

His mercies on thousands fall—fall on all them that love Him and keep His commandments.

Duet. xxviii. 22; Exod. xx. 5, 6.

6. RECITATIVE (e).—Miss ADA CORLETT.

AN ANGEL.—Elijah! get thee hence; depart, and turn thee eastward; thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

1 Kings xvii. 3.

7. DOUBLE QUARTETT.

Misses CATHRON, SCOTT, CORLETT, ADA CORLETT.

Messrs. McMICHAEL, BILTON, WARRINGTON, JONES.

ANGELS.—For He shall give His angels charge over thee; that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

Ps. xci. 11, 12.

RECITATIVE (f).—Miss CORLETT.

AN ANGEL.—Now Cherith's brook is dried up; Elijah, arise and depart: and get thee to Zarepath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruise of oil fail until the day that the Lord sendeth rain upon the earth.

1 Kings xvii. 7, 9, 14.

8. RECITATIVE—AIRS—DUET.

Miss HILLARY and Mr. SCOTT.

THE WIDOW.—What have I do with thee, O man of God? art thou come to me to call my sin unto remembrance?—to slay my son art thou come hither? Help me, man of God, my son is sick! and his sickness is so sore that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper.

ELIJAH—Give me thy son. Turn unto her, O Lord my God; O turn, in mercy help this widow's son! For thou art gracious and full of compassion, and plenteous

(e) After a short Recitative, the Double Quartett—*G Major—Allegro non troppo*, 4-4—arrests attention by the richness of the eight-part harmony, and the sparkling flow of its glorious melody.

(f) This Recitative forms the connecting link to one of those wonderfully vigorous dramatic scenes, in the conception of which Mendelssohn shone pre eminent. In the dialogue between the Widow and the Prophet, every change in sentiment receives an appropriate musical expression—the melody sung by the Widow is full of pathos, supported by an accompaniment in which the Solo for Oboe forms a striking feature—the response by Elijah is immediate, and the exclamations of the widow, as the excitement of the scene increases, are delivered in tones of the most impassioned musical declamation.

By the introduction of the Chorus—*G Major—Allegro moderato*, 4-4—we have a personified reflection on the action, in the manner of the ancient Greek Chorus. The movement is one of the most graceful and melodious in the work, and a new phrase on the words, "Through darkness riseth light," leads to a climax of imposing dignity.