—The effect produced by the female voices in Quartett, contrasted with the broad declamation of the Chorus, is wonderfully impressive.

(c) A striking Choral Recitative, commencing in unison for Male voices, and peculiarly expressive when the parts break into eight-part harmony, is succeeded by the Recitative and *Arioso*—*F Major*—*Andante, Sostenuto*, 6 4.—The melody of the latter is of great beauty, enhanced by a graceful accompaniment for Oboe and Strings.