

14. RECITATIVE AND ARIA (i).—MR. SCOTT.

ELIJAH.—Draw near, all ye people : come to me !

Lord God of Abraham, Isaac and Israel ! this day let it be known that Thou art God ; and I am Thy servant ! O show to all this people that I have done these things according to Thy word ! O hear me, Lord, and answer me ; and show this people that Thou art Lord God, and let their hearts again be turned !

1 Kings xviii. 30, 36, 37.

15. QUARTETT. (j)

MISS HILLARY, MISS ALICE COPLETT, MR. McMICHAEL, and MR. M. SCOTT.

ANGELS.—Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall. He is at thy right hand.

Thy mercy, Lord, is great : and far above the heavens. Let none be made ashamed that wait upon Thee.

Ps. lv. 22 ; xvi. 8 ; cviii. 5 ; xxv. 3.

16. RECITATIVE (k).—MR. SCOTT.

ELIJAH.—O Thou, who makest thine angels Spirits ; Thou whose ministers are flaming fires : let them now descend !

Ps. civ. 4.

CHORUS.

THE PEOPLE.—The fire descends from heaven ; the flames consume his offering ! Before Him upon your faces fall.

(i) The triumph of Elijah, as the Divine representative, now approaches, and the music undergoes a highly suggestive change.

A few bars of Recitative lead in the air—*E Flat Major, Adagio*, 4-4—solemn and prayerful, and rendered more impressive by contrast with the fierce petitions of the idolaters. The vocal subject is disclosed by Flute and Viola in the opening symphony, and in the middle of the Air, after a rapid and skilful modulation into *D Flat*, the first phrase is repeated with striking effect.—The accompaniment throughout is of rich and varied harmony.

(j) This Quartett—*E Flat Major*, 4-4—one of the most remarkable feature of the Oratorio is almost unaccompanied, and hence, after the profusion of instrumentation which has hitherto characterized the Work, rendered more impressive.—The appearance of the opening melody of the Prophet's Prayer, in the last phrase of the accompaniment, displays a fineness of perception which merits special remark. The Quartett is an adaptation of an old German Chorale, "O Gott, du frommer Gott," published in 1648. Its introduction here is therefore a tribute to the worth of the old Psalm Tunes—an acknowledgment to be found likewise in the greatest works of Bach, and indeed of all great Composers.

(k) The Prophet calls for the answer by Fire, and the effect, instantly seen, is described in the Chorus—*E Minor, Allegro con fuoco*, 4-4—one of those grand descriptive movements in the conception of which Mendelssohn, next to Handel, excelled. Tenor and Bass open on the chord of the Dominant Seventh, and Soprano and Alto repeat the phrase, which vividly depicts the amazement of the assembled spectators. After a rapid modulation into *F Major*, the Chorus is left, unaccompanied, to utter, in awe-inspiring accents, the words, "Upon your faces fall !" and then, as in most situations of the kind, Mendelssohn finds expression for devotional feeling in a movement resembling the Chorale in simplicity of structure and measured rhythm.—The dramatic action terminates in a short Recitative and Chorus in *unison*, both enunciated with characteristic force.