

Arise, then, and hasten for thy life, to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee. He will not forsake ye. Now begone, and bless me also.

ELIJAH.—Though stricken, they have not grieved! Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness.

2 Kings i. 12; Jer. v. 3; xxvi. 11; Ps. lix. 3; 1 Kings xix. 4; Dent. xxxi. 6; Exod. xii. 32; Sam. xvii. 37.

26. ARIA.—Mr. SCOTT

ELIJAH.—It is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity!

I have been very jealous for the Lord God of Hosts: for the children of Israel have broken Thy covenant and thrown down Thine altars; and slain Thy prophets with the sword: and I, even I, only am left: and they seek my life, to take it away.

Job vii. 16; 1 Kings xix. 10.

27. RECITATIVE (r).—Mr. McMICHAEL.

See, now he sleepeth beneath a juniper tree in the wilderness: and there the angels of the Lord encamp round about all them that fear Him.

1 Kings xix. 5; Ps. xxxiv. 7.

28. TERZETTO.

Miss SCOTT, Miss ADA CORLETT and Miss ALICE CORLETT.

ANGELS.—Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said thy foot shall not be moved: thy Keeper will never slumber.

Ps. cxxi. 1, 3.

29. CHORUS.

ANGELS.—He, watching over Israel, slumbers not nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

Ps. cxxi. 4; cxxxviii. 7.

(r) A single sustained note on the Violone-dlo, continued from the preceding number, and so suggestive of repose, introduces and forms the only accompaniment to the opening part of the Recitative, the last phrases of which prepare the mind for a scene of entirely altered character.

The Trio—*D Major—Andante con moto*, 2 4—for female voices, unaccompanied—of admirable expression and graceful melody, possesses an inexpressible charm, arising from the combination of voices and the exalted serenity of the Music.

The heavenly strains are continued by Chorus—*D Major—Allegro. Mod. rato*, 4 4—in a subject of remarkable beauty, sustained notes on the *Viols*, forming a prominent feature in the accompaniment. The Basses mark the first and third of the bar—a pleasing figure in triplets, for Violins, runs through the whole movement—and a new subject on the words, "Shouldst thou, walking in grief," &c., developed at length and ultimately combined with the opening phrase, display the skill with which the composer adhered to strictness of form without impairing the flow and exquisite beauty of the melody. The interpretation of the movement, with proper feeling and delicacy, is a severe test of Choral training.